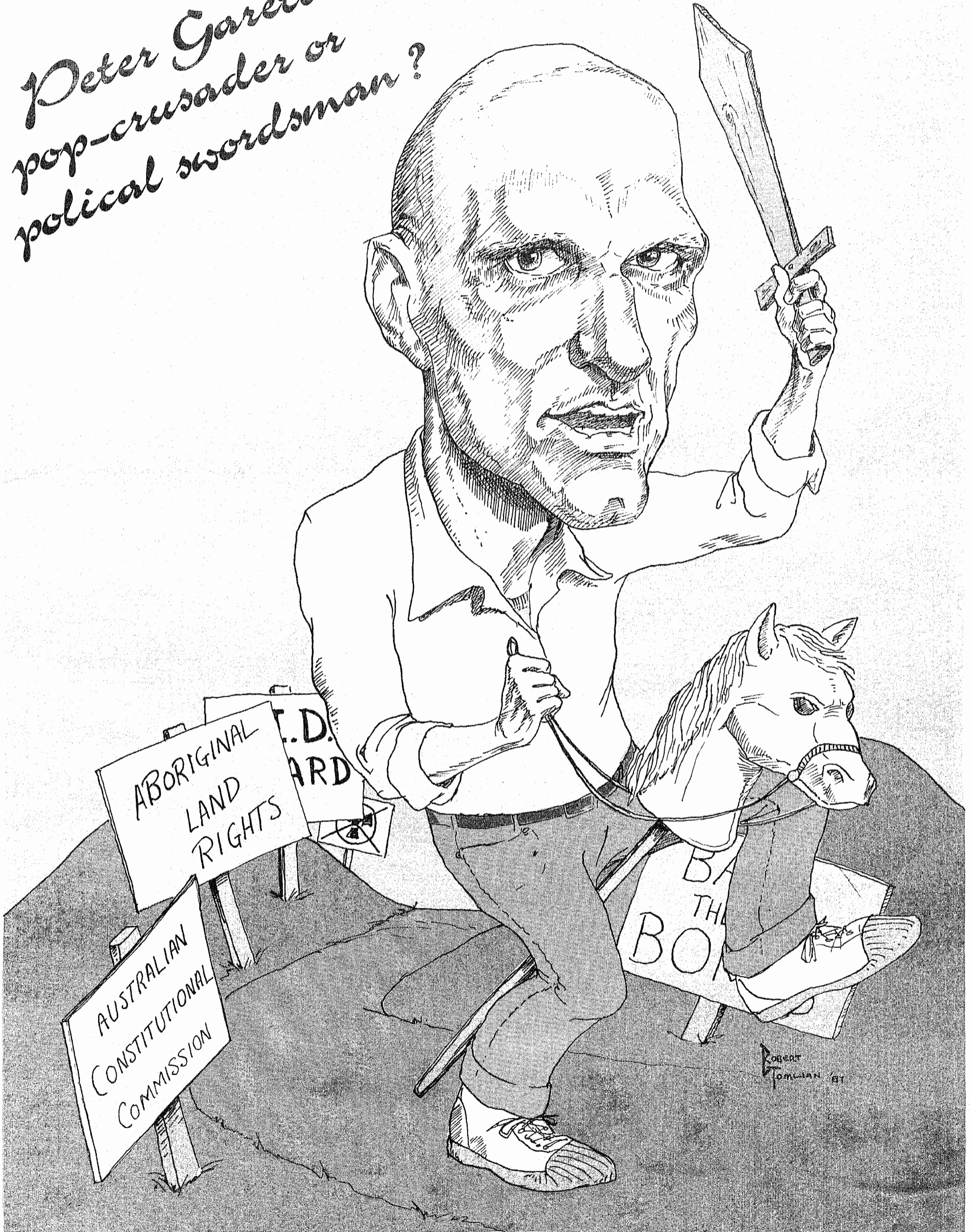


LIMELIGHT

*Peter Garrett
pop-crusader or
political swordsman?*



Accommodation Available:
2 unfurnished rooms, share house, \$40-45/week.
Near Grange Train line (Albert Park). Enquire at 54
Pitman Avenue, Woodville West. No T.V. addicts,
over 24 year olds preferred, mildly Classical music.

Activities week beginning Monday, 7th September:
Wednesday, 9th September - 1.00pm-10.00pm -
Activities Council Meeting in Union Office - 6.00pm-
8.00pm - Music Students performance in Union Bis-
tro. FREE.

Friday, 11th September - 2.00pm-4.00pm - New
release music in Union Bar. This week "Midnight Oil"
- 9.00pm-Midnight - Free entertainment with "The
Fools".

Saturday, 12th September - 8.00pm-Midnight - AMSS
present the "Coopers Cup", Adelaide Vs Flinders
Uni, Beerskulling match and band, "Fats Fubulator
and the palpable Thrills" in Union Bar. - Medical Stu-
dents FREE - Other students \$2.00 - Guests \$3.00

Coming Entertainment:
"Every Bros", "Suburban Bears", "Screaming Believers",
"Coneheads", "Club Ska", "The Others" and
lots more.

3rd Term Student Talent Night:
Friday, October 2nd, 8.00 pm - late in Union Bar.
Interested performers should contact Maddy James or
Barry Salter in Union Office or Union Bar (after
hours) PA and mixer supplied

Wanted To Buy:
Secondhand digital speedometer for a racing bicycle
wanted. Phone 267 1086 after 2 pm. Ask for Kent.

Touch Football (3rd Term):
The Adelaide University Touch Football Club will
be holding a Wednesday and Thursday lunchtime
competition in third term. This follows the break during
second term due to winter and the weather that
usually accompanies this season. This term the com-
petition will be similar to the one held in first term.
Interested players should complete a nomination form
which can be obtained from the Sports Association
Office. This form and money should be returned to
the Sports Association Office by the start of the com-
petition.

On Wednesday 16th September, the competition will
commence. Prior to this scratch games will be held on
Wednesday and Thursday at lunchtime, each week.
The location of all the games (precompetition and
competition) will be on the ovals directly opposite the
university via the footbridge (opposite the Barr Smith
Lawns). So, come along and join in by either playing
or supporting a team. If you are a Touch Club member
the cost will only be \$15 for the whole team, so indi-
vidually you would pay a small fraction of this. If you
aren't a member of the Touch Club the cost will be an
extra \$6 for you to become a member. For more infor-
mation see the Touch Club noticeboard outside the
Sports Association Office.

**Adelaide University Skindiving Club
presents**

Moby Dick's Revenge

Date: Friday 25th September 1987.
Time: 7.00 pm till late
Venue: upstairs, Duke of York Hotel, 82 Currie St.
This is the club's annual dinner, the main social event
for the year. We're expecting fifty divers and their
friends to rock up in fancy dress, so make sure you're
there. A spectacular five course meal will be served
and between courses will be slides, a guest speaker
and presentation of prizes to some lucky divers! At
midnight we'll head downstairs for the disco which
goes till 3 am.

Admission will be by ticket only. These can be
obtained from any committee member for \$16 (mem-
bers) or \$18 (others). This price doesn't include drinks
which will be available at saloon bar prices (cheap).
Phone: 267 2980 (A/H) and talk to Peter O'Carroll,
Work : 259 5043.
Be there or be square.

A.U. Student Life:
Wed 9th Sept - 1.00 pm, North Dining Room, Level
4, Student Union Building.
Rick Thackray, National Director of Student Life,
will be speaking on "Jesus and the current Australian
University Scene".
All Welcome.

SAGACON 87

October 9th - 11th Long Weekend
Level 5 Union Building, The University of Adelaide.
Advanced Dungeons and Dragons - One 3 Hour
Module

Traveller - A 3 Hour Module 'Memory Alpha'
supplied by GDW

15mm Ancients - Presented by SAHWS and GNWS.
Held at the SAHWS clubrooms Morphettville.

Diplomacy - Organised by Adelaide University Play
by Mail.

Boardgames - A best of 5 decathlon.
Organised by the Adelaide University Simulation
Gaming Association in conjunction with the War-
games Federation of South Australia. Entry forms are
available from SAGA, C/- Clubs Association,
Adelaide University, GPO Box 498, Adelaide 5001,
or by ringing 266 3569 (ah).

Level 5, Union Building, October Long Weekend, 10,
11 and 12 October.

Tournaments include:

Advanced Dungeons and Dragons
Traveller
Diplomacy

and a hoardgames Pentathlon.

Enquiries to the Adelaide University Simulation
Gaming Association, C/- Clubs Association Office,
Level 5, Symon Building.

**National Heart Foundation of Australia
Vacation Scholarships for 1987/1988:**

Undergraduates with at least 2 years successful com-
pletion of their course and currently enrolled in facul-
ties of medicine, science or in biological sciences, are
offered vacation scholarships for supervised research
projects which are broadly related to cardiovascular
function and disease, to be carried out in the summer
vacation in universities, attached hospitals and
research institutes.

The scholarships are tenable for six to eight weeks
and valued at \$100 per week.

Closing date for applications (in duplicate) 15 Sep-
tember, ACT.

**CSIRO Division of Oceanography - Hobart
Vacation Scholarships:**

Vacation scholarships are available from December
1987 to February 1988, for a minimum of eight weeks,
to currently enrolled undergraduates who have com-
pleted not less than three years of a full-time under-
graduate course.

A weekly allowance of \$175 plus cost of 2nd class rail
journey or equivalent is offered.

Closing date Friday 18 September 1987 in Hobart.
J.B. Chiffley Prizes:

From 1986 the New South Wales Branch of the
Australian Labor Party will award prizes of \$1,500,
\$1,000 and \$500 for the best essays on the A.L.P. by
undergraduate students.

Purpose of Awards:
To encourage further study of the Australian Labor
Party and politics from as wide a range of discipline as
possible, especially those students who have not yet
committed themselves to further study of the A.L.P.

