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**FEATURES**

ACADEMICS  
VOICE  
DISCONTENT page 7



**ON THE BEAT**

Music Supplement  
centre pages



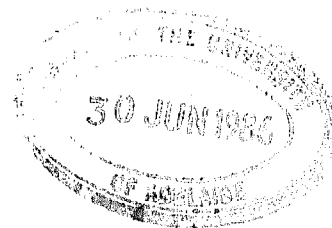
**LIMELIGHT**

PRODUCER  
MARGARET FINK  
page 14



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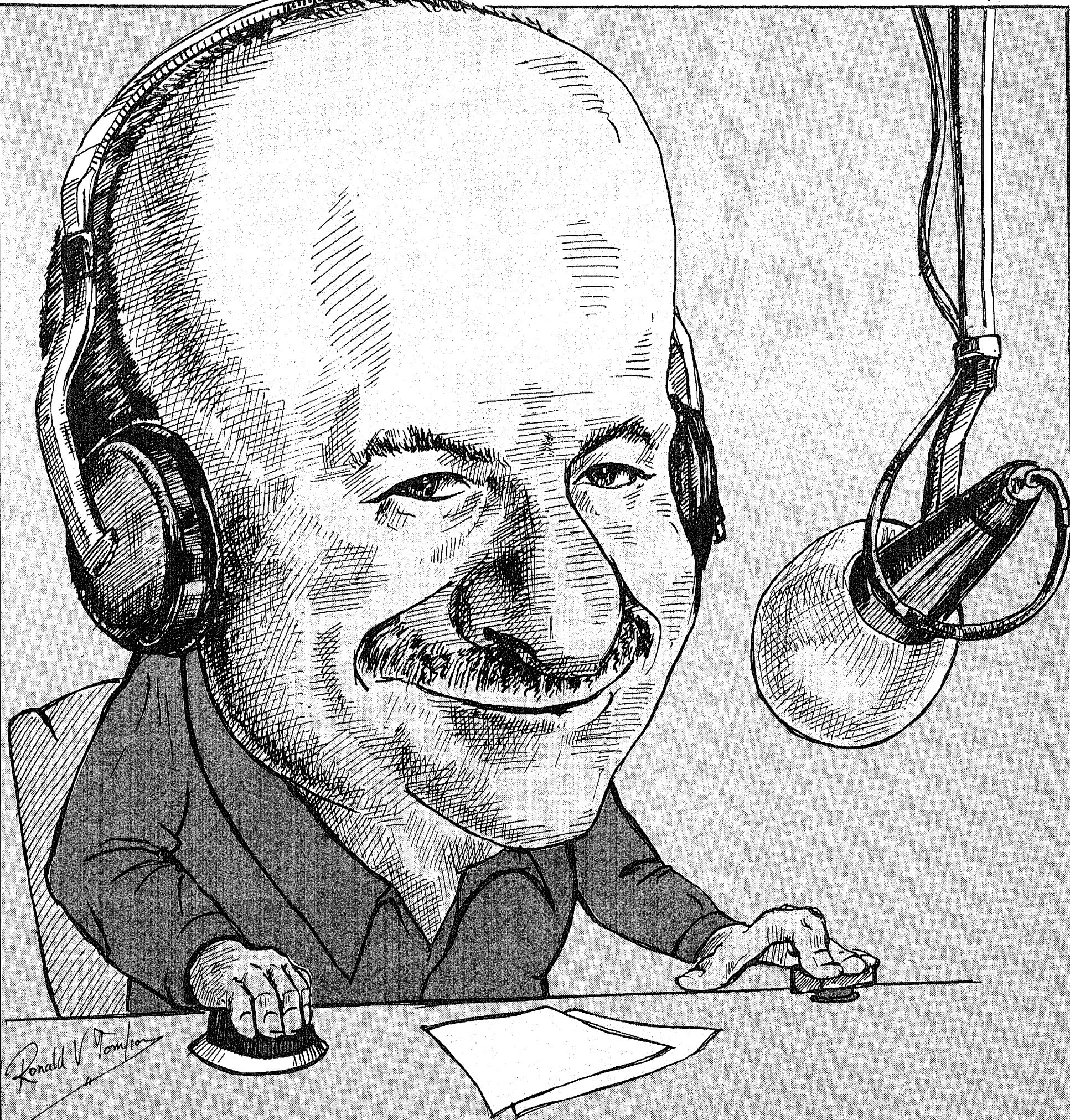
# OnDit



VOL. 54 NO. 10

ADELAIDE UNIVERSITY

23 JUNE, 1986



**Turning talkback upside down**

**ARCH TAMBAKIS**

Page 9

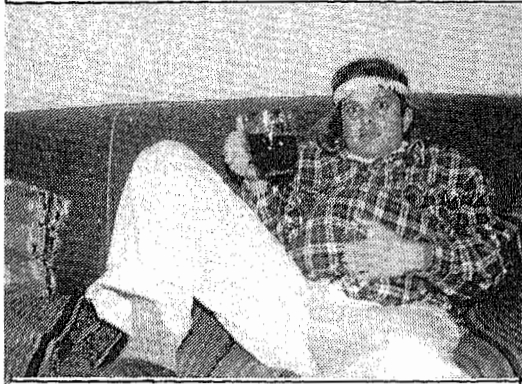
# 2 SERIAL

## The DUMB Ones

All they have in common is an address and the inability to pass exams

EPISODE ONE

Let's meet the crew! There's...



Concupiscence Brioche. Civil Engineering II. AUFC "A's" Boat Race finals 1985, '86. Finds Uni one great 'yawn'.



Richard Bender. Medical student. AUFS, Footlights Postgrad studies in proctology.



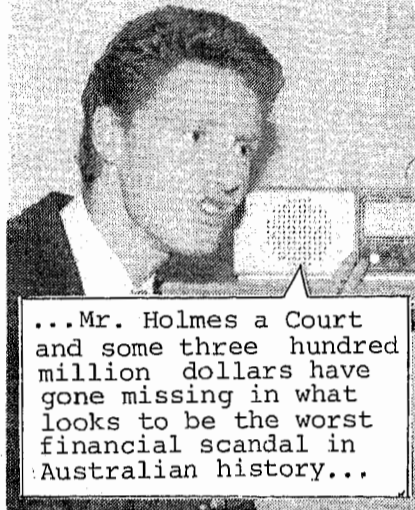
Mungo Hawkwind. Love child. Academic record: 1984. Philosophy 1. FAIL. 1985. Philosophy 1. FAIL. 1986. Philosophy 1.

This week... an ordinary night in the share house.

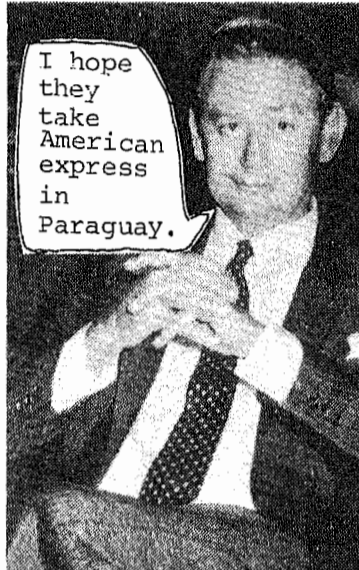


Hey! There's some really peaceful recipes here in the New Idea.

When Suddenly...



...Mr. Holmes a Court and some three hundred million dollars have gone missing in what looks to be the worst financial scandal in Australian history...



I hope they take American express in Paraguay.



Remember how we decided I should invest the next three months rent in blue chip shares?



There's only the bottle left.

He's right you know. When Aldo Griswaldi, the vicious Italian landlord finds out, he'll kill us.



All in all, it was a funny time for Mungo to decide to clean the oven.



But eventually, even Durb Ones start to think.

Let's look for a rich roomie.

In the classifieds!

Hey, maybe my guru could move in.

Next week:  
The Dumb Ones meet the rich and famous...  
and you learn better than to read page two serials.

## For people who sit a lot

The University Health Service will present a video this week on the Alexander Technique for better posture.

The technique is a method of conscious body control and co-ordination, which can eliminate habits of poor posture. It is particularly relevant to those in the academic

world, who tend to sit for long periods.

The video will be shown on Wednesday June 25 at 1.15 pm in the Games Room (Level 5, Union House). Sean Power from the University Health Service and Alexander Technique teacher Chris Raff will be present for discussion and the organisation of classes.



DEAR SOLOMON

Hey suckers! Got a problem?

Write to Solomon

c/o On Dit office

Dear Solomon,  
I am an 89 pound, balding spotty weakling and nobody likes me, especially the girl of my dreams whom I love dearly. She never seems to notice me, what with her flowing blond hair, beguiling moonstruck eyes and her stump of an arm bobbing beside her, as she dashes through my miserable life: the epitome of youth and life. What can I do?

Dear Spunky,  
Never mind, worse things happen at sea.

Dear Solomon,  
I have a problem. Can you help me?

Dear Unfortunate,  
Masturbation is not something to be ashamed of.

Dear Solomon,  
I work at COPE. And I can't.

Dear Can't Cope,  
So you think we can? Well, I'll tell you buster, we have a bloody awful time reading the perverted, paranoid piffle that prats like you send us every day, expecting sympathy and free advice. You're too ignorant to work out your own trivial problems, you snivelling, git-faced ocelot. Call yourself a social worker? Huh! You're about as useful as flat Braille.

Dear Solomon,  
I love my baby dearly, but fear that it may be taken from me by another woman, who claims the boy as her own. We both want it; but we cannot both have it. What should we do?

Dear Racquel (and Renate),  
You are suffering from what the famous prat Freud called a "split personality" - there is actually two of you inside the same mind. You think that you are two different people, who naturally want the same baby, because you each feel that the boy is rightly yours: but you are the same person! So the apparent problem is not a problem at all. One day Racquel will be the mother; the next, Renate will be the mother.

But a warning for the future: watch out for the Oedipus complex...

## PRODUCTION NOTES

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This kiddy is one of hundreds that use the Childcare Centre. The Centre will no longer rely on funding from student unions.

## Childcare gets grant

by Moya Dodd

The Childcare Centre was granted federal government funding last week after a long struggle with the Department of Social Security.

The Centre has been allocated a recurrent grant worth over \$80,000 yearly.

Although details of the grant were unavailable late last week, the funding means that the Centre can now exist without relying on finances from the tertiary institutions and student unions which presently support it.

This means that the Adelaide University Union will save up to \$11,000 yearly, which is the amount it contributes to the Centre's budget. Other bodies which contribute are the University of Adelaide, the S.A. Institute of Technology, the Adelaide College

of Advanced Education and the College and Institute student unions.

Chairperson of the Centre's Management Committee Ms Kerry Murray said that the funding had resulted from two years of hard work.

"We've been continually on people's backs for the last two years," she told *On dit*.

She said that the government funding would cover most of the Centre's costs. The rest would probably come from the fees paid by the 118 families that use the service.

However, the Centre may still look to money from the tertiary institutions or student unions to cover occasional costs such as upgrading.

The government funding comes into effect on July 1.



## Auction raises record sum

by Moya Dodd

A bizarre assortment of lost items, from rabbit costumes to raincoats, went under the hammer to raise a record sum at the annual lost property sale last Wednesday.

Auctioneers Francis Greenslade and James Neate, who bore more than a passing resemblance to the Dodgy Brothers, persuaded bidders to purchase a record \$665 worth of unclaimed goods.

Items included a set of bunny ears ("you can alienate your friends and delight your enemies"), a solar calculator ("for those who don't do any study at night") and a less-than-glamorous purple cardiagn ("sold to the colour-blind lady in the green jumper").

The proceeds of the auction will be used to buy much-needed items for the Childcare Centre.

# Two-year degrees backed by Walsh

Degree courses shortened to two years and a reduction in the number of permanent university appointments are among recommendations made to the Commonwealth Tertiary Education Commission (CTEC) by the Federal Department of Finance.

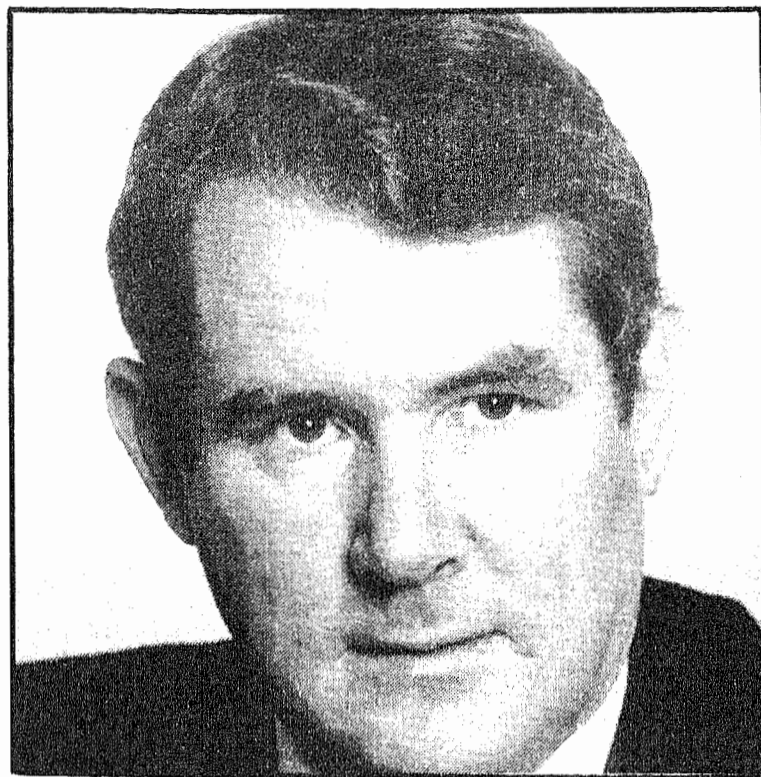
In a confidential submission to the Commission's review of higher education, the Department of Finance also called for five-yearly reviews of the performances of academics and cuts to student services.

It also calls on universities to rely more on funds from business, and says the Federal Government should look at winding down non-vocational courses such as Classics.

The Federal Minister for Finance, Senator Walsh, last year supported the reintroduction of tertiary fees, a move which was defeated.

A submission to the CTEC by the Federation of University Staff Associations says that universities have achieved most of the possible improvements in efficiency and more attempts will threaten educational objectives.

The Department of Industry, Commerce and Technology has told the CTEC that technology and business-oriented courses must



Senator Walsh, Minister of Finance: backed fees

receive greater priority if Australia is to be competitive internationally.

It has called for greater interaction between universities and industry.

On shortened degree courses and cuts to student services, Education Vice-President, Michelle Clark said she knew nothing of the issue and was unable to comment.

# Semester plan floated

by Paul Washington

A discussion paper on introducing a semester system to Adelaide University in 1989 has been circulated among university academics and administrators.

The Registrar, Mr Frank O'Neill, said that "pressures [to introduce semesters] have come from several places."

"At the moment ten of our nineteen universities are on the semester system. It is important that we have a co-ordinated approach to this matter", he said.

"Both Victorian and South Australian schools are going to four terms in 1987. One of the advantages of the semester system in the universities would be to bring university holidays into time with school holidays.

"But we are currently looking at

the academic advantages and disadvantages... we know that some courses would find this to their advantage. "What we're doing is to ask faculties and departments for their feelings on the proposal," he said.

A number of faculties have indicated a desire to work within a semester system, particularly the Faculty of Economics and, according to the discussion paper, the Faculty of Mathematical Sciences is also in favour of the change.

Dennis Murray, Secretary for Academic and Educational Matters, said that difficulties were envisaged for some subjects which were unutilised to match the term structure.

However he said many departments would find the semester system advantageous, particularly around exam time and at the end of

the year when departments were required to process "honours results and merit lists for consideration for scholarships".

Many academics and students would also find it in the interest to use a semester system where holidays would coincide with school holidays in the new four term system, he said.

"An increasing proportion of students are of mature age, and many have children, so this will also be a consideration in what happens", he said.

In May this year Flinders University Council advised the University of Adelaide that it would be moving to a semester system in 1989.

The two universities have set up a joint Working Party to discuss the structure of the academic year in a semester system the discussion paper says.

# Govt unsure of ID cards: Sumner

by Karen Percy

Phone tapping and the controversial 'Australia Card' were among issues covered by the State Attorney-General, Mr. Chris Sumner, in a speech to Adelaide University students last week.

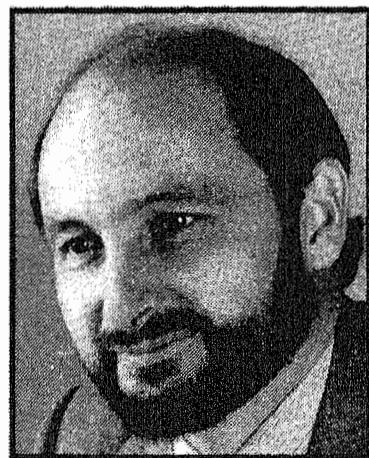
Mr. Sumner appeared at the Little Cinema on Thursday as guest speaker for the ALP Club.

His speech, "Law in a Social Democracy", also covered law reforms in society as a result of social change.

The 'Australia Card' has been proposed by the Federal government to combat organised crime, social security fraud, illegal immigration, and tax evasion, Mr. Sumner said.

He said that without the Card the Federal government believed it had no means to ensure against such activities.

The State government had not determined its "official position" on the Card's introduction because details of who would have access to



Chris Sumner

information on the Card were uncertain.

Mr. Sumner said the State government acknowledged the need for a "sophisticated" form of identification but was uncertain of the guidelines of the Card in the "re-tenion of information".

The S.A. government supported phonotapping "in principle", for

reasons of national security and in the fight against organised crime, but the State's use would have "strict limits" and "strict safeguards", Mr. Sumner said.

To proceed with phonotapping a judicial warrant - with a specific purpose and time limit - would be required, he said.

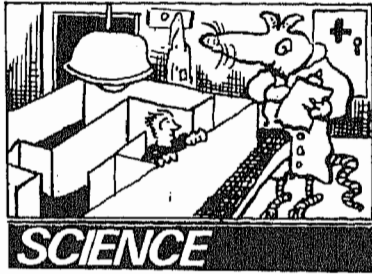
The President of the S.A. Council for Civil Liberties, Dr. Don DeBats, said the Council strongly opposed the Federal government's proposals.

Dr. DeBats said there was "no case" for State police phonotapping - and that Federal police phonotapping should be used only in matters of national security or drug-related crimes.

State police phonotapping would be a "risk to the civil liberties of ordinary people", he said.

Dr. DeBats said the introduction of an 'Australia Card' was "not the best way to tackle tax evasion", and that a tax file number system was a better alternative.

## Bat's wing and eye of newt



SCIENCE

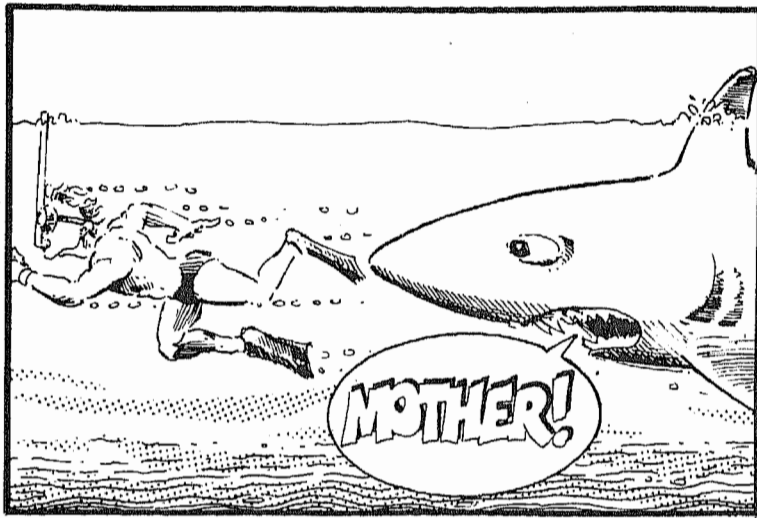
by Mark Douglas

Cow hide and shark cartilage are being used to repair severely burnt patients. In the U.S., Ionnis Yannas, a Professor of Engineering at the Massachusetts Institute of Technology (MIT) has developed a new form of scaffolding from these tissues. But this scaffolding is not to support buildings. Yannas is a polymer chemist and the scaffolding is molecular. Already 120 patients have benefitted from his technique which produces a form of artificial skin beneath which severe burns can heal.

So where do the cow hide and shark cartilage come in (and hasn't he left out the ever important "eye of newt", "pregnant bat's wing" and "leopard's testicle")? The cow hide is used to provide collagen, a protein, and the shark cartilage provides a starch-like substance called glycosaminoglycan. These materials are mixed (shaken, not stirred) in such a way that about 99 per cent of their volume is pore space (very similar to the armpit). In the case of replacement skin, the pores are seeded with cells from the patient which then grow to form the skin surface, while the underbelly of our skin, the dermis, grows into the scaffolding from below.

The artificial skin achieves three main objectives: it keeps infections out, keeps water in and does not cause unsightly scars.

Yannas has begun to do further experimentation involving damaged peripheral nerves to see if his



polymer scaffolding can be used as a guide in their regrowth. Peripheral nerves do regrow if severed, but their growth is haphazard, lacking direction, and often results in a random tangle of nerves and other cells called neuromas.

The polymer is packed into fine silicone rubber tubes which bridge the cut ends of the nerve fibres. The experiments have so far been restricted to the sciatic nerves in rats and the incidence of sciatica in rats living in Massachusetts has been dropping rapidly. The nerves regrow over a distance of about 15mm and their growth seems ordered and is accompanied with concomitant blood supply growth.

An even bigger challenge will be to find a way to prevent further injury to burns victims treated by this new technique who subsequently come into contact with amorous cows and sharks....

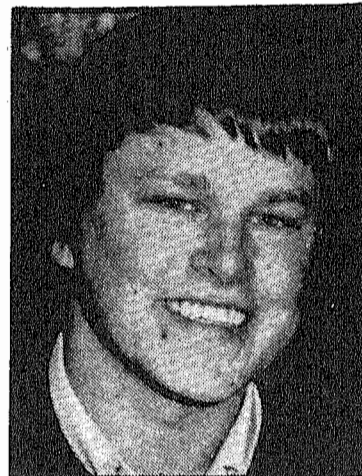
On a more pleasant note, scientists have developed a wonderful new technique known as Caridex which may signal the end of the pride and joy of dentists. No longer

will your blood run cold when you hear your dentist kick start his drill next door while you are pretending to casually inspect his collection of exotic fish or reading his most recent magazine - the April 1983 edition of "The worm-farmer's Annual".

With Caridex, a harmless 22 letter acid solution called monochloroaminobutyric acid is used. It is warmed and applied to patches of decay by an instrument that looks no more horrifying than a fine-tipped pen.

We will now be able to lean back casually in the chair with a slack jaw, smiling happily, while the solution softens the decay by breaking down chemical bonds. This softened decay is then gently brushed off with the tip of the instrument and washed away. Healthy material around the decay is protected by calcium salts which prevent it being dissolved.

One presumes that this process will also signal a considerable saving both in medical bills and blood-transfusions for less bright dentists who have in the past been foolhardy enough to leave their hands in the patient's mouth when starting the drill.



Davids Darzins



Rob Brice, Union Secretary

## Union policy review

by Alison Mahoney

The recent report on the Adelaide University Union's Policy Review "is the last step in a total revamping of the Union", Union Secretary, Mr Rob Brice said last week.

Students' Association President, Anthony Snell has begun the review but due to other Union commitments it was decided that the job should be passed on to someone else. The Board's choice was Davids Darzins, an Adelaide University student who had undertaken a similar project for the Students' Association.

In his summary of the report, Darzins says that "the report and the Policy Codes provide a framework on which the present and future Boards may build to ensure that the Union is run efficiently and effectively".

Mr Brice said that any existing policies regarding the functioning of the Union were "old and outdated" and therefore needed restructuring. Added to this was the fact that many Union Board

members and others were not even aware of such policies.

As such it was deemed necessary to formulate new policies or to remodel the present ones.

Mr Brice said that "the most obvious changes are the revamping of the Union Employment Policies and Security Policy, issues which continued to emerge and required clarification."

He emphasised that students should be made aware of the report which is to be submitted and discussed at the next Union Board Meeting on June 25th.

Students have the opportunity to voice their approval or disapproval on certain issues or policies prior to this date as do Union Staff.

Mr Brice said he "hopes there will be a great deal of debate both before and at the Union Board meeting prior to final acceptance of the policies."

The review is an extension of, and the final step in, last year's rationalisation of the Union which began with the Constitutional amendments.



**Deadline for letters to the editors is 12 noon on Wednesdays prior to publication. All letters must be signed and include the author's telephone number. Pseudonymic letters must include the author's full name. Letters may be edited for legal reasons, or for reasons of clarity or limited space. Please keep letters concise.**

### Reply to "Frills"

Dear Eds,  
Y.A. Podd's letter "Compulsory Frills" certainly deserves a reply.

Quote (Is it necessary by the act of law for us to have to support a bar, cinema, a sports association).

Mr. or Ms. Podd you are obviously seriously misinformed, on and behalf of the bar and catering areas. I wish to explain that not 1¢ in any shape or form is taken from the statutory union fee to subsidise these areas, furthermore any profits are channelled back into the union's reserves to be re-allocated by the student board elected by the students.

The catering department has instructions from your student board to operate at a break-even situation, which they budget for and try to do so.

The Bar does not receive funding in any way whatsoever, and has shown a profit for every year of its 11 years of operation, does employ 97% student casual labour and has refurbished, tables, chairs, airconditioning, carpet, etc., from its own profits.

Please in future ask the people who can give you the correct information, elected councillors, the Accountant, or

the Secretary Manager of the Union. I hope the above explains part of your misconceptions.

R. Clarke  
Bar Manager

### Brice breaks his silence

Dear Editors,

To date I have resisted the temptation to respond to the plethora of letters to your newspaper in recent months concerning the Union, the Craft Studio and me.

However, Mr. David McConnon's letter (On Dit 16/6/86) forces me to break this silence. I offer the following information for Mr. McConnon to consider-

(1) I have no political affiliations whatsoever.

(2) I am the Secretary/Manager employed to manage the Union facilities and services and carry out the decisions of the Board. I do not have a vote on the Board.

(3) There is no battle over the Craft Studio but rather a thorough assessment of its performance and value/relevance to the student population. In the past the Union has evaluated many of its services (e.g. Gallery, welfare, promotions and activities). It is a healthy and necessary activity.

