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On Dit



ADELAIDE UNIVERSITY

AUGUST 1



ADAM SPELlicy

TRACY CHAPMAN TAKING REAGAN'S AMERICA HEAD-ON

PAGE 9



KEEPING UP

The current wisdom, compiled & annotated by D.W. Griffith.

Vote 1, Bill

Beatrice Faust pointed out some time ago in the old *Times on Sunday* that Australian republican had all but disappeared in the 1980s because the people who had fought for it in the '60s and '70s had realised there were more important battles - like the environment, and education, and poverty, and even the economy at large.

That didn't mean republic Australia wouldn't come, she said, merely that it wouldn't come fast.

But we seem to have just missed one way of speeding the process a little. Bill Hayden seems certain to be our next Governor-General; the PM has decided it. In so deciding, he's ignored another alternative: elect the Governor-General.

Keeping Up may be wrong on this, but there doesn't seem to be any constitutional bar on a referendum to decide the head of state. The Prime Minister would still have to make the final recommendation to the Queen, but once one Governor-General had been picked by referendum, it would be hard for future PMs to reject the method. Parliament could even legislate to make such a referendum compulsory each time a Governor-General stepped down.

Far from showing how terrible our theoretical monarchy was, Faust suggested, the events of 1975 and the reaction to them (particularly Kerr's deserved but grim humiliation) only made certain that no future Governor-General would ever sack a Prime Minister.

The odd thing is, Hayden would probably win an election of this sort anyway. The polls say he's popular, and who would the Libs put up? Malcolm Fraser?

Rambo flattens Keeping Up

- From *The Age*, this list of ten possible title for the inevitable fourth *Rambo* movie:
- Nullifies Cuba.
- Nukes Iran.
- Pacifies New Caledonia.
- Neutralises Nicaragua.
- Wastes New Zealand.
- Levels Libya.
- Liberates the Soviet Union.
- Exterminates Brigitte Nielsen.
- Terminates Arnold Schwarzenegger.
- Invades Hollywood to Prevent Rocky 5.

What's in a name?

This isn't the place for another discussion of the much-discussed Fitzgerald Report on Australian immigration; *Keeping Up* has no desire to join the hordes of people who've already praised or blamed the docu-

ment without reading it.

But not all the discussion has been along the hysterical times of "Asians Out!" Bill Cope and Mary Kalantzis from the University of Wollongong don't admire the report, calling it short on alternatives to existing policy. But in our article in *Australian Society* magazine, they do recognise that it has raised some important questions:

Fitzgerald very perceptively identifies all the profound weaknesses in the concept of multiculturalism and its practice. According to the report:

- Multiculturalism is not widely understood. Little wonder. Even among academic, welfare and public policy workers in the area, there is no consensus as to whether it primarily means ethnic maintenance or access to mainstream or access to mainstream social institutions, or whether these two objectives are conflicting or complementary.

- Multiculturalism is, Fitzgerald says, divisive. This makes quite a lot of sense, too. Some multicultural activities have tended to delineate ethnic groups iconographically and stereotypically so they appear more clearly distinct than they are in a complex and contradictory reality. This has often tended to increase, rather than reduce, chauvinism, racism and social division.

- Multiculturalism has tended to sidestep some non-negotiable fundamentals in Australia, including non-discrimination, non-racism, non-sexism and so on. We should not unquestionably respect the integrity of immigration cultures which don't necessarily respect these values. Fitzgerald calls these things 'Australian', though this seems a strangely parochial way of describing some of the principles of human rights in a liberal society.

- And, in perhaps the most interesting aspect of the report, Fitzgerald identifies the failure of multiculturalism to come to grips with the issues of race and racism. Certainly celebrating all our colourful differences is a way of avoiding the basic questions of discrimination and equity. Racism's a matter of injustice. It is not solved by a passive 'live and let live' approach to different cultures.

Page hates

Former *Sydney Morning Herald* editor John Douglas Pringle last week gave his old paper a list of his pet hates in Australian newspaper reporting. A few were idiosyncratic - he desperately wants writers to get bird names right, for example. A few others strike a chord.

- Political reporting is one of the best features of the Australian press and is, at times, very good indeed. But I have come to dislike and distrust what I call the Eton Boat Song syndrome: "So we'll swing, swing together with our bodies," and heads "between our knees".

The Canberra press corps is far too unanimous. At one moment, Bob Hawke is university hailed as a messiah; the next he is unanimously written off as a buffoon.

- Even within our own area, the news provided gives a very inadequate picture. The two most important countries, China and Japan, are both very "difficult" countries to understand. They require continuous reporting and interpretation. I would like to see permanent correspondents in both.

.. A SMOKE-FILLED ROOM IN 1975...



- Alan Moir in the *Sydney Morning Herald*

- Excessive nationalism in sports reporting. This is a chronic disease throughout the year but reaches a climax every four years at the Olympic Games. I dread the Games in Seoul, when we shall have to read a column about some Australian who might have won a bronze medal in tiddlywinks if he had not been unfairly tripped in the first heat, while major athletic events and genuine champions are ignored.

- All gossip columns and society news. In particular, those inane photographs of half-tight couples embracing while they grin hopefully at the camera.

- It is an invariable rule that any classical quotation or classical allusion in the Australian press is wrong. Why do they bother? It is arguable that it is snobbish and out of date to quote Latin at all, when so few people now learn it at school.

To quote Latin inaccurately risks the worst of both worlds; you annoy those who cannot understand it and infuriate the few aging pedants (like me) who do.

- Monopoly, monopoly, monopoly.

The Third World and the greenhouse

One reason anti-government arguments may be beginning to lose their grip is that the world is beginning to run into a few big problems which free markets just can't handle. Probably the nastiest of these is the greenhouse effect: pollution and carbon dioxide fouls the air, trapping in the atmosphere heat from the sun which once was radiated off into space. The pollution comes from cars and power stations; the carbon dioxide is there because too few trees remain on the planet to absorb it as it's produced by animals.

Vast forests have been cut down to create farmland and supply the

timber and paper industries.

These changes are now helping to set the political agenda well into the next century. Max Walsh explains that the problem is not just one for comfortable academics in Australia, but for Third World peasants as well - and for believers in environmental ("green") politics.

We have witnessed the remarkable economic growth rates of Taiwan, South Korea, Hong Kong and Singapore. Thailand is now joining that group of high achievers. And China, the most populous nation on Earth, coming off a very low economic base, has chalked up a decade of high economic growth.

While the impact of pollution is now capturing the attention of the advanced countries in a way that suggests the issue is about to move on to the political agenda, it is not going to impede the developing world's struggle to life its economic standing.

Even in the advanced countries, the subject is still regarded as a fringe rather than a mainstream issue. Last month, officials from 48 countries met in Toronto to exchange data on the deteriorating pollution situation. Canadian and Norwegian officials called for a global law of the atmosphere; the US delegation scorned the idea.

Under the Reagan Administration, the environmental lobby has lost nearly all political clout, being identified as pro-Democrat and anti-business.

If Dr Hansen is correct in identifying the greenhouse effect as a contributing cause to the Midwest drought, which is devastating the nation's food-producing capacity, this attitude carries a high price tag.

The US consumes a quarter of the world's energy production. It's profligacy can be judged by the fact that it uses twice as much per dollar of output as Japan. Despite increasingly vocal overtures from Canada, the US has repeatedly backed away from deals to reduce acid rain, the sulphuric acid and nitric acid fallout from fossil fuel pollution.

At the Toronto conference, scientists said the predicted depletion of the ozone layer over the Mid-Atlantic States (estimated to be around 0.5 per cent to 1 per cent at the beginning of the 1980s) had proved wildly astray. This year alone, the loss was 3 per cent.

The ozone layer depletion is not a fossil fuel problem, but is largely a result of the use of CFC refrigerants in air-conditioners, a luxury of a modern society.

The implications of the greenhouse effect, if left unchecked, are quite disastrous for the world's ecosystem and for mankind. Melting icecaps at the poles will not only lift ocean levels, inundating coastlines and

cities, but the process of replacing reflective ice with absorbent water will hasten the heating process.

It is a matter of some irony in Australia, where our greenie movement is both pro-environment and anti-nuclear, that mankind's salvation may well depend on the replacement of fossil fuel power stations with nuclear ones. This is the only non-polluting form of energy capable of even making a dent in the world's appetite for increased energy.

It is not a riskless form of energy production, as demonstrated by the Chernobyl disaster; and, while it is non-polluting in respect of the atmosphere, it produces a highly toxic radio-active residue that has to be disposed of.

It's quite possible that the best-informed Australian greenies of the future will not only be in favour of uranium mining but will also be advocating the use of Australia's remote areas as nuclear-power producing sites for the energy-intensive processing requirements of modern industrial societies.

Also, they will be advocating the use of Australia's unpopulated and geologically-stable areas as the most environmentally-safe havens for radioactive waste.

Such propositions are anathema to the present generation of greenies.

They would probably argue, with sincerity, that salvation involves turning back the clock, reducing energy consumption, rationing automobile use and lowering living standards.

That is not a realistic political option in the advanced countries; it is even less so in the developing world.

Repetitious droughts, heatwaves and floods will change the greenie ranks, pushing them more into mainstream politics and revising their agenda.