Who is Eligible?
Only undergraduate students. Essays, on average,
are expected to be around 5,000 words.

How to Apply:
Entries must be lodged by 1 November with the
N.S.W. Branch of A.L.P. and should be addressed to:
Mr. Stephen Lousley,
General Secretary,
Australian Labor Party
(N.S.W. Branch),
9th Floor,
377 Sussex Street,
SYDNEY, N.S.W., 2000

Conditions of Entry:
That a copy of the work be lodged with the A.L.P.
Library, and agreement that the essay may be pub-
lished in the A.L.P. Journal or in pamphlet or other
form.

For further information, contact the Education and
Research Officer, Malcolm McGregor, at the N.S.W.
Branch Office, Australian Labor Party, on (02) 264
2732.

A.U. Biology Society:
Present another Wine and Cheese Evening. Guest
Speaker: Erwin Van Maanen. Topic: The Ecology of the
Goshawk and Sparrowhawk in Europe. Wednes-
day 9th September, Zoology Tearoom 4th Floor,
Fisher Building. Talk starts 6.30 pm. Members \$1.50,
Non Members \$2.50.

Interested in Accelerative Learning?
We are establishing a branch of the Accelerative Learning Society of Australia (ALSA) in South Australia. Anyone interested in becoming a foundation member, please send a self-addressed, stamped, envelope to:
**Uschi Felix
C/- French Dept.
Flinders University
Bedford Park, S.A. 5042**
Information about ALSA, the proposed activities of the S.A. branch, and details of a preliminary meeting will be sent to you as soon as possible.

Inter Faculty Rowing Regatta:
Experienced and aspiring oarsmen and women are invited to join crews to race in this traditional event to be held at 1 pm on Friday Sept. 18.

Coxed crews of 4 will race heats, semi-finals and finals over a short course on the Torrens. All crew members should be from the same contact department.

Drinks will be supplied at very reasonable prices to ensure an entertaining afternoon is had by all. Spectators welcome.

Please submit crew entries to the Boat Club.



As third term arrives menacingly over the horizon, what better way is there to keep awake to write those overdue essays than listening to Student Radio!

Mondit 7th September:

10.30 pm Jude and Lynne travel down the groove tube with songs from the 60s and 70s - a time of flares, brylcream, paisley and side burns. A must for anyone hip, groovy, cool or mod - or anyone.

11.30 pm Sam and Damien provide the ideal soundtrack for writing those essays, typing those essays and stapling the pages together.

12.30 am Damien, Robin and Danny don't count down the nation's top ten, so stick your head in the sand and freak out to the Monster Surfer Show.

Tuesdit 8th September:

10.30 pm The now almost legendary Murray and Clem Show kicks off Tuesday Night with two people with funny voices, at least one joke and - gasp! - 'dem's Gems'.

1.30 pm Mary and Maddy with More Music until 12.30, when...

12.30 am Ilka and Josie present 'The Witching Hour' so keep the cauldrons bubbling until the station closes at 1.30 am.

Wednesdit 9th September:

10.30 pm Thunderbirds Are Go! Not unlike sandpapering your ears off. Really. Listen to the show presented by two girls who don't want their identity revealed...

11.30 pm Rumour currently has it that Bill will be presenting a hippy show this week, so be warned. Get out those scatter cushions, sit down and listen....

12.30 am The Green Onion Show. Sarah, Anne and Robin present a musical soup with something for everyone.

Thursdit 10th September:

10.30 pm Michael Warner presents 'Top of the Schlock'.

11.30 pm Rob and Hamish promise an hour of White Wild Woolly music on 'Cry of the White Wild Woolly Wolf'!

12.30 am Cathy, Julia and Ilse are 'Under the Affluence'.

Fridit 11th September:

10.30pm 'Fun With Dirk and Roland', with George Karzis, who can give you seven good reasons to listen.

11.30 pm For those who like their cornflakes as the clock strikes midnight, Danny De Maria presents Breakfast with the Beast.

12.30 am Mario Bianco, a new sheep in the Student Radio Flock, doses another week of Student Radio.

FACULTY ELECTIONS

The University of Adelaide

Notice to Students

Student Membership of Faculties and Curriculum Committees in 1988

- Faculty of Arts
- Faculty of Architecture and Planning
- Faculty of Engineering
- Faculty of Mathematical Sciences
- Faculty of Medicine
- Faculty of Science
- Arts Curriculum Committee
- Mathematical Sciences Curriculum Committee
- Science Curriculum Committee

Elections to determine the student members of the six Faculties and the three committees listed above will be held on Wednesday, 21 October, 1987 concurrently with the election by the undergraduates of undergraduate members of the Council and Education Committee.

Nominations of candidates for election are invited. A nomination must be made on the prescribed form and must reach the Returning Officer before 12.00 noon on Friday, 18 September, 1987.

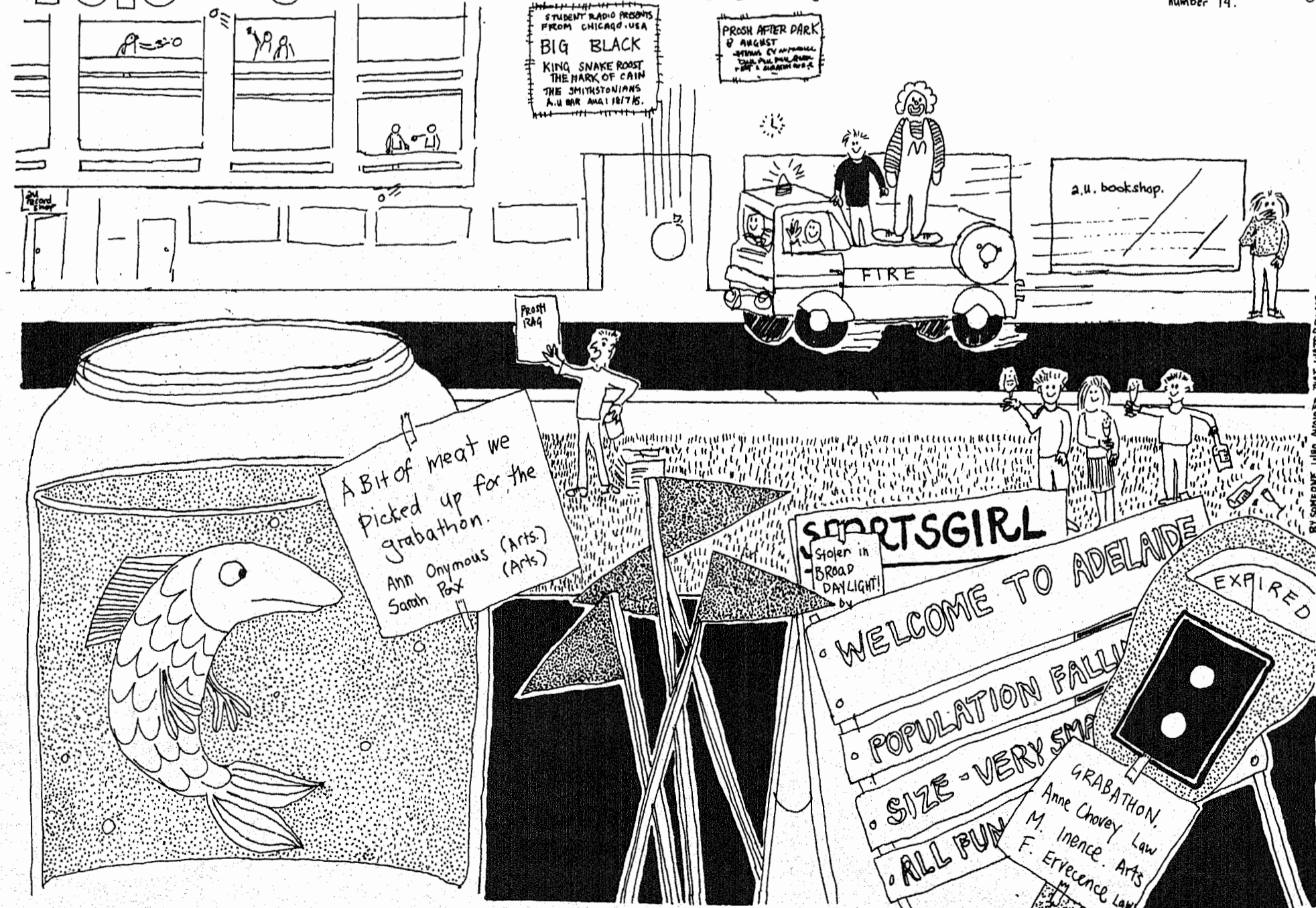
Nomination forms and further information may be obtained from Mrs. D.M. Harte, Room 741a, Kenneth Wills Building (Telephone 228 5184).

F.J. O'Neill,
Returning Officer.

PSYCHOSOMATICS AND THE AVERAGE FISH

Prosh Week Edition

Number 14.



LIMELIGHT

Pop-Politics:

Aussies' Red Wedge

SAM JINNA talked to lawyer and rock star Peter Garrett of Midnight Oil about Aborigines, drugs, the Constitutional Commission and identity cards.

Peter Garrett, bald-headed rock star of politically-articulate Aussie band and political science/law graduate from the ANU and Uni of NSW has become one of the most outspoken musos since Billy Bragg.

His views on drugs, nuclear disarmament, identity cards, the Bicentenary, the arms race, Aborigines and the status of our constitution have turned the band into an Aussie Red Wedge.

Red Wedge are a bunch of British artists who all have serious opinions on where the UK youth are heading. They include such pop-politicians as Billy Bragg, Lloyd Cole, the Style Council, The Communards and UB40.

Midnight Oil's latest LP, Diesel And Dust was influenced in a big way by the work of Aboriginal group, The Warumpi Band and the lyrics of such songs as "Beds are burning" give light to some of the big issues that Australians are confronting.

"I appreciate I am in the fortunate position of being able to express some of my views through Midnight Oil's music"

"(But) the best way is to come into the public arena," he has said.