(4) \$5,000 for professional market research, while seemingly a significant sum will give the Union much needed information about student "concerns and needs" on not only the Craft Studio but many other aspects of the Union's activities. (Sydney University spends this sort of money yearly as a matter of course in an effort to evaluate and improve the services offered). Can Mr. McConnon please tell me how else we may obtain this information?

(5) My name is Robert or Rob. I don't know any Bob Brice working for the Union.

I invite Mr. McConnon to 'phone or call and see me so I can explain exactly what the Union does and where the Union Fee goes. A similar invitation was accepted by Mr. Norman Lee in first term.

Yours sincerely,  
Robert Brice  
Secretary/Manager

### The Library responds

Dear Editors,

I welcome your paper's highlighting of the Library's problems in its 16th June issue. I was encouraged by your editorial, and Moya Dodd's reporting of her interview with me was largely accurate. However, I do not think she gave sufficient weight to two issues that I commented upon.

The remodelling of the Library building is crucial to more effective Library service. It will allow a more convenient and logical organization of the collections and seating (solving, for example, the problems raised by medical students), and enable reorganization of all services on the entrance level. This will allow us to make the most efficient use of our reduced numbers of staff, and again, provide more convenient service for users.

The completion of conversion of the

card catalogues into Biblion, and the acquisition of a larger integrated computer system, are also vital to allow improvements in Library service. It is not true that the Biblion development has not been properly planned. It is true that we haven't been able to expand the system and convert the card catalogues as fast as we should have liked.

These improvements await University decisions on funding for buildings, equipment and data conversion in 1987. The Library will be trying as hard as possible to achieve the necessary funding - the support of student representatives for this would assist students to get services of the standard that they deserve.

Yours sincerely,  
Eric Wainwright,  
University Librarian

### Library crisis comments

Dear Editors,

After spending the last five years part-time at Adelaide University I feel it's time I commented on an important issue like the library crisis. It is high time that this University started dealing with reality. It is pathetic to see people complaining and moaning about the decline in funds that the government won't provide. What are we going to do about it? Sure we can protest and lobby [sic] the bunch of half-wits who represent us in parliament, but do they really care or more importantly are they capable of helping anyway. It's high time somebody with entrepreneurial skill and marketing ability was appointed to raise money from business and the pri-

vate sector. If we can't rely on the government to provide the money for books and periodicals then we have to raise additional money ourselves.

Perhaps successful firms could be approached to sponsor a periodical for a year or provide a donation for books. If the government can raise money from business then surely we can. For goodness sake somebody get up off their arse and stop moaning. For \$30-\$35,000 a year a professional sales person could be employed to fundraise. What are we waiting for.

Steve Burrell  
3rd Year Arts

### B&C complaint

Dear Editors,

I wish to lodge a complaint in reference to last week's cover spread. Anybody confronted with the image in question could not help noticing its obscene, tacky and exploitative nature, simply employed to attract attention by preying on the dark and socially unacceptable recesses of the mind. Images of this

kind do nothing toward promoting wholesome attitudes of mutual sexual respect on campus. My complaint is this; Images of this calibre should not be censored by thoughtless and moralistic editors.

All yours, sincerely,  
Simon Morrock

### Nuclear power not needed

Dear Eds,

I would like to raise some points about your article on Chernobyl and whether nuclear reactors can be made safe.

Underlying your article is an assumption that nuclear power is necessary. It is not. In fact, it is already in decline. In the US 110 reactor orders have been cancelled since 1972. Sweden, a heavily nuclear reliant nation, is phasing out nuclear power by 2010. In West Germany, in the wake of Chernobyl, significant sections of the Social Democratic Party (SDP) have joined the Greens in calling for a phase-out of nuclear power and have produced studies showing the immediate viability of such a move. (They should know: while in government the SDP were largely responsible for developing the West German nuclear industry in the first place).

Of Western nations, only France continues staunchly with its nuclear programme (at the risk of its whole economy; the French power authority EDF, is horrendously indebted). It is in France that the real nature of the 'civilitary' nuclear industry is most obvious. Like the Soviet Union, France makes little effort to distinguish between 'peaceful' and 'military' nuclear installations.

Without its tremendous level of government subsidy (largely as a result of its military potential) the nuclear industry would have never survived in any country so long. It has been a major achievement of the atomic lobby to starve all areas of safe renewable energy of resources for research and development.

There is a logical implication for us in South Australia. Close Roxby down, and instead, institute a strategy for the development of alternative energy, which really does have a future, and which promises us one as well.

Yours for a nuclear free future,

Matilda Bogner

## Sign of the times

With *The Times They Are A'changing* Bob Dylan wrote the anthem of the 'sixties revolution, and in doing so proved prophetic.

The times have surely changed and nowhere more than on campus where over the last year 'the rationalisation of the Union' has spelled out the extent of this shift in bold letters.

Students are tired of fomenting revolution, of supporting distant, glorious causes, of chasing elusive utopias, and have turned inward to deal with their own day to day lives.

There are no more Vietnams, and what has been termed student apathy is in reality little more than that, with a dash of benign liberalism thrown in to create the 'eighties students.

This attitude has even filtered through to the Students' Association which in this way at least is more representative of students than at any other time in the recent past.

Students see 'radicals' not as standard-bearers of a new era, but as curiosities and 'sixties anachronisms.



But in the way that Dylan was the prophet of the sixties there is none of similar style or stature today to tell us where society is going.

No-one, it would appear, knows, not many care, and even on campus, not many feel that it really matters.

## Keep it clean

The graceless departure of Uruguay from the World Cup in Mexico had the remaining sides breathing deep sighs of relief.

No wonder. Their jungle version of what

might loosely be described as football was painful to watch as they downed player after player and did lasting damage to more than a few.

Mind you, they weren't the only team to employ these tactics. There were probably a few sighs of relief when Italy dropped out as well.

It used to be called the professional foul. The last defender would throw out a leg to bring down the centre-forward, look apologetic then shocked as the referee dragged out the yellow card and the supporters howled on the terraces.

But some of the displays of the last few weeks have been far more serious, with cynical fouling being employed against the opposition's best as a tactic right throughout the game. The warnings and send-offs seem to be accepted as reasonable trade-offs. The world's best players have had to put their playing futures at risk by walking onto the same pitch as the hit-men.

C'mon fellas, play the game. You're all in the same business, and it'll be much more fun to watch.

Moya Dodd  
Paul Washington

# How human tyrants make animals the slaves of today

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

This week Professor Peter Singer, national patron of Animal Liberation, explains why animals are the slaves of today.

What was your first reaction when you heard of Animal Liberation? Did you think: "Not for me! I'm not one of those animal lovers!"

Just as you don't have to 'love' blacks or women to be against the exploitation of people because of their race or sex, so you don't have to be an 'animal lover' to be against the exploitation of animals because of their species. Remember the way that racists used to refer to those fighting for justice for blacks as 'nigger-lovers'? To call us 'animal lovers' is a put-down in a similar way. It suggests that emotion, or sentimentality, is the basis of our action in defence of animals.

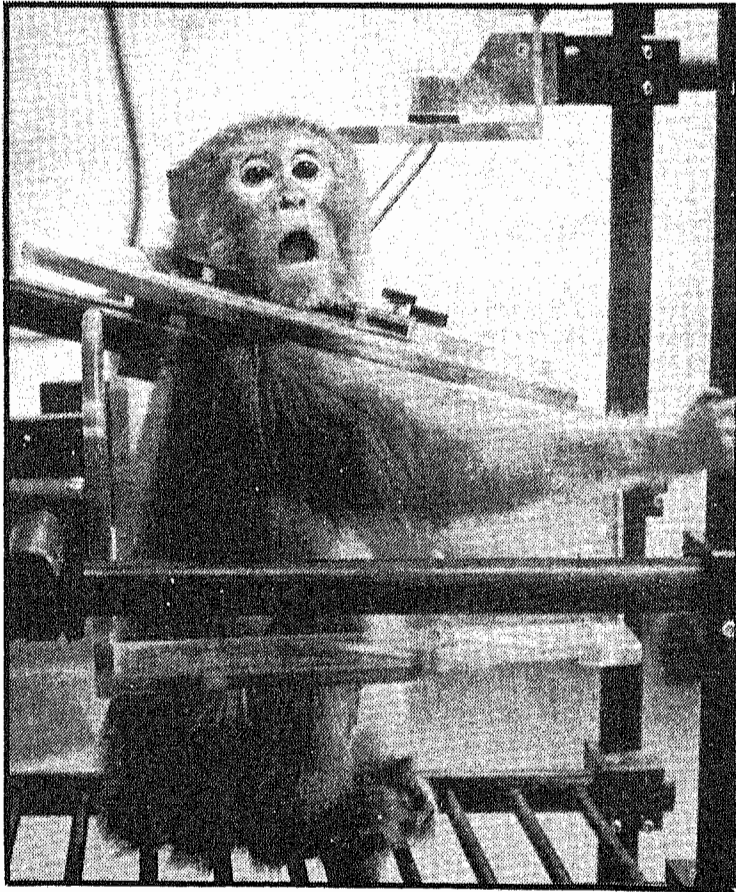
It isn't, and this explains why.

## The Ethics Of Animal Liberation

What are animals? Are they 'things' to use as we please? Are they 'resources', 'research tools' or machines for manufacturing meat, eggs and milk? Or are they living beings, capable of feeling pain, and distress - and capable also of enjoying their lives, if only we would let them?

You only have to ask the question and the answer becomes obvious. Animals are living, sentient creatures, with lives of their own to lead, lives that can go well or badly. They are not just things for us to use. Coal and iron ore may be resources, but one would have to be blind - or blinded by a self-serving outlook - to be unable to see the difference between these inert, unfeeling resources, and the animals whom we so often treat as if they were just lumps of coal or iron ore.

It isn't so long ago that white



Millions of animals are experimented upon annually in laboratories. We are still disregarding the interests of sentient creatures, say animal liberationists.

people treated black people as if they were a 'resource' to be 'harvested' in Africa and put to use on the plantations of the American South. Now we can all see how wrong it is to disregard the interests of human beings merely because they happen to be of a different race. But we are still disregarding the interests of other sentient creatures, just because they happen to be of a different species.

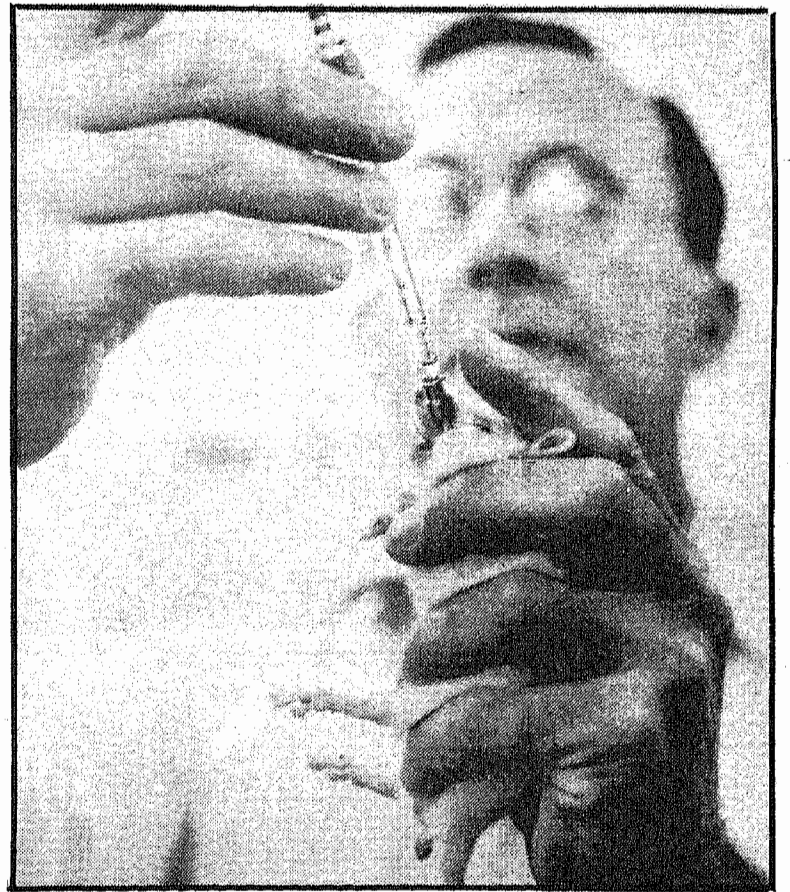
Animals are the slaves of today, and they are treated as thoughtlessly and selfishly as the black slaves were treated by the white slave-traders and slave-owners.

Animal liberation calls the present treatment of animals 'speciesism'. This isn't the easiest word to say, but it makes the point that the grounds for our opposition to what happens to animals now is exactly the same as the grounds for opposition to racism and sexism. In each case, the interests of a group of beings are discounted or ignored on the basis of a quite irrelevant distinction. Whether we draw the

boundary of our moral sphere at our race, our sex or our species, the line is essentially an arbitrary one.

True, we like to think of our own species as somehow superior to all others. We like to think that we are more rational, or more intelligent, and that this justifies us in using animals for food, or as research tools, or killing them for sport. But look at the facts. Some humans, unfortunately, are born with brain damage so severe that they will never be as rational or intelligent as animals like chimpanzees or even dogs or pigs. Do we therefore think that it would be all right to perform painful experiments on them? Of course not. Why then do we think it permissible to do this to animals at the same mental level? Only because they are not members of our species and this is as irrelevant, morally, as non-membership of our race or sex.

While you read this, millions of pigs and hens are living in factory farms, barred forever from sunlight, fresh air and room to walk freely. Sows on pig farms are kept



on short tethers around their necks, or caged in stalls so tiny that they cannot even turn around or walk a single step. The hens that lay the eggs sold in supermarkets are crowded in small wire cages, no bigger than the cover of a record album - and that cage will house four or even five hens, for virtually their entire lives.

Don't console yourself with the thought that these animals have never known better conditions and so don't mind. Even caging animals for life cannot remove their natural instincts. In Britain, expert Government-appointed committees have agreed that these animals are frustrated and suffer from the total loss of freedom to perform their normal actions, like walking, or scratching and nesting for hens, rooting and wallowing for pigs. A West German court has also found these conditions cruel.

And while you read this millions of monkeys, dogs, cats, guinea pigs, rats and other animals all around the world are being experimented upon.

Dogs are being poisoned to death so that we can have 'safe' cosmetics, food colourings, flavourings and other inessential products. Rats are getting electric shocks in psychology experiments which have no connection with human health or welfare. Baboons are being put in special devices which inflict head injuries on them. Rabbits, immobilised in stocks, have hair shampoo dripped into their eyes and held there for 48 hours to assess the damage to the eyeball.

Nor should we forget about the treatment of wildlife, especially in Australia. The annual slaughter of two million kangaroos, for skins and pet food, kills more animals even than the notorious Canadian seal hunt and is just as cruel, because not all the bullets kill instantly. And this is just one part of our widespread massacre of wild animals in Australia.

Humans have proved that they can be tyrants over other animals, as no other species has done before, but does might have right? The Nazis thought it did. Animal Liberation says that it doesn't.

# SA's uni applicants still losing out



**SAUA  
PRESIDENT  
Anthony Snell**

**Eligible Applicants in Five States, 1986**

Admission Centres	Total Eligible	Received Offer		No Offer	
		No.	%	No.	%
New South Wales	52890	39499	74.68	13391	25.32
Victoria	33595	25403	75.62	8192	24.38
Queensland	24709	20605	83.39	4104	16.61
South Australia	14253	10652	74.74	3601	25.26
Western Australia	10308	8836	85.72	1472	14.28
All Australia	14101	112100	77.26	33001	22.74

A survey co-sponsored by the Australian Vice-Chancellor's Committee (AVCC) has estimated that some 9 - 14,000 applicants for admission to Australian Universities or C.A.E.'s were unable to obtain places. That is 7 - 10 percent of all eligible applicants or, as pointed out in *The Australian*, the size of a fairly large University.

On a national level it is difficult to measure precisely the extent to which this unmet demand has changed since 1985 due to changes in admission standards in N.S.W.. In overall terms, however, the A.V.C.C. consider that the range in which unmet student demand lies in 1986 is probably very similar to that of 1985, despite the increased number of places created in higher education over the last year.

Breaking these figures down on a State by State basis (as in the table), it is apparent that South Australia has a relatively high unmet demand (the highest if the changes in the admission standards of N.S.W. in 1986 are recognised). The table also makes it clear that despite the recent political clamour

in Federal Parliament there is a relatively low unmet demand in Queensland and Western Australia. Yet in their preliminary planning for future funding (after 1988), government agencies such as the C.T.E.C. have implicitly recognised the "greater need for extra places" in those States.

This apparent inconsistency is the result of the C.T.E.C. focusing on demographic trends rather than the school retention rates. It is these retention rates together with Students' aspirations to enter University that will determine future demand for higher education, rather than the cruder population change figures. At the end of the day this mistake could well lead to South Australian Institutions being disadvantaged in future funding decisions relative to those in Western Australia and Queensland.

This will mean that the current high level of unmet demand for places in South Australian Universities will continue, at least for the foreseeable future.

The Association is seeking nomi-

nations for the position of Students' Association Returning Officer for the 1986 Annual Elections. Nominations should be in writing and addressed to the President. Nominations must be received before 5.00 pm on June 25th. The nominations will be considered at a meeting of the S.A.U.A. Election Tribunal to be held the next day.

At the Annual Lost Property Auction over \$600 was raised by the efforts of auctioneers James Neate and Francis Greenslade. This figure sets a new record, topping by over \$200 the previous record set in 1981. Negotiations are currently underway to purchase an item of equipment with the proceeds for the Union Child-Care Centre.



The next Students' Council Meeting will be held at 2.00 pm on Thursday June 26th in the Union Board Room.

### Students' Association Annual Election 1986

**Positions Available:**  
President  
2 Vice-Presidents (Education and Finance)  
Orientation Co-ordinator  
8 Councillors  
On dit Editors  
4 Members of the Education/Services Standing Committee  
4 Members of the Activities Standing Committee  
Bread and Circuses Editors  
Student Radio Directors

**Nominations**  
Nominations open Thursday 3rd July, 1986 (9.00 am) and close Friday 11th July, 1986 (4.00 pm).  
Nomination forms available from Students' Association Office, George Murray Building.  
**Voting**  
Monday 21st, Tuesday 22nd, Wednesday 23rd, Thursday 24th, Friday 25th July, 1986.  
**Monday 21st July**  
9.00 am - 5.00 pm - Students' Association Office.  
11.45 am - 2.15 pm - Airport Lounge.  
**Tuesday 22nd July**  
9.00 am - 7.00 pm - Students' Associa-

tion Office.  
11.45 am - 2.15 pm - Airport Lounge.  
11.45 am - 2.15 pm - Law School.  
11.45 am - 2.15 pm - CASM.  
**Wednesday 23rd July**  
9.00 am - 5.00 pm - Students' Association Office.  
11.45 am - 2.15 pm - Airport Lounge.  
11.45 am - 2.15 pm - Napier Foyer.  
11.45 am - 2.15 pm - Waite Institute.  
**Thursday 24th July**  
9.00 am - 5.00 pm - Students' Association Office.  
11.45 am - 2.15 pm - Airport Lounge.  
11.45 am - 2.15 pm - Engineering School.  
11.45 am - 2.15 pm - Medical School.  
**Friday 25th July**  
9.00 am - 5.00 pm - Students' Association Office.  
11.45 am - 2.15 pm - Airport Lounge.

### Adelaide University Union Annual Election 1986

**Positions Available:** *Union Board 18, Activities Council 5*  
Nominations open Thursday 26th June, 1986 (9.00 am) and close Friday 4th July, 1986 (4.00 pm).  
Nomination forms available from Union Administration (1st Floor, Lady Synon Building).  
**Voting**  
Monday 21st, Tuesday 22nd, Wednesday 23rd, Thursday 24th, Friday 25th July, 1986.  
**Monday 21st July**  
9.00 am - 5.00 pm - Students' Association Office.  
11.45 am - 2.15 pm - Airport Lounge.  
**Tuesday 22nd July**  
9.00 am - 7.00 pm - Students' Association Office.  
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11.45 am - 2.15 pm - Medical School.  
**Friday 25th July**  
9.00 am - 5.00 pm - Students' Association Office.  
11.45 am - 2.15 pm - Airport Lounge.

**TO VOTE**  
You need to produce one of the following to obtain a ballot slip.  
It must also be produced when the vote is returned to the Polling Booth.  
The Adelaide University Student Card, 1986 STA Travel Card (with Adelaide University cited as Institution of Study), Adelaide University Law Library Card, Waite Institute Card.

## Yes Michelle

Dear Editors

Why is it that week after week in *On dit* we are subjected to the ravings of people who obviously do not know what they are talking about? Last week this occurred in a letter from David McConnon a Science student who feels he knows everything about the Union and the Students' Association yet I have never seen him in either office, offering constructive criticism.

Mr. McConnon condemns attempts by the Students' Association to keep its finger on the pulse of Canberra by acquiring the services of a lobbyist. Could Mr. McConnon offer a better solution to finding out ahead of the rest of Australia, when it is too late what the Government is planning with regards to education? I think not!

Mr. McConnon accuses [sic] the President of the Students' Association, Anthony Snell, of not working for students. No one could be more certain than I, that this statement is not based on fact. As Vice-President of the Students' Association dealing with educational matters, I liaise with Anthony every day. Never is there a time in the office when a project to help students is not underway. The ongoing contact of a lobbyist in Canberra is one of them.

Perhaps Mr. McConnon could attend Executive Committee, Academic and Education matters Sub-Committee, Student Services Committee, University Council or Education Committee with Mr. Snell to prove that he doesn't work for students? I think that even Mr. McConnon would move to Mr. Snell's side.

The Students' Association and Union Board (not Union Council as Mr. McConnon said) are trying to help students. What we don't need is people who know nothing about our structure or workings to make unsupported statements like those made in his letter last week.

Perhaps Mr. McConnon would like to go to a meeting of one of twelve committees around the University of which I am a member. Every one of them gives me, as the Students' Association representative, better understanding of the University framework so that Mr. Snell

and I can better represent students. Can Mr. McConnon profess the same commitment to students? I think not!

Yours sincerely  
Michelle Clark  
Education Vice-President

## Response to 'intellectual lightweights'

Dear Editors

I feel I must again respond to two intellectual lightweights with knee jerk reactions to situations they know nothing about. David McConnon obviously has no comprehension of how to gauge the concerns and needs of students. He abhors the use of professional market research in favour of decision by mere whim of a few vocal students. I am interested in what all students think, the market research will give a good indication. The research covers all areas of Union activity ergo David is suggesting the Board is plotting to close the Bar. David's logic is typical of such a 'head in the sand' mentality.

The Craft Studio Review is a normal process of evaluation of the services provided by the Union for all its members. This review should be welcomed by Students using or wanting to use this facility as it is an opportunity to better that service, to point out its shortcomings and have them rectified.

Peter Curtis's hysterical cries of conspiracy with no attempts to come to the Finance and Development meetings, no request for information (just to make sure he had heard the truth) immediately highlights himself as a simple-minded gullible person worthy only of contempt. University should have taught these people to seek out the truth, research the topic not just open their mouths and regurgitate [sic] hysterical ravings of ill-informed people.

Hugh Martin  
Chair of Finance and Development

**PROSH IS COMING get involved!!!**

"-Pining for the Fjords? - Fuck off! - just watch out for the Grabathon".

**When: Monday August 4 to Saturday August 9**  
**Where: Everywhere**  
**Who: US (C/- SAUA Office)**

All proceeds to Multiple Sclerosis Society of S.A.

# “The growing fear of controversy”

**Academic freedom has been sorely bruised over the years by the hierarchical administration of tertiary institutions, and pressure to conform. An increasing number of academics are voicing their discontent, and some suffer for it. PAUL WASHINGTON takes a look at some problems academics face.**

Professor Clyde Manwell was appointed to the staff of the University of Adelaide in 1969 as professor of Zoology. Having held teaching posts at the Universities of Utah and Illinois, and research posts at a number of respected research institutions, Manwell brought with him a wealth of qualifications and experience in a range of fields.

But in 1971 only shortly after his arrival, a motion to have him dismissed was brought before University Council by the then Head of the Department, Professor H.G. Andrewartha.

The resultant departmental infighting and disputes with members of the University administration led to a Commission of Inquiry set up by University Council, a defamation case in the Supreme Court of South Australia, and shattered previously held beliefs about the extent of academic freedom.

At first glance however, Manwell's transgression which resulted in the dismissal motion against him seems quite minor - he criticised the South Australian Department of Agriculture's fruit-fly spraying procedure.

The dispute began in 1971 when an outbreak of fruit-fly was reported in the vicinity of the home of Manwell and his wife, Ann Baker. A team of fruit-fly sprayers entered the property and sprayed heavily, drenching a number of animals kept on the premises in the process.