PRODUCTION

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For information on Advertising, phone 228 5404.

ROMULUS DER GROSSE

Little Theatre
Adelaide University Cloisters
4th & 5th August 1 & 7.30 pm
Concession/Adult

Lovatt wins presidency by 198 votes

by Richard Ogier

It was a little like waiting for the Prime Ministerial arrival. By the time Presidential victor Juanita Lovatt arrived after nine o'clock in the Upper Refectory 'Tally Room' last Friday night, the result had long been certain for everybody else.

Amid photographs and congratulations, Lovatt was told she had won the Students' Association Presidency with a total of 530 votes, 198 more than her nearest rival, Labor Club candidate Andrew Lamb.

Lovatt will be the first woman President since 1984 and the first Liberal-endorsed President since 1986.

Behind Lovatt, Andrew Lamb polled 328 votes and current President John Ridgway polled 313.

Left Action's Edward Aspinall and 'joke' candidate Richard Henshaw scored 119 and 73 votes respectively.

Mark Gamtcheff and Monica Carroll won the 1989 *On Dit* Editorship from 'joke' candidate Anthony Brugger by 846 votes to 224.

Student Radio went to George Karzis and Paul Champion by 38 votes from Ben White and David Meador after the distribution of preferences.

The new Bread and Circuses Editors are Ben Jackson and Jeff Dunn.

Liberal candidate Michael Vorin polled the most votes for the Vice-presidency with non-Liberal Anthea Howard coming in second to get the other Vice-presidency.



Lovatt - the winner

Against the Right's success in the leadership stakes, the broad Left won Union Board by 11 to 7.

Juanita Lovatt polled the most votes scoring 154. She was followed by Sathish Dasan, 118, Andrew Lamb, 112, and Tom Cox,

George Karzis and Cameron Bell 96, 87 and 81 respectively, to make up the six candidates who won places by achieving the quota of 79 first preference votes.

Looking tired and drawn but obviously happy, Juanita Lovatt



Karzis - his prayers came true

said after the result the first thing she would do next year was "clean up (the SAUA) and try and find the desk".

Observers said that personality was probably a major factor in Lovatt's win as all candidates had

run with similar policies.

Together with On Dit Editors and Student Radio Directors, Lovatt will take office next January 1. All other newly-elected office-bearers will begin their terms in the coming weeks.

Fears of intervention

by Richard Ogier

The drive to make universities larger and scarcer under the White Paper released by Education Minister Mr John Dawkins last week, has given new weight to fears of direct political intervention into Universities.

And academics have questioned the Report's claims that it will boost the number of people from lower socio-economic groups in higher education.

Under the papers proposals, universities with less than 200 students - in SA, only Roseworthy Agricultural College - will be encouraged to amalgamate with larger institutions in a bid make them more efficient.

In what amounts to a kind of carrot-and-stick strategy, those institutions falling below the 2000 student mark will be funded only on a contract basis and unable to compete for a separate pool of funds, - the so-called "reward fund".

The bulk of the government's education money, \$2,800 m, will be divided according to the capacity of each institutions to back national economic goals, as defined by the government.

Under the new system, institutions will draw up "educational profiles" outlining their role and objectives, the courses they will offer, and funds they will require to operate.

It is on the basis of these profiles that the Government will decide whose entitled to what.

Significantly, the White Paper says the Government is looking to create more places in:



- Electronic, mechanical and industrial engineering (including product and industrial design)
- Computer science, information technology and mathematics.
- Business administration, economics, accountancy and management
- Asian Studies.

The paper advocates an overall increase in the number of tertiary places but has backed away from the suggestion of the Green Paper released last December that the number should be raised specifically from 88,000 to 125,000.

The paper says also that the Government will institute positive discrimination measures in order ensure a large number of the

increase in students comes from lower socio-economic groups.

The University of Adelaide already has special assistance schemes in place, to assist the poor and minority groups - such as Aborigines - in gaining access to higher education.

In line with much - but by no means unanimous-criticism by academics last week, Adelaide University Staff Association President Dr John Robbins said the White Paper harboured a "simplistic view".

He said that the White Paper seemed to work on the view that "if you press a lever, you will get an almost instantaneous result".

"The problem (of poor university access among lower income groups) isn't merely structural," he said, "it's a very deep socio-cultural one."

Dr Robbins said that similar moves had been tried at Oxford and Cambridge universities in the 60s, but to no avail.

He said that the major problem with the strategy outlined in the Paper was that it sought to "force more work through the system, without increasing resources".

Other policies set out in the 113-page document include:

- The creation joint planning committees with the States in order to establish the new system.
- Streamlined credit transfers between institutions.
- The end of the binary system which meant differing funding levels and status for universities and colleges.
- The reduction of institutes offering external studies.

STOP PRESS

Grad-tax gets go-ahead

- *From January 1, 1989
- * Flat rate - \$1800
- * 3-tier scheme

Graduates who earn more than \$35,000 a year pay at the rate of 3% a year.

Graduates who earn more than \$25,000 a year pay at 2% a year.

Graduates who earn more than \$22,000 pay at 1%.

Graduates earning less than \$22,000 a year are exempt.

TODAY ANTI-FEE SIT-IN

Meet Barr-Smith Lawns 1pm

WEDNESDAY - RALLY

Meet Victoria Square 1pm, march to Parliament House.

Guest speaker: Janine Haines

Where reading can lead to gaol



HUMAN RIGHTS FILE

PRISONER OF CONSCIENCE Czechoslovakia Ivan Polansky.

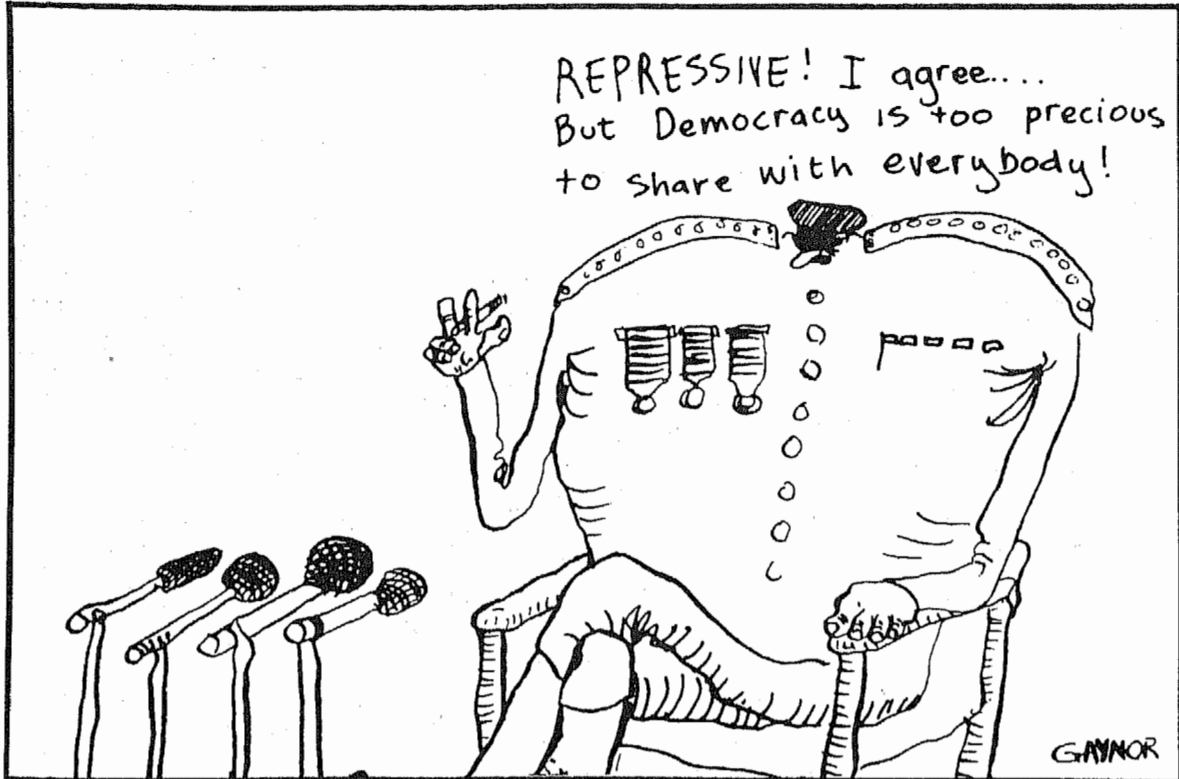
A Czechoslovakian man has been sentenced to four years imprisonment for acting against the socialist principles of his country - officially, the charge is "subversion of the Republic".

He is practising Catholic, Ivan Polansky, a technician from Nova Dubnica in Slovakia, sentenced last June 17 under Article 98 of the CSSR Penal Code by the Regional Court in Banska Bystrica.

His alleged crime: to have copied and distributed transcripts of programs by Western radio stations on human rights issues.

Polansky was originally arrested on November 5, 1987, following a search of his home by the State Security Police during which duplicating materials and a typewriter were confiscated.