He told OnDit that the Oils have always done stuff that they thought was important.

"(We) will continue to do that for as long as we make records but there will be others who will do it as well, I'm sure".

In 1984, Garrett got on the team of the Nuclear Disarmament Party keen to voice his opinion in the Senate.

He said at the time:

"I want people to understand the issues, then believe that by getting involved they can do something about it".

He said that he could not trust the Hawke Government on its stand over the American bases and uranium issue.

"I've been very critical of politicians in the past and my guess is I'll still be very critical of them."

But today Garrett says he didn't mind not getting in.

"I would have done my job but I was happy to stay in Midnight Oil in all honesty".

He says getting into the Senate wasn't his real ambition at the time. It was the issues at the time which were important to highlight and get put on the agenda.

From an early age Garrett was keen on politics, studied it at uni, and originally followed his parent's political line and supported the ALP.

Recently, Garrett has been on the committee investigating the Constitutional Commission. There are five committees in total and he is on the one which is looking at individual's rights and civil liberties.

"We have made some recommendations to the Australian Constitution which is the national document which says what laws

governments can and can't make.

He says they have recommended that government's shouldn't make laws which infringe on people's rights and that they should make laws to benefit the aboriginal people.

"We've got a suggestion about citizen's initiative which politician's don't like".

That is direct democracy by the people.

"If you have a certain number of people (their recommendation is 500,000), then a matter can go before the people of Australia to be approved by either a majority of people in a majority of states or not approved and it doesn't have to go through the parliament".

Peter Garrett's personal opinion is that he thinks it preferable if voting wasn't compulsory even though the committee received view submissions on compulsory voting.

Last week, the Australian Privacy Foundation (APF) was launched in Sydney aimed at co-ordinating the national campaign against the Australia Card.

A group of prominent people including Garrett, Greg Chappell, Janine Haines, Ben Lexcen, Justice Michael Kerby and Royal Commissioner Jim McLelland are targeting their campaign at showing the public the pitfalls of identity cards.

"For people to think that the Australia Card is just another kind of credit card with a bit of nice writing on it and some green and gold colouring is for them to be completely ignorant of what it really is".

He says its not just another credit card. He asks whether a Government computer database should have access to a registry of names and addresses and other information that can be added on to it.

"None of us would like to have our employment record, criminal and education records, the details of our health care, where we live and who we've slept with available at the press of a button to a government clerk".

"That information (could) be sold to commercial interests so that they can bombard us with junkmail on our birthday or on the anniversary of when we had our kidneys out in hospital," he maintains.

"What lies behind the ID card is not being properly discussed and was hidden during the election".

"You don't have a right to the card, the government gives it to you when you apply. The card remains at all times the property of the Commonwealth".

"They can require any number of documents for you to approve who you are. It will become an internal passport", he says.

"When the first proposal for the card was made, 37 government departments wanted to be able to access information". But because of the public outcry, the number was

reduced to three.

"Now those other 34 government departments haven't gone away. There will be a time when they want access to the card".

"It's going to be administered by the Health Insurance Commission, that's the next big joke!".

"It is a building bureaucracy. It literally is big brother", he warns.

"It's not going to be the head of the department who will access it, it will be Bill Clerk who has got a clearance to do so".

Believe me. We are talking about something really dangerous "

Garrett says he doesn't care who gets in in the next Federal election. "The issue is more important than which government you have. Once the card is there, no government is going to want to overturn it. It offers so much power and ability to control".

"Information in a computer can simply be added!".

He points out that the data protection agency that would be set up to safeguard people's privacy won't have any power.

"It cannot request criminal proceedings if abuses are done!".

"The only rights you have is a once a year access to see what is on it at the time despite the fact it can be updated on a daily basis".

"There is no limit to which amount of information which can be gathered. Criminal elements won't misuse the card, governments will".

"The sector of the community where the data isn't available will be the public". Once that happens, Garrett says all our dealings will be categorised by our number.

"(And) it's only a short step between that and a situation where any authority (perhaps the police?) no

matter what outward intention will have access to the card".

But what of the money government would save against bottom of the harbour tax avoiders and corporate tax cheats?

"It has already been found by the parliamentary committee (setup to inquire about the card last year) that a tax-file system number would be satisfactory".

"Frank Costigan has said you don't need an ID card to track down tax cheats".

"Those powerful groups in the community who are capable of avoiding tax and abusing (and using) lawyers will get one anyway".

As vehement as Garrett is on the Australia Card, he says it all boils down to individual's rights. Only 53 per cent of Australians are aware that they have a Constitution according to a Constitutional Commission survey.

Garrett believes that the National Drug Offensive was a complete waste of money. *For propoganda purposes?* "It seemed to be".

"I haven't found anybody in the community (any kids, any drug counsellors) that have had any positive responses to it".

He believes that the drug problem can't be tackled in any kind of constructive way unless the families in the community are going to have concern about why people take drugs, especially addictive ones.

"The campaign itself can never be effective whilst organised crime is allowed to continue to pour the stuff into the country when there are enormous profits to be made from flogging it".

"I don't believe in years to come that you are entirely going to prevent people from taking drugs from one

sort or another".

"But I think that as soon as you make the activity illegal, soon as you introduce excessive penalties for it, you simply reduce people's ability to get hold of it and simply increase the involvement of crime".

"The quality of the drug is diminished and health and psychological problems are enormous".

"People are prepared to take great risks and exact great profits and you get into a sequence where people have to finance their drug habits by knocking over chemists and flogging videos".

"I don't see why drugs such as alcohol and tobacco (highly addictive drugs) should have this fantastic legal status and marijuana should have this extraordinary illegal status".

Garrett says he did smoke pot in the past. "It is a drug that muscians have used in preference to alcohol for years".

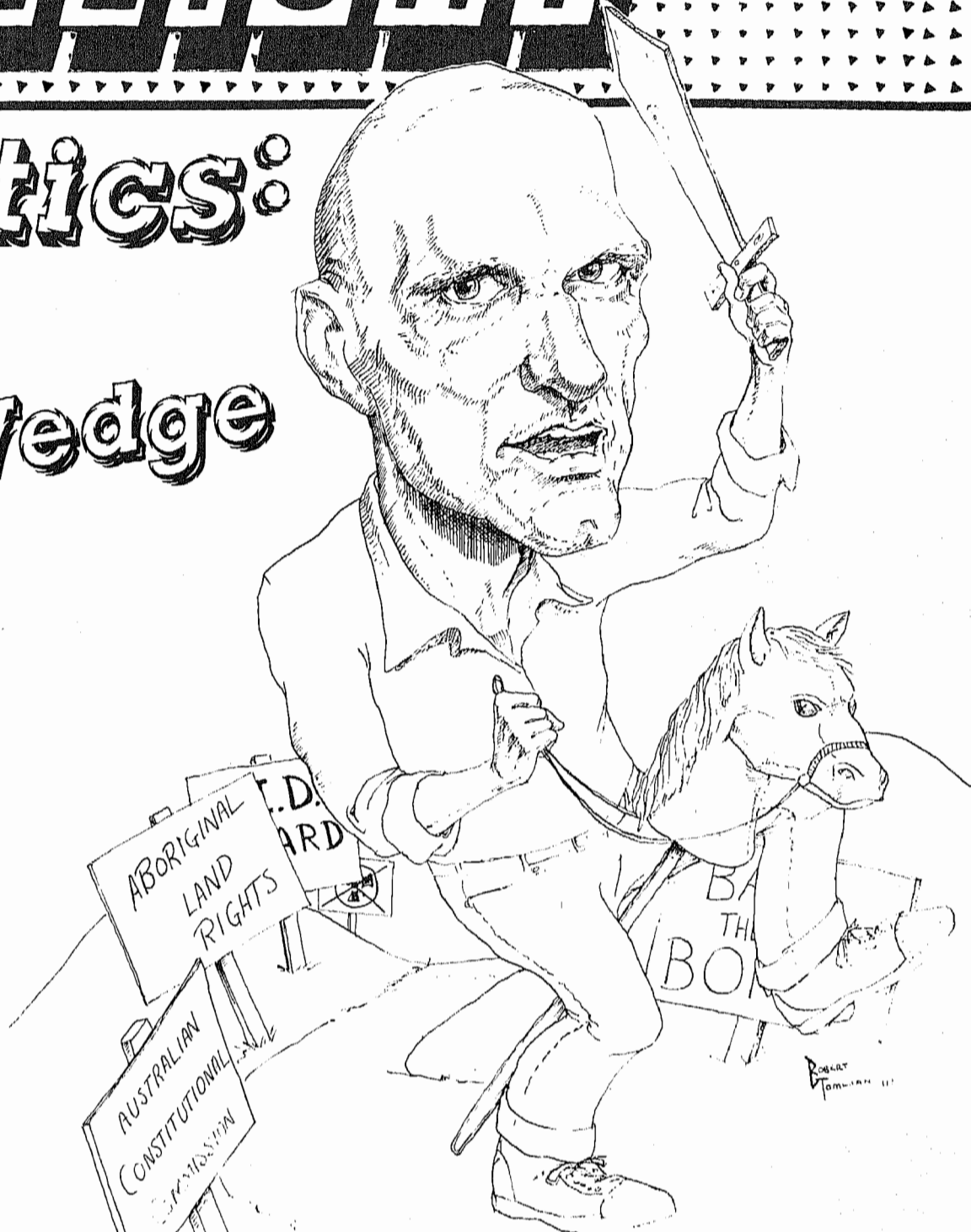
"My personal position is I think everybody's better off if they don't take drugs at all".

But the question which is on the tip of everyone's tongue is will Garrett make his way into the political arena again?

He said last time:

"I want to be considered a serious legitimate candidate. I see myself as some kind of signpost for people, especially for people disillusioned with the political system who want to register their view about this one particular issue". That issue was nuclear disarmament.