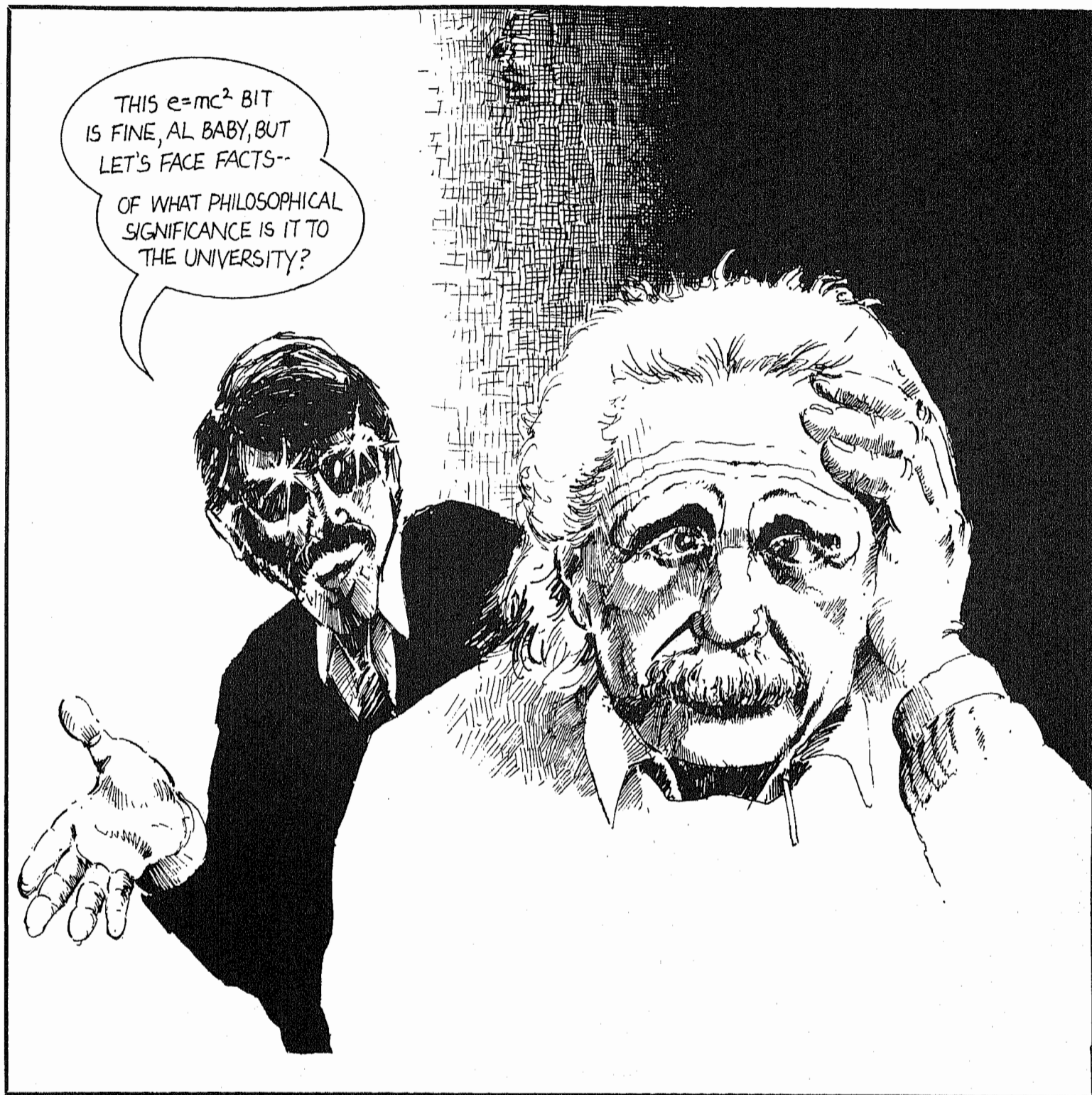
A letter from Manwell to the Department of Agriculture complaining about the behaviour of the sprayers and requesting information about the fruit-fly program was not answered but instead was passed on to Manwell's immediate superior, Professor Andrewartha.

For years the Department of Agriculture had been "providing funds and favours to a few South Australian academics, a situation which enabled pressure to be exerted on Manwell through his colleagues. Though many complaints had been made previously by members of the public, Manwell's criticism added the weight of science.

Manwell and Baker had punitive measures taken against them for straightforward criticisms of fruit-fly spraying procedure. Though Manwell advocated a different program which has since proven successful elsewhere, their inquiries threatened the continuation of funds and favours for a few academics in positions of authority.

The incident was an example of what a growing number of academics term "intellectual suppression."

Intellectual suppression features both censorship and discrimination. It is the abuse of power by persons in positions of authority to



suppress a potentially threatening discovery or opinion.

Manwell was able to have the charges against him dropped eventually, but the matter was not to end there. While unable to have Manwell dismissed, people within the university continued the harassment. Funding for worthwhile research was denied to him while lesser projects of other staff members received funding.

"We began to find it extremely difficult to get funding even when there was money," said Baker, "even for successful projects where a number of eminent people were involved."

"People were against it [the research] here for reasons that were never made clear. We were simply told to shut up and go away."

If nothing else the image of tertiary institutions is taking a beating. People such as Manwell and Baker have continually levelled trenchant criticisms at university administrations. They believe that academic appointments are not always made based on merit alone, that funding for research is affected by "the old-boy network", that academics are often forced to work in fields that are not in their expertise because of conflict within a department.

A major difficulty is encountered by academics in publicising instances of what they believe is suppression. Not only are there practical difficulties in getting their

complaints into print, but many are intimidated: they fear reprisals for speaking out.

"There are a number of conspicuous cases [of suppression] that reach the press but many more that people don't publicise for one reason or another", says Dr Brian Martin of the University of Wollongong. "It is impossible to know exactly how many cases occur ... but academic freedom isn't something as far-reaching as people like to believe.

Academics are afraid to work in areas open to controversy, and turn to safer areas."

Publicity has proven to be crucial in redressing grievances, but once a theory or opinion has been discredited, an academic journal will be reluctant to publish it.

Often it is the major metropolitan papers that give the first run to a dissenter's story, and many cases become quite significant, even finding their way into parliament.

In 1974 Dr Cedric Pugh applied for promotion to senior lecturer at the South Australian Institute of Technology. His application was rejected, as were subsequent applications.

Dr Pugh was told that his application had been rejected because of his criticism of some Institute projects: in particular of the site of "The Levels" campus.

"The Levels" said Dr Pugh, an authority in urban studies, was not situated so as to serve students properly; it was difficult to access

by public transport; and its buildings had no "corporate identity."

In 1981, three South Australian MP's, Robin Millhouse, Greg Crafte, and Stan Zvans, asked the then Education Minister, Harold Allison, to investigate Dr Pugh's claims against the SAIT.

In September of 1981 Dr Pugh was promoted to senior lecturer.

Dr Pugh has recently returned to the SAIT after a leave of absence, and believes morale is low and deteriorating. His comments on the issue go straight to the heart of the causes of academic discontent.

"The administrative problems are centred around particularly significant issues - such as funding and senior level appointments," he says.

"The situation [will] continue to deteriorate with staff pressed further under policies which have no consultative legitimacy as their basis.

"Many areas are falling into mediocrity ... it's been happening since 1974, the last year of the Whitlam government. Under the Fraser government education was treated as a short term process, and it's never recovered.

The heart of the problem is "the coming together of two things.

"They are the internal administration of tertiary institutions and external forces on resources and general government pressures.

"There's been too much fragmentation, and academia is haemorrhaging."

The academic's lot is not as easy then as it has always seemed. Under pressure to perform, to produce marketable work, to not openly criticise sources of funding, the value of learning for its own sake has been diminished, and many academics are dissatisfied.

Practical considerations often outweigh academic ones, while established beliefs and administrative practices are all but unassailable.

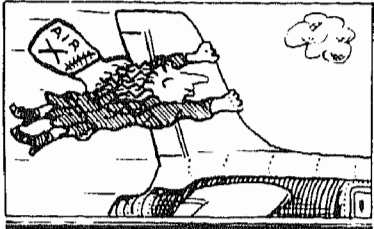
In bodies as large as tertiary institutions there must perforce be a bureaucracy, but it appears that the bureaucracy in some cases has been used to support the aims of those who run it, rather than to service those for whom the institutions exist.

The picture painted by Clyde Manwell and the swelling ranks of the discontented is one of an institution breaking down from within, and under pressures from outside also.

In Professor Manwell's words, "people are beginning to realise how important education is to them in a way they haven't before"; and in Dr. Martin's: "there is a lot to be done."

Professor Manwell's efforts and the efforts of those who share his beliefs are bringing to light a previously hidden side of educational administrative practices. They are ensuring that if education does begin to go down the gurgler, it will go down not with a whimper but a bang.

# Brixton's lawless squats



## TRAVEL

**DAVID MUSSARED** recounts his experiences squatting in the strife-torn London suburb of Brixton.

"And what did you do for Christmas Peter?"  
"Ah got mooged darn the front-line."

It is midday at the Brixton tube-station. Two 'rastas', with dreadlocks tucked under hugely exaggerated Welsh-miners' caps, are selling woollen gloves ("two pairs for a pound") from the card-board stalls at the top of the escalators.

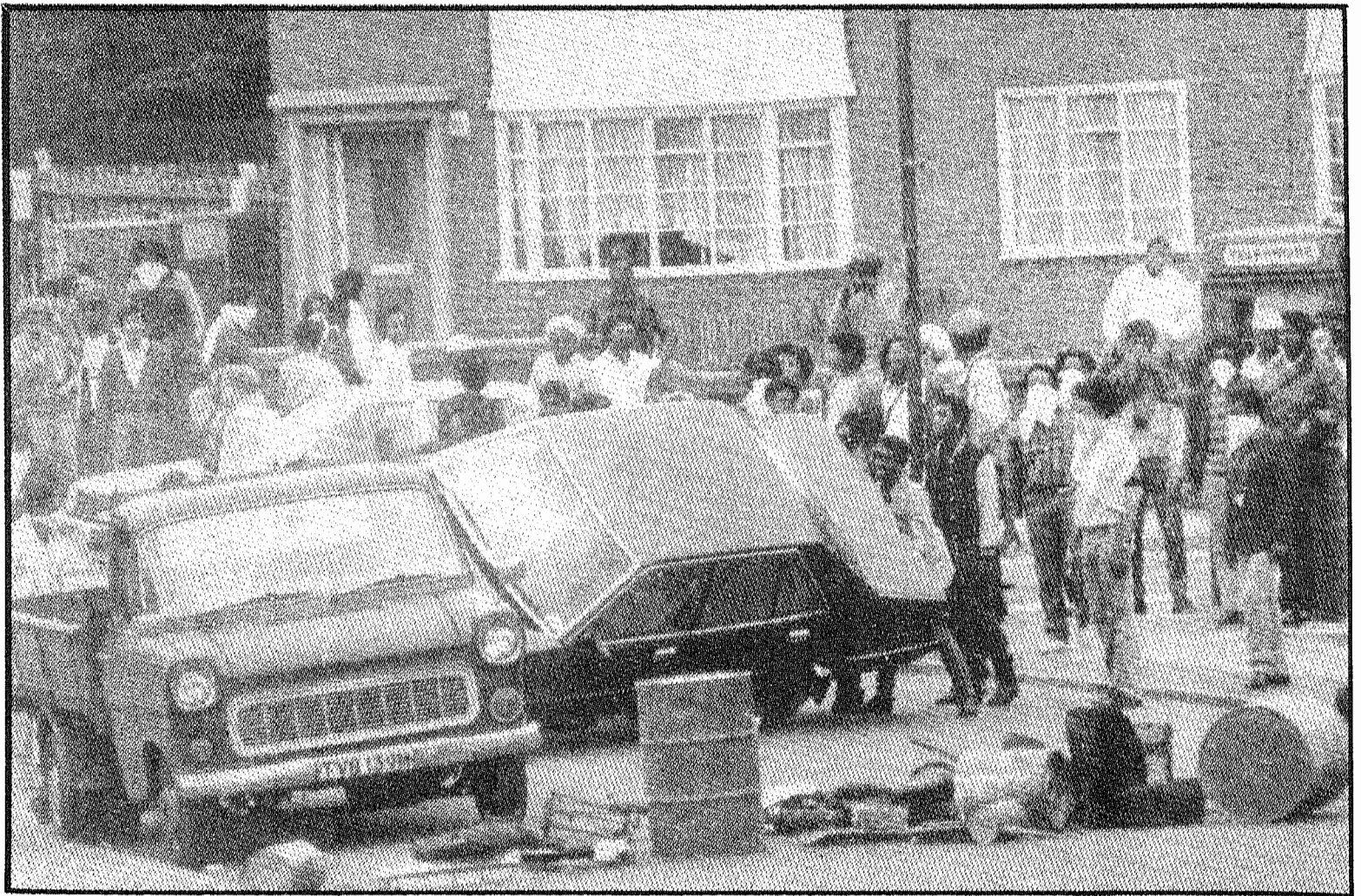
Ragged black youths sidle past pedestrians whispering something that sounds like "san-somalia" out of the corners of their mouths. They are selling marijuana, and some of them are as young as ten or twelve years old.

Peter is from Manchester, a dealer in the assortment of drugs - but everyone in Brixton seems to be a dealer of some sort. He has been squatting in and around London for something like eight years.

I am part of the Australian contingent in the squat down the road from him, one of a dozen-odd people living in what in Sydney would be a fashionable terrace house.

The mundanities of suburban life take on sinister undertones. Going shopping involves a spree of shop-lifting, with two of the women in the household freely admitting that they are professionals. One of them has a special 'nicking' pocket sewn into her coat.

Brixton has to be the world's most multi-cultural society. Racial and national boundaries are hopelessly blurred. Only the chauvinistic 'rastas' are a race apart; lanky black followers of a demi-religion based on the music and teachings of Bob



A scene from the strife-torn London suburb of Brixton, a ghetto.

Marley, the late guru of reggae, and on 'ganja'.

On a Friday or Saturday night at the George Canning - the local 'rasta' pub - white middle class girls from the better areas of London come to spend a night in the ghetto. To be picked up by one of the black youths and be invited to an exclusive 'blues' night in the basement of a front-line house. To arise in the morning from a mattress on the floor of a squat somewhere in a tefe-a-tefe of class contempt.

The rastas treat such women as whores, and the women, in the main, behave accordingly. They disappear back to their more comfortable suburbs and the rastas go back to the streets.

Every three to six months each household exhausts its battery of legal claims to a residence. Then a new squat has to be found, broken into and the locks changed.

On my last night in Brixton two of our (English) co-squatters set out in the snow to break into a disused vicarage they had cased for a few days. They stole a ladder, dodged a couple of police and smashed an upstairs window. Once the locks were changed the rest of the household followed with the furniture - mostly broken chairs, taken from council 'skips' left on the foot-path for people to dump rubbish in - and mattresses, which are always the last things to go.

A couple of the experienced squatters managed to get the electricity and water working. The gas, a necessity in the English winter, proved impossible. There would be no hot water, and the only heating was a selection of antiquated radiators brought from the previous house. A stove, ripped out from the wall of a house two or three squats ago, was re-installed.

While we were fiddling around trying to make things work - luckily the stair-cases and plumbing had not been smashed by the owners to keep intruders out as is sometimes the case - one of the shop-lifters ran up to say she had just been hassled by a couple of police whom she had tried to prevent from beating a drunken black youth. She had a record and was too frightened to do anything herself, so someone went off to make an anonymous complaint.

There is no trust in Brixton. A packet of cigarettes left for an hour in the kitchen vanishes without trace. The English dole allows no room for luxuries like friendship - and at least two of our house-mates had expensive habits to support.

Even Peter, perhaps the most affable of the street community, is trying to wangle some money out of me. Do I want to buy a money-bag

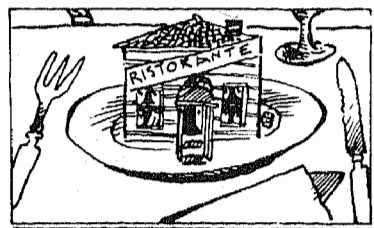
of grass for £5? Some hashish?

He has been known to live on pet-food when his money runs out, this whiskery veteran of 24, and to his credit he always makes sure his cats have something to eat before he does.

The sellers by the tube-station suddenly fold up their wares and disappear. In three seconds the seemingly permanent stalls are gone. A lookout somewhere has warned that some police are approaching.

I moved away from Peter - who is apt to do provocative things in the presence of the law - and pushed my way past a couple of punks beggaring at the top of the escalator. Fifty yards away is the bridge - used occasionally by camera crews filming riots to add poignancy to the violence beneath - with the legend "Welcome to Brixton" painted on the city side.

# Unsurpassed Indian cuisine



## EATING OUT

### THE CURRY QUEEN

by Rhani Biryami and Rhagi Bhagia

The Curry Queen is Mavis Unger. She is an Anglo-Indian Lady who established herself as Adelaide's Curry Queen some three years ago, when she made her debut on Adelaide's truly international "Touch Of Elegance". Her winning personality in combination with a number of exotic spices captured for her a popular following who gladly elevated her to the

throne and granted her title - Adelaide's Curry Queen.

This achievement has in no way led to a compromise in her devotion to creation of the perfect curry. Every meal at the Curry Queen has been hand-crafted on the premises by Mavis. This, coupled with very friendly service has proven a successful strategy and established the Curry Queen as a haven for lovers of true curries, who make regular pilgrimages to this, the otherwise less fashionable, end of Gouger St.

On arrival we were greeted by a limegreen-sari clad Mavis, who in her typical friendly style bustled us to our tables, then after introducing us to her husband Reg, introduced us to her wide range of exotic foods and drink.

We decided to leave our food selection to the discretion of our hostess. Mavis then disappeared into her kitchen, shortly reappearing bearing a large platter containing an array of succulent spicy (but not too hot) vegetarian hors d'oeuvres. This selection comprised of Flouries (pakoras),



Mavis Unger - The Curry Queen.

Samosa (small vegetarian pasty), and Channa (a spicy chick pea dish) which was particularly delectable, accompanied by chilli and tamarind sauce.

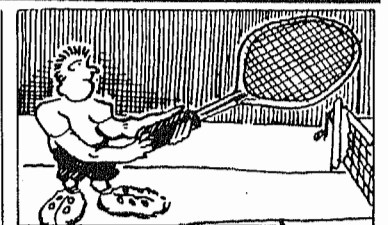
While Mavis prepared our main course we chatted to Reg, who

pointed out the salient features of the restaurant, which included a functions room complete with dance floor and bar, a carpark at the rear, and Mavis' brag board with colourful photos of celebrities who couldn't resist a curry-fix when visiting the city of Adelaide.

Then from the kitchen preceding the splendour of the vision itself came an aromatic odour of Indian spices. Shortly, thereafter Mavis reappeared carrying plates of prawn, vegetable and chicken curry accompanied by appetizing yoghurt and pumpkin salads and a variety of light Indian breads.

The meal was pleasantly ended off with a mixture of delicate Indian sweets which are definitely another of Mavis' specialities.

In summary then, for fine Northern-Indian cuisine the Curry Queen is unsurpassed. Good-sized main courses average around \$7.50. In addition your intrepid gastronomes have obtained for you a 10% discount at the Curry Queen Tuesday - Thursday on presentation of your student card.



## SPORT

# Touching results

### Touch Results

Mens Division:  
Dad's Army 8 d Toecutters 0  
Untouchables 5 d Stobic poles 1

Mixed Division:  
Buckleys 7 d Job Squad 1  
ASSC 0 drew Vaccinators 0

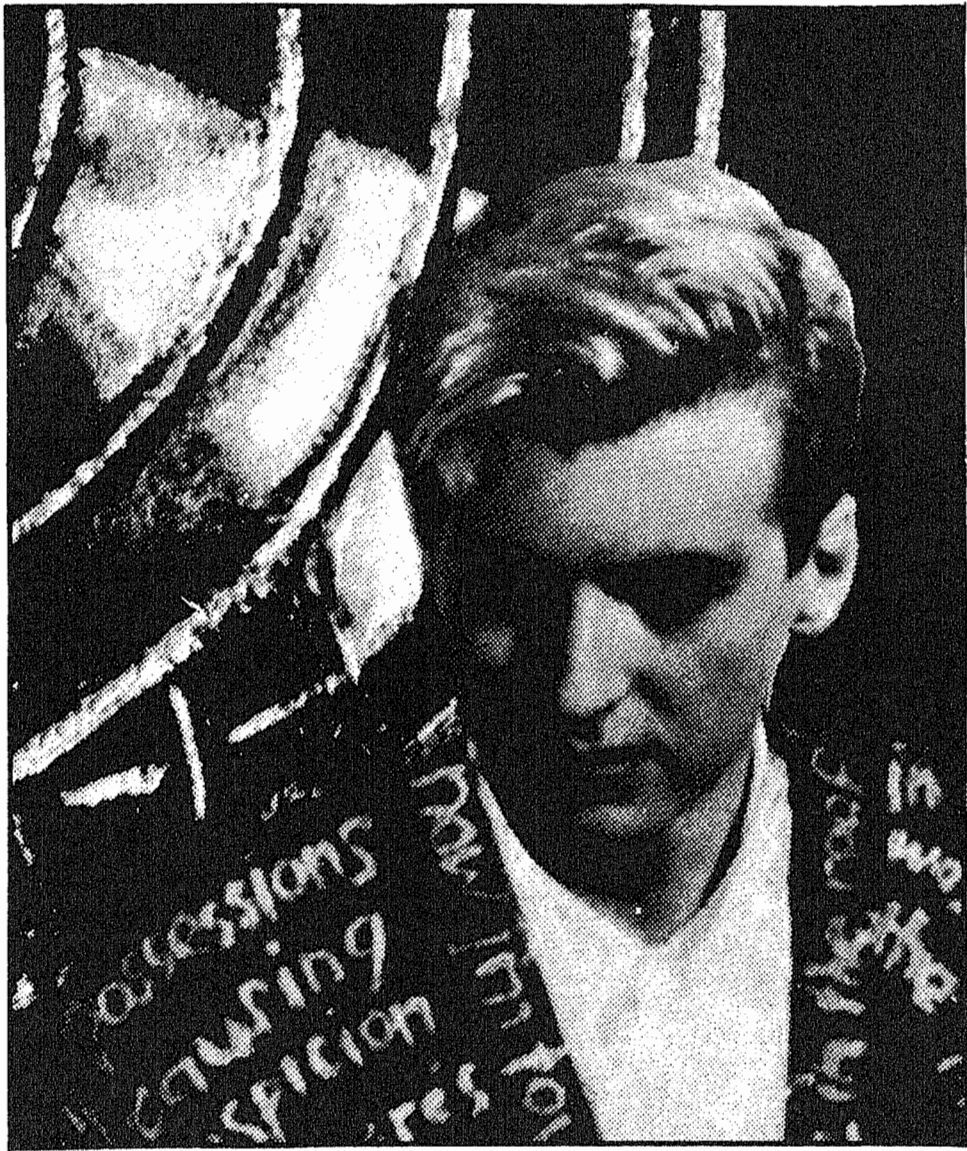
University sports results can be phoned in to On dit on 223 2685 between 4pm and 6pm on Saturdays prior to publication, or placed in the On Dit contributions box in the Sports Association Office by 1pm on Wednesdays prior to publication.



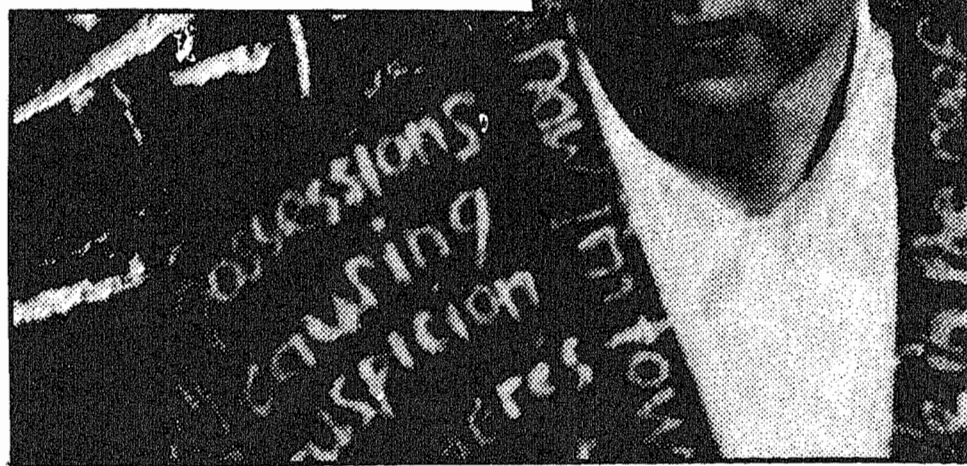
# ON THE BEAT

The *On dit* Music Supplement

June 23, 1986.



NEIL FINN:  
*He's back!*  
page 5



ICEHOUSE:  
*Seeking more success*  
page 3

VINCE JONES:  
*Bebopping along*  
page 4

# This is it: Matt's new finish shines

**AS LITTLE AS A LOOK**  
**Matt Moffitt**  
**CBS**

by Mat Gibson

Recorded in Europe and set for world wide distribution, this album, Moffitt's first since the demise of Matt Finish, is a set of then tightly produced songs, the majority of which are best described as 'dance tracks'.

The up-tempo pieces are characterized by complex rhythms and keyboards which contrast with Moffitt's slightly distonal, rasping voice. The overall sound is similar to that of the *Thompson Twins*, although far less sparse and lacking their vocal harmonies.

For a lot of the album the guitars play a fairly subdued role, allowing the keyboards and vocals to dictate the tone of each piece, but they come to the fore with great impact on 'Thursday' and 'All That Stuff'.

The culmination of years of struggle as Matt Finish and 18 months of development in London, Moffitt describes the finished product as something that "reflects a lot more of Matt Moffitt ... than



my stuff from Matt Finish." For him "communication is very important ... both in the words and music" and in most of the songs he succeeds in crafting the music to suit the form of the words. Yet it is so hard to be truly expressive when creating highly danceable music, restricted as the artist is by the constancy and necessity of the beat, and I feel that the album lacks real experimentation. Not that the

songs are repetitive; Moffitt achieves a remarkable level of individuality between tracks, but only within the confines of this style of music.

And for a style of music which he rightly describes as having "developed on stage, in public", the true character of this fine album will best be appreciated in his future live appearances.

*Sad, bad,  
black  
and  
gloomy*

**BLACK  
CELEBRATION**  
**Depeche Mode**  
**Mute**

by Richard Wilson

About the time Vince Clarke left to form *Yazoo* with Alf Moyet, *Depeche Mode* stopped making light disposable pop tunes, and started making gloomy repetitious ballads. With their latest album titled *Black Celebration*, you would hardly expect anything different.

To give them credit, it is certainly not unpleasant to listen to. The album is well-crafted, filled with flowing synthesizers, and punctuated with the occasional stereo sound effect to break the monotony of the rest of the song.

The songs themselves are mostly sad ballads about love gone wrong. The stand-out tracks include 'A Question of Lust' and 'Here is the House'.

I also like 'New Dress', a pointed commentary on the priorities of tabloid newspapers:

"Sex jibe husband murders wife  
Bomb blast victim fights for life  
Girl thirteen attacked with knife  
Princess Di is wearing a new dress  
Jet airliner shot from sky  
Famine horror, millions die  
Earthquake terror figures rise  
Princess Di is wearing a new dress"

A nice record to listen to as background music when reading the paper, cutting your toenails, etc., but definitely not recommended if you've just got your exam results and are seriously contemplating suicide.

# 'Seven days' a hit for Voodoo crew

**SEVEN DAYS IN  
SAMMYSTOWN**  
**Wall of Voodoo**  
**IRS**

by Richard Wilson

*Wall of Voodoo's* third album, *Seven Days in Sammystown*, is a markedly different from their previous material due to the departure of vocalist/composer Standard Ridgeway who has since gone on to do soundtracks, collaborations and a solo album called *The Big Heat*.