But it was for possession of the following that Polansky is said to have been arrested: various religious works and works concerned with twentieth century Slovak history, books by Czech writer Vaclav Havel (and other signators to the



unofficial human rights charter 770) volumes about Andrej Hlinka, the founder of the Slovakian Catholic Nationalist party and MSGR. Tiso, a Catholic President of the Slovak State, who supported the Nazis during World War Two.

Polansky was first charged under Article 260 of the CSSR Penal Code with "support and propagation of fascism and similar movements", but the charge was later changed to "subversion of the Republic" under article 98.

According to the official Penal Code Commentary on Article 98, acts which rank as "subversion"

include: "dissemination of misinformation, half-truths and one-sided criticism with a view to discrediting Leninist principles of socialism", and "the unlawful manufacture and circulation of pamphlets hostile to the Socialist system of the republic".

Human Rights organisation Amnesty International says that Polansky has been charged and imprisoned for exercising his right to free speech as set out in the International Covenant on Civil and Political Rights and considers him a prisoner of conscience.

The Czech State maintains it acknowledges the Covenant.

Amnesty has also issued a statement of concern for Polansky's health. Before his imprisonment Polansky suffered several heart attacks and is believed now to be in a poor mental and physical condition.

Human Rights File is compiled from information supplied by Amnesty International. For further information Amnesty can be contacted at 155 Pirie Street, City. Telephone: 232 0066.

Photography Workshop



by Yoland Higgs

Artist in Residence at the Adelaide University Union Craft Studio, Barry Davis, will be holding photography workshops at the Studio, from July to August.

Workshops will include colour processing, improving your photo printing and taking, multiple printing techniques and hand colouring. Furthermore, Barry said "I hope others can benefit in some way from my skills on philosophy of life and art".

Prior to working at Adelaide University, Mr Davis has had several exhibitions and won two major photographic competition prizes.

He has also had some of his work published in an International Calendar and has had successful one-man shows.

Mr Davis has a wide reputation as a landscape specialist and photo-journalist. However, he places his creative/experimental art above the commercial.

Mr Davis is serious about his art and said - "I gain my chief inspiration from the timeless, structureless chaos of my private world relative to the 'everyday' external, objective world".

Mr Davis will be holding his workshops from July 11 - August 12 in the Craft Studio. The times will be flexible to make allowances in schedule conflicts. Inquiries - 228 5857.

Will he return in '88?

"I'll be there!"

PROSH!
RUN AMOK

290 DIE IN JET

US blames pre-prosh-prank for missile attack - Iran blames both of them.

Plane down
TEHRAN

MANAMA, Bahrain, Sunday - An Iranian Airbus jetliner carrying 290 people crashed into the Strait of Hormuz today, touching off a new potentially explosive crisis in the Persian Gulf.

Iran claimed the plane had been shot down by the U.S. Navy with the probability of all aboard.

Washington denied involvement, but admitted that American forces had shot down an Iranian F14 in the Gulf, and had sunk or damaged two or three ships, but they weren't too sure.

Later on Sunday, the Pentagon admitted that they had shot down the plane, but only because they were tipped off by a group of supposed Pro-US, anti-Muslim Iranians calling themselves PROSH '88".

A U.S. official said the clash occurred some time after a U.S. warship had gone to the assistance of a Danish supertanker ambushed by an Iranian gunship.

It was there, according to U.S. officials, that they received a call from the terrorists PROSH '88 claiming that they

The Pentagon is starting a full investigation into PROSH '88, in conjunction with the CIA and ASIO. According to the radio operator on the USS Vincennes, who took the tip-off call, a person the background was heard to say "I'm dry as a lime-burner's boot. Chu us a can of Fosters!" The Pentagon refused to rule out the possibility that the group PROSH '88 was being funded by Australian sources.

The Prime Minister, Mr Hawke made a statement today "Aaaaaahh, the bloody PROSH wankers, who do they think they are? Stuffing up our reputation! Aaaaaahh, I'll see that they get sent to Tasmania for this...aaaaahh... bloody dickheads!"

Rumours from the Department of Foreign Affairs seem to point the origin of PROSH '88 to Adelaide, but when asked, a Department official refused to affirm or deny it. The spokesperson, Mr Zar Brazil, said that although PROSH '88 seemed to originate in Adelaide, could not be sure from where "Adelaide is a big town", he said.

For the critics, a statement of role & position

Newspapers have always been the subject of criticism. Seldom does a day go by in which some pressure group or other fails to accuse the press of bias, or posturing, or moral laxity ... the list goes on ad infinitum.

But this is, in the language of the editorialist, 'healthy'. The day there is no public criticism of the media will be the day to look closely at the right to freedom of speech in our society, and ultimately, the freedom of the society itself.

That in these monopolised times there is a particular, disturbingly uniform leaning in the press - a readily identifiable bias, if you will - is hard to argue with. The question is not whether the bias exists but the extent of it and moreso, the nature and bearing of the forces that determine it.

Simply put, the media pushes a set of beliefs and values that serve to protect itself. Generally it will oppose - both in its editorials and in the way it 'reports' facts - wage increases, social welfare, higher taxes, union demands and strike action. This bias, this subtle propagation of ideas and values, is transmitted in the language and stereotyping of newspapers, in the way in which stories are positioned and in the order in which the claims of opposing groups are given.

On Dit is ever-conscious of this. In our coverage of the education debate this year, we have endeavoured to find new, specifically student angles on education stories. We have sought throughout the weeks since National Conference to keep the issue of the graduate tax, amalgamations and, most importantly, how the student movement might deal with each, alive, when they have faded from the pages of the big metropolitan papers. It was in these pages - and these pages alone - that the contents of the new State Discussion Paper was reported on. The Adelaide press did not report the fact that the tertiary education sector - students - now have a further 12 months under the current system before any scheme of amalgamations is introduced.

On Dit

EDITORIAL

It was in these pages that the idea that students push for a twelve month delay in the graduate tax was first canvassed and it was here too, that the concept of an alternative approach to the Students' Association view of unconditional opposition to any imposition against totally free education was initially aired.

Regrettably, the latter yielded comment to the effect that *On Dit* had sold-out its opposition to user-pays, proving only that those who levelled the criticism had missed the point. Since the Wran Report was first released this paper's policy has been that any attacks on free education should be opposed, but that the student movement needed to strike a compromise middle-ground (even if it were cloaked at the outset) as a means of ensuring against the Government setting the agenda right down the line. Of course, this is precisely what has happened.

Now, we find ourselves forced into the unfortunate compromise position of fighting marginal electorates in the hope of seeing Labor defeated at the next election, in favour of a co-alition that is unashamedly in favour of up-front fees. One half of that co-alition is the party of government in NSW, at the moment seeking to smash student unionism in that State.

The logic according to the student leaders here is that the Labor Party and the Democrats will unite in a senate opposition to oppose any tertiary tax, surely presumptuous in the extreme as the graduate tax idea has come from the Labor Party in the first place.

These are new times. It is now conventional wisdom that the ruling arm of that Labor Party has traded its cloth caps for tailored European suits and the 'big end of town'. There simply isn't the commitment there once was to traditional concerns.

This paper again makes the argument that from a free education position the student movement should have, from the outset, pushed hard for the implementation of a levy on industry (set, at a specific rate) and the provision of some kind of special unit within the Education Department (or outside it) into which business money could be put. As major social benefactors of tertiary education, it is not unreasonable to think that business might have pressured been pressured into some form of direct tax - now, it would seem the momentum is lost - and more importantly, it would have strengthened the student hand immeasurably by putting the onus of debate back on the Government. If this Government is true to the social democratic principles its detractors say its auctioned off - and Hawke and Keating insist that it is - then this would have been the test: if students are to pay then so too should the corporate sector.

It should be emphasised that this has been the crux of editorial comment in *On Dit* in recent weeks and if student representatives here or elsewhere insist on tugging at the editorial hem, of being caught up in the side issue of what, to say the least, have been mild personal references, then their egos are more sensitive than they should be.

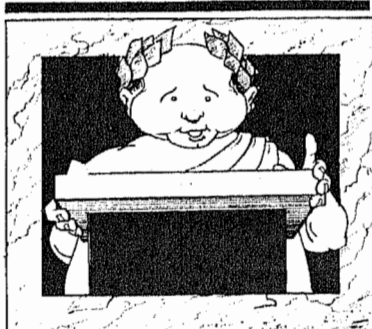
A final word from NUS itself. In last weeks *On Dit* we printed an article submitted to all student newspapers in which NUS addressed, conceded in fact, its failure to address policy. Extraordinarily, it said that after more than six months of life that the union should now consider policy as a "first step".

Unfortunately, the article has not drawn a response from NUS or the SAUA in this weeks edition.

Richard Ogier

The Fed. line questions state mergers

The great university debate is moving at a cracking pace, fast enough, in fact, to leave SA Education Minister Mr Lyn Arnold trailing. BRIAN ABBEY writes that the new Dawkins paper may have killed off Mr Arnold's two-university drive.



FORUM

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

Things are moving quickly in the higher education debate and by the time this piece is published the general view around here is likely to be that the push for a wholesale amalgamation of S.A. institutions is dead.

This prediction is founded on a guess about the implications of the just-published Dawkins White Paper. If, as seems likely, the Commonwealth finishes up being truly less intent on pushing middle-sized institutions into forced marriages, it will take much of the remaining political steam out of the S.A. Minister's push towards a two university model.