But today?
"I've spoken to some people but it really is unclear as to what is gonna happen and I'm just going to go where I think I'm walking effectively".



"EUROPEAN LADY GETS ARTIFICIAL HEART"

The papers declare you as the world's first and it may well be true that in Vienna a new life can be had at 26. Now you will not have to think twice before you give it, for the natural ones are too old and scrupulous. There's room now for an honest start.

Alamgir Hashmi

THE GUN SHOP

A large sign advertises Elliott's Guns

Another more sinister sign the Mercedes parked in front of the gun shop

Perhaps the latter an indication of wealth gained from gun sales wealth tainted red

But money won't absolve you guns mean death only last week a woman and two children victims of your gun shop

Gleaming wheels that propel you clogged by misery and death those wheels will take you to a just fate it's your turn next Mr. Elliott to be the victim of violence at the end of a loaded gun.

BRONWYN MEWETT

JAHANGIR, 1954-1986

No sound but birds darting from tree to tree.

Not the season that I can think of in any loving connection. Too much lightness of the air,

too many figures of loss. Spring flowers swing and fall to the graves naturally. I am reading your name.

Alamgir Hashmi

NEWSPAPER TALK

"Mother Teresa opens Aids Clinic" Captioned in the centre of the page A picture of the nun alongside A nobel prize winner A woman revered globally I read the article Then, notice in the one paragraph Column below "Brides burned" It seems in India Mother Teresa's home At least thirty brides were burned In December Their dowries Insufficient To buy A husband's approval A life Their own God have mercy!

BRONWYN MEWETT

ADELAIDE UNI UNION

FILMS LITTLE CINEMA
LEVEL 5, UNION HOUSE
WEDNESDAYS 7.30 PM.

SEPTEMBER

9 PERSONA 1966 Sweden. Dir. Ingmar Bergman. Liv Ullman and Bibi Anderson.

16 YOJIMBO 1961 Japan. Dir. Kurasawa

23 HORISHIMA MON AMOUR

1955. France. Dir. Alain Resnais.
Guest Speaker Noel Purdon.

30 LAST YEAR AT MARIENBAD

1962. France. Dir. Alain Resnais.
Guest Speaker Noel Purdon.

OCTOBER

7 L'AVENTURRA 1961. Italy.

Dir. M. Antonioni. Guest Speaker Micheal Baldwin.

14 BREATHLESS 1959. France.

Dir. Jean-Luc Godard. Guest Speaker Dr. Blandine Stefanson.

21 HARDWARE WARS (13 mins)
1978. US.

FLASH GORDON: Space Soldiers

Invade The Universe 1934. US.

Guest Speaker Shane McNeill, Film Tutor.

28 VIRIDIANA 1961. Spain.

Dir. Luis Bunuel. Guest Speaker Noel Purdon.

Beggar's begs re-appraisal

THE BEGGAR'S OPERA
Scott Theatre
Season Closed

by Graham Lugsden

Peachum, the local gangland mobster, and his wife do some accounting during a slow spot in the thuggery trade and discover that their daughter Polly, supposedly

pure, has secretly married the rake Macheath. The Peachums plot to murder Macheath, but Polly warns her husband and he escapes, only to be captured later because he frequents a house of ill-repute.

The plot of John Gay's *The Beggar's Opera*, may sound a shade unlikely, but that, of course, was the intention: to farcically parody

some of the conventions of 'serious' opera, such as convoluted plots. As a gentle exposé of some eighteenth century double standards as well, it was deservedly very successful.

The Beggar's Opera was originally produced in 1728, but it has been constantly revived since and often freely revised. (Brecht called his *The Threepenny Opera*). This latest one by the Adelaide CAE: School of Music continued that unofficial tradition, matching the two hundred and fifty year old text with a jazz score, punk costuming and a Clayton's set that took minimalism to a new extreme.

It was a cute idea, but it did not quite work. What should have been an anarchic and frantic tart-up of an old favourite was instead a flat and ponderous re-working which nearly managed to turn a boisterous, bawdy comedy into a serious treatise on the problems of women in British society.

It needed pace and zest from producer Kevin Miller and specialist consultant (whatever that is) Douglas Craig, but unfortunately their direction did not achieve this often enough.

The production was not helped by the existence of two complete casts, who alternated each night, each of which had to learn the entire show.

All the singers were very good and Kathy Renner as Mrs. Peachum was superb. The two choruses looked right too; the men, sporting some interesting new species of parrot on their heads, would have frightened the Contras and the ladies could have made a mint out of the male members of the audience. (If only they could have forgotten that they were college girls, though, and been truly sleazy). The band, playing the original tunes with a little extra 'colour', were consistently excellent.

THE UNIVERSITY OF ADELAIDE ELDER CONSERVATORIUM OF MUSIC ELDER HALL CONCERT CALENDAR

Tuesday 8
at 1.10 p.m. SUSAN CHRISTENSEN (Violin)+ admission free
Associate artist: MERRYN BROSE (Piano)
Bach: Solo Sonata No.1 in G minor Brahms: Violin & Piano Sonata in A major

Wednesday 9
at 1.10 p.m. ANDREW CLOSE (Clarinet) admission free
Associate artist: MONIKA LACZOFY (Piano)
Weber: Concertino Debussy: Premiere Rhapsody
Antoniu: 3 Likes for Solo Clarinet Copland: Concerto for clarinet

Thursday 10
at 1.10 p.m. GUITAR ENSEMBLE admission \$3, \$2
JOHN DELLA TORRE (Guitar), PAUL STACEY (Guitar/Lute),
GREG COOK (Guitar/Requinto Guitar)
Praetorius: 3 Dances from 'Terpsichore' of 1612 Vivaldi: Concerto in G major
Lute & Requinto Guitar Duos from Jane Pickering's Lute Book/John Johnson
Lauro: 3 Venezuelan Pieces Koshkin: Guitar (a dedication)
de Falla: The Miller's Dance Biberian: Valse No.2 Duarte: Trio for Three, Op.69

at 8 p.m. GREGORY FLETCHER (Piano)+ admission free
Associate artist: SUSAN CHRISTENSEN (Violin)
Hassler: Grande Gigue Schumann: Papillons Liszt: Sonetto 104 del Petrarca
Brahms: Sonata in A, Op.100 for Violin and Piano Ravel: Sonatine

Friday 11
at 8 p.m. KRISTINA HAWTHORNE (Mezzo soprano)+ admission free
Associate artists:
ANNE ADAMEK (Piano) & PETER HANDSWORTH (Clarinet)
Programme includes works by Mozart, Wolf, Strauss, Schumann, Debussy,
Rossini, Bellini, Gershwin & Arnold Cooke

STAGE LIGHTS

GRAHAM LUGSDEN

The Fates are conspiring against Warwick Cooper, ex-drama superno at Magill CAE and now at the Capricornia Institute in Rockhampton. In the past five years, he has directed no less than three productions of Pirandello's *Tonight We Improvise*, the last two in the three months since May. Both of the last two *Improvise*s were produced because of student cast revolts against the intended productions. We all have our crosses to bear, WC.

Not still around:

Blood Relations: Rafferty rules the roost somewhere in Queensland, until a couple of pesky reporters arrive and begin uncovering familial problems. Perry White would have been proud.

Shorts Pt. 1: The STC appear to have started an instant tradition with their three-part format. Any road up, it was a superbly balanced program of Chekhov, Stoppard and new Australian playwright, Linda Neil, and so popular that we were unable to secure review tickets.

Ain't Misbehavin': Yummyyum!

Beginneth anon:

Three Premieres: Oz Ballet are taking a leaf from the Gospels According to the STC, and, in conjunction with the Adelaide Symphony Orchestra, presenting a three-part series. The first is Anton Dolin's romantic *Pas de Quatre*, the central work is *Orpheus* by Glen Tetley, and the last premiere is *The Concert*, by Broadway's Jerome Robbins. Festival Theatre, September 8th - 12th.

Shorts Pt. 2: *Fishbein vs Leibowitz* is a modern comedy of manners by Darrelyn Gunzburg, *Lone Star* is a black comedy of social comment about that war by James McClure, and *The Legacy*, by Marivaux, is about what all French farces are about - sex and money. Playhouse, September 8th - 19th.

Still Around:

Australian Dance Theatre are doing the trendy thing and, with the Oz String Quartet, presenting yet another three-part series, called *An Evening Pt 3*, *Weekend Stretch* and *Quirkshuffle*. Whoever said that the poster was naughty deserves a smack on the bum. And I want to watch. Playhouse, until Saturday.

Romeo & Juliet (the play): Boy meets girl, jumps into bed with her and then both go tripping on bad acid. SAIT Drama Workshop, until September 12th; Wetpack Theatre, September 16th - 19th.

The Club: One day in the far future, we will all become terribly misty-eyed whenever someone does this, overcome with gushings of nostalgia remembering the 70s. "Wot a Golden Age they was" we will sigh foreshadowingly to our bored grandchildren, wrenching their attention away from the three-dimensional-you-join-in-too Orgasmavision. Then they will look at us with that special O-joy-O-rapture-Grandad-is-about-to-inflict-us-with-another-Good-Of-Days-lecture look and say sweetly, "What a silly old duffer you are, Grandad. As we were throwing your belongings on to the street this morning, we found some old diaries of yours from the 70s, and just happened to notice that the entire diary is filled with complaints about the death of the hippies, unemployment, the break-up of the Beatles, the mismanagement of Whitlam and speculations on the marital status of Malcolm Fraser's parents at the time of his birth. Some Golden Age."

That, apart from being an amazingly obvious way of filling the last five inches of this week's column, is also a roundabout way of informing you that the John Edmund Theatre are still doing Williamson's most famous play. See it before you become idealistic. JET, until September 26th.