The band's debut E.P., and the albums *Dark Continent* and *Call Of The West*, were all based around drum machine rhythms and twangy guitars, with great emphasis being given to Chas Gray's keyboard work.



When the eccentric Ridgeway quit in 1983, the single 'Mexican Radio' was charting in the US and Australian Top 40.

The band decided originally not to replace him, but to get guest vocalists, or have each member try a song each.

Their record company, IRS was not impressed with this idea.

In mid-1984 Andy Prieboy joined the group after meeting them at a Hollywood racetrack. He was not a *Voodoo* fan.

Prieboy supplies three songs on the album: the brilliant single, 'Far Side of Crazy'; the galloping 'Room With A View' (complete with Devo-ish keyboards), and my favourite track on the album, 'Blackboard Sky'.

The sound is much more guitar oriented, although a couple of songs, such as 'Big City', are more reminiscent of the earlier *Wall of Voodoo* style.

This review would be incomplete without also giving mention to 'Business of Love' and 'Museums', which are just another two great songs on one of the best and most powerful albums I've heard this year.

*Would you  
buy this  
album?*

**STRAIGHT EIGHT  
BUSHWAKER**  
**The Woodentops**  
**Rough Trade**

by Richard Wilson

Yuk! This is terrible! It's this sort of crap-on-33 $\frac{1}{3}$  which gives alternative music a bad name.

My introduction to *The Woodentops* was through the single 'Move Me'. This is a great song, with a real toe-tapping beat to it.

Even allowing for the fact that the single is the best song on the six-track E.P., this is still an abysmal effort.

Apart from 'Move Me', there's one moody ballad, one song which sounds suspiciously similar to 'Move Me', and three blocks of tuneless attempts at music.

Save yourself \$3 by just buying the single. After all, would you buy a record which lists in its credits "Produced by Animal Jesus except (one track) produced by Swami Ananda Nagara"?

# Failed miracle drug

**BETWEEN TWO WORDS**  
**Wire Train**  
**CBS**

by Mat Gibson

When *Wire Train* released their first album last year, *UZ's* Bono described the single as the best of the year, a praise which in the long run has proven more of a malignant tumour than a miracle drug for success.

Singer, guitarist, songwriter Kurt Herr recently struck out at reviewers who attempt to compare them to anyone else, particularly *UZ's*, refusing to accept that their brand of slick pop can be pigeon-holed. To hear the album is

to realize that such a claim is pure arrogance.

*Wire Train* is another band with religious overtones. Their music is characterized by technically impressive, over-echoed guitar work, unavoidably compared to *UZ Edge*.

With the bass guitar kept firmly under wraps, the dolefully impassioned vocals of Kurt Herr, Kevin Hunter and Anders Rundblad stroll through a collection of lyrics which make interesting listening if one has the patience to decipher the many garbled lines.

The monotony of the album is remarkably well maintained throughout the first side, even laying to rest Dylan's 'God On Our Side', and although some

excitement is generated by the first two songs 'Last Perfect Thing' and 'Skills Of Summer', it soon passes and the listener can settle back to sleep. The attractive, harmonized vocals of 'No Pretties', the hymn-like approach to 'Two Persons' and the bluesy variation to their boring theme in 'Home', combine to add a little depth to the album.

My feeling is that I should leave final judgement on this band to seeing them live, as the many poor elements of the album may be the result of an overzealously tight producer who may have stifled much of the quality *Wire Train* possess. Their stage presence and live mixing may show an invigorated side to their performance which could not be captured on album.



# Say goodbye to spontaneity

**You've got to have commercial success, says Icehouse keyboard player ANDY QUNTA. JOE PENHALL reports.**

Since a phenomenal rise to fame in 1980, when *Icehouse* were known as *Flowers*, they have attracted varying critical and commercial response, ranging from accolades and invitations to write two film and theatre soundtracks, to the cooler reaction prompted by their last album "Sidewalk".

The new album "Measure For Measure" is being hailed as a return to form for *Icehouse*, and is currently in the national top ten. Last month in the bar of the Park Royal on the eve of their most recent Adelaide gig Andy Qunta, keyboard player with the band since 1982, talked candidly about the band and the new album.

"I think the last album didn't really come up to previous standards, it didn't sell so well and it wasn't as critically well received as the others..."

"It was a different approach altogether. It was recorded very quickly. The idea was to get a spontaneous feel to it, but whether that worked or not I'm not too sure. But the new one's a very different kettle of fish."

From the new album the singles "No Promises" and "Baby You're So Strange" have already become hits, and are good examples of the diversity of styles on the album.

Andy agrees: "There's a lot of variety ... you can hear the *Icehouse* sound and a lot of new ideas as well."

In addition the album is produced by two producers - Rhett Davis of *Roxy Music* fame, and *XTC* producer David Lord.

"It's the magnum opus for *Icehouse* ... it's the Big One, the one we've been waiting for for a long while."

As well as working on the album, Iva Davies and guitarist/songwriter Bob Cretchner last year scored the music to the Sydney Dance Company ballet: *Boxes*.

"Iva was asked to do that 'cause he had a classical background and he worked on the soundtrack to the film *Razor Back*, and they wanted to do something a bit different so they thought he'd be the guy to do some of the music for it. Bob's also worked on soundtracks, so Iva asked Bob to help him out so they ended up writing the ballet together and at the same time writing songs for the new *Icehouse* album as well ... it kept them out of mischief."

<b>It's the magnum opus for 'Icehouse' ... it's the Big One, the one we've been waiting for.</b>
--

In fact not only is Iva consolidating his already strong reputation as a songwriter, but is in addition earning a reputation as a perfectionist. How important is 'perfection' to the band?

"'Perfect' is a funny sort of thing, a lot of things happen by accident. For example in "Baby You're So Strange" there's an instrumental break that actually got doubled in length by accident - the way the Fairlight was programmed

- rather than changing it and putting it like it should be, we left it. A lot of things happen by accident, but it has to sound pretty good. We're not into knowing that everything's technically perfect, as long as it sounds good, it's fine. Some people spend a lot longer than we would. Like *Dire Straits* will spend a week to get a high hat to sound good."

Having been accused of perfectionism, how do they react to the seemingly obligatory accusations of selling out which have dogged the band since their first chart success?

"You've got to have commercial success or else there's no point in doing it, and you've got to be able to afford to do

it. We're not doing anything that we don't think is good. We're not just playing some old rubbish so we can get it on the radio..."

After initial success in the United States, the band have seen a decline to "a sort of cult status" before a comparative revival due to the latest singles, as well as continued escalation of popularity in Europe. As well as this, the band are enjoying new found popularity in Japan where Iva is already known for his work with Japanese artist, Masaki Tanazawa.

And what of the future? "World domination by next year would be fine..."

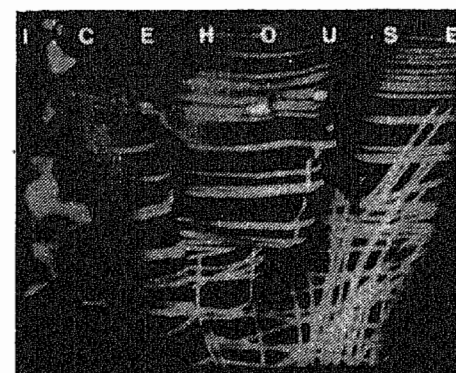
## Magnum opus

**MEASURE FOR MEASURE**  
Icehouse

Despite the clever-clever album cover (pictured), *Icehouse* have again failed to produce an album befitting their talents. Finding the "spontaneous" approach to the last album "sidewalk" unsuccessful, the band has refined the sound to the extent that with a few exceptions the tracks are insipid and uninspiring.

The single "Baby, You're So Strange" is one of the better cuts on the album. Boasting a biting-guitar and hard, cool vocals by Iva Davies it is at first appealing, but with a riff nicked from virtually every seventies glam-song written, begins to pale on the third listen.

"Angel Street" is more of a return to the *Icehouse* of the past, smooth, synth-sized and melodic.



"The Flame", according to Davies an anti-Apartheid single, musically repeats the boredom of the single "No promises" while lyrically raising the tone of the album, before "Baby You're So Strange" undoes all the good work.

Boring and highly over-produced "Measure For Measure" is an unfortunate reaction to the slating received by the band for "Sidewalk", itself boring, but conversely under-produced and rough.

# THE JONES BOY

## AND ALL THAT JAZZ

**Melbourne jazz singer and trumpeter VINCE JONES packed out the Fezbah recently. JOE PENHALL spoke to him about his remarkable musical success.**

"I can't fully express bebop 'cos I'm not walking down the street looking at Packards; people aren't talking to me in that sort of language; Dizzy's not on the radio I'm listening to..."

The speaker is jazz trumpeter and singer Vince Jones. On the phone from Melbourne, in subdued tones he spoke prior to his forthcoming Australian tour, on the music he loves, and the music he makes.

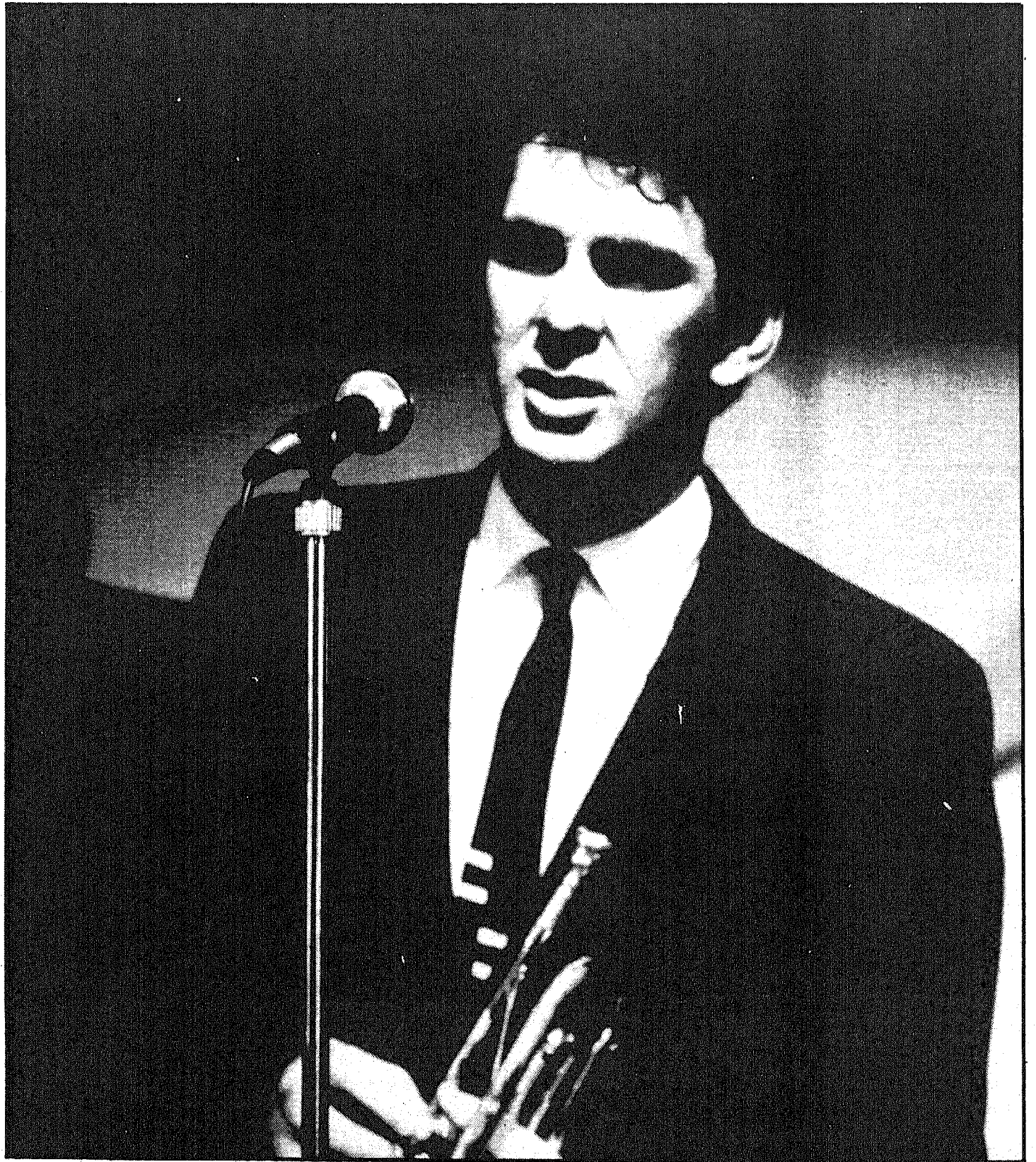
The "Dizzy" he refers to is one of Vince Jones' heroes, Dizzy Gillespie, the virtuoso jazz-trumpeter and one of the old-guard whose heyday in the forties and fifties brought jazz and bebop to the world.

Vince was raised on a diet of trumpet-based jazz, bebop, and later, rhythm and blues. In a musical family Vince followed the lead of his father, immersing himself in the trumpet after being inspired by his father's old L.P.s of trumpeters Charlie "The Bird" Parker, Dizzy Gillespie and Miles Davis.

On stage for the first time at the age of twenty-one, a considerable vocal ability saw Vince extending the trumpeter's role to which he was so close. The influence of rhythm and blues further changed the music.

A record contract and several albums later, "the Jones boy", is earning rave reviews from both jazz and popular music critics and selling more records than any other Australian artist of jazz stock.

He's been labelled an "innovator" by some, whilst being lambasted by the hard-core of Australian, intellec-



**There are probably more people buying jazz records in New York than in the whole of Australia.**

tualized jazz-purists for merging the musical styles which he loves so much.

As if his new album *On the Brink of It* is not ample justification of his style, Vince once again explains himself: "The idea of bebop was it wasn't for the general public, it was for people who loved jazz...playing to people who were into it, not trying to play to the public and water it all down ... they were really specializing, and specialists tend to have integrity ... and dignity.

"I'm a singer, it's a lot different. As a singer it's a lot easier to connect with a larger audience - 'cos people can understand and they can react immediately. I don't tend to compromise musically, but I really like the

direction I'm heading in. I do like playing to the people."

He cites another of his heroes to help explain: "Louis Armstrong was classic, he said 'I stick with the people ... 'cause I love playing to the people'." But he points out "There's still a lot of great musicians in New York, a lot of young ones ... who are really very directional, people like Winton (Marsallis) and Blanchard, playing sort of Bebop and blues without compromise."

At the contemporary jazz-scene in Australia he says "You have to be very old, or to have been overseas before you start getting credit in this country ... it's a problem of population in this country, we just don't have enough people to get us on T.V. ... and airplay. In America it's a lot different 'cause there's so many people."

He adds that "there are probably more people buying jazz records in New York than in the whole of Australia."

Overseas however, it is a different story. Apart from America, the birth-

place and keeper of the key, Paris has always been a willing and attractive host to the jazzmen. As a thousand smokey dens in the fifties became glittering nightclubs in the sixties Paris became a mecca for struggling New York musicians who faced relative obscurity at home, whilst in Paris Vince says "they'd get the red carpet treatment."

"Paris was a big part of it in the fifties and sixties, even though there wasn't a great deal of live music ... apart from the odd really great artists..."

"...I think because they couldn't produce the art form, they went crazy on it."

It is notable that Sting took his newly formed touring band from New Orleans jazz-men to Paris for their debut-tour, and to film the documentary "Bring On the Night".

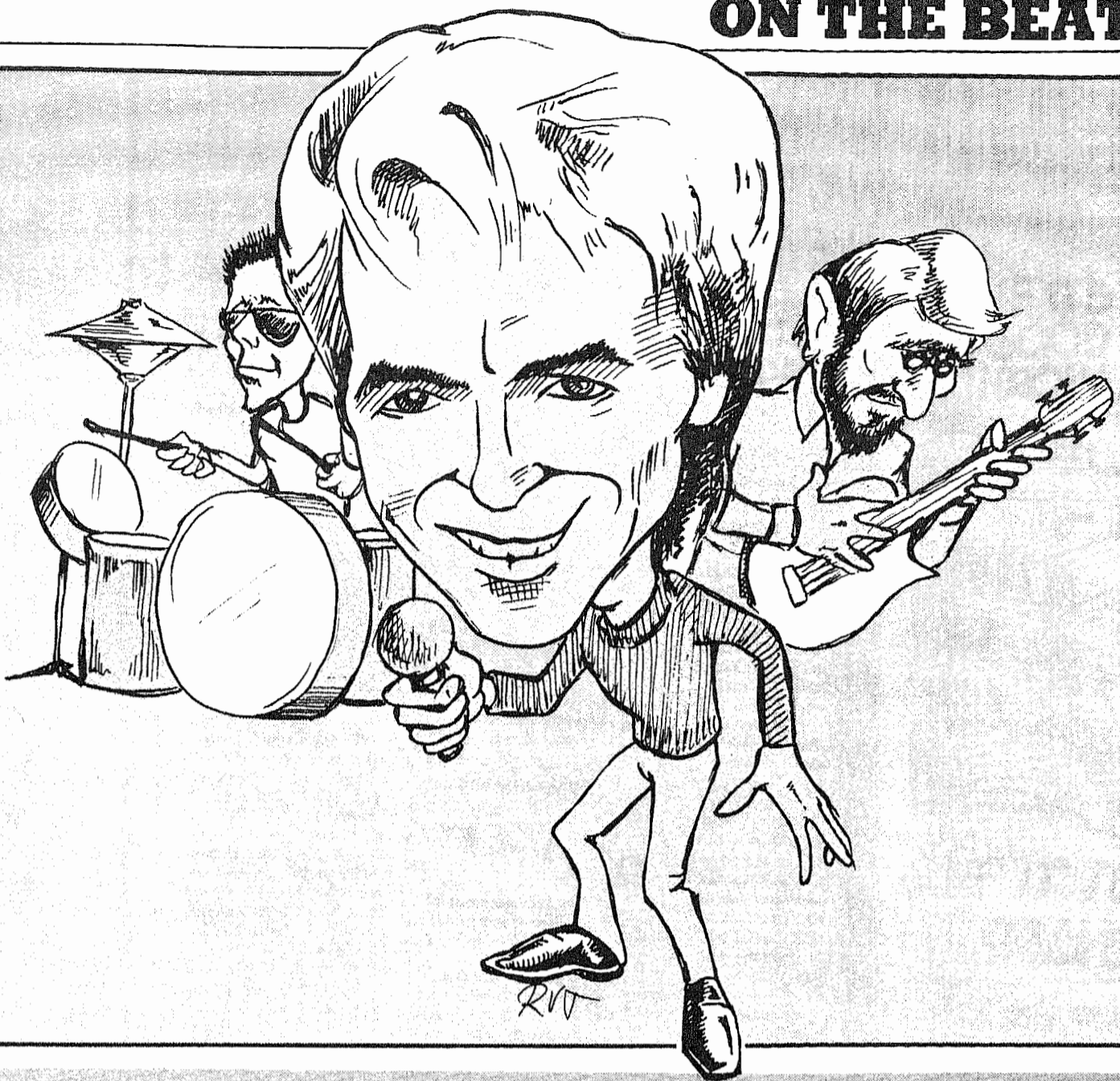
On the subject of the re-emergence of modern-jazz in many modern chart-acts like Sting and Sade, among others, Vince unlike many of his contemporaries,

is positive. "I really like it, I like Sting, he's had a bit of a shot at it. He's a good musician and a good songwriter..." although he maintains that "his rock songs are much more succinct than his current stuff."

Of Sade, he says "It's kind of funky-jazz, it's beautiful..." but has reservations. "Her voice goes flat here and there ... if she wasn't a pretty girl she wouldn't go as far as she's gone..."

Finally, the word is that from now on Vince will be taping all of his live shows for future issue, in preference to studio material. Vince points out that he's got a few shows on home cassettes, and would like to make a live album.

"I just think that live music is so sterile, you get all the guys in there, they stick this thing in front of you and say: "Do it boy..." it's not really conducive to music. It's very stimulating - the adrenalin of being on stage, of being visibly watched, you've got a kind of edge." He adds "You can't help but admit that with people around you, and alcohol ... away you go..."



# NEIL FINN: ABOUT THE HOUSE

**NEIL FINN of *Split Enz* fame has just released a new album with *Crowded House*. JOE PENHALL reports.**

When *Split Enz* was disbanding in 1984, Neil Finn was, as he says, "plunged in the deep end". However in 1985 he picked himself up to form and tour with *The Mullanes*. In early 1986 the band changed their name to *Crowded House* and commenced work on their first album.

The album, now completed and to be released this month, is perhaps one of the finest albums to be released this year, and should re-establish Neil Finn as a major force in Australian music.

On the phone from Sydney, Neil was at once cheerfully optimistic, and coolly realistic, as he spoke candidly about the music industry, the new band, the new album, and *Split Enz*.

*On dit:* When *Split Enz* disbanded you immediately formed another group, where as a lot of artists in that position go solo. Why did you do that?

*Neil Finn:* Mostly 'cause being in *Split Enz* convinced me of the worth of having a band, and of the strength that a band can have, far beyond what a solo person can do ... It's just a sense of spirit that is created through a band - a good band ... it's not that common particularly, but it's the whole issue of: the sum of the parts is greater than the individual. I really believe in that, and I was determined to have a shot at putting a band together.

*O.D.:* It seems that whatever one does with a band there's always an additional focus on the lead singer, even if he doesn't write or play, and more so with you because of your involvement with *Split Enz*.

*N.F.:* Well, that's the way the industry's geared. The record companies always have to try and pick out the guy who's the central figure and they totally feed his ego, and get him totally on side with them because by that they can control the band, and because of that the lead singer often gets the impres-

sion that he's more important than he actually is.

*O.D.:* There's a terrific amount of media hype surrounding a product,

**When you see a band on 'Countdown' singing the equivalent of: "I wanna feel your love rod", you know that mass consciousness has totally changed.**

especially from the record company, and since you left *Split Enz* you seem to have shunned this.

*N.F.:* I don't think it's conscious ... I think if you see things you don't like about the industry then you inevitably try and do things differently, and you react against it ... Also I think the most important thing for us is to be ourselves, or just to have a feeling coming out of *Crowded House* that all the ideas, videos, photos, records - are coming from within the band, rather than that sense of corporate identity that a lot of bands have.

*O.D.:* Manufactured bands...

*N.F.:* Yeah. We're very committed to controlling our own destinies. Because at the end of the day, if you make a mistake, if you made it yourself it's a lot easier to swallow than it is if someone

else just fucked up your life. And you learn from that as well ... you learn from your own mistakes, you don't learn from other peoples' very well.

*O.D.:* Turning to the new album, the album is instrumentally refreshingly live-sounding, and uncluttered by overdubs and drum machines and so on, yet melodically it's streets ahead of many so-called "progressive bands". Was that a conscious effort?

*N.F.:* That was something we did actually consciously attempt to do - keep the songs sounding like we're a real band.

I don't really feel songwriting is at its essence as a progressive area, it's a case of trapping an age old and timeless stream - to write a good song or to write a good melody.

*O.D.:* But many groups are copping out, and the music is getting simpler and simpler. The instrumentation is simpler, and it's the same pounding drum sound ... two accented beats to the bar ... etc.

*N.F.:* I think it's a fact that music's become a really established industry now, and there's precedent for what record companies believe they should be releasing ... Public taste has been re-educated in the sense that they've got very used to a song and sound and they will quite willingly accept repeats of that ad-nauseum.

Sex has always been a primary motivator in getting people to play records. I think now it's more blatant than it's ever been, and people are accepting more ... When you see a band on *Countdown* singing the equivalent of .. y'know: "I wanna feel your love rod", you know that mass consciousness has totally changed. But to me that's a really limited thing. It limits the scope of music, to have those sorts of rules of success around.

*O.D.:* There are a few tasteful exceptions...

*N.F.:* There are glorious exceptions - they stand out like jewels at the

moment, like *Talking Heads* for instance ... *Split Enz* used to be pretty asexual - with *True Colours* we gave it a nod - but before that it was totally asexual.

It's very refreshing. Because I remember when I first started listening to music it wasn't sexual - maybe rock'n'roll was a sexually motivated thing for some people initially, but music didn't stir me sexually at all ... it was far more an emotional thing that happened in your head; that basically created pictures for you ... (laughs) I'm beginning to sound like a bit of an old hippy aren't I?

*O.D.:* No it's good 'cause all you ever hear is "This girl is so hot" or "Gee, these boys are hot..."

*N.F.:* Yeah I know what you mean, it's pretty depressing, it makes you feel like throwing your hands in the air and singing "Forget it, I don't want any part of all this". But inevitably you're motivated by wanting to create, and keep making music, and unfortunately you have to have some kind of financial basis to do that.

*O.D.:* Harking on that for a minute, you've made a record as *Crowded House* but not as the *Mullanes*. Why is that?

*N.F.:* Well ... Capitol Records were interested in us at the time of the *Mullanes*, and it took two or three months to pull together the record contract. They signed us; we went over (to America) to do the record and we were still really called the *Mullanes* at that point, but we had always intended to change our name...

I used to get sick of trying to explain how to say *Mullanes* ...

*O.D.:* How important is a group's name these days?

*N.F.:* It's hard to say really ... it's very important in terms of initial impression - I think if you were called *The Chinese Death Cult* and played light weight pop music you'd have a bit of a personality problem on your hands...

# Matt's not finished yet

**MATT MOFFITT'S** new album is the culmination of months of development. **MAT GIBSON** reports.

On the eve of the release of *As Little As A Look*, Matt Moffitt appeared as apprehensive and excited as you'd expect any artist launching into a solo career to be. But there's far more at stake than just album sales. For Moffitt going solo means the opening of whole new musical channels in his career and the album represents 18 months of development, both personally and musically.

It was late '84 when Matt started what was to be a world musical tour with the intention of exposing himself to new musical environments, and finding a producer and musicians to help create his promised work for CBS (Moffitt's label). Arriving in London in November, further legs of his trip were discarded as Moffitt found both a creative niche and a producer with a feel for his style of music. Having been approached by well over 20 keen producers it was a matter of choosing someone who, as manager Chris Plimmer pointed out "felt he could contribute ... and was genuinely interested in Matt's music ... not just someone thinking of it as their next job."