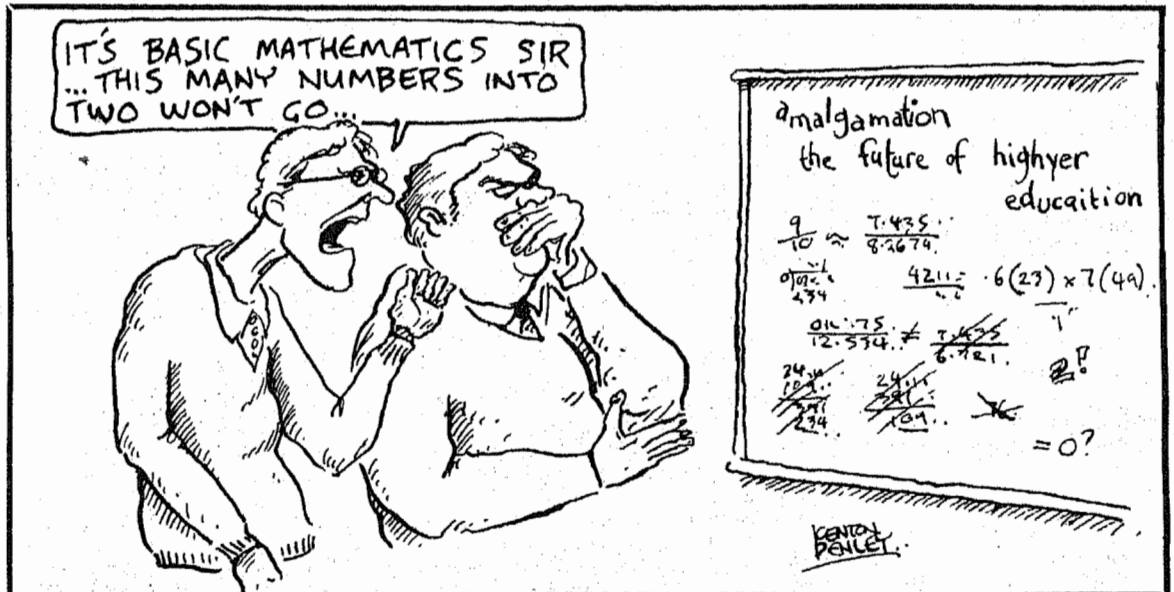
How committed is the S.A. Minister to the two university model at this stage anyway? Recent events make this a little bit unclear, so perhaps it is worth retelling parts of the story.

In June the South Australian Advisory Council on Tertiary Education (ACOTE), which includes the heads of the higher education institutions, was given the first now-infamous Draft White Paper (see *On Dit* June 27) the one with the proposals for heavy-handed government interference in the internal affairs of the institutions. The ACOTE response was to reject that paper (said to be the first unanimous decision it had ever reached) and to call on the Minister to hand

the general issue back to a ACOTE Working Party for a while to see what the institutions themselves could come up with in the way of restructuring and reform proposals.

This seemed to put the Minister in a difficult position. A unanimous vote of opposition from a ministerial advisory body is not a good basis from which to launch a major policy change. Besides, the Minister may have already have been hearing nervous murmurs around the Cabinet table from colleagues who, quite apart from a genuine commitment to consultative and consequent government in the Bannan style, would only be too well aware that S.A. Labor must face a State election some time in the next 15 to 18 months.

When, a month later, at the beginning of July, the Minister brought back to ACOTE the present Discussion Paper (see *On Dit* July 25) he probably thought he would be welcomed as having gone a long way to meet his opponents' criticisms. This certainly wasn't the



reception he got, especially from within this University.

Perhaps this was due to the fact that, while the paper was only a Discussion Paper and not a firm policy statement with Cabinet endorsement, it still had the two university model firmly entrenched at its centre - and the two university model is the least popular among all but one of the institutions, Flinders.

While it may not hurt to show the Minister how the institutions feel about the two university model it is even more important not to lose the opportunity now provided by the Minister for the institutions to show they can at last generate the reforms necessary to deliver the reasonable, indeed highly desirable, list of basic objectives nominated in the State Green Paper and reiterated in the recent Discussion Paper.

About the Discussion Paper itself: it falls neatly into two sharply distinct parts. The first is an impeccable case for reforming the higher education system in South Australia

to enable it better to serve both educational and social goals. This is linked tenuously to the second part, a rather weak series of conjectures and assertions that reform will be hastened and helped by amalgamations producing a two university model. The second part is unconvincing in itself and appears to me to be threatening to, not supportive of, the first part.

The case for large-scale amalgamation continues to be disappointingly bare of evidence or detailed reasoning. The failure of the Office of Tertiary Education to supply evidence to support the claim that fewer, bigger institutions will deliver a better quality graduate at a lower net cost is one of the most disappointing features of the current debate.

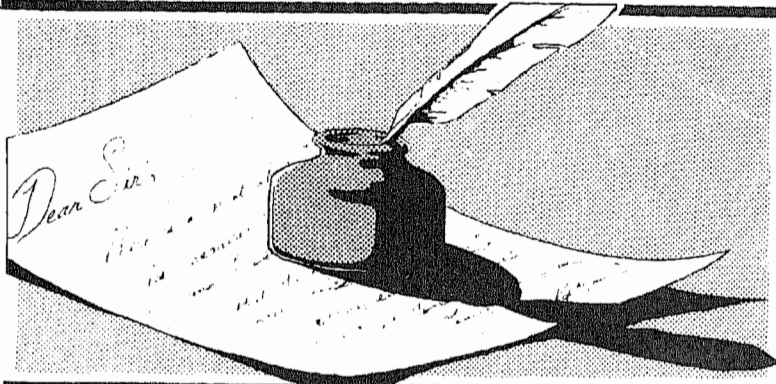
But the fate of Mr Arnold's ideas on amalgamations won't depend finally on the strength of the arguments in his Discussion Paper.

It will depend instead on whether the Dawkins Paper can be seen to

maintain the tough line on amalgamations adopted by the Commonwealth in its original Green Paper or whether it backs off, concentrating only on the very small institutions. For the answer to that we must wait and see, but all the early indications are that, for Dawkins, it has.

In the meantime, let us reform ourselves - and let us do it quickly. If institutions like this one are to be worth preserving in anything like its present shape we must show that we can meet well supported and wholly legitimate community and government objectives in the areas of equity and access, credit transfers, effective internal management, responsiveness to community needs, the improvement of teaching, the focusing of research, the avoidance of costly duplication and the like.

Brian Abbey is responsible for education matters on Executive Committee, the University's chief decision-making body. He is Senior Lecturer in Politics.



LETTERS

The deadline for Letters to the Editors is 12 noon on Wednesday. All letters should include the author's telephone number. Anonymous or pseudonymic letters will only be considered for publication if the author's name and phone number are included (not for publication).

The National Referendum - Why Vote 'No'!

Dear Editors,

The deceit with which the Federal Government seems to be going about 'preparing' the Australian public for the national referendum on September 3rd is absolutely astounding!

Q1. concerns four year terms for Federal Parliament. Do we want them or not? At present we seem to have an election every 18 months or so, merely at the whim of the Government so that the party in power can extend its term. The referendum proposal will not change this.

A YES vote will mean that the Senate and the House of Reps will hold concurrent elections. The present system ensures that there is a significant number of members in the Senate who are not merely whipping boys to the party in power and can act as the members of a house of review in the true sense of the word.

The deceit in this proposal lies in the fact that this idea of concurrent elections has been put to referendum in the past has been rejected, but is at present being resubmitted in the guise of promise of relieving the ennui of the Australian voters, who are forever having to go to the polls.

Q2. concerns fair and democratic elections. Do we want them? First of all the proposal would not affect Federal Lower House elections because we supposedly have them already. It would primarily affect the states. They would come under the present Commonwealth system employed during elections. Is this a good thing? Do we really have a democratic system in our Federal elections in the House of Reps anyway? A look at the result of the election of July 1987 provides an answer. With 45.83% of the formal vote Labor get 86 seats yet with 46.07% the Liberal and National parties get only 62 seats!

Why should the Government wish to impose such a system on the states and not the Senate as well? The states' powers are already defined in the Constitution. Such a proposal, if passed at referendum would give the rest of Australia the power to determine the outcome of a matter of state rights. Does this not perhaps show a lack of confidence in the ability of state governments to carry out their own affairs as their constitutional right allows?

What would happen if one of the other states disagreed with what the Federal government was doing? The YES vote would mean we could do little in protest because the distribution

of votes under the proposed system would mean less autonomy to all states.

Q3. concerns local governments. At present, they come under state jurisdiction in the constitutions of the states. The suggestion is that some local governments have been starved of funds by the State Governments and should therefore receive funds directly from the Federal Government. The local governments will tend to listen to the wishes of the Federal governments merely because it will supply funding. Why have a State government at all?

Q4. concerns Jury trial, religious freedom and fair compensation for property bought by the Federal government compulsorily.

The proposal seeks to 'extend' the effect of these rights which are already in the Constitution in sections 80, 116 and 51 respectively.