Greek tragedy befalls a Scot in Queensland

BLOOD RELATIONS

Playhouse
Season Closed

by Graham Lugsden

Despite the good intentions, Christmas in Australia always has a bizarrely inappropriate ring. The adoption of Northern Hemisphere motifs, such as snow, reindeer and fat jolly men in red woollen coats, seems faintly grotesque amid 30 degree heat, thongs and thnags, but there is, however, one aspect of the Yuletide knees-up that is worthwhile anywhere: the family reunion.

Of course, when the snow is three feet deep and the autobahns and motorways of Europe are ice-bound, slippery and lashed by a Force 10 gale, the arrival of the various extended elements of a family does assume a somewhat meaningful poignancy, but even in Oz is the landing on one's doorstep of the rellies with the Riesling a cause for celebration.

Not so this family. A reclusive immigrant living under the name of Willy McGregor on the Queensland coast with his daughter, half-Aboriginal son and housekeeper is visited by his first-born son for Christmas. That's good. The son has brought with him his manager, Edward. That's not so good. Coincidentally, two 'stranded travellers' also arrive who happen to be undercover journalists. That's worse. The journalists strongly suspect that Willy McGregor is a pseudonym used by a self-made millionaire, mining baron and corporate raider, who mysteriously dropped out of Australian society years ago and changed his name. Then Edward reveals that he is the son of Willy's ex-partner, Frank, who committed suicide after murdering all of his family but for Edward.

That's calamitous.

David Malouf's *Blood Relations* was a joint production between our STC and the Sydney Theatre Co., and was directed by Jim Sharman. Those who remember Sharman's work at Lighthouse, and anyone who has seen *Rocky Horror*, will know that he is the best director that the Festival State has produced in the past ten years, and *Blood* only confirmed that. Tim Ferrier designed the extraordinary set which managed to include the inside of the homestead, the front verandah, the beach outside, the full-sized creek at the foot of the beach and a rainstorm. The work of each complemented the other.

This was Malouf's first play,



John Wood



Maggie Kirkpatrick



Heather Mitchell



Deborah Kennedy



Laurence Clifford



David Pledger

although he is one of Australia's best current novelists and poets, having already written *Johnno*, *Harland's Half-Acre*, *Antipodes*, the libretto for *Voss* and others, for which he has won numerous awards (including, oddly enough, the James Cook Book of the Year Award in 1974: he must be a bonza chef too). In *Blood Relations*, he explores the ties that bind us with our families and our past, and the consequences of disturbing or ignoring those ties.

The characterisation that he uses to achieve this is fascinating. The two journalists are Australian versions of Lois Lane and Jimmy Olson, but more interesting and infinitely funnier. Edward is "the dark stranger" figure often seen in films, but with a touch of Rasputin thrown in. Willy himself is a fine creation, torn by the knowledge of his past and the necessity of facing it. With the insistent proddings of his housekeeper Hilda, the troubling similarities between his daughter Catherine and his dead wife Tess, his curiously distant son and the arrival of Edward, Willy is forced to re-evaluate the world and his place in it. This is the stuff of classic drama, showing that Malouf knows his theatre, and his confidence in his own ability gives the

characters credible substance and their dialogue a flowing quality, which is difficult to achieve and indicative of good writing. The exchanges between Edward and Willy are electric, as first the garrulous and articulate old man, and then the cocky newcomer with the keys to Willy's past, parry and thrust, often spitting venom but finally reaching understanding.

With the threads of the story outlined above does Malouf spin his tale, which could outdo the Bayeux Tapestry for sheer quantity of action. The plot, which took nearly three hours to unfold, is dazzling in its intricacy and its resolution is the work of a craftsman. That said, the conclusion is still somewhat dissolute. While it was undeniably powerful, it could have had the intensity of a Greek tragedy, as it had an apparently strong figure hiding a past bloody crime which requires exposure and purging, and indeed, *Blood* almost conformed to the tragic unities of time, place and action. However, once Willy's past was revealed and the climax reached, the denouement took another ¼ hour before all was finally over. Perhaps it was Malouf's intention to dissipate his

themes and conclusion, but this would seem to serve little purpose.

John Wood as Willy carried the show and occasionally approached greatness, but we would hesitate to go as far as the *Le Cornu Weekly* fishwrapper, who gushed that he is "Australia's best actor". He is not. He is, nonetheless, one of the best and his performance was faultless. Especially good was his East European accent ('Willy' was, remember, a pseudonym) which stayed firmly planted in the suburbs of downtown Serbia all night. Maggie Kirkpatrick as Hilda was equally convincing, Geoff Morrell had perfect comic timing, David Pledger as Edward was suitably evil and Laurence Clifford had the sureness of a natural. The musicians, Adrian Wallis and Ian Bloxson, deserve mention for adding a haunting eeriness to the play at exactly the right moments.

David Williamson must be getting worried. After seeing *Blood Relations* he may regret inflicting the self-indulgent twaddle of *Emerald City* on his loyal public, as they must now be favourably disposed towards this new kid on the block as a potential heir to the title of Best Oz Playwright. The next offerings of both will be most interesting.

Seeing what its all about

BUTTERFLIES ARE FREE

La Mama
Season Closed

by Golda Steinberg

Leonard Gershe's comedy, *Butterflies Are Free*, is a piece intended to raise awareness and understanding about the blind community and the situations they face in society.

The play is set in New York, in the late 1960's. Directed by Pauline Terry-Beitz, this is a pleasant, light-hearted play, with a very strong sixties feel. The costuming, background music and props (including a wildly psychedelic raised bed) all reflect the era of the late sixties.

Jamie Black (who has been spotted haunting the corridors of the Adelaide University Theatre Guild) took on the role of Don

Baker, a young blind man just experiencing his first taste of the real world. Black convinced his audience of his character's disability appropriately; all of his movements were carefully and meticulously choreographed, enabling him to keep his eyes consistently at one level and not bump into the furniture at the same time. Unfortunately this began to wear off as the play progressed, with Black stumbling over the props, not to mention his accent (supposedly a broad East coast American drawl). Black failed to convince the audience of his character's actual plight - that of the struggle for independence, while at the same time being forced to come to terms with the real world. However, once he began singing it became apparent that Black's true talents do lie in the direction of acting.

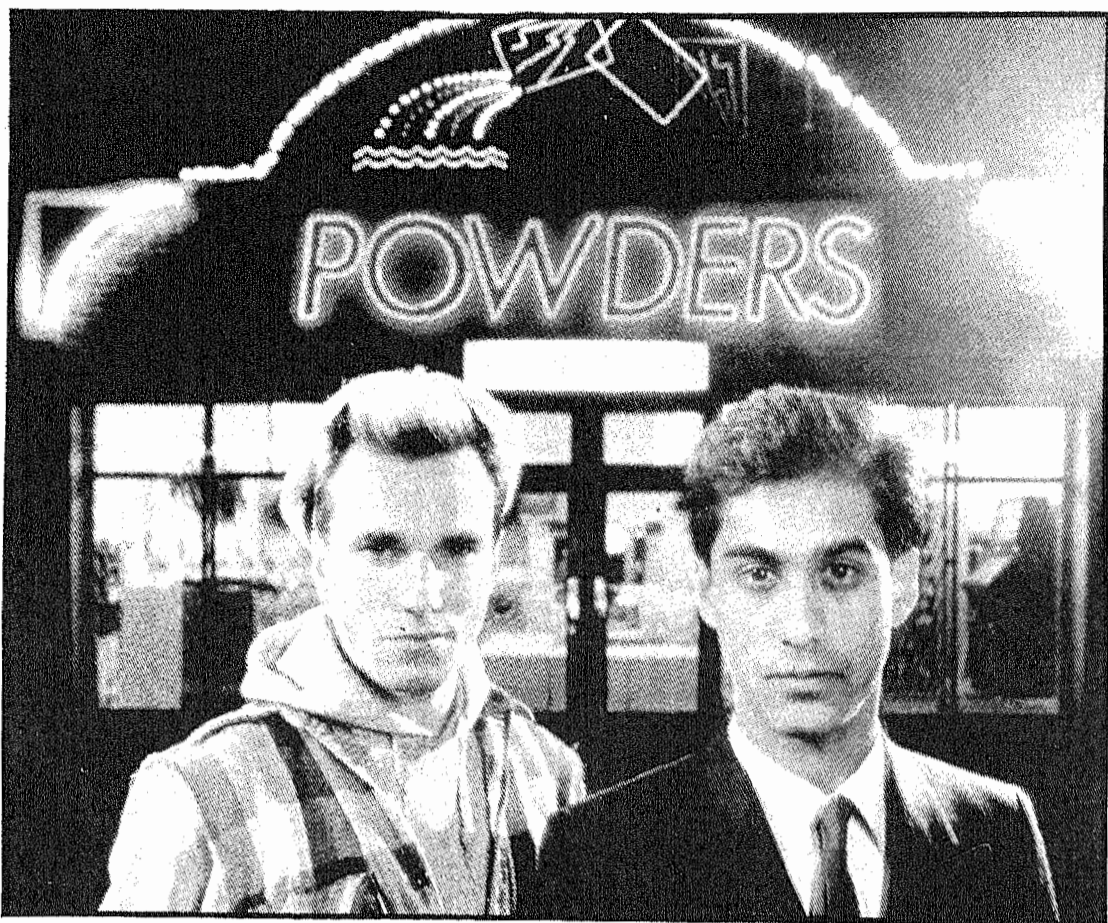
Marcella Russo played a noisy Jill, the inquisitive, sexually uninhibited girl next door. Her performance was consistent throughout, and very pleasing for someone with only a few months under her belt in the acting industry.

Helga Seymour took on the role of the blind boy's dotting, over-devoted mother. There was little wrong with this performance until Act Two, where it became apparent that Ms Seymour had left her New York accent backstage after the interval (I can just imagine her kicking herself for that one!).