This was Nicky Graham, relatively unknown on the rock production scene, but experienced in the record industry and a musician himself, having been the original keyboardist in Bowie's 'Spiders From Mars'. After this Moffitt found a second musical kindred spirit, in guitarist Peter Glenister. This association generated several of the songs from the album.

Perhaps more valuably for Moffitt, the stay in London gave him one of his first serious opportunities for composition, which had previously been a matter of "a bottle of booze and a rehearsal room."

Moffitt's contract was for near worldwide release on arrival of the finished tapes, an impressive first for an Australian artist, and enough to keep him both nervous and confident. For this Moffitt gathered around him a



group of four musicians whom he describes as "the best I've ever worked with", and comprised of Nicky Graham (bass and keyboards) Peter Glenister (guitars), Rob Fisher (keyboards, bass and Fairlight) and old Matt Finish drummer, John Prior.

The recording took place in Belgium and proved to be yet another new and very expressive experience for Moffitt. Completed in three weeks, it often required sessions reaching far into the morning and there was no room for the material to evolve in the studio. The structure of each song was sealed by Matt in London, but this didn't hamper the musicians who "added a lot of their own touches and emotion."

With the pressure of Glenister as additional guitarist, Moffitt was able to play second fiddle on several tracks to con-

centrate on his vocals, an unaffordable luxury in the Matt Finish days.

Now, after laying down the last of the vocals in London, Moffitt has returned to Australia to promote the album. For an artist who before had shunned the pre-packaged music and the soul-sel-

**You have to tell  
them who you are  
and what you think.**

ling advertising so many other artists subjected themselves to, it may now appear strange to see Moffitt hot on the trail of press coverage and heavy expo-

sure for the video of the first single, entitled, 'Miss This Tonight'.

However, Moffitt feels that both creating the album and fighting to get it aired is a duty he owes to himself and to everyone who has supported him over the years, from the Matt Finish fans to CBS who forked out over \$150,000 to support his venture in the U.K. There's also the darker side of the necessity to promote oneself. "You've got to...", warns Moffitt "or else they (the critics) make things up about you ... you have to tell them who you are and what you think."

Naturally, his return is about more than mere advertising. He's also made plans for extensive touring later in the year (something he's a hardened veteran at) and after that, it's on to produce a second album, one which he may produce himself.

## Subterranean homesick rock

**JAMES GRIFFEN** is confirming the independent spirit of contemporary music in Australia. He spoke to **JOE PENHALL**.

The story told on the inner sleeve of *James Griffen and the Subterraneans* debut mini-album, "The Immigrant Tango" is far more poignant than the one that Griffen prefers would tell of his existence. Furthermore it concludes by describing the record as "a confirmation of the independent spirit of contemporary music in Australia." But, Griffen explains, his heart is in the past.

Griffen began his career as a solo singer with an acoustic guitar and a head full of poetry in suburban Sydney. Finding he could take this no further he formed *The Agents* with guitarist Kydrick Shaw. Influenced by British guitar music of the early eighties - *XTC*,

*Psychedelic Furs* - the band cut a record, but had little impact.

However, in 1984, with a prodigious backlog of songs and poetry and frustrated with the comparatively conventional *Agents*, he formed *The Subterraneans*, with a floating line-up as an outlet for his "more obscure" original compositions.

One such writer, American Jack Krouak, wrote the picaresque cult book, *The Subterraneans* which came to epitomise the Beat Generation and which Griffen says "inspired a whole generation of young people to start hitch-hiking and living that romantic dream."

Identifying easily with ideology, Griffen named his new band after the high living characters in the book known as "Subterraneans".

"Subterraneans is a slightly esoteric term for those people trying to live outside the mainstream of society... who were trying to invent their own exist-

tence, rather than using someone else's existing model" Griffen explains.

Based on the author's own experi-

**They'd drive  
across America  
in stolen cars  
and take heaps  
of speed.**

ences, the book chronicles the progress of two "Subterraneans" who "set out to be like travellers, almost in the Zen Buddhist sense, to regard their life as a journey, to live as intensely as possible. To achieve this, Griffen explains, ... "they'd drive across America in stolen cars and take heaps of speed."

Influenced by the speech and style of the black "hipsters", they were to become immortalised in the "clichéd beatnik character with the beard and sunglasses, and beret and mohair jumper."

Griffen's music is simple and uncommercial. Its versatility in shifting from the accessibility of melodic 'sixties oriented rock to the understatement of little more than poetry set to music, to just poetry, has seen the *Subterraneans* become Griffen's most successful project yet.

Of his poetry which he recites between songs, Griffen says "It's fairly unusual ... it stops people, and holds their attention. Almost all the poems that I do on stage were originally intended to be songs ... and I've just taken to speaking without music - which in some ways works better."

*James Griffen and the Subterraneans* debut mini L.P. "The Immigrant Tango" is now available on C.B.S. records.



## Where you'll find the best deals in town

Where can you get the best deal on musical instruments? **ALEXANDER GROUS** takes a look at some shops that will give student discounts.

### **ALLAN'S MUSIC** 58 Gawler Pl

The locality of this store makes it convenient to visit during Uni hours. It has an extremely extensive range of musical instruments, and just as many people sitting around trying them out. The basement is where you will find the instruments that attract the largest share of attention. These include, keyboards, drums, amps, electric and acoustic guitars, brass and reed instruments, and accessories.

Allan's will knock 15% off the price of the instruments purchased from them. They have a huge selection of all instruments, and operate a hiring system for their brass and reed section. The second and third floors contain pianos and organ, with the ground floor housing Bass, as well as the records, tapes and compact discs.

Repairs and tuition can be arranged for any of the instruments that they sell. The presentation of your uni card will be sufficient for you to receive a discount. As with most stores, Allan's can order in any instruments they may not currently have in stock. Currently in the pipeline is a new rental scheme for brass and reed, whereby if you decide to buy the instrument your rental costs are deducted from the purchase. If you do not see the instrument or accessory that you want, ask at the counter. Chances are that it will be in stock.

An extensive range of guitars is available from Allan's, and this extends to electric, bass and acoustic. Every shape and size is available, including those hard-to-get heavy metal guitars. Have a good look at the glass cabinets along the wall, for some excellent instruments are kept here that might usually be overlooked. Due to the ferocity of some of your animals, these instruments are put away, but are available if you ask at the counter.

There also exists quite a large range of recording equipment, ranging from 4-tracks, to mixing consoles. Depending on your needs and budget, there will be something there to suit you.

**GUITARS:** Gibson, Aria, Morriss, Vantage, Ovation.

**AMPS:** Roland, Yamaha, Marshall, Carlsbro.

**DRUMS:** Pearl (this extends to electric drums).

**SYNTHESIZED DRUMS:** Pearl, Roland, Simmons.

**KEYBOARDS:** Roland, Yamaha.

**BRASS AND REED:** Yamaha, Yanagisawa, Selmer, Bach, Conn, King. Harmonicas, effects pedals, and accessories are also numerous.

### **HOLDEN HILL MUSIC** 612 North East Road, Holden Hill

If you are after no-nonsense service and an equally good deal, then Holden

Hill could very well be the place for you. John and Dominique are a couple of young musos who make an unusual discount offer. You find the best price you possibly can, obtain some proof of this, and then head up to them. They make the promise that they will beat anyone's price on any musical instrument. Quite a statement!

Relying more on a large turnover than high profit margins, Holden Hill have already earned themselves a reliable reputation. The store is currently being re-renovated, and it is already one of the most compact of its kind. As well as offering the varied assortment of amps, guitars, pianos, keyboards, there is quite an extensive music school already operating, with some 300 students per week, and 25 teachers. Tuition is available for any instrument. Instruments are sold on consignment, or bought for cash.

Repairs are a specialty of the store, with guitars, amps, speakers, PA's, brass and woodwind all going under skilled repairers hands. They have in their midst a repairer who is the official representative of Peavy, and if you are not happy with an amp in the store, one can even be made to your specifications! PA's can also be 'whipped up'.

Holden Hill also have professional recording equipment available, in the 16 track Tascam. They also cater for the enthusiast or semi-professional, with smaller 4 track equipment. Perhaps another feature which puts them at the forefront of band technology is their portable recording studio. This is 18 channel and is fly cased, being ready for road-tour use. It can be hired from the store. All amps, PAs can likewise

be hired. A van is also being obtained.

**GUITARS:** Washburn, Ibanez, Aria, Profile, Legend, Fender.

**AMPS:** Marshall, Peavy, Dean, Markley, Legend, Fender.

**KEYBOARDS:** Albert-Fox (Pianos), Casio.

**DRUMS:** Pearl, Dolphin, Tama; **DRUM MACHINES:** Casio.

Tascam recording equipment, PA's, portable recording studios, all are available. Saxaphones, Clarinets and Flutes are also available for hire.

Holden Hill is one store that is worth the trek north; you can be assured of a good deal.

### **TREDREAS MUSIC** **EXCHANGE** 80 Gouger Street

Treadreas is widely known for the success of its pawnbroking business. This extends to covering musical instruments as well as any other 'goodies' you might fancy. For your uni card, Treadreas will offer you a discount of 10%. As with all other stores, this does not apply to sales items. An extremely comprehensive store, it has two levels, the lower of which is devoted to keyboards, acoustic instruments, drums and accessories. The 1st floor contains mainly electric guitars and amps. A very large range of second-hand instruments is also available upstairs, the majority being guitars.

As well as having a 10% discount, you can utilise other factors to obtain your desired purchase. Since the Treadreas retail store is a licensed pawnbroker,

# 'Wimping out' but trying for something new

**On dit's** JOE PENHALL spoke to the energetic Melbourne band *The Huxton Creepers* during their recent visit to Adelaide.



"Bangles ... Air Supply."

The band emerged from Melbourne in the early eighties and quickly rose to supporting the *Sunnyboys*, *Hoodoo Gurus*, and later *Lou Reed* and *The Violent Femmes*.

Influenced by *The Saints*, *The New York Dolls* and *The Ramones*, they maintained that their major influences are the "hard rocking bands". Is that so? "...We've wimped out a bit..."

On stage the group is brash and energetic, which they consider plays a large part in their various labels, amongst them: 'sixties revivalists'.

As for changing the world, opinions conflict: "We're just out there 'cause we enjoy it ... I don't think it's possible for

rock'n'roll music to change the world" says Rob.

Drummer Arch Law disagrees "I think it exerts a certain amount of influence.." He cites Vietnam as an example.

"I think the issue is to give commercial listeners out there something a bit more rock'n'rolly, without being classic oz-rock-pub-rock'n'roll" Rob concludes to a guttural chorus of "Barnesy!" from the others, followed by guffaws.

And the future? "Touring a lot in Australia and hopefully going overseas by the end of the year getting into the touring/recording cycle and so on."

*The Huxton Creepers* debut album will be released on Hot Records this month.

# 'The Damned' album give-away

Hi Pop-pickers. Remember that Fab interview with *The Damned* last term. GREAT, wasn't it Well, since then, the nice man at W.E.A. has granted us three copies of the "Specially-Re-released-To-Cash-In-on-The-Success-of-Eloise" album "*Phantasmagoria*" with *Eloise* included on the album.

"*Phantasmagoria*" was almost a concept album really. Not like those smelly old hippy albums, but with all this Victorian imagery and thunderclaps and that.

To win a copy of the said disky-poo, write on a piece of paper and tell us:

Which member of *The Damned* used to be a *Cat-Burglar*?

Here's a clue for the dummies: his name nearly rhymes with "*Cat-Burglar*". (Like, if you take out some of the letters and jumble them around and put some more in, it does).

Then drop it into the Uni Record shop where Greg, who's also in on it, will collect them.

Neatest and correctest entries win, and all bribes will be considered.

## The best deals

From p7

you will also be able to bring in your 'valuables', and receive either cash or a deduction to their value off the price of an instrument.

Instruments are bought for cash, or sold on consignment. At the moment there exists a stocktaking sale on until the end of June, which affords considerable savings off the new instrument prices.

If you want to make a further saving, auctions are held frequently on the premises, which may reduce your cash outlay even further. If interested, you can phone Tredreas for further details.

GUITARS: Fender, Gibson, Martin, Washburn, Ibanez, Aria.

AMPS: Peavy, Marshall.

KEYBOARDS: Yamaha, Rhodes, Korg.

DRUMS: Tama, Pearl, Maxwin.

Accessories are available in the store.

### ADELAIDE GUITAR CENTRE

170 Sturt Street

This humble dwelling on Sturt Street is the home of Adelaide's most widely known guitar guru. Neil Andrews, the guitar 'Doctor', has been in the guitar industry for more years than he cares to remember - some say before birth even. The AGC must rate as one of the better places in Adelaide, if one is interested specifically in this type of instrument.

The AGC carries some 500 guitars (300 on display, 200 in the store room), with 300 of these being secondhand. There are also 80 amps on sale, with half of these being secondhand. As well as accepting trade-ins, guitars are also sold on consignment, and bought for cash.

A discount of 15% is offered, and this applies to all instruments, accessories and repairs. The AGC has quite a solid

reputation for its repairs, and carries out 30-40 repairs per week. The fact that many professionals take their guitars to be repaired here must bear some testament to the quality of repairs.

Effects and every guitar accessory conceivable is carried in the store, which is also currently being re-renovated to accommodate even more guitars. There is another side to the AGC however, which some people do not know much about - an extensive music school. There are 5 teaching rooms available, with 10 teachers per week offering their services. Currently some 250 students per week use the school. All styles of guitar playing are offered, from classical, bluegrass, through to punk.

The down-to-earth attitude of the guys working at the AGC, and the quality of repairs and instruments explains just why this store has built up the cult following that it has. Well worth a visit if you are a guitar buff.

GUITARS: Every conceivable brand, style; both acoustic and electric.

AMPS: Marshall and Yamaha Pro Series tend to be more numerous, but once more, there is no shortage of brand names.

### FRETTED INSTRUMENTS

76 Sturt St

Fretted Instruments is without a doubt, "more than just a guitar shop". Now located at new premises on Sturt St, it still caters for the "casual musician", right through to the serious enthusiast. For Uni students, they offer 10-15% discount. This is dependent on the nature of the purchase, and whether the item is already discounted. In general, guitars are up to 15% off, and for repairs you receive 10% discount.

Fretted Instruments also carries a range of keyboards, but their specialty lies in the field of guitars and P.A.

equipment. They have professional recording equipment, as well as any audio equipment you might desire. Special mention should be made of the creative guitar talents of Graham Smith. This guitar 'whiz-kid' specialises in guitar repairs, and customising or turning your old guitar into a "screaming" on-stage menace.

Repairs extend to speaker and audio equipment and Fretted Instruments also seem to have a good knack of collecting vintage and collectors item guitars. These are offered to the public for sale. If you wish to sell your guitar on consignment, or as a cash sale, then this can also be arranged. Both Rick Morris and Graham are working musicians, and Graham has had experience in the recording industry.

GUITARS: Fender, Gibson, Profile, Yamaha. Most brands are carried however, depending on availability. Second hand guitars are also available.

VINTAGE GUITARS: Gibson, Stratocaster. Others, depending on availability.

AMPS: Most major brands.

KEYBOARD: Casio, Yamaha.

AUDIO EQUIPMENT: JBL, Celestion, Electrovoice.

Repairs are available. For tuition, a list of teachers is available for interested students. P.A. Hire is a speciality.

### JOHN REYNOLDS MUSIC CITY

Light Square,  
18A Waymouth Street

One of Adelaide's largest - if not the largest music dealers, John Reynolds has gained quite a strong following for its sales and servicing of musical instruments. Three floors of instruments and accessories ensure no lack of variety.

A 10% discount is offered, and in the past many favourable comments have been made concerning the good price that trade-in instruments have fetched. Tuition and repairs are also available. The staff are good, and it would be

quite rare for anyone to receive the 'shifty' sales tactics that are so prevalent in some businesses.

The ground floor has guitars, amps and drums/percussion; the first floor contains combos, keyboards and PAS, and the second floor contains pianos and organs. As with some of the other stores that were approached for this discount scheme, John Reynolds has amongst its staff people that are very experienced in the music industry. For the electronic keyboard enthusiast, the store has even managed to obtain one of the last Emulator II+ sampling keyboards, valued at \$17,000!

The sheer size of this place could have resulted in it being quite vacant, but one look inside and you are amazed at just how much it is possible to cram into the one store. There is also no impending sense of fear if you are playing a particular instrument in the store; you can happily play away for quite some time without being harrassed. John Reynolds himself is always on hand, showing that he is not merely a figure that you see in his newspaper ads. All in all a good store, with down to earth people, and one of the biggest ranges of instruments and accessories in Adelaide.

GUITARS: Washburn, Ibanez, Fernandez, Profile. A good range of second hand guitars is also available, as are other brands in the new guitar range. The acoustic guitars include the above names, as well as K Yairi and Vantage.

AMPS: Gullien Cruger, Dean Markley, Jade.

KEYBOARDS: Korg, Yamaha, Insonic, Sound Reinforcement equipment is also available, including Yamaha, Session, Toa.

DRUMS: Pearl, Tama, Ludwig; ELECTRIC DRUMS: Simmons, ELECTRONIC DRUMS: Pearl, Tama.

ORGANS: JVC, Casio.

PIANOS: Ebach, Young, Chan.

A huge selection of guitar strings and an enormous range of all musical accessories are available. If it's musical, they've got it!



# Limelight

## "A funny way of putting it" - Tambakis talks to Adelaide

**ARCH TAMBAKIS is Adelaide radio's latest talk-back creation. ROBERT CLARK reports.**

He's audacious, thick-skinned and blunt. His unabashed certitudes and blatant self-promotion have rapidly earned him a reputation among the media-wise in Adelaide.

He is Arch Tambakis, 5AA's late-evening talkback host. Six nights a week "the Archbishop" holds forth on football, local gossip and the state of the nation in between extolling pizza bars and used cars.

Six months ago Tambakis was a shopping centre spruiker. Now his ambition is to be first or second most popular talkback host in Adelaide by the end of the year.

His show's ID tune ambitiously promises to turn the town upside down. Tambakis has not quite done that in his five months on the airwaves, but he has not been overlooked. One senior government member has described him as "a man completely unfettered by any intelligence." Tambakis has told John Olsen to his face that he, Olsen, "was not a leader, sir". He predicts that the Hawke government will fall within three or four months. All of which occurs against the background of Arch's tangled syntax, and pronouncements which verge on the bizarre.

Tambakis is not like other DJs. Even the tough ones such as Hinch manifest some gloss. The professionals patronise the ignorant, soothe the antagonistic and pander to the powerful. Pugnacious Arch is the direct opposite. He treats the ignorant as equals, gets on his hind legs to the hostile, and is blunt and outspoken to the heavyweights.

Unwitting as it might be, this formula by all appearances is working. Tambakis claims he has more advertising on his show than the other commercial stations at the same time slot. Recently a pizza bar placed a \$5,000 advertising order exclusively with his show. And the people keep calling.

**I'll stick it up  
you if you stick  
it up me.**

Tambakis says he tries to be himself on air. In interview, his style is certainly no different. He is the original swaggering, wise-cracking front bar expert. But no doubt it is precisely his "ordinariness" and lack of pretension that attracts callers.

Arch, 44, is Macedonian-born, rotund and bald. He looks at photographer Alex Hancock and myself carefully and warns, "I'll stick it up you if you stick it up me."

Inveterate spruiker that he is, Tambakis hawks himself to us. He begins by claiming that his radio career could have begun in Melbourne in 1956 as a replacement for Graham Kennedy. However, his strict father thought it lacked security and Arch languished as a motor mechanic for five years before somehow making the leap into "spruiking and promotions."

Arch Tambakis also has dabbled

in other fields. He has owned takeaway food outlets in the city, including the Cafe de Wheels opposite the Maid'n'Maggie. He has also been one of the handful of commission men in SA football, managing over the years players such as Greg Macadam, Tony MacGuinness and Robert Muir (managing the latter was "hell"), as well as two local soccerroos. He is president of the Woodville Soccer club and follows Collingwood.

He does not need gimmicks, he says, and emphasises he is not bitter that the station "has not spent four cents" promoting him. He criticises a "so-called local radio personality" who, as his contract came up for renewal recently, made the front pages with claims of a death threat.

**He treats the  
ignorant as  
equals and gets  
on his hind legs  
to the hostile.**

Tambakis has had five death threats in his five months on radio, including one ex-prisoner who threatened to "break your fucking legs".

Tambakis also believes he has a serious message to preach. He sees himself as trying to arouse a greedy, slothful Australia which lacks "leadership with guts", discipline and incentives. He complains about the politicians, greedy corporate takeover sharks and, affecting a northern English accent, union leaders.

In his own words, he stands up for the little person, the battler. Indeed, he is quite generous to those who do not want to argue with him, such as the unemployed who want to advertise themselves. He invites callers with tricky problems to ring back after the show. If a caller is nervous Tambakis takes trouble to calm him or her.

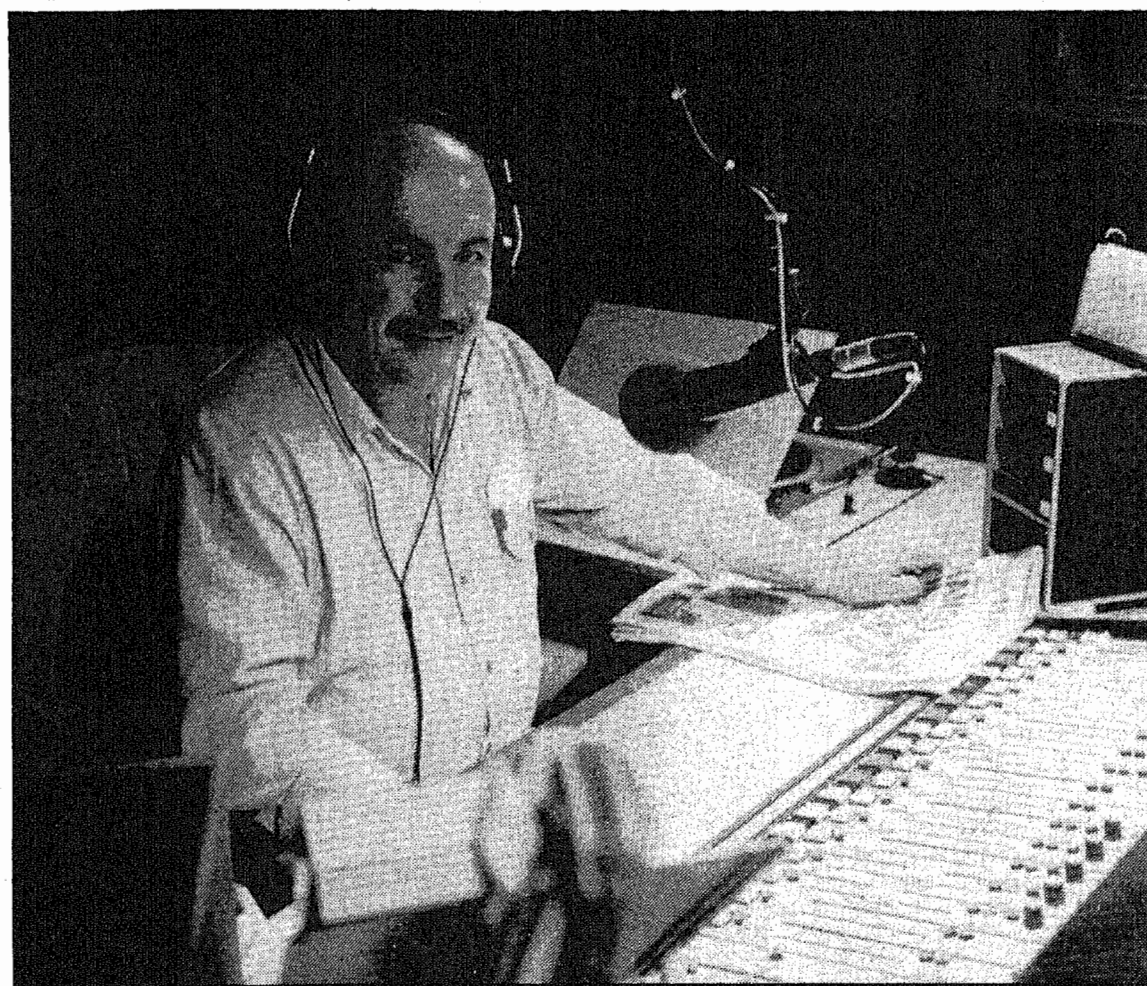
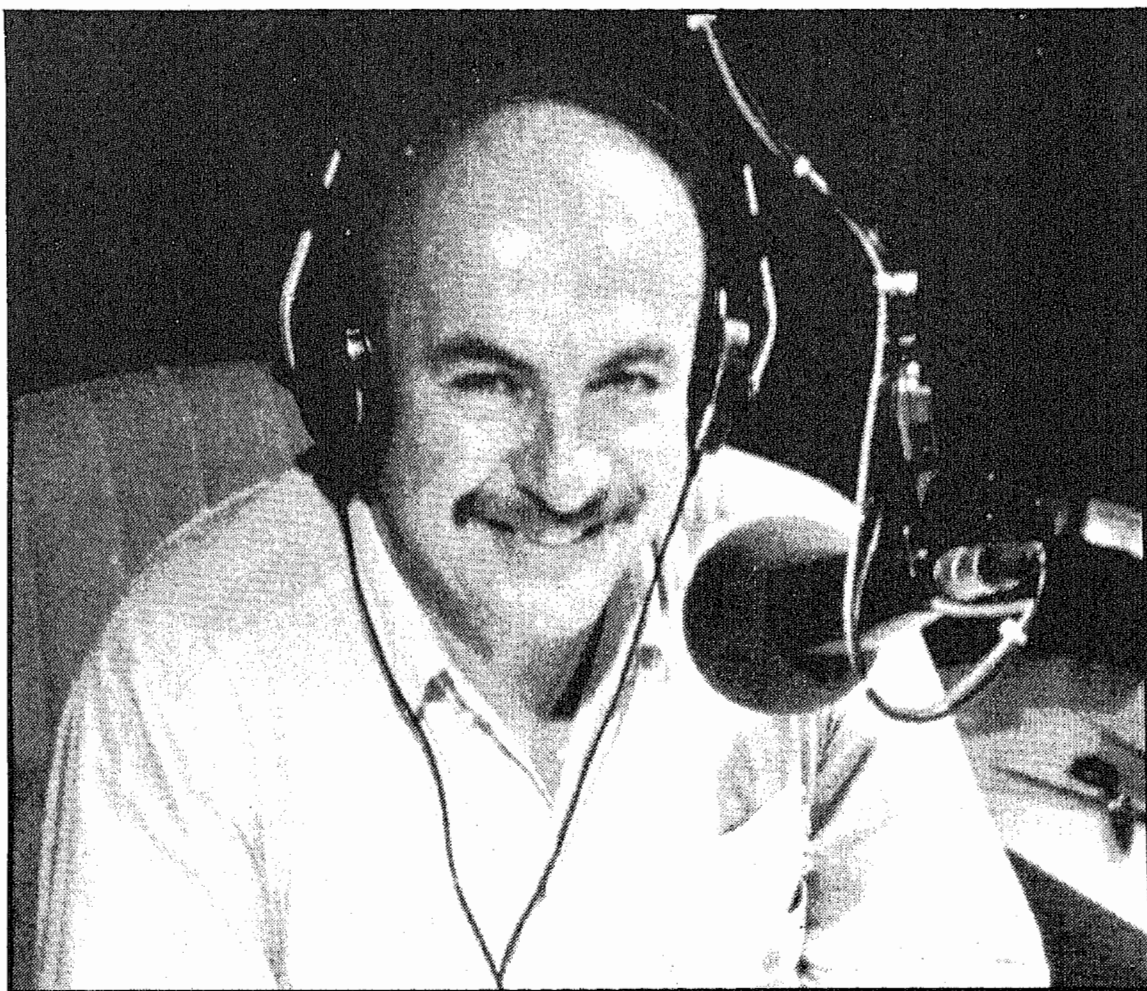
This may be above reproach, but you are left wondering if Arch really knows what he is doing. He says the most startling things on air and often embarrasses himself before more polished performers.