The Federal government seeks in this proposal, to change the base of the Constitution away from an agreement on the powers of a federation of states to one where it becomes no longer a Constitution based in Christian ideals but a Bill of Rights which is controlled centrally by the Federal Government.

With regard to religious freedom in particular, at present the Commonwealth can make no laws about religion. The proposal is in reality to change the wording so that the governments, State or Federal, cannot discriminate between religions in any form. It seeks to deny us our heritage. Our Constitution has its roots in the British Constitution which in turn has its roots in Christian Law. The Government is proposing an atheistic socialist doctrine.

If the government cannot make laws which relate to religion, it cannot bring in the 1981 proposal put forward by the United Nations regarding freedom of religion. The effect of this proposal would be to ensure that children are taught that their highest duty is to their fellow man. So, if this were made law, I could not teach my children that the chief end of man is to glorify God, even if it were through loving all people.

It is not merely a threat to the Christian base of the Constitution, it is a threat to all theistic religions. In legalising freedom of religion we could give a legal base to the fundamental infringement of human rights we want to avoid.

Think very carefully before you vote on September 3rd, because the questions will be worded in such a way as to make it difficult, on the face of it, to say no to the proposals.

Stuart Adamson
Asian Studies.

No such thing as Free Education

Dear Editors,

I refer to the article "Let's take the election tack" (25 July) which states that 'no arguments...can hide the fact that the Wran Plan is designed to raise revenue from students'. This assertion is wrong. The Wran Plan is in fact designed to raise revenue from employed persons who are among the top 22% of all income earners and who have had the benefit of tertiary education. The revenue thus raised would be approximately equivalent to 20% of the cost of providing that education which conveys its recipients into the highest income brackets.

The article refers also to 'free education'. No such thing exists. The provision of education costs money, and the Wran Plan seeks to apportion the cost of tertiary education between the tax-paying community at large and the privileged minority [us] who attend tertiary institutions. 'Free education' is paid for solely by taxpayers, some of whom have been denied access to tertiary education and most of whom will never reach the level of income which many graduates can expect as a first step on the ladder.

I wish the NUS Electoral Backlash campaigners the best of luck with their plan to take their message to the doorsteps of marginal electorates. No doubt they can expect a hearty welcome in suburbia from all those dogged battlers who are plagued by bracket-creep, reduced real wages and rising mortgage rates but who are, nonetheless, desperate to retain their cherished privilege to pay for our entrée into a more comfortable world.

Yours sincerely,
J. Royle.

Speeding

Dear Editors,

How pleased I was to have a reaction to my Uni 15 Limit signs by Mr M. Jacomos in On Dit last week (July 25). I certainly agree with him that drivers are often "reckless" and "thoughtless" on university roads.

As I have stated before, I believe the best way to protect our safety is to construct many new speed humps. I am supported by the Student Association.

Mr Lloyd Cushway, Buildings and Estates Officer of the Adelaide University, is currently studying this plan. In effect, he will decide whether we are to remain victims for the reckless drivers referred to by M. Jacomos.

There's no reason to be worried about how this work will be funded. We don't need to levee delivery vans, or even hire people to book speeding drivers. University management needs to find just \$3000 from its total budget of millions to solve the problem in one hit.

As I stated in my article in On Dit last week, I'm confident Lloyd Cushway will agree with a growing number of students that this very small outlay is much better than a nasty negligence case brought against the Uni by an injured student (or, at worst, his or her next of kin...).

If anyone would like more information, just leave a note to my pigeon hole in the English Department, on the 6th floor of the Napier Building. Look out for speedhumps!

Yours sincerely,
Steve Thomson,
Arts student.

Dirt and courage

Dear Editors,

In my capacity as the new Women's Officer of the Postgraduate Students' Association, I am writing to thank the women candidates who stood last week for the Students' Association Elections at the University of Adelaide.

I understand that this was no easy or pleasant task, given the dirt that has been heaped on them during the campaign. I refer to the anonymous 'dirtsheet' circulating around campus (for those of you who have read it, you will recognise in the familiar high-school jokes the adolescent boy's frightened fascination with an adult woman's sexuality, and his fear of being made redundant to it).

The dirt of the dirtsheet was directed specifically at the women of the left, most particularly against Arna Evers-White and Anthea Howard. This kind of sexual harassment of women operates to humiliate them and to intimidate them out of standing for public office. I would therefore like to offer my support and good wishes particularly to these women, whom I respect and know would make excellent student advocates.

Yours faithfully,
Judy Harrison,
Women's Officer,
Postgraduate Students' Association.

We're peeved

Dear Editors,

Your sense of humour leaves much to be desired.

Everyone in the Progressive Education Team lodged complaints about the election broadsheet cover to the returning officer.

We all felt it was inappropriate for an impartial broadsheet to mention some election candidates' names on the front cover at the expense of others. The complaints were lodged as a matter of fairness to all.

And, by the way, we've seen Eddie Murphy's latest movie, thank you.

Anthea Howard,
Wendy Wakefield,
Michael Scott.

Library Computer System

Dear Editors,

For some time the Library has been investigating commercial alternatives to the Biblion system. Two main factors underlie this interest: a wish to expand the range of library functions automated, and a wish to move to a more cost-efficient means of maintaining automated library systems.

From a number of commercial offerings the Library has identified the Dynix Library System as that most suitable to its circumstances and, in accordance with the wishes of the University Computing Committee, it is expected that the Library will shortly test and publicly demonstrate the Dynix System. These tests should take place in late August and will be conducted in the Library with the assistance of the University Computing Services. At a date yet to be confirmed Biblion will be unavailable for general use and readers will be asked to make use of the microfiche versions of the Biblion file: however, loan practices will continue as normal.

At some stage during the testing period the Dynix Enquiry Module will be available, instead of Biblion, for public use. It is expected that the full Biblion database will be converted to the Dynix format for this use, although, for technical reasons, details of the loan of items (date due, number of holds, etc.) will not be displayed in this demonstration file. Instructional information will be available on the use of Dynix and library users will be invited to give their comments on the Dynix Enquiry Module: these comments will be considered in the overall evaluation.

More details, together with precise dates, will be made available in due course.

Patrick Condon,
Acting University Librarian.

Cycling problem

Dear Editors,

I fully support your approach to the University authorities to strictly police speeding motor vehicles around the Campus Area. You might also draw their attention to the large numbers of cyclists who speed down the roadway between the Art Gallery and the Hughes/Wills/Mitchell buildings in a northerly direction contravening the road markings "No Entry", thus placing others in great danger of collision and injury.

Thank you.

"Would be Grateful"

Thanks, Yul

Dear Editors,

When I found out that I was in my last year at University and I realised that all the time I had been here, student politicians had accomplished nothing, I felt I should leave a message - make an advert or something to warn people about elections. So my message is simple...now I am gone, don't vote. Please, just don't vote.

Yul Brynner.

Sly under fire

Dear Editors,

Your paper needs serious revising, as well as your writing staff. I just read the article on Sly Stallone and can take no more of your sloppy journalism. It was such a heap of biased yellow journalism that it makes me sick that my union fees are paying for it.

To start, your journalistic wonder-girl, Jane Everett, who said that Stallone "should go back to college to study History and English," should herself go back to college to study Basic Reporting and Film Studies.

Could Jane please remind us of the first law in journalism: a reporter should have an open mind and should keep all personal bias out of the story. This rule has obviously been trampled when our wondergirl reporter writes, "Rambo III is as bad as I expected." Maybe if she had held a more objective attitude she could have written a fairer, more objective story, based more on fact than her fiction.

She also decides that the script was "obviously written in an afternoon". Did she call the producers in Hollywood and confirm this allegation, or is it just slanderous libel aimed to malign Stallone as a filmmaker? Slanderous libel pays a lot in the courts today. Does On Dit carry libel insurance?

If Ms Everett had done any of her homework about this man and this film, she would have learned (tough word isn't it?) that Stallone made this film with two purposes in mind.

First, he wished to create an exciting, violent action film, which, if Jane has not noticed, is what people pay to see these days. Critics (professional ones who have the experience) seem to admit he has succeeded.

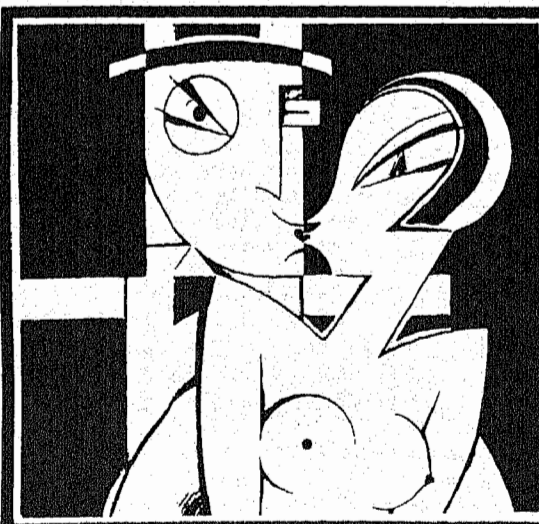
Second, on a nobler note, Stallone truly wanted to shed light on the horrible plight of the Mujahadin, the Afghan rebels. The Soviets have been ruthlessly slaughtering villages of men, women and children. Historians are calling it genocide. What do the bleeding-heartleft-wingers at On Dit call it? (Remember, the film was made before the alleged Soviet withdrawal). One cannot deny that Stallone succeeds in shocking the audience with the realistic portrayal of the Afghan dilemma. This point fails to be mentioned in her Pulitzer Prize winning story.