Although holding the smallest role in the play, David Grabowsky threw himself completely into the character of Ralph, highlighting the play with his "I'm-the-man-you-love-to-hate" attitude. Grabowsky

was also the only one to retain his accent for the whole performance

"There are none so blind as those who will not see" - one of the characters remarked upon how this gem of wisdom can be changed to fit any disability, such as deafness or paraplegia - this is also true of the entire play, which could easily be transposed to discuss a number of disabilities, such as the flexibility of the storyline. Unfortunately the ending was disappointing, giving no apparent resolution to the plight of Don Baker. While reminding us of the existence of blindness in the community, *Butterflies* did not produce any great impact upon the audience. However, its service to the blind and to the Royal Society for the Blind South Australia Inc, is evident; credit is certainly due to La Mama Theatre for this.



Pot-pourri of social situations

MY BEAUTIFUL LAUNDRETTE
Academy

by Dino Di Rosa

My Beautiful Laundrette has the charm and simplicity of an Ealing film though the time and place in this new social comedy are quite different. The time is the present, with its pervasive uncertainties and harsh realities, and the place is South London, with its depression, racism and street gangs.

Written by the young Pakistani playwright Hanif Kureishi and directed by Stephen Frears, this unassuming piece was originally intended for the alternative British television network, Channel 4, but was made in 16mm and then blown up in 35mm and released theatrically. It has turned out to be as handsome and as amoral (a very good thing) as its characters.

The movie follows the small trails blazed by Omar (Gordon Warnecke), a Pakistani teenager out to prove to himself and his bed-ridden, alcoholic, one-time notable Papa (Roshan Seth) that he has what it takes to make something of himself out of the corruption and recession in which he was born and bred. He's

tutored by his Uncle (Saeed Jafrey), a small time capitalist, who advises him that rewards will come so long as he knows how to "squeeze the tits of the system", and who's got a comely white mistress to prove it.

Omar, dark-eyed like a foal and boyish in his suit and tie, learns the game quickly and by means legal or illegal goes from washing cars to earning enough money to renovate one of his uncle's derelict properties, a mouldy old laundrette.

He's helped here by Johnny (Daniel Day Lewis), a sweet-faced and essentially sweet-natured captain punk who's known Omar since their schooldays, and who decides finally to betray his tribe of fellow punks to side up with the "Pakis". The decision is a faintly traumatic one, but then Johnny and Omar are bound not only by friendship but by love, which flowers in the purest expression of physical homosexuality ever seen on film. Their secret little trysts together, almost in the face of hostile punks and a dreary public, come across as completely natural and beautiful. They bill and coo and roll around with each other like the young lovers in *Blue*

kroom of a laundromat with a woozy, enchanting bubble sound in the background instead of sentimental strains played on heart strings. Newly jazzed up like Studio 54 with neon signs and a built-in soundtrack for muzak, their beautiful laundrette serves as their own life raft, for the racism and violence still go on outside, in the depressed streets.

Frears has directed *Gumshoe* (1971) and *The Hit* (1984), but with this veritable pot-pourri of social and artistic situations he works smoothly and seamlessly from Kureishi's text. He's supported just as well by the players, who appear fresh and alive before Oliver Stapleton's innocent camera, which flits from character to character and moment to moment, rendering life in South London as potentially liveable as anywhere else.

In a role played before last season's *A Room With A View*, Daniel Day Lewis (the son of former Poet Laureate C. Day Lewis and grandson of Sir Michael Bacon, who was incidentally the head of Ealing Studios) nevertheless proves again that he is an actor to watch, as he seems himself to understand. The whole movie is a pleasure to watch.

Burden of injustice

THE ASSAULT

Piccadilly Cinema

by John Sheppard

The Assault is a stunning drama examining one man's perspective of justice

At age twelve, Anton watches a Nazi collaborator's assassination by resistance agents outside his neighbour's house, in German occupied Holland.

Knowing the Germans will make the house the subject of reprisals, the neighbours drag the body in front of Anton's house. His house is subsequently burnt to the ground and his family killed.

Anton is spared and gets on with his life, but the questions remain - why should an innocent twelve year old have his family brutally torn out from under him?

Anton begins with the feeling that what has happened to him is a great injustice. But as he meets by chance the son of the collaborator, one of the assassins, and finally the surviving neighbour, he sees their side and



can't lay the blame at their feet. Slowly, Anton is finally relieved of the burden of injustice, and becomes merely a victim of circumstance. This he can live with.

The story is expertly told in the style of a whodunnit with eerie flashbacks revealing more and more of the story, contrasting with the soft, urbane, upper middleclass existence that Anton moves into in later life.

The combined effect is a superb drama that asks us what, if any, moral judgements can we make about life, and where does this leave the role of morality?



Daryl Hannah and Steve Martin

Cyrano de Jerk

ROXANNE

Hoys Regent Cinemas

by Jonathan Hainsworth

Roxanne is an updated and relocated version of the Rostand's *Cyrano De Bergerac* story. The Frech classic about the great swords-man possessed of a romantic heart as large as his over-sized nose, and who dies secretly in love with the beautiful Roxanne, has become the inspiration for a likeable, though forgettable, Steve Martin comedy.

Martin plays Charlie, a small-town fire chief who is charming, athletic, an hopelessly disfigured by the meat phallus that sticks straight out of his face. Years of living with this embarrassment has made him adept at dealing with bullies whose teasing he parries with a mixture of wit and violence.

Daryl Hannah, the mermaid from *Splash*, plays the title character, an astronomy student who thinks her friendship with Charlie is mutually platonic. The latter has of course fallen hopelessly in love with the blonde and sensual Roxanne. At one point he thinks she is about to confess her love for him. Perhaps she loves him for what he is, not for what he looks like. But no. Instead Roxanne confides that she adores the new man in town, Chris (well play by Rick Rossovich).

For Charlie this is a cruel blow. He knows that Chris is nothing more than a beautiful, brawny lump. However, Roxanne mistakenly thinks that Chris is an intellectual giant and a passionate wordsmith. She does not know that Chris is chronically shy of women. Charlie, by now convinced that Roxanne will

never look beyond his physical disfigurement to his frustrated yearnings for her, agrees to help the toung-twisted hunk in wooing Roxanne.

She receives mushy love letters from Chris, which have actually been written by the miserable Charlie. Outside her upstairs window she listens as Charlie, impersonating Chris, serenades her with gushing poetry. Since the jokes tend to be few and far between these are the funniest scenes in this fairly slight comedy.

Roxanne is amusing but Martin has appeared in much funnier films, among them *The Jerk*, *All of Me* and *The Man with two Brains*. The trouble with his latest vehicle is that it suffers from an embarrassing sentimentality reminiscent of T.V. sitcoms. The average episode of *The Cosby Show* is more hip. At one point the film comes to a dead halt while Charlie preaches his love to Roxanne. Martin has not written it ironically or satirically. We are meant to be as overwhelmed by the pseudo-literate lines as Roxanne is. Instead we just sit there squirming.

Though you would never know it this film was directed by Australia's greatest film-maker Fred Schepisi (pronounced Skep-see). The man who made *The Devil's Playground* and *The Chant of Jimmy Blacksmith* seems to be on an artistic sabbatical. Schepisi is content to relax, stick the camera in front of Martin, and let the star dominate the project. It's good to see that one of our favourite sons has finally saved his career by making a popular film but *Roxanne* still looks like it could have been directed by anyone half-way competent.

NOW SHOWING

IT IS NEVER ROMEO & JULIET; SID AND NANCY IS A POWERFUL TRAGEDY OF DOOMED LOVE. THE SUNDAY EXPRESS, UK.



A FILM BY ALEX COX ■ DIRECTOR OF REPO MAN

SID & NANCY

...LOVE KILLS

EMBASSY HOME ENTERTAINMENT presents A ZENITH PRODUCTION in association with ... a film by ALEX COX
■ GARY OLDMAN ■ CHLOE WEBB ■ in SID AND NANCY
Director of Photography ROGER DEARNS Editor DAVID MARTIN Music JOE STRUMMER, PRAY FOR RAIN AND THE POGUES
Co-Producer PETER MCCARTHY Written by ALEX COX & ABBE WOOL Producer ERIC FELLNER Director ALEX COX

LONDON IS A DERELICT BATTLEGROUND. IT IS A "CLOCKWORK ORANGE" WORLD IN WHICH FAMILY, SEX, POLITICS AND ART HAVE BECOME DEGRADED. SID AND NANCY...AS PORTRAYED BY GARY OLDMAN AND CHLOE WEBB ARE COMPULSIVE FIGURES.

OBSERVER, UK.

On Dit and Wallis Theatres have 50 double passes to give away to see SID AND NANCY. Pick up your pass from Tuesday.

Monkey brains on the menu: the stark reality of animal cruelty

Forum is a weekly column where individuals and organisations explain their beliefs. This week, SUE ARNOLD of Australians For Animals tells of the plight of her organisation in combating animal cruelty

flood of letters in our office which complained over such diverse matters as:- the kangaroo industry, poisoning of habitats, cruelty to horses, dogs, cats, dog eating, illegal exports of dog and cat skins, vivisection.

In fact, our office overflowed with complaints from concerned Australians. Other animal groups reported similar complaints.

It became abundantly obvious that there were enormous problems in the Australian community ranging from vicious, deliberate cruelty, Government indifference, ethnic problems and ignorance.

But the practice of eating dogs grabbed the attention of Australians for Animals. Co-ordinator Sue Arnold had spent time in the Philippines and Hong Kong investigating dog eating first-hand.

She recalls the dreadful plight of dogs in the Philippines with total clarity.

"I was taken to a dog slaughter house hidden down a tiny alley in the back streets of Manila," she said.



"It was a stinking hot day, as I walked down the alley I could see several huge cages which contained around 50 dogs in each cage.

"The cages were left in the full sun, the dogs lay gasping in the heat, it was easy to see that they had not been fed for days.

"Dogs are killed on demand in the Philippines, so they are often left in these cages for days on end. Some of these pitiful creatures had jagged tins shoved over their muzzles, their front feet pulled behind their back and tied.