He seems oblivious of Australia's defamation laws, a dangerous position for one who exposes petty criminals, Willesee-style. On this particular evening, upon receiving a call from a woman who claimed she had purchased bad meat, he subsequently named the supplier on air.

"If I have the facts, I will expose them", he asserts. Yet his "facts" on this occasion came unsupported down a telephone line.

The Tambakis interview with John Howard, recorded the day after Hawke's national address, was vintage Arch.

He launched the pre-taped interview that evening by cutting in on a caller with a severe speech impedi-



ment, saying "don't get offended but I've got Mr Howard on the line." After telling listeners the interview had been recorded in the afternoon he welcomed the Opposition Leader to the show and thanked him for giving up his time "late at night".

He later told a startled Howard: "You and I have got similar haircuts because we're both a bit short on top. Maybe the problem with

Mr Hawke's speech is that it was a little bit short back and sides."

Said a cautious Howard: "That's a funny way to put it."

Off air Tambakis is just as remarkable. During our (pre-shift) interview, he took part in a couple of ribald telephone calls. After each he repeated with relish some of his more colourful quotes. But before we left he made us promise not to mention them.

But there is one subject on which the loquacious Arch is extremely coy. On air, he even gets stropky with those who ask "what Arch short for?". Some callers address him as Archibald, to which he makes no reply. However, radio insiders suggest Archimedes, as befits his Mediterranean heritage.

You better remember it. Something tells me Arch is not going to go away.

# 'Bacchae' falls short

THE BACCHAE  
A.U. Theatre Guild  
Little Theatre  
Until July 5

by Fran Edwards

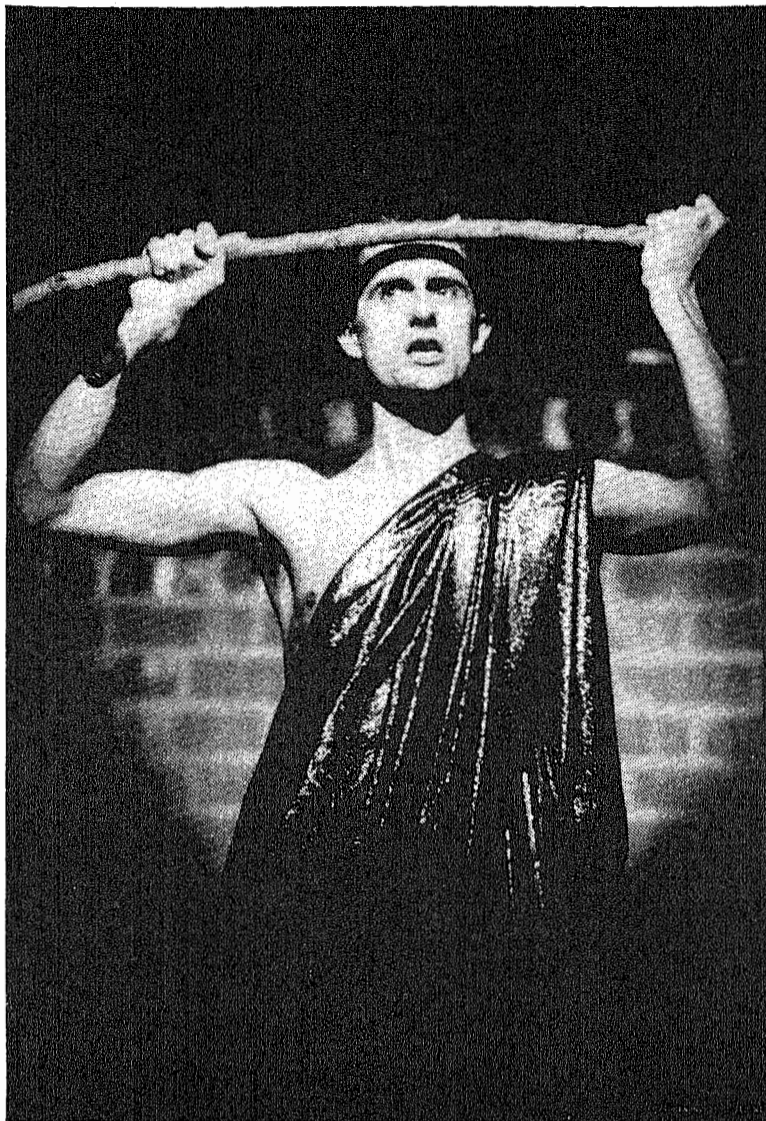
There must be a better translation of *The Bacchae*. In fact I am informed that there are several translations which do better justice to Euripides than this. The programme does not identify the translation which was used in this production, but from several comments I heard on the first night it is almost certainly not the best available.

So what of the production? Well, Greek Theatre is not an easy art form and we are no longer accustomed to the stylised acting required. It is difficult to perform these plays as period pieces; some of the original staging can only be guessed at. On the other hand realism is hardly synonymous with Greek Gods and mythology, which seems to almost rule out a naturalistic treatment.

The Guild's production does not resolve any of these problems and seems to fall short in several areas. I found the chorus disconcerting and distracting. However my male companion found them most interesting - he felt there should be more of them and less of their costumes! The costumes for the most part were in keeping with the play.

I do feel that after the change Pentheus could have looked more womanly. A more definite transformation would have heightened the tragedy - as it was his 'female' costume resembled Cadmus' too closely.

David Roberts, as Pentheus, turned in his usual good performance, and Anna Pike was good as Agaue. It's a pity that part is so short; it would have been nice to see more of Anna. I was much



impressed by Mladen Mladenov as the herdsman. His performance made me sit up and take notice again. The rest of the cast were competent but, I felt, uninspired.

The set was inspired. It is nice to see someone doing something a little different with the Little Theatre. The smoke however needs a little fine tuning - a little

less would be adequate. The set was well complemented by a good lighting design.

I found sitting for almost two hours to watch an unfamiliar play a little taxing. If you are studying Greek Drama or reading Classical Studies I think you will probably get much more from this production than I did. A difficult successor to *Ring The Bell Softly*.

## Music, mask and mime

IN THE HEART OF THE  
BRITISH MUSEUM  
Adelaide University Drama  
Students Season Closed

by Katharine Thomas

In the Heart of the British Museum by John Spurling is a collage of music, mask, mime, song and dance exploring the role of the artist and intellectual in society.

This latest offering from Adelaide University's Drama Students, under the direction of Max Mastrosavas, questions the political position of the individual separated from or actively participating in society.

Set amongst ancient artefacts in the heart of the British Museum, two ageing attendants Jarvis and Hemingway philosophise on the struggle of the individual for social and political freedom. Their contemplations on the relationship between 'Ergo' and 'God' introduce the conflicting worlds of China, Rome and South America. John Spurling views society through a kaleidoscope, rearranging mosaic patterns of period and culture.

The theme of the individual is explored through the juxtaposition of three distinct patterns. In the world of Mao Tse-Tung and the Cultural Revolution, where a Chinese academic is forcibly converted by the Red Guard; amidst scenes of debauchery in Augustan Rome, where the poet Ovid provokes the wrath of his emperor and is forced into exile for writing erotic and subversive poetry; and against



A collage of music, mask, mime, song and dance.

a background of sacrifice and worship of the Aztec Gods of creation. These scenes have a patchwork effect adding glimpses of colour and shape to a broader pattern based on the inner life of the individual.

The play's real strength lies with Mastrosavas' imaginative direction. Despite seventeen scenes, the play never lags due to careful blocking, unexpected movement and energetic delivery.

Original composition and arrangement by music students Jo Carter, Tricia Spence and Meredith Gunthorpe enliven sections of ponderous dialogue in the Red Guard scenes and sustains

pace in the Bacchanal romp.

The costumes, set and lighting are adequate though a little bland whilst Anna Longmire and Donna Groth's choreography is surprisingly good for an amateur production.

The cast of thousands, particularly Phillip Parslow (Ovid), Carolyn Ferrie (Ariadne), Basil Schild (Caesar) and Graham Lugsden (Acolyte), deserve praise for presenting a thoroughly enjoyable evening's entertainment. Given the success of this provocative production one can only hope that the Adelaide University Drama Students get the audiences they so richly deserve.

## A disturbing look at the judiciary

THE ENQUIRY  
Salisbury Theatre Company  
Season Closed

by George Galloway

*The Enquiry* by Charlotte Hastings is a disturbing investigation of inadequacies of the established judicial system in resolving the question of guilt. Hastings pursues the point that guilt (and therefore punishment) lies not in the law, but in the mind.

Painted across this vivid and thought provoking backdrop is the examination of an incident at a women's open prison. Kate (solidly played by Shari Bastian) has been assaulted by other inmates. It seems that society's punishment for Kate killing her baby is not considered sufficient by the other inmates.

Kate's reluctance to inform on her attackers leads her into conflict with the two opposing views held by the establishment. The Governor (beautifully played by Margaret Moore) desires the traditional, staid course of action. The young and ambitious Deputy (Lin Bown) wishes to bend the rules and make allowances for individual frailties.

This conflict between beliefs of what is right casts its enquiring shadow over the whole play. It looms so large that when the reality is revealed, it seems almost laughable, almost pathetic and yet, not quite satisfying as a justification.

Hastings' play is a rich tapestry of conflicting and varied themes. However, at times it seemed too complex for the limited time frame of a single play.

Christine Sindely's debut as Collins is crisp and controlled. Shari Bastian as Kate is a promising young actress who will develop as her roles become more demanding.

The play within a play by Shari Bastian (Kate) and her husband played by Glenn Vallen is superb and stands out as a testimony to the potential abilities of the pair.

Salisbury Theatre Company is a young company attempting to create imaginative Community Theatre from the apparent wasteland of the Northern plains. *The Enquiry* is no exception and pretends of greater things to come.

The cast displays no self reproach and no hysteria; only the desire to produce good quality and entertaining theatre to the best of their abilities... and to enjoy doing so.

## A lesson in survival

REDINKA'S LESSON  
by Linda Aronson  
Stage Company  
Season closed

by Bill Morton

The seriousness of the Stage Company's commitment to Australian work is widened in their guaranteed programming each year of the winning play of the Australian Elizabethan Theatre Trust Playwright's competition. This year they may well have been left wondering about the wisdom of such an act of faith.

*Redinka's Lesson* could perhaps be renamed *Aronson's Lesson* because it is very much the work of a playwright still in the learning stages. There are certainly no problems with words, they flow naturally and in abundance. It is the ideas that do not pass the test. Throughout the play they mill about uneasily, unsure of where to go.

This is a one woman play about Redinka, a 69-year-old Polish Jew. She has survived life in a concentration camp, the horrors of being a Displaced Person in Australia, two husbands, and plenty of other unsavoury experiences which would probably have finished you

and me off years ago. During the play she also outlives her daughter and her best friend.

This theme of "survival against all odds" becomes the central issue of the play. It is made all the more potent by Redinka's painful realisation that she doesn't know why she has gone to the trouble of surviving. The rewards have never been forthcoming.

Unfortunately, however, this theme does not become apparent until far too late. For 90 per cent of the play we are left wondering what it is Aronson is trying to get at. Just as we think we are on the right track, we are led on a diversion to another possible theme. Is the play about immigrants, or about being old, or women's issues, or relationships, or loneliness and dependency? When the focus is finally placed on "survival" we are frustrated. Aronson has been too long in getting to her point.

Despite these thematic weaknesses, the characterisation of Redinka is strong. And Myra de Groot breathes fire into the part, entering into it with obvious relish. Redinka is obstinate and blunt, and refuses to admit to human vulnerability. Yet she wins our sympathy, which does a lot to heighten our enjoyment of the event.

**BEIRUT AT NIGHT**  
**Lebanese Restaurant**  
Open 11.30 am - 3 am, Mon - Sat  
Open 5.30 pm - 3 am, Sun  
**Student Discount of 18%**  
Upon presentation of student card  
102 Hindley St., Ph. 51 6099

# The peril of 'Bicentennial speak'



by Jaci Wiley

Is this the first step towards *Fahrenheit 451*? Use of the phrase 'two hundred years' and the word 'bicentennial' could lead to prosecution. It seems the Bicentennial Authority is policing the use of these common or garden variety words in order to have exclusive rights to them itself. (Or is it hoping to cash in on the consumer rush in 1988?)

Whatever the motive, the Authority has already warned six publishers of impending prosecution for unauthorised use of one or the other of these protected though hardly endangered words.

When, in 1988, these words appear in plague proportions we must hope that the same Authority has the wisdom to declare open season on them.

The ordination of women is proving to be one of the most controversial and potentially divisive issues facing the Church in Australia. In the midst of this controversy Margaret Ann Franklin has edited *The Force of the Feminine* (Allen and Unwin), a selection of writings by Christians who advocate converting the Church to 'the feminine'.

The book contains articles - by both men and women from a number of denominations - which argue that the discrimination practised against women by the Church is against the teaching of Christ.

Comedian Rod Quantock has been criticised for his poker-faced presentation of the Book Program (ABC-TV). The program is excellent, though a trifle too sober at times, and Quantock's manner is no different from other presenters, interviewers and interviewees seen on the show. Indeed, the Book

Program owes a lot to Quantock for his quick wit and laid back one liners. They provide a sense of chapters and books to the otherwise discontinuous narrative of the show.

Budget Books Pty Ltd is promoting a series of cartoon books with the line "Cash in on these characters". The characters to which they refer are the likes of Garfield, Snoopy, Hagar, the Pink Panther, and none other than the most ideologically sound character of them all, the Phantom. It's hard to imagine Mr Walker\* allowing such wholesale exploitation of his alter ego. Will he leave the jungle to avenge himself? (\*The Ghost Who Walks).

A biography of John William Pilebeam Goffage has been released by Macmillan. Who is that, you ask? None other than our very own Chips Rafferty. Entitled *Chips: The Life and Films of Chips Rafferty*, the book is illustrated with black and white photographs and documents the man who, during the Great Australian Culture Cringe, went largely unappreciated by a film audience resentful of the unrefined bushman representing Australia to the world.

Congratulations to Christopher Koch on winning the Miles Franklin award for *The Doubleman* (APC). The Miles Franklin award is presented annually for a published novel best portraying aspects of Australian life.

And to Peter Carey and Terry Dowling for winning the 1986 Ditmar Awards for *Illywacker* (UQP) and *The Bullet that Grows in the Gun*, respectively.

When most people refer to a newly-acquired computer as a 'toy', they mean it in a joking sense. *The Good Toy Guide: 1986* means it seriously. Covering "everything from rattles to computers" the book encourages children to play with toys creatively.

# Borges, a blind man of vision

## OBITUARY

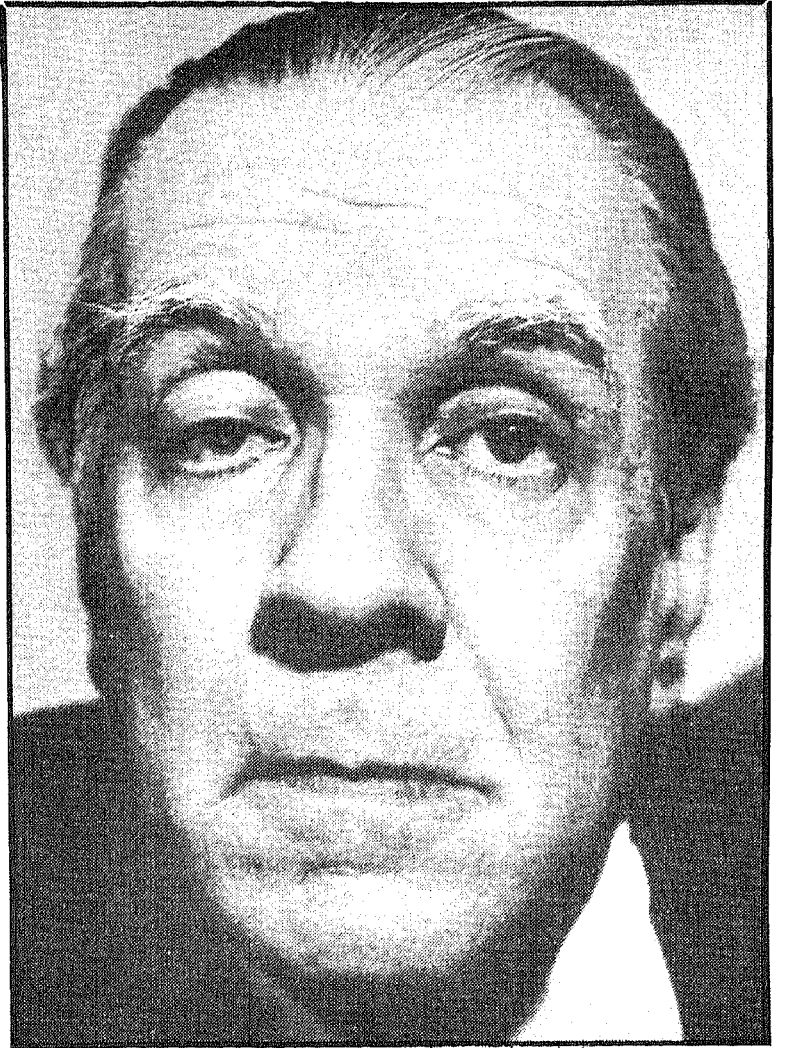
by Dino Di Rosa

Jorge Luis Borges, who died the Saturday before last aged 86, was the foremost poet and literary figure among the many South American writers who have in the last thirty years shown that that part of the world is as rich in art as in nature. Borge's work, which has often been compared to that of Kafka, had made him *the* Argentine as far as the intellectual world was concerned. But it was only when in 1961, he shared the Formentor Prize with Samuel Beckett that he was justly acknowledged as a master of 20th century literature, and ever since a few of his works have gained a wide readership in the English-speaking world.

Borges had a peripatetic and studious childhood, journeying throughout Europe with his well-to-do family. A frail, sensitive boy who suffered early from diminishing eye-sight, his first love was literature written in English, and in fact he learnt English before he learnt Spanish. Soon he would be translating works from and in the French, German, Spanish and English; all this before he was a man. For him the world lay beyond Argentina, his birth-place.

However, Borges really began the literary career he had done so much to prepare himself for by adopting the many stories to be told about his country's lesser folk - the "infamous men", the gauchos, and the like. His early poetry had been impressionistic, perhaps over-impressionistic, but now he was establishing himself and his place.

In the late thirties, a series of events - his father's death, his own near-fatal head injury suffered when he walked into a window frame, causing him to doubt his sanity - seem somehow to have invoked his latent genius. *The Ficciones*, *The Aleph*, *Other Inquisitions* appear in the next decade or so, and towards the end of his literary career there came *Dreamtigers* and *The Book of Imaginary Beings*:



Jorge Luis Borges, a blind man of fantastic vision.

all these evince his peculiar and particular greatness as poet, essayist, story-teller and phantasiast. He was a blindman who saw and explored, via his place and people, the other dimensions:

Wandering through the gradual galleries,  
I often feel with vague and holy dread  
I am the other dead one who attempted  
The same uncertain steps on similar days.

Which of the two is setting down this poem - A single sightless self, a plural I? What can it matter, then, the name that names me, Given our curse is common and the same?

Giroussac or Borges, now I look upon  
This dear world losing shape, fading away  
Into a pale uncertain ash-gray  
That feels like sleep, or else oblivion.

# Tale of two legends

**STRONG MAN FROM PIRAEUS AND OTHER STORIES**  
Penguin

by Katharine Thomas

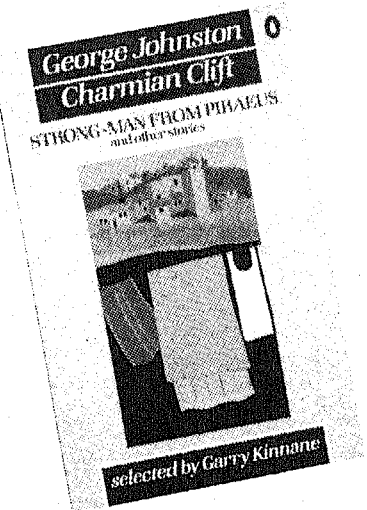
George Johnston and Charmian Clift, one of Australia's best known husband and wife writing teams, are posthumously reunited in a fascinating collection of short stories, *Strong Man from Piraeus*.

George Johnston, the 'golden boy' reporter and Charmian Clift, the romantic, achieved a legendary status during their lifetime. This new collection of short stories chronicles the development of their craft and their expatriate existence in Greece during the post-war period.

Set in a variety of places but mainly the Greek islands, these vivid and lively stories have a pictorial quality which captures the spirit of the late 1940s and early sixties.

Although the short story is a minor aspect of their writing, this anthology throws a revealing light on the couple's relationship and their three jointly written novels, *High Valley* (1949), *The Sponge Divers* (1956) and *The Big Chariot* (1953), which made their partnership famous.

Clift's earliest story "Even the Thrush has Wings", describes a dis-



abled child's escape from the cruel insensitive adult world, through an imaginary vision of flight. Clift's style is concise and controlled. Sentimentality is savoured only in the final image of the child, likened to a speckled thrush, hobbling on her withered leg.

"*Wild Emperor*" another of Clift's tales, conveys the desolation of people trying to confront their private fears.

George Johnston's "*Requiem Mass*" satirises the European artist Halliday, a collector of objects and people whom he sacrifices to an inflated artistic vision. This vitriolic

portrait was probably inspired by writers and artists who visited the couple on their Greek island.

Johnston's "*The Verdict*" is poignantly autobiographical, based on his battle with tuberculosis. David Meredith, Johnston's alter ego, explores the agony of waiting in limbo, looking forward and backwards:

"The smell of the crushed peppercorns was still on his fingers, and it brought back all his childhood, and he knew that nothing had been resolved and that he had to begin all over again. He felt so miserable he could have cried."

This sense of urgency and the desire for brevity features throughout his later writing particularly in the famous trilogy *My Brother Jack* (1964), *Clean Straw For Nothing* (1969) and *A Cartload of Clay* (1971).

*Strong Man From Piraeus* is obligatory reading for anyone interested in the development of Australian literature. The short stories are not great pieces in themselves. However they do throw valuable light on why post-war Australian writers fled the country and how their writing developed after exposure to European influences. The short stories are also enjoyable light reading.

# Vogues of the Oz near great

**A HISTORY OF AUSTRALIAN LITERATURE**

Ken Goodwin  
(Macmillan, \$19.95)

by Dino Di Rosa

Quoted in this book is an old *Bulletin* critic's comment on the English-born colonial Marcus Clarke, who was said to have known "nothing of this country beyond Victoria and Tasmania", and instead "multiplied a Wimmera station by the literary imagination and called the product Australia."

This particular example seems to me to be paradigmatic of the general thrust of Professor Goodwin's by no means comprehensive study (322 pages), whose beginning premise is that, "Land and language have been the two major rival determinants of written literature in Australia."

From here Goodwin explicates this theme by way of a strictly chronological, almost encyclopaedic history. This is of course a history, not *the* history, for it is the author's intention only to provide a

sufficiently terse, noteworthy running commentary on the literature of the first hundred years of colonization; the great *Bulletin* eras that were formally put to rest by the Packers; those decades of 'national self-definition' which were so because of their outward-looking derivativeness; the supposed "new reputations" gained in the twenties and thirties, the "new voices" of the thirties and forties, the vogues and modes; on up to the great and remotely near-great of this half of the century.

Always Goodwin sketches the contributions of writers to their respective eras and their backdrops to their writing. He sets this out in a simple, consultative format, providing short criticism on the significant writers of each era, when they were born and when they died, and so on. There is a usable bibliography of further reading, and a chronological table which basically maps out, year by year, book by important book, author by important author, our literary past - God's own country, its imaginary hinterlands and frontiers in prose and verse.

# In the beginning ...

## CREATOR

Academy Cinemas

by Peter Rummel

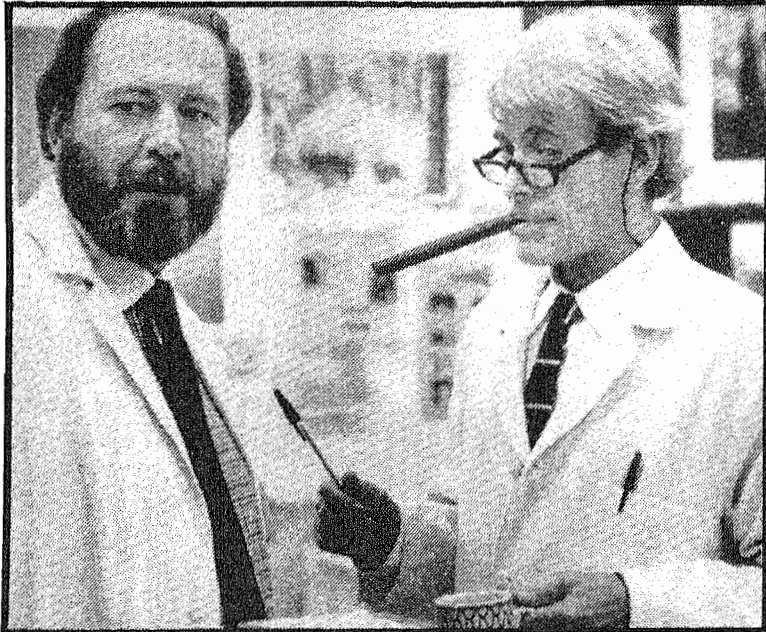
*Creator* is, frankly a disappointment. A disappointment heightened by the nagging suspicion that, handled differently, something special might have emerged. With its timely, provocative subject - the moral and scientific implication of cloning and testtube conception - and the inimitable Peter O'Toole in the lead role, the film's potential was almost limitless.