However, I would not expect any On Dit writer to see a subliminal plot such as this. After all, despite all the great things which have come from Hollywood and America in general, On Dit's unbiased reporter concludes that Stallone's "career is very sad, but very typical of American culture".

So, to Jane Everett, whose vision is so crystal clear, before you criticise another country's culture, remember the expression "the pot calling the kettle black".

I thought I had finally found a use for your article, even your paper in general, but then my buddies objected to being above it. Get your acts together.

James Frost
Economics



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Hold the talk, this University is listening to its students less

Students are being had by the bureaucracy's ruling arm at this university, according to Postgraduate Students' Association researcher MARK LEAHY. The disestablishment of the Anthropology Department is just one of many incidents in which students have been cut-off from the decision-making process.

In 1979, the University commissioned a review into the institution's decision-making structures. The result of that Review was the replacement of the Committee of Deans with Executive Committee, a shift away from top-down, Professorial management towards Departmental Government and a system of "industrial democracy", involving representation by staff, administrators and students.

The Report stressed the importance of widespread consultation and a system which had a "... thoroughly democratic, participative process and a strongly representative character..." (*Committee of Administrative Review, Consolidated Report, p.14.*)

After strong representations by student members on various committees earlier this year, this institution reiterated its support for such a democratic model in its response to the State Green Paper on Higher Education, remarking:

This is a unique and effective system appropriate to a University which highly values collegial objectives, and it is one that has served well in terms of responsiveness and efficiency. The University of Adelaide believes that the system of academic governance recognises the basic tenets of industrial democracy. Further, it is recognised that this system ensures accountability for actions taken and meets the real concern that students and woman(six) are under-represented in narrow managerial systems. (Appendix 2, p.2. Excellence & Equity - future directions for Higher Education in S.A.)

However, students can legitimately question this institution's actual commitment to industrial democracy. Events over the last few months have demonstrated that this institution is continually subverting the democratic processes it put in place in 1980. Under pressure from State and Federal Governments, Adelaide University has frequently thrown democracy to the winds, making decisions, establishing policy and writing papers with little or no consultation.

For example, even though the Vice-Chancellor asked for submissions regarding the State Green Paper, the University's Response was written a couple of days after the deadline for these submissions. This meant that most of the submissions were not read (there were approximately 50 of them) and, therefore, had negligible impact on the official Response.

Members of Executive and Education committees were only allowed to endorse what was an unfinished document and had no opportunity to redraft or recommend new sections to the document. Students protested strongly about this as the document largely ignored the problems from the students' perspective, centring on issues of University

autonomy, excellence in research and "real estate grabs" for other parts of the S.A. tertiary education sector. Eventually many of the student's concerns were included, but only after a co-ordinated protest and extensive negotiation.

Another pertinent example of this was the disestablishment of the Anthropology Department. The Inquiry of the Department presented a confidential report to the Vice-Chancellor which was reported to Council, *in camera*. While the Presidents of the SAUA and PGSA were told by the Vice-Chancellor that the Department was to be disestablished, they were not given access to the report, nor told any of the details about the proposed disestablishment.

Effectively, they were asked to cooperate and to help implement the decision *after it had been made*, but they were given no role in the decision itself. Obviously this was not satisfactory, as the decision had major implications for students within the Department.

The result was student sit-in on Executive committee, co-ordinated protest on Education Committee, newspaper, radio and television coverage, the eviction of *The 7.30 Report* reporters from Education Committee, and the Chairperson of Education Committee attempting to refuse a motion put up by student representatives. Justifications were given along the lines: "This is an unusual situation so we can legitimately ignore the usual democratic processes." In other words, to paraphrase *Yes Prime Minister*.

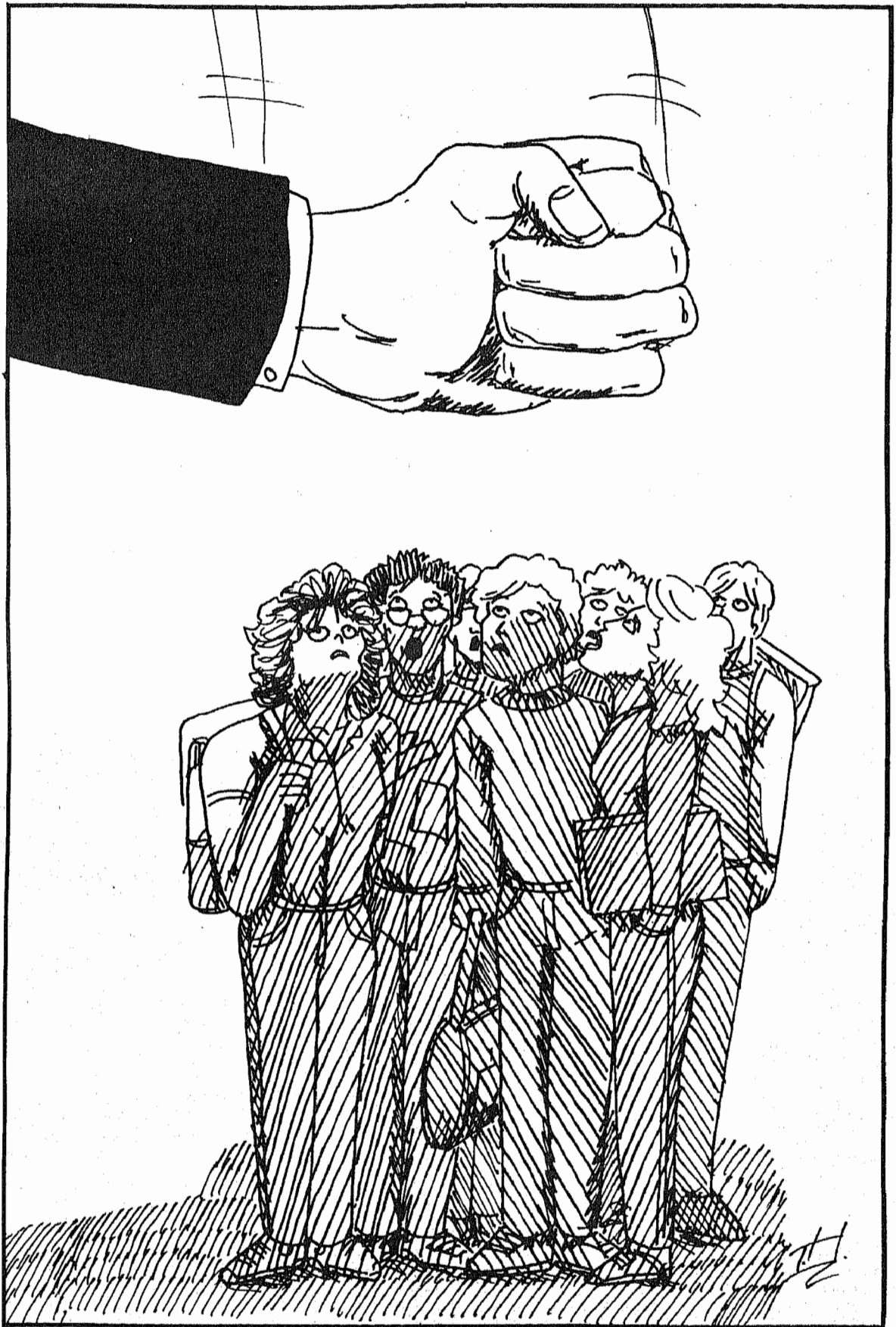
The [University] never expects [students] to agree with any of their policies. That is why they never explain them. All they require is that [they] acquiesce in their decisions after they have been taken.

The lesson of this fiasco was clear - if the University had adequately consulted with and involved students in the process there probably would not have been a need for student protest, the media would not have picked up the controversy and the University would not have been publicly humiliated in the way it was.

While we were given assurances that the above two examples of the subvention of democracy were isolated and would not become common practice, this is not borne out by recent experience.

For example, the sale of the University's North Adelaide property's did not go through Executive or Education Committees, despite the fact that it involved such issues as student housing and childcare. Only through protest was the issue discussed. It was eventually decided, *in camera*, at Council. Furthermore, the \$300,000 surplus that this sale raised was not discussed by Finance Committee, or any other committee. It only came to the attention of Executive Committee when the Chairperson of Education Committee asked for advice regarding a letter to Council from the Registrar, suggesting that the money be ear-marked for the purposes of up-grading Union Hall.

This ignored the normal processes of allocating windfall income, which requires that the money be made available for open-bidding, that priorities be set, and that one of the democratic bodies on campus (Executive or Finance committee) vote on these priorities. A similar case occurred when the University recently decided to cut its \$94,000 subsidy to the Sports' Association: it reported to Council by Finance



Committee, which does not have student members on it.

Furthermore, it is not simply that specific decisions are being made undemocratically; structures are being revised in a way which will entrench undemocratic processes as part of the formal decision-making system. For example, the Consultative Group, which consists of selected Executive Committee members meets, on an informal basis with the Vice-Chancellor.