"In the primitive slaughter house, there were about 40 dogs and goats sitting in small cages stacked one on top of the other. The slaughterman grabbed one of the dogs out of the big cage, dragging the unfortunate creature to a bank of cages.

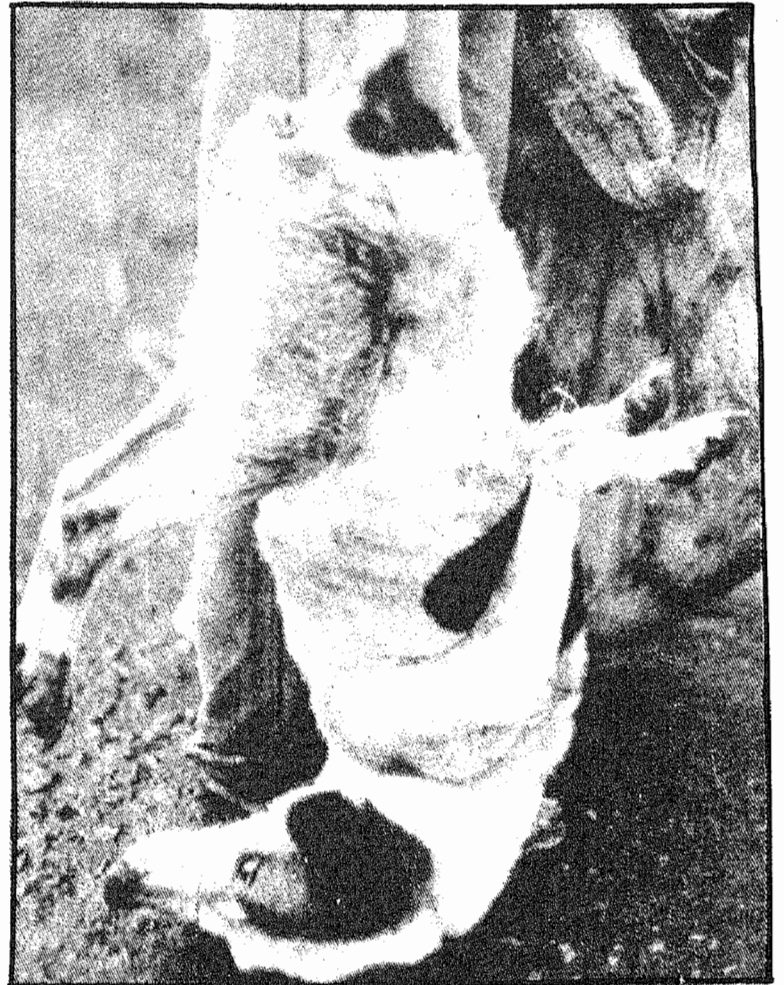
"He then proceeded to cut its throat. I have never heard an animal scream like that dog, the first two cuts missed. On the third cut, blood began to drip down into the cages below, covering the cowering animals underneath.

"This method of killing was kind compared to other methods used in the Philippines and Hong Kong. In some instances dogs and puppies are beaten slowly to death with sticks.

"The beating produces blood clots which are regarded as a delicacy. In Hong Kong, puppies are often boiled alive, other dogs are hanged upside down from trees until they die."

"The charity became alarmed in 1982 when the first reports of dog eating in Australia began to filter through. It soon became obvious that the foul practice was rife in Sydney and Melbourne, and worse, that the authorities were turning a blind eye.

Eating dog meat is not an offence under any State law. Selling dog meat is against the law. But in spite of intensive lobbying by A.F.A., State Governments continue to



refuse to amend the anti-cruelty Acts to ensure that this practice is stamped out in Australia.

The Federal Government refused to provide Asian immigrants with a notice informing them that dog eating was not condoned in Australia.

The result? Dog eating continues to take place in this country, and it appears to be increasing judging by the reports received in the A.F.A. office.

We constantly receive letters and phone calls from concerned citizens who report that entire streets in their suburbs have lost their dogs which mysteriously disappear.

Reports have been received that certain restaurants in Sydney serve dog meat.

In Asia, the foulest practice of all continues to take place. Eating live monkey brains. A recent report from a Malaysian animal group detailed the fact that monkeys can still be obtained in illegal restaurants.

These animals are locked into a specially constructed table which leaves their head exposed.

Incredible as it may seem, the guests are invited to slice the top off the monkey's brain, using specially designed spoons to scoop out the brain tissue.

According to reports, monkeys often cry. The animal dies in agony.

When we mounted an enormous campaign of protest to the Malaysian Government, they responded by pointing the finger at Australian cruelty, in particular the slaughter of kangaroos.

So one Government justifies its

cruelty by pointing the finger at another Government's apathy. This is the way of politicians.

Many Australians point to cruelty in Asia whilst at the same time proudly pointing to our own country as a nation of animal lovers.

But are we any better?

What other country permits the greatest slaughter of wildlife taking place on Planet Earth? Is there a difference between beating an animal to death for a gourmet meal and leaving an animal to die a slow death from starvation?

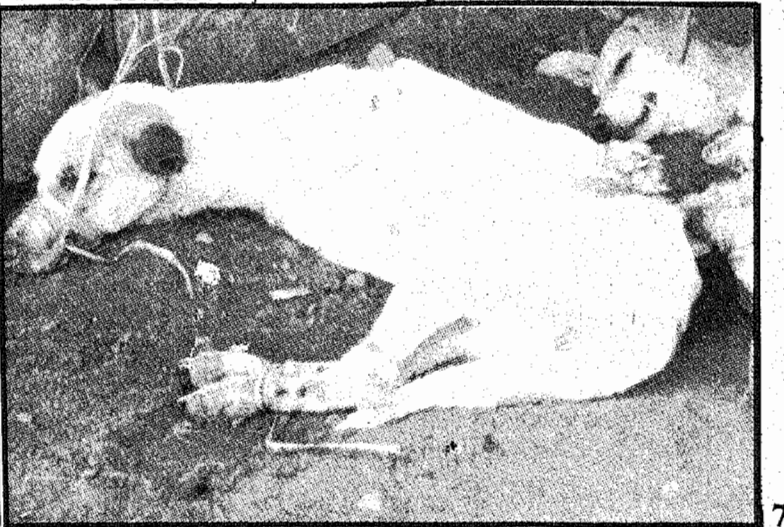
Is it better to boil an animal alive or incarcerate it in a laboratory where it is subjected to hideous, unnecessary pain experiments in the name of science?

Isn't it time we looked at our treatment of the animal kingdom with some honesty? If we have no reverence for animal life, what reverence do we have for the human condition?

Is there any difference between a man who beats his child to death and one who tortures an animal?

Australians for Animals believes there is no logical difference, only degrees of cruelty.

Compassionate people revere the human and animal kingdoms. In this respect, we differ from animal rights groups in this country. And although we follow the traditional lobbying, activities, raise public awareness, research issues and present petitions to Parliament, we encourage our supporters to pray that the hearts of humankind will be opened to a better world for all living creatures on Planet Earth.



They're just Christians

E.C. UMBERGER reports on the activities of the city-centred, Adelaide Church.

THE ADELAIDE CHURCH ...They're Just Christians

There is a growing desire among Australians today to experience the simplicity and power of Christianity as taught by Jesus and experienced by the early Christians. This desire has produced a movement aiming at the formation of New Testament churches in every city and town in Australia. The ADELAIDE CHURCH is a part of this movement.

The ADELAIDE CHURCH is establishing itself as a city-centered church. Moving from a thirteen-year residence in the southern suburbs, this group of Christians has decided to challenge the norm.

Traditionally the trend has been to establish churches in the suburbs. With members who are spread out through the suburbs of Adelaide, the congregation believes it can enhance its ministries through moving some of their activities in the heart of Adelaide. Worship on Sunday mornings is celebrated at 10 am in facilities at the Barron Townhouse on Hindley Street. The

ADELAIDE CHURCH service centre is located on the fifth floor of the JM House, 5 Chesser Street,

just a short walk from the Uni. A staff of four operates the centre during office hours, Monday to Friday. This facility is not just a church office, it is intended to be a resource centre for personal development and counselling. There are five weekly Bible Discussion groups that meet - two suburban ones that meet in the evenings, and three that meet during lunch time in the city.

Members of the ADELAIDE CHURCH are simply called "Christians". They follow no other authority figure but Jesus and no other book but the Bible.

The ADELAIDE CHURCH is a New Testament pattern church, an independent community of men and women dedicated to the belief that it is possible to reproduce original Christianity today. The Christians of the church are learning to imitate the lifestyle of Jesus. Therefore, they encourage and assist each other to learn from Jesus and grow to be like him through close personal "discipling" relationships with each other. The church is evangelistic, meaning they share the "good news" that through Jesus, God's love, acceptance and forgiveness is available. It is the desire of his followers to share the "good news" with all men and women throughout the world within our generation. The ADELAIDE CHURCH has as a goal to "restore" both the form and

spirit of original Christianity and to "unite" all believers in Jesus. While human traditions, philosophies and teachings have divided Christians, unity for all believers is possible by accepting God's Word, the Bible as our sole authority in faith and practice.

The idea of establishing churches based on the New Testament pattern is not new to Australia. The first recorded attempt at forming New Testament churches in Australia took place here in Adelaide during the late 1840s. Today, New Testament churches are found in most of the major cities of Australia and in many of its country centres. They are a part of a world-wide fellowship of churches. They have no central organisation or headquarters either in Australia or overseas. Each church is a separate, self-governing community of Christians. However, they are bound together by a common commitment to Jesus and to one another as they work to share the "good news" with others. They make no claim to perfection either as individuals or as churches. Their goals are to continue to learn from Jesus, to live his teachings and to grow closer to him in thought, feeling and action.

New Testament Christians have a vision for Australia! They see a movement bringing together all believers in Jesus into one fellowship with the New Testament as their sole guide to faith and practice. If you want to learn more about New Testament Pattern Churches write for a free brochure, ADELAIDE CHURCH, GPO Box 1236, Adelaide, 5001.