But *Creator* lacks the courage of its convictions. At no point does it convincingly address the serious issues inherent to the story. Instead, it veers selfconsciously between lame humour and mawkish sentimentality. Not even O'Toole can save it; his prodigious talent has been cut down and tailored to fit Hollywood's conception of the archetypal dotty scientist.

And O'Toole's character, Harry Wolper, is decidedly dotty. A Nobel Prize winning biologist and head of research at a California university, Harry's eccentric behaviour has alienated colleagues and pupils alike. His peers live in terror that Harry's ravings on the nature of God, life and the universe (the "Big Picture") will result in funding cuts and conspire to exile him to Northfield, an academic burial ground for geriatric researchers. Nor are students anxious to have him as their degree supervisor.

Harry, however, needs an assistant to help him recreate his dead wife, Lucy, whose cells he's been nurturing for thirty years - so he lures an unwitting new student, Boris (Vincent Spano from *Baby It's You* and *Maria's Lovers*), away from the odious Dr Kahlenbeck (David Ogden-Stiers of *M.A.S.H.* fame), his arch rival and prime mover in the Northfield plot.

Boris, idealistic and eager to grasp the meaning of the Big Picture, soon falls under his mentor's spell as they labor to clone Lucy in a converted garden shed laboratory with equipment stolen from the University. O'Toole and Spano work together comfortably and the easy rapport that springs up between the genial old scientist and his enthusiastic protege lends *Creator* a fleeting, sorely needed dose of humour and spontaneity.



David Ogden Stiers and Peter O'Toole from "Creator"

For less interesting are the two intertwining love stories, which give the impression of having been devised solely to accentuate *Creator's* sweeping moral generalisations: the futility of attempting to recapture the past and the potential for the abuse of medical knowledge in an age where technology has endowed physicians with godlike control over life and death.

The second perspective is highlighted by Boris' fight to keep his stricken girlfriend Barbara (Virginia Madsen) alive after doctors decide that her life support machine should be turned off, while Wolper gets a second shot at happiness with a free spirited nineteen year old self-proclaimed nymphomaniac.

The tough talking nympho, Meli, played excruciatingly by Muriel Hemingway, arrives in response to Harry's ad for an unfertilized ovum in which to grow his wife's cells. Cast in a role which cries out for Jodie Foster, Hemingway's ineptitude makes you wonder if her performances in *Manhattan* and *Star 80* were sheer dumb luck, and getting the worst of Jeremy Leven's trite dialogue doesn't help her cause at all.

Levin's story, from his own novel, is to some extent autobiographical. He's a Yale University clinical psychologist and brain chemistry researcher whose wife died years ago. Writing *Creator* might have been a cathartic release; it's just a

pity that so heartfelt a project didn't result in something more worthwhile. Neither Levin nor director Ivan Passer, who made the moody psychological thriller *Cutter's Way* about five years ago, seem to have any clear idea about which direction the movie should take.

What I can't forgive, though, is the squandering of Peter O'Toole's unique talent. Today there are few traces of the strikingly handsome young actor who made his mark almost a quarter of a century ago in *Lawrence of Arabia*; chronic poor health and years of heavy drinking have taken their toll. But O'Toole remains a commanding, albeit ravaged, figure; his gaze still compels. He's also a survivor who weathered a personal and professional decline in the 70s - hitting an all-time low with the debacle of his *Macbeth* at the Old Vic - to stage a triumphant return in *The Stuntman* and *My Favourite Year*. And no other actor portrays obsessed, driven characters as he does, from the lunatic hero of *The Ruling Class* to *The Stuntman's* scheming, Machiavellian movie director. *Creator's* impassioned scientist should have been another landmark role for him. As it is, the kindest thing one can say as O'Toole battles to give weight to Levin's absurd monologues on Life, the Big Picture and God's testicles(!?) is that his diction, as always, is impeccable.

# Nothing in the money pit

## THE MONEY PIT

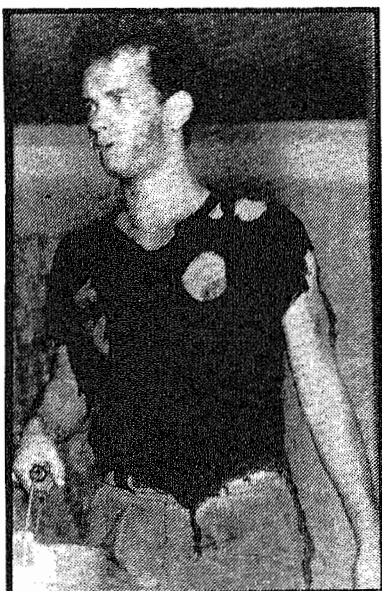
Hindley Cinemas

by Jamie Skinner

*The Money Pit* comes from Steven Spielberg's Amblin Entertainment, a body which has been responsible for the hits *Indiana Jones*, *Poltergeist*, and *Back To The Future* and others such as *The Goonies*, *Young Sherlock Holmes* and *The Color Purple*. I would not suggest for a minute (as others have) that because a production bears the Spielberg/Amblin name, it does mean it's a great movie.

*Young Sherlock Holmes* was a complete vulgarization of Conan Doyle. *The Goonies* was light entertainment but was shallow. And *1941*, Spielberg's first comedy is best forgotten. But where does *The Money Pit* stand amongst these other films? They are a lot better. If the makers wanted to put some fresh originality into it then it was with the publicity and not the picture.

It's an attempted comedy which is completely artificial and manufactured. The slapstick is forced and humour contrived. It's also the most blatant movie-sell-to-be-a-hit since *Rocky IV*.



Tom Hanks from "The Money Pit"

Tom Hanks, who will always make the most out of a bad picture, plays Walter Fielding, the male of our "sweet" couple buying their dream house which is falling to pieces. I look forward to Hanks' previous picture *Volunteers* (which hasn't got to Adelaide yet) with much more hope than this one.

Shelley Long from *NightShift*,

*Losin' It* and TV's *Cheers* pretends to act and be funny as the female counterpart Anna. Long is completely miscast and who knows why they chose this actress when there are a lot more pretty, capable and funny around than this one.

The man in charge is actor-turned-director Richard Benjamin, who tickled everyone's funnybone in films like *Catch 22* and *Love At First Bite*. The first three movies he directed were good fun: *My Favourite Year*, *Racing With The Moon* and *City Heat*. Trying something contemporary with his fourth, *The Money Pit* obviously shows his limitations.

Scriptwriter David Giler (who also served as executive producer) has some good ideas (clearly Spielberg-influenced) but the material never really gets off the ground and the "big" house-collapsing sequences sort of work, but there's nothing there to back them up. The ending is cliched and boring, sliding into sentimental garbage.

Hulk Hogan look-a-like Alexander Godunov (from *Witness*) plays the Russian composer and ex-husband of Anna. A silly supporting role in what is a rather entertaining relief by Godunov in this very bland American movie.



"Hey mister, you wanna good time?"

# Getting it on in the gutter

9½ WEEKS  
Academy Cinemas

by Alexander Grous and  
Jamie Skinner

Psst! Look here! Do you wanna read about this here new sex-flick called *9½ Weeks*?

Aha! Ha! You do! Well don't get too excited, it's not much to get worked up about.

*9½ Weeks* is a trashy Hollywood production made by and starring a bunch of mediocre talent. It tries to be an 80s *Last Tango In Paris* but succeeds in being no more controversial than *Bolero* or *The Key* - they're all pretty pathetic.

Mickey Rourke, the unlikeable and rather annoying actor from *Year of the Dragon*, *Body Heat*, *Diner* and *Rumblefish* (spelt flop) is the rich financial executive John. Opposite him - beneath him is Kim Bassinger. She's bowed to Bond in *Never Say Never Again* and "gone-onto" a surprised Burt Reynolds in Blake Edward's unsuccessful *The Man Who Loved Women*, so she was quite suited to the roll of Elizabeth.

Forget any of this "magic chemistry" on the screen crap. What we have here is impotent performances from actors who look like they should be chewing gum and chasing you in the street asking "Hey mister, you wanna good time?"



Mickey Rourke and Kim Bassinger from Adrian Lyne's "9½ Weeks"

The sex sequences can be strung together in a way which would probably link to the director's secret fantasies rather than part of some narrative structure. Adrian Lyne who fantasized with *Flashdance* directs and jerks off with the camera, using sex and visuals. I bet you his favourite food is honey.

This movie lacks 'flash', panache, and the only dancing is something called 'The Root'. And what of the

'beat-off' storyline? Well, John meets girl Elizabeth, and after smiling ridiculously for half of the movie, proceeds to turn her into a bumbling, kneeling, crawling 'piece of meat'. She will do anything, he says, and single handedly could do more harm to the women's movement than anyone in the world. John is not without his moments, some of which are, "Spread you legs for daddy Elizabeth" and "Raise your skirt and face the wall, I'm going to spank you..."

The movie doesn't have its moments, the most talented and well-executed being a ten-year-old boy who farts the theme from *Jaws*. Instead of delving into the depths and unexplored territories of emotions, sensuality and sexuality, the protagonists of this movie could make you feel quite sick as they smear food (like honey) on each other or as they 'get-it-on' in the gutter.

The motive behind this movie was probably to make a controversial sex-flick. But it hasn't been that here in Australia. Ironically, the film created more of a furor in the States with an edited version than here with the uncut one! The only omission in this movie was a couple of aslations to top off the star-billing - no doubt Bassinger would have been delighted.

*9½ Weeks* honestly felt like it went on for 9½ hours. The biggest bonus in the film is that the affair ends

after 9½ weeks.

The movie is bland, boring, underwritten, conversational (a la *Falling In Love* which was marginally better) and as lifeless as a cadaver. If this is as Bassinger says, "The most demanding movie of my career!" then we 'eagerly' await her next talented effort. Somehow, it seems unlikely that this film will be around 9½ weeks after its start-date.

The Adelaide Uni Mountain Club presents its 25th annual

## 24—Hour Walk

A 12 or 24 hour score orienteering event

- 19 - 20th July 1986.
- Course caters for all levels of ability.
- A centrally located hash house will provide hot meals, drinks and facilities.
- Event area within 90 minutes drive of Adelaide.
- Entry forms from the Sports Association Office.
- Entries by 7/7/86 to: AUMC 24-hr walk, c/- Sports Association, University of Adelaide, GPO Box 498, Adelaide 5001, S.A.
- Enquiries Tania Bezzobs 344 6969, David Peake-Jones 389 4237.

## CINE SCENE Jamie Skinner

### New Union Films:

Union films will no longer be shown at the Union Hall on Wednesdays. Quality feature films will now be screened on Wednesday nights at the Little Cinema.

The first programme of "alternative" cinema being provided by the AUU will be on Wednesday 25th June from 7 to 10pm.

The first film is: *The Epic That Never Was*, a never completed version of *I, Claudius*, directed by Sternberg in the 30's and stars Merle Oberon and Charles Laughton. *The Epic That Never Was* has never been shown in Adelaide before.

The support feature is *Kameradschaft* (Comradeship), directed by G.W. Pabst. Made in 1931, it concerns the story of Germans rescuing French miners from a mine disaster on the Franco-German border.

Coffee and biscuits will be available and the Bar will be open for interval. A donation to the programme will be appreciated.

Films which start this week include the Australian drama, *The More Things Change*, starring Judy Morris, Barry Otto, Lewis Fitzgerald and directed by Robyn Nevin (Hoyts: June 26); Albert Brook's comedy, *Lost In America* starring Julie Hagerty (Piccadilly: June 27); *F/X - Murder By Illusion* starring Bryan Brown (Academy: June 27); *Fortress* starring Rachel Ward (Hoyts: June 26) and the re-release of the Disney animated-classic, *Fantasia* (Hindley: June 26).

**Buff's film choice:** *The Chain* (Piccadilly), *Kiss of the Spider Woman* (Cinemas du Sous-Sol), *Letter To Brezhnev* (Piccadilly), *Crocodile Dundee* (Hoyts and suburbs), *Hannah And Her Sisters* (Hindley).

**Shooting Gallery:** A group show featuring film and video projects funded by the Australian Film Commission is on show each Monday night in June at the Trak Cinema, Toorak Gardens.



Molly Ringwald

**Pretty In Pink:** Youth vehicle for teen actress Molly Ringwald, who falls for yuppie Andrew McCarthy in this John Hughes production, makers of *The Breakfast Club*, *16 Candles* and *Weird Science*. Good visuals, great music, despite the familiar storyline *Pretty In Pink* is entertaining and stimulating. (Hindley).

**Crocodile Dundee:** Australian answer to *Raiders*. Paul Hogan stars in this 'heroic epic' of a man surviving a crocodile attack, and conquering the world in the process. (Hoyts).

**Creator:** Gentle lukewarm comedy about the supremacy of God over science starring the very aged Peter O'Toole as Dr Henry Wolper with Mariel Hemingway (*Personal Best*), Vincent Spano (*Baby It's You*), Virginia Madsen (*Electric Dreams*) and David Odgen Stiers (from *MASH*) lending support. (Academy).

### INVASION U.S.A.

*Rambo* rip-off of *Red Dawn* and *Scarface*. Starring Chuck Norris as a secret agent turned vigilante. This is Cannon fodder. (Hoyts).

# A Spielberg half success

## THE COLOR PURPLE Hindley Cinemas

by Jane Everret

*The Color Purple* is a good movie. This may seem like faint praise for the latest epic by Steven Spielberg but I will try and explain why.

Steven Spielberg is the most commercially successful director in the history of the movies. Four of the films he personally made are in the top ten all time box office hit list: *Jaws*, *E.T.*, *Raiders Of The Lost Arc*, and *Indiana Jones And The Temple Of Doom*. Two films he wrote and produced (*Polygeist* and *Back To The Future*) were also mega-hits.

Since 1981 with *Raiders* he has become a household name. He is the only movie figure who works behind the camera who is a bankable star. His new film, *The Color Purple* has no starts in it. It doesn't need any. Spielberg's name alone can sell a film.

Surprisingly Hollywood has been reluctant to embrace its "boy wonder". In 1983 he was expected to take home an armful of Oscars for *E.T.* Instead it was snubbed in favour of the over-rated (and more commercially sly picture) *Ghandi*. Partly as a reaction to this resentment towards him among the Hollywood elite Spielberg has made *The Color Purple*. It is based on the Pulitzer Prize winning novel by Alice Walker - a story of racism and sexism in the Deep South. For the first time since his debut feature *The Sugarland Express* (1974) Spielberg has made a film with no special effects.

Hollywood likes its mighty to be humbled, but their jealousy for this young man seems endless. Or perhaps there is a less bitchy reason. Could it be that the Academy was right for once? That in fact *The Color Purple* is not a very good film, and that boy wonder or not, it deserved to be ignored?

There has been much critical condescension towards Spielberg. Give him a story about marauding sharks or cute aliens and he'll make an entertaining but utterly shallow movie that will make a hundred million. When he tries to make a film about real people with serious



From Left: Whoopi Goldberg and Margaret Avery from Steven Spielberg's "The Color Purple"

problems he falls flat on his face. *The Color Purple* detractors have accused him of watering down the brutality and lesbian theme in favour of a black Cinderella story, in which all the ugly sisters are male. That he has taken a great book and reduced it to his own vulgar sensibility; a children's film again.

*The Color Purple's* defenders argue that it's the greatest thing since sliced bread. That it is a "powerful", "gutwrenching", experience. Only the blackest of hearts could be left unmoved by the degradation of its central character, the girl Celie. After being molested by her father she is turned into a slave by her brutish husband. Her only solace is the warmth and affection she receives from her husband's mistress. The love they share inspires Celie to throw off the shackles of her wretched life and achieve some freedom (whether this relationship is lesbian or not I believe is irrelevant).

Interestingly the critics who love the movie write about his earlier films as if they were "immature", or are dismissed as "commercial". Have none of them seen *The Sugarland Express* in which Goldie

Hawn's quest to retrieve her daughter is doomed and her hus-

band is assassinated by the police? Hardly a film for ten-year-olds.

Spielberg's genius is not that he can direct mechanical creatures. Both his defenders and detractors don't understand him. It is that he can tell a story brilliantly. The stories aren't full of great depth. They're not Shakespearean works of art. But armed with a superb plot Spielberg is a genius at camera work and pacing. Nearly every movie I have seen since *Jaws* of 1975 owes something to that film's revolutionary technique of angles and editing. Spielberg thinks through his camera. It is his genius and his limitation. It limits him because naked tragedy makes a poor camera subject. He loves the story of ordinary people caught in extraordinary circumstances. Hamlet was not an ordinary person. Celie the protagonist of *Purple* is a good person trapped in a nightmare of pain.

Many critics have written about the brilliance of *The Color Purple* because it tackles the hard themes of racism, poverty, incest, rape, wife-beating, adultery and chauvinism. This is true, it does cover these themes. But that's not what makes it a good film.

It is that Spielberg has made a movie that is nearly as much an entertaining horror-comedy as his

masterpiece *Jaws*. Partly this is because Whoopi Goldberg who plays Celie is not an actress but a stand-up comedienne. The scenes with her neanderthal husband are hilarious and horrifying at the same time. Ophra Winfrey as a plump black woman practically steals the picture by the way she won't take any crap from white man or black. If Spielberg had been able to focus in on this element of the story, its "comedy of agony", he might have made a great film.

Moments of it are powerful, but it never equals the memorable images from *Jaws*, as when the bumbling police chief is left above on the sinking ship and the shark is coming in for the kill. The happy ending of *The Color Purple* doesn't move one nearly as much as the scene where the husband's mistress Chug has come for a visit. Both Celie and her husband Albert love her. Together they race down the stairs to the front door to greet her. They are appalled to discover that Chug has brought someone with her; a husband. Celie and Albert look at each other. Though they hate each other's guts, for a moment they experience a shared moment of disappointment. Spielberg has given us a well-told story that we can enjoy and he can be proud of. It's a good movie.

# Rambo meets Scarface Delightfully British

## INVASION U.S.A. Hoyts Regent Cinemas

by Jamie Skinner

*Invasion USA* is amongst the league of all those Ramboish films such as *The Delta Force*, *Iron Eagle* and *Commando*.

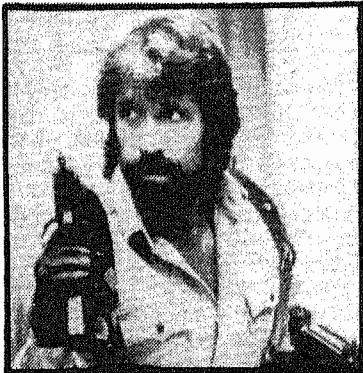
These films have the premise that a group of very small people (often the lone man) can create great amounts of havoc because they are all super military men.

Would you believe Chuck Norris feels that even though his films are filled with plenty of action, they are not violent, and that action is what the audience wants.

"I try to keep my fighting sequences artistic, using techniques as the show, rather than the violence" he has said.

Yet films like *Code Of Silence* and *Invasion USA* often show graphic depiction of violence like in an early scene in *Invasion USA* where 50 people are maliciously shot by the psycho Rostov (Richard Lynch). Is Chuck Norris underneath a troubled man? The pay check probably drowns any bouts of cognitive dissonance.

Norris plays Hunter, an ex-secret serviceman who is quietly assigned the job of stopping a terrorist invasion of the United States through



Chuck Norris as Hunter from "Invasion USA"

Florida. The attacking terrorists are all dressed in what one reviewer described as "ghetto chic" - a selection of reflecto sunglasses, torn off shirts, leather, headbands and the like. The attacking army is comprised of Asian, Black and Hispanic peoples, who all speak amazingly good Russian. Actually, the hoodlums look like they had just finished shooting the hit squad attack from *Scarface* and had wandered across the set to this film.

*Invasion USA* is similar to *Scarface* in that both films are set in Miami and both have not just lots of violence but depict cocaine dealing.

Would you believe the big finale is Rostov getting his guts blown out by a grenade launcher - just like Tony Montana (Pacino from *Scarface*).

## THE CHAIN Piccadilly Cinema

by Jane Everret

I wish I could write that *The Chain* is worth seeing. It is, but not on the big screen. It's a delightful British comedy perfectly suited for the small screen. On the big screen it's too thin, and too slight, and I came away feeling cheated, in a way that I wouldn't have if I'd seen it on TV.

Directed by veteran Jack Gold, and based on an original screenplay by Jack Rosenthal *The Chain* offers a clever premise for a satire. However it promises a lot more than it delivers.

The film's central idea is moving house. On a single day in London we follow a group of removalists as they help a series of people shift house. Beginning with a poor black youth the removalists (led by Warren Mitchell) move up the class ladder till they help move an immensely wealthy gentleman (Leo McKern) move from his swank mansion.

McKern is trying to get back to his roots. He is moving into the smaller apartment that the black youth moved out of at the beginning of

the story. This "chain" is symmetrical.

Despite a fine cast including Bernard Hill, Judy Parfitt, Billie Whitelaw, Dennis Lawson, and David Troughton the story is underwritten. Gold and Rosenthal are content to leave the characters as charming eccentrics. But they're not satirical enough to sustain interest. When we finally get to McKern we hope that in this last segment he will provide the high-point of the comedy, that he will act as the anchor the film so desperately needs.

Unfortunately the minds behind this film waste McKern on a piece of unwelcome realism that is an enormous letdown. Instead of building to a satisfying climax the story just dribbles away.

Mitchell is consistently funny as the head removalist who mutters away about existentialist philosophy. Alf Garnett as an intellectual. Nigel Hawthorne (Sir Humphrey in *Yes Minister*) has the best part as a middle class miser. Trouble is, his presence makes you wish you were watching *Yes Minister*, any one episode of which is funnier than this too delightfully small British comedy. *The Chain* is strictly for video.



Free-spirited Teresa Hawkins (Helen Buday) discovers love and passion in "For Love Alone"

# Behind 'For Love Alone'

JAMIE SKINNER spoke to Australian film producer MARGARET FINK.

Margaret Fink, producer of the Australian classic *My Brilliant Career*, was in town recently to promote her new movie, *For Love Alone*, a project which she had been toiling on for many years.

"Pierre Rission, the man who selects films for the Cannes Film Festival said to me when he was in Australia that he saw five good films of which *For Love Alone* was one but was not amongst the best two (but he didn't say which ones they were either)" Fink said.

Margaret Fink is concerned about women producers' struggle to get financing for pictures in an industry where the money is dominated by males.

"There are no women in economic control or with economic power. It is still difficult for a woman to get her ideas across today.

"But I've only made three films so I am really looking forward to my 10th film" she said. The first film to be produced by Margaret Fink was David Williamson's *The Removalists* in 1975.

"The film was like my training ground, I didn't crew the film, I was just learning". Fink's next production is *Eden's Lost* but she is unsure at this stage whether it will be a small budget film made for about \$A3 million or a television mini-series.

Fink says that above the line costs in Hollywood is where all the skulduggery goes on.

Above the line costs are the "heavies"; the producer, the director, actors, scriptwriter. Below the line costs are more union orientated and concern the crew.

"Above the line costs is where people give themselves a million dollars for doing fuck all!" she said.

**The film industry is the most immoral industry in the world. They are complete vulgarians, and they're all men.**

"Executive producers are the worst offenders. The film industry is the most immoral industry in the world without question."

Fink says because there isn't this sort of excess in Australia, it is cheaper to make films here than overseas.

"There are a lot of people out there making a great deal of money on deals and promotion".

A few years back, there was a boom in the production of Australian films when the Federal Government granted a 150% tax incentive.

"With the 150% tax write-off you had all the carpetbaggers in the world rushing in. They just got anything together, made a great deal of money, and made some shocking films".

"This year's crop of films will be the last under the 133% tax incentive and there will be at least 10 good films unlike in 1982 when there were none".

The idea is that when the incentive gets lower, the quality improves. The tax incentive from now on will be at 120%.

"As it is the visual art form of the 20th Century, according to me anyway, I'm in it as an idealist, so I'm in a shocking position trying to make decent films".



Australian film producer Margaret Fink

That's why Fink is going to a smaller budget film next time.

"I wouldn't mind putting my hand to television, but if they're bad enough in film, they're even worse in television. They are complete vulgarians, and they're all men" she fervently maintains.

"Feminism had its roots in the 1900s with Miles Franklin but feminism as it emerged in the 60s and publicly in the 70s has had a huge effect and is now having a real effect in terms of the professions."

"The whole point of the film is that you have a strong girl saying that I have the right to find a part-

Buday, Sam Neill and Hugo Weaving and was written and directed by Stephen Wallace (*Stir, Love Letters from Teralba Road*). It marks the reunion of Fink with Sam Neill, the well-known New Zealand actor who has appeared in *Plenty*, *The Final Conflict* and starred opposite Judy Davis in *My Brilliant Career*.

Fink first considered Sam for the part of Harry Girton in *For Love Alone* but after seeing Sam in *The Country Girls* she was convinced that he would be ideal for the part of James Quick, the older and extremely cultured man who represents strength and security to the idealistic Teresa.

"I'm working from a different tack altogether. I'm not looking towards a "market". I don't want to make anything rarefied. I think it's more valuable to make a contribution which is genuinely original. I'm operating from the position of an artist who wants to walk that tightrope between art and money and try to make a work of art without deserting those aesthetic principles."

Fink has been to America several times and describes Hollywood as a "jungle".

"There's a lot of coke (cocaine) in Hollywood which ruins films. What's more there are a lot of "coke films" which have people coked out of their heads - acting, director, all of it.

"With coke, you think you are performing better, but you're not. It grandizes yourself."

But then you've got earnest filmmakers who go the other way so there's a happy medium!" Thankfully, "they're pretty clean in Australia".