It has been suggested that this be formalised in order to provide advice to the Vice-Chancellor when the University has to respond quickly, to Governments or the media.

This is a small, unrepresentative group, *without student members* - once this sort of process is established, it is possible that the first the University community hears that it has a position on something (such as fees, amalgamations...) is when it reads about it in the paper. This may sound like an overstatement,

and University administrators would almost certainly argue that it is, but this small step towards undemocratic structures is merely symptomatic of a more widespread problem, in the same way that a cold, if not checked, can lead to bronchitis.

To illustrate this, informal discussions about democratic structures among administrators recently have included suggestions such as getting rid of Education Committee and returning to a Committee of Deans.

Clearly something must be done about this if, in the new educational environment provided by the likes of Dawkins and Arnold, students are not to be left out in the cold. While some attempts have been made recently to talk with students, mainly in response to student criticism of the lack of discussion, we must make sure that this is not merely tokenism and that students are genuinely consulted and made a part of the process.

At the time when tertiary institutions are being attacked from many angles, this institution could greatly benefit from the valuable input from the many electorates within the academic and student community. Disenfranchising groups within this community (and students are by far the largest group) can only lead to a divided university community.

The restructuring of the democratic processes is clearly about to be a major issue on campus, largely in response to the Federal and State Government's desire to replace the committee system with a Chief Executive Officer style of management. It is important that students enter these debates prepared to argue strongly for principles of democracy and representative government. The arguments are there but, if we are not loud and convincing in our acclamation of these principles, they will be lost in the louder, but less convincing process, of political expediency.

CRACK - The myths come true

Amid the battered chaos of New York City, intrepid On Dit traveller ALEXANDER GROUS meets Sonny, Bukka and Perry - kids who deal in the killer 'youth drug', Crack.

In America AIDS is not the only epidemic sweeping the country. The trade in crack has reached huge proportions, spreading rapidly and leaving a trail of devastation wherever it goes.

But this is not a story about the logistics of the problem, it concerns the human element, for the most alarming aspect of the crack trade is the number of children being swept up into it. Many, as young as eight, they are but one piece in the crack jig-saw. The stories told here are all together too true, they are the stories of the kids themselves.

Why shouldn't a child brought up in a neighbourhood rife with violence, unemployment, poverty and broken homes, be enticed by crispy hundred dollar bills? Young children begin in the crack trade by earning a few hundred dollars a week, and progressing up to \$3,000 a day in the more lucrative, fast-paced markets of New York City, Los Angeles and Washington D.C. (the 'Big Three').

Talking to these kids it seems that their age belies their maturity, for many have in the short space of five years progressed to earning \$300,000 a year. They quickly ascend the ladder of 'success'.

It is no wonder then that in New York juvenile arrests concerning crack crimes have escalated in the past five years to a point where three times as many are now being busted, and Los Angeles and Washington are not far behind.

Perhaps Sonny's story is a typical one. A tall, lanky boy just over five feet tall, he is fourteen years old, and very street-wise.

"Sure I had a good time," he says, sitting in the room of his new foster home. "I had it made, I mean, I was pulling in \$1,500 a day. I had a car which I wasn't old enough to 'legally' drive, nice clothes, good shoes, and now I'm stuck in this." He indicates with his hands the humble house he has been placed in by the Los Angeles authorities.

Like many other children, Sonny is in a rehabilitation program where it is hoped he will be instilled with enough sense not to find his way back to the streets or, more in particular, to dealing crack.

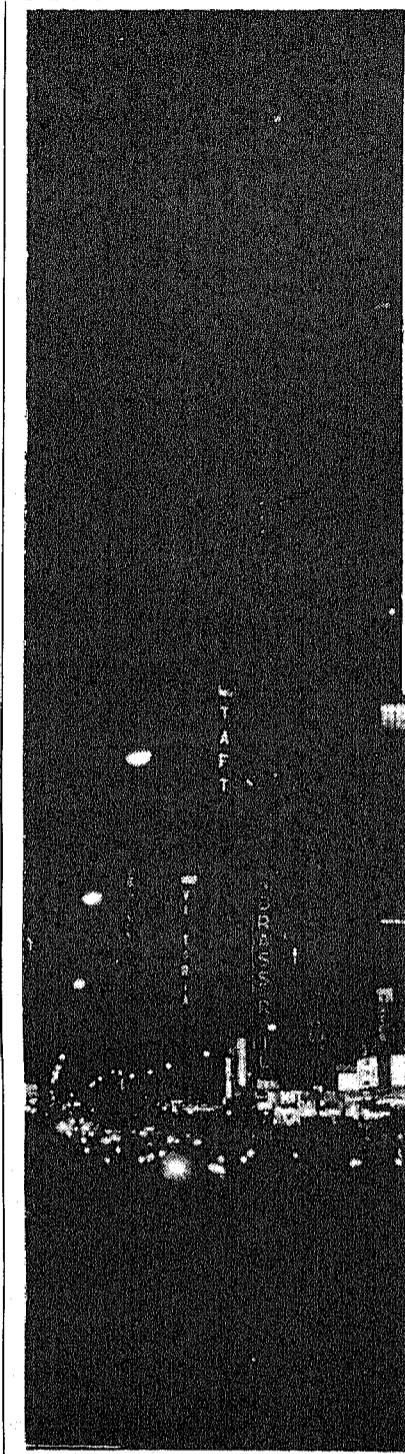
"My High School seniors were all driving to school with neat, flashy cars, they had ace clothes, and people respected them. Know what I mean? I didn't start out where they were, shit no! You gotta earn that kind of respect and status. First I was a 'look out', but that's goin' back, uh, five years ago."

Asked what a 'look out' does, Sonny replies, "Oh, you stand on street corners and just hang around lookin' out for the fuzz. If they appear, you split, and let the guys know there's cops around. Things then ice over until the heat's off."

The kids don't necessarily touch the drugs they move it around or sell it. The enticement doesn't usually come from getting high but rich, very rich in many cases.

"Well, you don't touch the stuff, you know, just sort of use it to make money. As a look out, I made about \$100 a day, but you get gifts and stuff like shoes, gold chains and if they like you and you're good enough, you become a 'runner' - you run for your money, you know. You bring the dope and stuff out from the houses, and give it to the guys on the street. That's when you can make \$400 a day, if you make sure you don't get busted."

The houses that Sonny refers to



are the heavily fortified crack houses, which on the outside resemble average, lower-income homes. They are, however, the factories where cocaine is fused into crack by heating. The resulting 'rocks' are transported to the street by the kids, where the highly addictive stuff is sold for as little as \$20 a score.

Best exemplifying what kids like Sonny progress to is Bukka. At 18, his closely cut, almost shaven head, makes him look no different to the many black teenagers in his New York neighbourhood. He estimates

"Out here I'm King. I can buy my woman a coat, jewellery, anything. I treat myself real well..."

Perry

that he was earning about \$150,000 a year before he was busted selling to an undercover agent. He is in the process of getting help at the moment, he was developing a rather expensive cocaine habit and he counts the help he is getting a blessing for he knows that his chance of ending up dead one morning was getting higher each day.

"First thing I did was get a big pay cut," Bukka says. "From big bucks to nothing. I would probably have sniffed it all up my nose anyway, so I ain't complaining. Dealing crack was natural for me, man, you can't be a runner all your life. Once you

get the right contacts, you start to peddle the stuff, and pretty soon you're rolling in money. There's always someone lookin' to buy, and I love it 'specially when them rich little boys drive up and buy up big. Yeah, gave me good satisfaction. "I then took in some little ones (children) and showed them the ropes like the other guys done to me."

Bukka lifts up his shirt and shows me where a bullet went through his shoulder. He says, "One day I'm dealin' and these dudes drive up and pop me, man. Bullet went right through! Looks good, huh?"

You see, here the battle scars of the rival gangs who control the crack trade are status symbols worn with pride. The more you have, the greater your machismo - providing you don't die getting them that is. And if you think that the parents of these kids are all against them dealing in the stuff, think again.

"My momma told my little brothers to help me out, 'cause I was like, bringing in some money, and she had food on the table, a car, we never got cold no more, and we could dress nice; real nice. We ain't alone either. How many families on welfare do you think can afford fancy cars, or good clothes, or anything else besides being' hungry? Shit, if it wasn't for crack, probably half the families would be dead anyway, from cold and hunger!"

The destitute areas from which many of the kids are recruited provide an abundant supply of labour. One Los Angeles Police Officer put it the following way.

"We get a pinprick for a budget, and the guys controlling the stuff

have not only no ceiling on theirs, but they've got hundreds of kids just itching to get into the act. They know that if a juvenile gets busted, we can't do much, and the kids are in one door, and back onto the street through the other. With such a high demand for crack - and it's getting bigger every day - you can't do much except dent the periphery of their operations. It's a damn shame, you know. But if I was in those kids shoes who's to say that I would do any different?"

Perry is sixteen and fresh out of treatment at one of Los Angeles' better rehabilitation houses for crack addicts and dealers. Extreme overcrowding, however, means that many kids don't get help, and of

"If it wasn't for crack, probably half the families would be dead anyway, from cold and hunger."

Bukka

those that do, one in two end up back on the street - like Perry.