What causes the dreaded zit and how to treat it



HEALTH

Acne can be extremely severe for any person to have and can leave a legacy of physical and psychological problems. DAVID MANUEL gives the low-down how you get pimples and what treatments are available to cure them.

consequently cysts form. These are known as 'blind pimples' and are very, very painful indeed.

Not happy with causing pain, the cyst can then rupture repeatedly and cause an even larger cyst.

When a number of these larger cysts occur in a small area they form interconnecting channels and result in terrible scarring or 'pock-marks' on the skin. This is the most serious form of the acne cycle.

Damage

Fortunately, most of us get to the pimple stage, and go no further. However, the unlucky ones who get a form of cystic acne suffer very real physical and psychological damage at a time in their life when they are undergoing emotional, physical and social upheavals.

Acne can also be caused by hormonal imbalance or drug induced agents. Girls who break out in zits prior to having their period can certainly vouch for that.

The good news is, however, that all of this can be reduced considerably with common sense and the use of a new wide range of anti-acne medications now available.

The first thing that you will notice about the treatment of acne is the vast number of products on the market that all claim to be the best. Even I get confused with all the different products, so I imagine how it would be for the public.

The secret to treatment is to keep it as simple as you possibly can.

You may well be asking what role does diet have to play.

The old saying that chocolate and fatty fast-foods are major causes of acne is, in the main, rubbish.

While opinions on the usefulness of diet vary greatly from practitioner to practitioner, there has been no evidence at all to support this theory and while there are people who will claim that they break out after eating certain foods, the role of diet as a means of acne therapy has been greatly exaggerated.

Before I discuss the treatments available, let me point out that while there is still no cure as such, there is now treatment available that will control even severe cases.

The major treatments fall into four categories:

- Topical exfoliants eg. Berzoyl Peroxide.
- Antibiotics - both oral and topical.
- Hormonal therapy eg. oral contraceptives.
- Retinoid therapy - very new and exciting.
- Topical exfoliants.

These agents attempt to stop the degeneration of the follicle so cysts don't form and scarring does not occur.

They try to keep the skin clean and to peel the skin so the opening to the follicle is kept free to drain properly. Normally, these are all that is necessary for mild to moderate cases of acne.

The most effective and most common agent is good old Benzoyl Peroxide. This is used in Oxy, Topez, Berzac and many other products.

It acts by significantly reducing the colonies of Propriani bacteria and also has a direct exfoliating and keratolytic effect on the follicle.

It must be introduced gradually, initially using a lower strength ie. 5 per cent and building up.

As with all exfoliants it must be applied to the entire region and not just the individual lesions. This is vitally important and must be observed, otherwise treatment will have no effect whatsoever.

When these products are used it is important to avoid vigorous face washing, abrasive sponges and

applications, as an irritant dermatitis often follows. Gentle washing with plain soap is sufficient.

Antibiotics

Only severe cases should be treated with oral antibiotics, and judging by the number of prescriptions I dispense on campus, there are many of you out there with bad acne.

Tetracyclines and their newer derivatives are the most commonly prescribed (ie. Mysteclin, Minomycin, Vibratabs and Doryx).

Others include Bactrim, Septrin and to a lesser extent Erythromycin and Amoxycillins.

Response is slow, usually taking up to one month before any improvement at all.

Courses usually last for up to six months. It is important that certain tetracyclines are not taken with milk or food, otherwise they will not work.

Topical treatment with Clindamycin lotion is becoming more and more popular with doctors. This is, however, quite expensive at the moment, with a 1 per cent solution of 200ml costing around \$20. With private health insurance it costs only \$10.

Hormonal Therapy

This is used more for females than males, who do not respond to antibiotic therapy.

As I said before, without the hormone exerting an effect on the follicle there would be no such thing as acne.

Normally, one of the oral contraceptives is used, the choice of which is very important.

The majority of oral contraceptives are predominantly androgenic and can therefore make acne worse.

This is why the choice is restricted to one which has a predominantly oestrogenic effect. Oestrogen reduces the sebum excretion rate considerably.

Retinoid Therapy

This is the most recent and without doubt the most effective medication for those with severe forms of acne.

Mainly used for severe cystic acne, and at the moment restricted to prescribing only be dermatologists, it acts at all three stages of 'zit' formation. It is the only agent that does this.

Early in the treatment the acne actually gets a lot worse, but after a short time remarkable improvement occurs and after around 16 weeks the acne ceases.

I have seen quite incredible results with this drug and I am sure those of you who have had Isotretinoin (Roaccutane) will testify to that.

There are, however, profound side effects which limit its use in practice. The most notable, especially for female patients, is teratogenicity.

Any female of child bearing age should have a pregnancy test and must practice appropriate contraception at least one month prior to starting therapy. Other effects are related to gastric upsets and skin disorders.

Another drawback and reason for its restricted use is the fact that it is extremely expensive to the government who subsidises the prescription.

The maximum the patient pays is \$10, but the government can pay up to \$180 per prescription, which is a lot.

It is important to remember that it is still 'an art' to manage all the treatments available to suit individuals needs.

Thanks to Pelican, Uni of W.A.

Sources of info. for playing the stockmarket

In the next of the series, On Dit's resident student stockbroker JULES TWIGG explains the basic approaches that can be taken to keep an eye on the performance of shares.

There are various sources of information available to shareholders of public companies. The various types are listed below together with a brief explanation of the significance of each.

• **Visitors' Gallery:** the public may view the current market trading on any of the six Stock Exchange trading floors in Australia.

• **Quote Sheets:** these can be obtained by request at any of the Stock Exchanges. They give detailed descriptions of the day's share trading.

• **Radio and Television:** Reports - Regular segments are often allocated on news reports, when significant events have occurred at the Stock Exchange.

• **Dial-a-Quote:** A Telecom service giving up to date quotes on share prices; however it is limited as it only covers a few significant stocks.

• **Newspaper reports:** The Financial Review gives the most comprehensive report on the Stock Market, including all other significant Australian financial markets. The irregular sections of capital city daily newspapers also give reports and details of their respective Stock Exchange trading.

• **Business Magazines:** The various editions are published at a different time intervals. One of the most useful is 'Personal Investment' as it incorporates the Australian Stock Exchange Journal.

• **Company Reports:** Involves the reporting of company activities to their owners (i.e. shareholders), in the form of Six-monthly Interim, the Annual Reports.

The company's Profit and Loss statement gives an explanation of the company's earnings and their earnings distribution. The Balance Sheet indicates what the company owns, what it owes to people, and what it is worth. These statements and other parts of the reports should be discussed with your stockbroker, who will give you any assistance in interpreting them.

• **Your Stock-Broker:** Most stock broking firms publish regular reports on various types of companies and present market conditions, together with professional advice, these reports can be obtained, free of charge, from your stockbroker at any time.

The A.A.S.E.*All Ordinaries Index:

The All Ordinaries index provides a measure of the Stock Market as a whole. As prices of shares move up and down they are reflected in index movements, just as the inflation rate is measured by the CPI index.

It measures the fluctuations of the 300 largest market capitalized companies in Australia and is broken down into 27 sub-indices which account for 90% of the market capitalization* of shares listed on Australian Stock Exchanges. The index only measures listed ordinary shares, rights* and delivery shares*, excluding options*, convertible notes* and Preference Shares.

The price fluctuations of large companies have a greater influence on the index than smaller sized companies. For example, BHP's market capitalization is 70% of the Diversified Resources Index, which is roughly 10% of the All Ordinaries index. A movement in BHP's shareprice would therefore, have a significant influence on the index. This is the reason why it is known as the benchmark of the Stock

Exchange in Australia.

Alternatively, price movements in the resource (30% of the index) sector may be overshadowed unless there are sharp rises in certain stocks; such as the recent improvements in the gold share index, which has pushed the All Ordinaries Index to record highs.

The Financial Press

The financial section of the newspaper provides detailed summaries of the previous day's trading, and any relevant financial news. Stock trading summaries give investors an overview of the day's trading highlights and any significant events that have led to major price and shareholding changes.

All share trading and present market prices for shares can be read from the share trading charts listed in the newspaper. Presented below is a segment from such a chart and a description of each column's function.

Bonus Issues:

A bonus issue is a free issue of shares which is made to existing shareholders of a company, in proportion to their shareholdings. For example, a 1 for 1 bonus issue means a share for every share you hold.

Although it may appear as a gift, it is not as good as it sounds. If the number of shares is doubled, then the value of each should halve. Theoretically, the price adjustment is seen to move in line with the bonus issue ration, however in practice they rarely exactly coincide, as it is difficult to isolate the effects of a bonus issue. Advantages can be made however, if the company maintains the dividend on the bonus increased capital, this is equivalent to a dividend increase.

Rights Issues:

A rights issue is a new issue of shares made to existing shareholders in proportion to their shareholdings, to raise additional finance for the company. A right is not free, its price is the application money payable, which must not be less than the market price of shares to give shareholders the incentive to accept the offer.

Shareholders are under no obligation to accept the offer, which they can allow to lapse. A rights issue is re-nounceable, which means that if a shareholder wishes they can trade their rights on the stock exchange trading floor for a specific period. When an investor buys company rights, the stock-broker charges the market price of the right which goes to the seller, plus the minimum application money that is due to the company. Brokerage is charged on both the rights price and the application money. If the purchaser subsequently sells the rights or lets them lapse, the broker will refund the application money and the brokerage on the application money.

The price of the share will adjust downwards to reflect the bonus element, but not like the bonus issue, as the company's value is being increased by the money raised.

Entitlement Issues:

An entitlement is exactly the same as a rights issue except that it is non-re-nounceable. Shareholders can either take up the issue, or allow it to lapse, but they are not able to trade the entitlement on the Stock Exchange floor. This method of raising finance is most commonly used by small mining companies.