Margaret Fink on the set of "My Brilliant Career" with director Gillian Armstrong

## Oz triumph

FOR LOVE ALONE  
Hindley Cinemas

by Michelle Chan

*For Love Alone* is a wonderful Australian film capturing the fragility of human emotion with a rare quality. Produced by Margaret Fink (*My Brilliant Career*) and directed by Stephen Wallace, it is at all times a romance, but a romance about obsession.

Based on Christina Stead's novel of the same title, *For Love Alone* is about one woman's romantic idealism, a belief and a quest for "real love" in the Sydney of the 1930s. Teresa Hawkins, played brilliantly by Helen Buday, attempts to escape her life's stifling banality by idealizing, almost exalting, love to a height of purity.

Her ideas of love are scorned by her two brothers and her father (Hugh Keays-Byrne), who are hardened to suburban attitudes to marriage. Her sister Kitty (Odile Le Clezio in her film debut) is the only one she can confide in.

Teresa falls for her Latin tutor Jonathon Crow, played with haunting intensity by Hugo Weaving. Jonathon preaches "free love" but is basically very embittered, obsessed with the notion that he was "born into the wrong class". Restless and insecure, he leaves Teresa for London and she deprives herself of almost everything in order to pay for her boat fare to England.

On board the ship, the flame of illusion still burning brightly, she befriends the international banker James Quick. Sam Neill is thoroughly charming as the debonair James who is captivated by Teresa's intense passion for life

and love. Although successful in his career, he yearns for the love which Theresa has so readily offered Jonathon.

In London, Teresa and Jonathon's relationship is betrayed by his inability to accept her and a frustration with what he wants. Teresa, no longer mesmerized, seeks comfort in James and a real warmth between the two develops. The appearance of Harry Girton (Huw Williams), the political activist who is also devoted to his ideals, forces Theresa to make an ultimate choice "for love alone".

Helen Buday's talent in her portrayal of the emotional maturing of a gentle yet passionate woman is unquestionable.

Buday expresses the pain Teresa suffers which finally enables her to distinguish between "human love and self love."

Here is a rare Sam Neill, an elegant and dashing gentleman in the true sense. He is prepared to wait for love and compassion because he has these qualities himself. Hugo Weaving is superb as the neurotic academic who plays so cruelly with Teresa's innocence. He cannot come to terms with his "humble origins", his own emotions or, inevitably, with Teresa.

The Australia and England of the '30s has been faithfully recreated and there is a feeling for society, its attitudes and its failings. The wonderful photography and emotive musical score complement this beautiful, absorbing story. The outstanding performances of Buday, Neill and Weaving give the film a radiant coalescence which makes it a triumph of Australian cinema.

## Britannia Hotel

1 Kensington Road, Norwood.

THE LODGE  
RESTAURANT

COUNTER MEALS SERVED

12 - 2 pm and 6 pm - 8 pm

MONDAY TO SATURDAY

EVENING LIVE ENTERTAINMENT

FEATURING

WEDNESDAY: THE FESTIVAL CITY  
JAZZ BAND

THURSDAY: FULL HOUSE BLUES

FRIDAY: HEARTBEAT (REGGAE)

SATURDAY: DAVE, THE ONE MAN  
GUITAR BAND

## MEETINGS

**Evangelical Union**  
Cell groups: These are small Bible Study groups which meet once a week to talk and study the Bible.  
Arts - Monday 1.00pm in rm 207 Napier Towers; Wednesday 1.00pm in L03 Napier Building; Engineering - Monday 1.00pm in Tea rooms; Music - Monday 1.00pm in chapel; Law - Wednesday 1.00pm in L113; Maths - Friday 1.00pm Maths Building; Science - Friday 1.00pm Biology Building; Friday 1.00pm Chapel. So come along and find out what we do.

**A.U. German Club**  
Yes, due to demand Kaffeeklatsches are on again. Thursdays, Meeting Room 1, Union Building.

**AUCARE Meeting**  
Monday 23rd June, 1 pm, Meeting Room 2 (Level 5, behind the Games Room). Adelaide University Campaign Against Racial Exploitation will be meeting to discuss our response to the current crisis in South Africa and Namibia, including Shell and Coles boycotts, solidarity with Southern African students and youth, the need for sanctions, and many other things. If you want to get involved in a real and important issue, or just to find out more, feel welcome to come along.

**Anglican Society**  
The Anglican Society meets twice weekly in the chapel during term. Come along to mass on Tuesday at 1.15 pm and a meditation/devotion service and discussion on Wednesday at 8.00 am.

**Students For Christ**  
Regular weekly meeting. Charismatic worship and teaching. Day: Thursday (26th). Time: 1.00 - 2.00. Venue: Union Cinema (Level 5).  
Come on all you Christians, if you've really got something, come out of the woodwork and let's get moving for Jesus.

**Evangelical Union**  
Tuesday meetings - 24th of June, 1 pm in the North Dining Rooms, 4th floor of the Union Building. This is your last chance to hear Geoff Bingham speak on Colossians. Colossians is a book of the Bible originally written by Paul, a follower of Jesus Christ, to a new Church in Colossia. This church had many troubles, misinterpreting the Christian views. These problems still exist today. By studying Colossians we can learn more about Christianity, as well as the way to live, by loving each other, in this world. So come, enjoy, learn, grow and meet new people.  
Thursday Brekkies - 26th of June, 7.30 am in the Dining Rooms, 4th floor of the Union Building. Come on!! Up and at 'em. It may be so cold that the end of your nose freezes solid and practically drops off, but I know you can drag yourselves out of bed for just one early morning. It's a great way to start the day,

praising God and praying. As well as having free food and meeting plenty of new friends, it's fun and there is fellowship - a great way to start the day.

**Lutheran Students Fellowship**  
Come along to the chapel at 1.00pm (lunchtime) 26/6/86 and listen to, join in a yarn on 'friendship, making friends and being friendly', while eating your sandwiches. Also 'Can Lutherans and Catholics get together?' Well they are at a special meeting on Monday June 30 at 7.30pm at St. Stephen's lower hall on Wakefield Street. Well worth sticking your neck into.

**Adelaide University Mountain Club**  
25th Anniversary Dinner. 7.00pm Saturday 4th October. Grand Banquet Room, Hotel Adelaide, Brougham Place, North Adelaide. For Tickets contact the Secretary C/- Sports Association.

**Resistance Club**  
Come to the 'Direct Action' Port bottling and Dinner. 29th June, 2 pm. Fine food and company at a very reasonable price. For further information ring 51 6982 or drop into the Resistance Bookshop, rear 78 Hindley St., off Blyth St., City.  
"The Politics of World-Aid" - I charity the best way to aid the underdeveloped world? What are the causes of poverty and what are the obstacles to freeing the world of hunger and poverty? A discussion on this topic will be held at the Resistance Bookshop on Saturday 28th June, 2 pm. Rear 78 Hindley St., off Blyth St., City. For more information ring 51 6982.

**Defending the B.L.F. - Defending Trade-Unionists.**  
South Australian B.L.F. Organiser, Alan Harris speaks on the right to belong to any Union of your choice. Tuesday, 24th June, 1 pm, Little Cinema, Union Building, Level 5.

**French Club**  
The A.U. French Club presents a classic French farce "Tailleur Pour Dames" (The Dressmaker) by Georges Feydeau. Little Theatre, July 10 - 12 at 8 pm; matinee Friday July 11 at 2 pm. \$6, \$4 conc. Bookings, 228 5638 or at door.

**Classical Association**  
Meetings (1) Virtue rewarded - Homer's Odyssey as a precursor of romance. Talk by Carmel Young at 8.00pm, Monday July 14, Law Lecture Theatre 2, Ligertwood Bldg. (2) Aspects of Roman religion. Talk by Leslie Wilhelm at 8.00pm, Monday Aug 4, Law Lecture Theatre 1.

**Juggling**  
Come and learn how to do extraordinary things with Identified Flying Objects. No previous juggling experience necessary (we'll teach you!) but an ability to make silly faces while throwing things into the air is an advantage. 1.00 every Tuesday on the Barr Smith Lawns (Games Room if wet).

**Student notices are published free on this page, subject to limited space. Lodge your notice at the On dit office, south-west corner of the Cloisters. Deadline: 12 noon on Wednesdays prior to publication.**

**Christian Meeting**  
Meeting of Catholic and Lutheran students, Monday 30th, 7.30 pm at St. Stephen's Lutheran Church, Wakefield St. A chance to meet fellow christians to discuss our faith in small groups and respond to questions such as: What do Catholics and Lutherans have in common and should christians be involved in politics and social justice. Enquiries: 271 3407, 271 8663.

**AU CANE**  
(Campaign Against Nuclear Energy)  
This Wednesday 1.10 in Little Cinema (Level 5, Union) at talk and small group discussion on renewable energy. Come along if you're interested in learning and discussing ideas on this subject.

**Centre For Physical Health**  
Squash/Badminton: Enrolments are now being taken for 2nd term. Squash classes are held on Tuesdays 5.00pm - 6.00pm or Thursdays 4.00pm - 5.00pm. Badminton classes are held on Tuesdays 5.00pm - 6.00pm. The Centre is offering special discounts to coincide with a national squash promotion. Court costs are as follows:- Full-time Students of A.U. and Members \$2.00 per hour - off peak. \$3.00 per hour - peak. Member and Visitor \$4.00 per hour - off peak. \$6.00 per hour - peak. Non-Members \$6.00 per hour - off peak. \$9.00 per hour - peak.

## SPORT

**Water Polo**  
Water Polo players don't horse around. But they do have a lot of fun. This year a squad is being put together to send a combined Adelaide/Flinders team to the Intersarsity in Sydney, 16th - 20th December, 1986. Also there will hopefully be a pre-tournament trip to Brisbane at the end of November, beginning December. The cost of both these trips will be very low because we are being sponsored by one of Australia's largest brewing companies.  
Training is at the Adelaide Aquatic Centre; Sunday 11.00 - 12.30, with more sessions being planned as we get the numbers. In addition to the water work there will be fitness training conducted. Also we will be fairly active socially with a number of events planned for the near future.  
If you are interested, contact Rowena Conway, Dept. of Medicine or turn up to one of

**Singer Wanted**  
We do not play Duran Duran, Echo and the Bunnymen or Cold Chisel covers... We do not play any covers. We do not change our hairstyles each week. We are not rich.  
We do play original, guitar based songs. If you can sing, phone Paul soon! 42 9100.

**Typing**  
Typing at \$1.40 per page, phone 44 2665 or 271 1328 (AH) or 336 9772 (AH). Ask for Sue.  
**Typing**  
Typing, IBM Electronic at reasonable rates. Ring Chris on 223 2844 or 272 5707.  
**Accommodation**  
Joslin/St. Peters area, spare room. Well furnished flat with some facilities. \$50 bond, \$35 per week. Suits male/female mature serious student. Telephone 363 0753 mornings and evenings, ask for Patrick.  
**Physiotherapy Service**  
The Centre has been fortunate in obtaining the services of an excellent physiotherapist who specialises in sports medicine. Sessions are conducted on Thursday afternoons and Saturday mornings. Bookings and enquiries to reception desk, 127 Mackinnon Pde., North Adelaide. Phone. ext. 5150.

**MISCELLANEOUS**  
**The Library Apologises**  
On Saturday April 19th the Barr Smith Library opened one hour late for safety reasons. Work on refurbishing Level 3 South involves both the removal of asbestos and, in conjunction with the Hughes Plaza redevelopment, the waterproofing of the area. Asbestos removal has now been completed, however, when the plastic seal around the area was removed on Saturday, meters recording the fibre content of the air (not necessarily asbestos fibres as the area has been sprayed with a fire retardant fibrous material) recorded the reading considered to be worthy of concern, although it was not at a dangerous level.  
This recording although significantly below the International standard, resulted in further monitoring of the area to ensure that the area was free of suspect fibres.  
Given the all clear, the library opened at 2.30 pm.  
We are sorry if users were inconvenienced however, safety instructions must be followed if we are to ensure a safe environment.  
Patrick Condon,  
User Services Librarian

## MISCELLANEOUS

**For Sale**  
Racing Bike. Reynolds 531 frame, fully equipped with Sinterou Superbe Pro, Mavic rims, 12 speed. Weight: 20 lbs. As new, and beautiful to ride. \$650 o.n.o. Clive 363 1295.  
**For Sale**  
Toyota Corona 1968. Good condition, reg. until November. \$900 o.n.o. Phone 354 0302.

## Union Activities

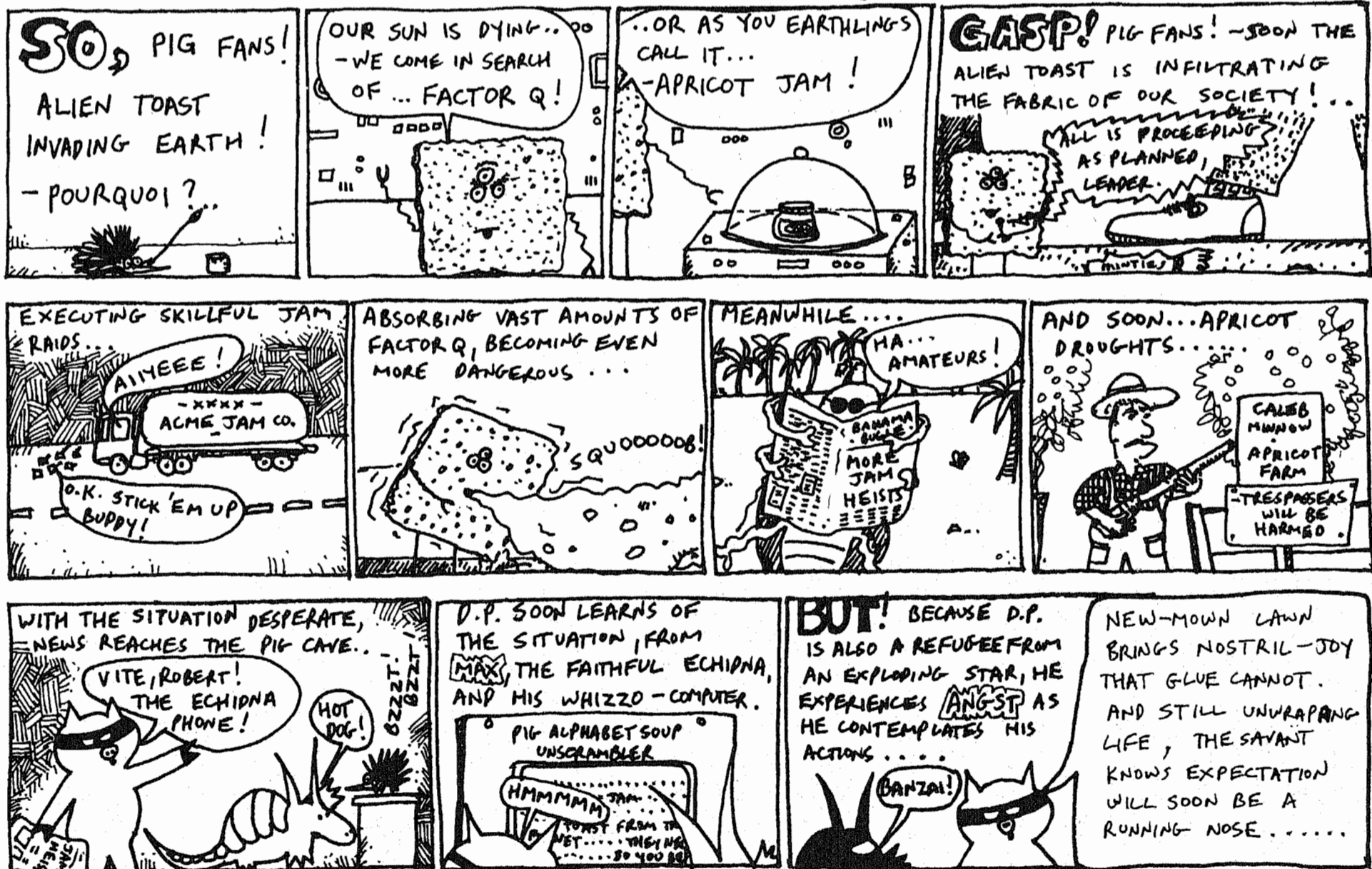
Monday, 23rd June - 9.00am-5.00pm Brian Ferrari Hire Clothing Sale, Level 4, Foyer. Some great bargains.  
Tuesday, 24th June - 9.00am-5.00pm Brian Ferrari Hire Clothing Sale, Level 4, Foyer. Some great bargains.  
Wednesday, 25th June - 1.00pm New release music tape played in Union Bar; 6.00pm Music Students performance in Union Bistro; 7.00pm Darts tournament in Union Bar \$2.00 entry, 401 game. Prizes.  
Friday, 27th June - 12.00-2.00pm Jazz in Gallery/Coffee Shop with "Greg Knight Quintet" Free. - 2.00pm New release music tape played in Union Bar. 9.00pm Free entertainment in Union Bar with the "Sophisticated Boom Boom" from Melbourne 60's style cabaret. Guests \$3.00.  
Saturday, 28th June - 7.30pm Karate Club Bar Night with "Exploding White Mice" and "Mad Turks from Istanbul". Adelaide University Students \$4.00, Guests \$5.00.

**Second Term Activities Programme:**  
The Second Term Activities Programme has been distributed and is in your student pigeonhole. If you did not receive your copy, please pick it up from the Union Office.  
**Second Term Typing Course:**  
Learn to type in 10 week days, 30th June - 11th July. 50 minute lessons at 9.10am or 10.10am in Meeting Room 1, level 5, Union House. Cost \$40.00 students, \$50.00 public. Electric typewriters available. Registration forms now available from Union Administration Office.  
**Quick Service For Lunch:**  
Tired of queuing at Mayo Refectory servery for lunch? Why not try upstairs at Upper Refectory, Gallery Coffee Shop or Union Hall Cellar Coffee Lounge for service. Mayo Refectory Open 10.00am-6.30pm; Upper Refectory 11.00am - 2.00pm; Wills Refectory 10.00am - 3.00pm and 4.00pm - 6.30pm; Cellar Coffee Lounge 8.30am - 5.00pm; Union Gallery Coffee Shop 10.00am - 4.00pm.

**Coming Entertainment:**  
Student Talent Night Prosh After Dark.  
**Student Talent Night:**  
Your chance to perform in Union Bar on stage (where some of the major Australian acts started). Bands, solo performers, comedians?, cabaret acts all welcome. Contact Barry Salter or Devin Clementi in Union Office if you want to perform in Union Bar on Friday 4th July, at 8.00pm.

# DANGERPIG!

-AND HIS CONSORT- CARELESS ROBERT.



# START AT THE BACK!

The alternative to being happy. Edited by Rupert the Portuguese acrobat, and... Enzo the phantom.

## Dirt cheap

After the revelation that the new Parliament House will have \$75 waste paper baskets in every office, we found that the new Senate tennis courts will be surfaced with a red clay material - not good ol' Aussie mud, but specially imported French dust, individually packaged in plastic bags. As Bob Hawke said, Buy Australian.

## Crocodile Dundee

The Paul Hogan movie *Crocodile Dundee* is heading towards being the biggest box office grossing film in Australian cinema. In its 7th week it had taken \$A7.4 million but Hoyts manager John Cronin estimates it now to be around the \$A15 million mark.

Australia's current top grossing movie, *The Man From Snowy River* made \$20 million, and that took it 6 months to do. Paul Hogan has wagered \$100,000 with a mate that *Crocodile Dundee* will become the No.1 grossing movie. The only bad news about *Crocodile Dundee* came from newspaper columnist and Australian Film Commission chairman Phillip Adams who panned the film and said that it was Paul Hogan's "first failure of judgement about his own career". Maybe poor old Phillip Adams is sour because his previous film, *Burke and Wills* died a lonely death at the box-office last November. Adams was in Cannes earlier this year still trying to sell it!

## Wit from Queensland

The latest bumper sticker in Queensland has obviously not been seen by that state's illustrious leader.

It reads: "Joh taught me to drive ... that's why I never give way."

## Watch this Space

'Tis the season of winter, and a young man's fancy turns to bureaucracy. Mr. Laurie Williams, of the Education/Services Standing Committee (who?) discussed the scandalous amount of control that the Editors have over the Orientation Guide at a recent meeting. Editors are notorious for doing what they want in publications they edit, and the Committee is quite rightly outraged that they can't be the ones who decide what is to be printed. From the minutes for 27/5/86, item 5: "Mr. Williams said that what they want to do is to try to stop egotistical editors saying how wonderful they are in the first three pages and then stuffing everything else up, i.e. placing the Union and Students' Association pieces at the back of the publication."

Presumably the dreadfully egotistical and independent editors of the O'Guide, Paul and Moya, will be filling this year's O'Guide with the egotistical and self-servient rantings of the Students' Association.

Won't that be exciting?

## The toilet guidebook

For travellers to or residents of Tokyo, a Japanese publisher has recently released the first edition of the toilet guidebook, for anyone who has ever got the runs in the middle of the busy Japanese capital.

It lists 450 public toilets included those situated in banks, railway stations, department stores and even pin-ball parlours.

Editor Yoichiro Yamazaki rates the public loos varying from one star (poor) to five stars (very good) and he said that the book was aimed at the busy Japanese businessman who is constantly 'on the run'!

"Stress for businessmen is on the rise, and they are often hit with diarrhoea when they are out of a job. They need to know where to find a toilet in a hurry."

On Dit is considering publish-



## Gov. Reagan Says:

# SOME OF MY BEST FRIENDS ARE HOMOSEXUALS



Governor Reagan's friends are not necessarily President Reagan's friends.

ing a Uni Loo Guide if the same problem arises in Adelaide.

## Hard to digest

An American gum manufacturer has been given the "Science in the Public Interest" award for its latest flavour of chewing gum.

They now produce meat-ball flavoured chewies.

## Stand and deliver

So you're thinking of leaving Christianity after the Hail! Mary fiasco? Forget it!

When swearing the oath in court, your common-or-garden-variety Christian only has

to mutter some wishy-washy platitudes about telling the their whole life away. When they are dragged in front of a magistrate, they are required to take the following oath: "I declare, in the presence of the Buddha, that I am an unprejudiced witness, and, if what I speak shall prove false, or, if by colouring the truth others shall be led astray, then may the holy existences, the Buddha, the Dharma, and the Sangha, in whose sight I now stand together with the devotees of the 22 firmaments, punish me and also my migrating soul."

truth, cleaning behind their ears and so forth. But the poor old Buddhists virtually mortgage

Well, if that doesn't scare those evil, scheming Buddhist Mafiosi straight, then nothing will.

## Weather forecast

Q: What's the weather forecast in Chernobyl?

A: 3000 degrees and cloudy.

## Quotables:

Al Capone: "Don't get the idea that I'm one of these god-dam radicals. Don't get the idea that I'm knocking the American system."

Barry Jones: "It is estimated that the Universe contains about one million planets capable of supporting life like our own. Any one of them would provide Australia with valuable export opportunities."

Paul Makin: "The age of young people should be raised to 20 or 25."

Traffic warden to Ringo Starr: "I know you. You're Max Bygraves."

## Pole Position

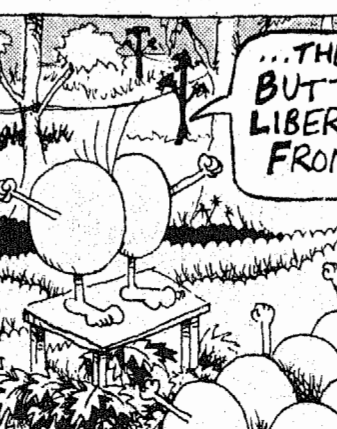
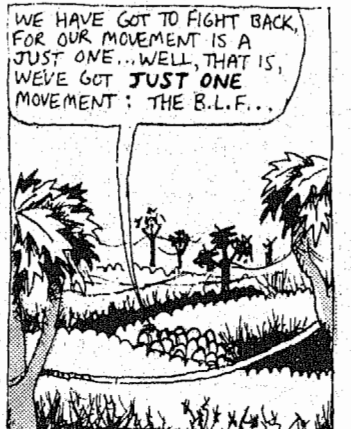
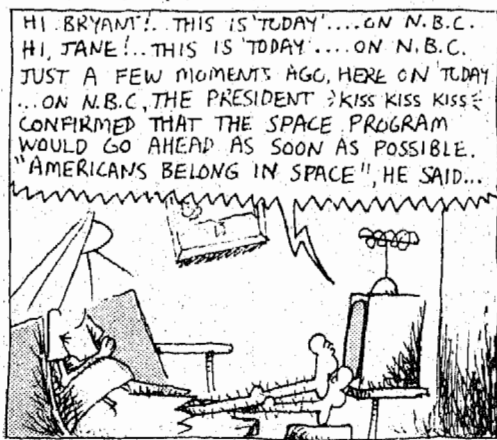
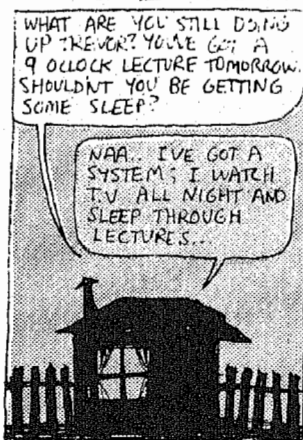
Mr. Hawke's influence spreads far indeed. Hawke-peak is now being zealously practised amongst his Polish worker brothers.

The Polish Economic News reports that "last year the economy witnessed varied development trends that generally can be described as a continuation of economic growth with its rate slowed down in relation to the two previous years. The first half was visibly worse for the economy... (but) in the second half of the year the rate of economic growth was accelerated, but this could not fully compensate for the shortages against the planned indicators which originated at the beginning of the year."

In other words, Poland had a bad winter.

# CAPTAIN ADELAIDE

ONE SEEMINGLY INNOCENT DAY, (ACTUALLY, IT'S SUPPOSED TO BE NIGHT, BUT I ALWAYS START MY STORIES WITH THAT LINE... YES, I KNOW YOU'VE NEVER NOTICED), SOMEWHERE IN ADELAIDE, TREVOR IS WATCHING T.V., JUST AS HIS PUNK FRIEND, ZAK, (WHO I CREATED IN 1983, BEFORE I EVER HEARD OF 'THE YOUNG ONES') ARRIVES HOME...



NEXT WEEK!!  
THE MOST EAGERLY AWAITED SEQUEL SINCE 'HEAVEN'S GATE II'...  
THE RETURN OF THE BUTTCKS PEOPLE!!