Standing on one of downtown Los Angeles' filthy streets, Perry looks a little out of place in his white, leather sneakers, which cost upwards of \$200 dollars.

"Where's the future? You tell me!" he says, surrounded by a group of 'friends' who look on admiringly. "Out here I'm King. I can buy my woman a coat, jewellery, anything. I treat myself real



well, so that people can also look up to me."

Pointing to a long dark Cadillac that passes by, Perry proudly exclaims, "I got me one of those, and she is beautiful."

You can't help but be amazed by the arrogance of this child, for he and others like him brush past the metropolitan police every day, and politely smile at them, or just look away. Asking them if they fear the Police elicits a very distinct response.

"The Cops? You gotta be kiddin'?" they say, laughing. "You know what they do to us? 'Okay kid, you bein' real bad now, spank, spank, out you go, back to your momma.' Ha, ha, that's what they do to us!"

Many of the kids look barely old enough to be in High School, but you soon realise why they are not at school: some of the principals would rather have them elsewhere, or make them conform strictly to school rules.

"They don't know nothin'," says Perry. "They say stuff like, you can't wear new sneakers, or gold chains, or furs for the girls, and you know what? They don't even let us visit the basketball games anymore! Can you believe that? Say it gives the place a bad image when we drive up in our nice new cars, and step out lookin' real nice. A 'bad image', ha, ha, now ain't that funny?"

The small group gathered around this guy are no different from the many around LA, or elsewhere in America: They are eulogised as much as crack is vilified by the authorities. Looking on at the funeral of another casualty of gang warfare you soon realise just how highly many of these people are regarded by the communities they live in. The rash of violence and deaths comes as semi automatic weapons replace obsolete 'Saturday Night Specials', and as kids of eleven years don't know how to use them. Thus, in a 'drive-by' shooting, the gun sprays everywhere, killing innocent people.

For those more astute when travelling to LA, or other crack orientated cities, you will see alert young kids shaking hands with passers-by and then clapping them on the shoulder: Bang. Another crack deal goes down. In cities plagued by poverty, unemployment and crime, crack offers the kids status, money, material possessions and, often, death. Such are the stakes, such is the nature of the game: Kids playing in an all too grown up game.

Australia is a potential market for crack, as the drug lords look elsewhere to reap profits. For those of you who thought that drug dealers were, by definition, nasty - or old - think again. Often, they're just your average kid next door.

Think about that.

The Referendum a question of the status and security of Local Govt.

Despite popular mythology, Local Government is more than rates and rubbish writes SA Institute of Technology student CHRIS RUSSELL. In the run up to the Referendum next month, he explains the YES case.

An episode of the BBC's *Yes Minister* programme often comes to mind when I think about Local Government.

Sir Humphrey - the archetype central bureaucrat - wanted his Minister to sack a particular local Council because it hadn't returned its "blue statistical form" for three years.

It turned out that the Council was actually the most efficient and effective in England because it got on with the job instead of filling out bureaucratic forms.

It can be easy to poke fun at our local Councils - they have never been presented as intellectual organisations and the number of "petty policing" roles which have been dumped on Councils has never endeared them to the general population.

In recent years, however, a "renaissance" has taken place in the attitudes and issues being dealt with by Councils. In Adelaide, for example, they have attracted people such as Adelaide University law lecturer, Matthew Goode (Mayor, Town of St Peters) and History lecturer Dr Norman Etherington (Councillor, City of Adelaide), and many others.

We were all taught in school of course that Australia has three levels of government - Federal, State and Local. And we all know that once a week our rubbish bin gets emptied, we drive on local roads, use local libraries, parks, etc, etc. Perhaps the high level of ignorance among students about the referendum question (shown by ANOP polling) is not surprising when we recall that in some States, it was as recently as 1978 that full adult franchise was extended to Local Government and in some ways, many Local Government services are associated with property ownership.

Why then is Local Government important, and why should you support a YES vote in the coming Constitutional Referendum?

SA's Local Government Association says that our Constitution is like a two-legged stool - it balances precariously on only two levels of government. The ANOP polling shows the high level of support for a YES vote is largely based on the belief that the Constitution should reflect reality.

An extra-ordinary chain of events has led to the current position - with polls showing a two to one intention of voting YES to NO.

Politicians of all parties: Victorian Liberal leader Jeff Kennett; Democrat Senator Janine Haines; and SA Local Government Minister Barbara Wiese; and many others; are supporting a YES vote.

Four Liberal MPs including SA's Ian Wilson abstained from the vote on the Local Government question in Parliament, thereby defying a party decision. It has been widely admitted by Liberal politicians that the Federal Shadow Cabinet believed two of the four referendum questions (including the Local Government question) should be supported in policy terms, but that the decision taken was a political one: that the Australian public would not understand a campaign to vote "yes" to two questions and "no" to the other two.

We therefore saw the Opposition



Democrat leader Janine Haines has backed the Local Government YES case.

make the embarrassing switch from having supported constitutional recognition of Local Government to opposing the referendum question.

Now we see that Gorbachev is about to take over Local Government and that the referendum question is part of a world-wide Fabian socialist conspiracy!

Is local Government really that important to make such an impact on the national agenda?

A powerful argument for Local Government was presented in the late 1970s by E.F. Schumacher in his much quoted *Small is Beautiful: A Study of Economics as if People Mattered*.

In many ways Schumacher's life consisted of a series of developments which led him to an anti-centralist point of view. Not the least of which were the events leading up to

World War II in his homeland.

One of the first moves which the Nazi Party made in Germany was to centralise Local Government (the Municipal Government Act of 1935) in which local elected representatives were replaced with central Nazi Party officials.

After 1945 the Allied occupation forces restored and even strengthened the local democratic self-government processes. In 1949, West Germany's Constitution, the "Basic Law" [Article 28] formally guaranteed local communities: "the right to regulate, under their own responsibility and within the limits of the laws, all the affairs of the local community". [see Conradt, D.P., *The German Policy*, Longman, 1978].

Schumacher saw this was no coincidence and his further work throughout the Western world led him to his well known slogans "Think Globally, Act Locally", and

"Small is Beautiful", and to the "Appropriate Technology" movement to foster local development in Third World countries.

Centralised democratic and totalitarian regimes of all colours - including the heavily centralised Soviet system came in for criticism.

In Australia, our Constitution, unlike the West German Basic Law, overlooks and hence discourages Local Government. This has resulted in intense and useless debates within the Commonwealth bureaucracy about whether it is legal for the Commonwealth to make direct grants to or even talk to Councils.

The major grants passed on to Local Government now go by way of special State bureaucracies [State Local Government Grants Commission] - which from time to time do things like bank the money for a week to make some interest on the way through, at the local commun-

ity's expense.

The myth is also being raised that Local Government belongs in the State Constitutions - Why this should be the case, it is hard to follow. State Constitutions can be altered at the whim of State Parliaments so they offer no more protection than Local Government Acts or other State Acts. The Federal Constitution can only be changed via the referendum process and is therefore protected from political whims.

The NSW Constitution recognises Local Government - but that did not stop the sacking (for party political reasons) of the Sydney City Council. Former Premier Unsworth is on record making positive statements about a report proposing that the Council be permanently replaced with a non-democratic, non-elected State-appointed Commission of paid officials.

Given the large number of independent MPs with a Local Government background elected in the last NSW election it is not beyond the realms of possibility that the sacking and the Liberal promise to restore democracy actually had an effect on the election of Premier Greiner.

A YES vote to question three in the referendum would guarantee your local vote could never be taken away, to be replaced with a faceless commission of State bureaucrats.

Local Government is important because it is the public voice and democratic mechanism for your local community - and believe it or not, it is easier to influence than any other Government.

We've read a lot recently about both major political parties and State and Federal Governments being "out of touch" with the community, with the "dreaded" grass roots.

"Closest to the people" and "grass-roots government" are so synonymous with Local Government that they have become overworked cliches. Those who have done any management study will however recognise that the shorter the communication links and the narrower the span of control, the more direct the response is. Let's face it, to suggest that Canberra or North Terrace knows Unley or Enfield better than the locals themselves is a bit far fetched.

Even a cursory reading of the proposed amendment will confirm that it does not remove any powers from the States (except that they would not be able to replace a democratic Council with an appointed commission) and nor does it give any more power to the Federal Government. If the Federal Government wanted to cut grants to Local Government, they could do it today.

What it does, however, is to place a "third leg" on the Constitution confirming that Local Government does in fact exist and to formalise one of the important links in the checks and balances that make up our system of government in Australia.

It's a simple question which most Grade six students could answer correctly - How many levels of government do we have in Australia?

If you know the answer to be 3, then I suggest you vote YES to question three and strike a blow against the central bureaucrats!

Former Prime Minister, Mr Gough Whitlam will speak on the referendum question next Friday, August 5, at noon in Bonython Hall. He will present the YES case. The NO case will be presented by Senator Baden Teague on Wednesday, August 10, also in Bonython Hall at noon.

The NO case

from *How to vote*

• This proposal is detrimental to Local Government and ratepayers. Canberra is making Local Government take a leap in the dark.

It could result in Local Government being replaced by large, impersonal Regional Government, ultimately controlled from Canberra.

It does not give Local Government any guarantees, protection, or rights.

• This proposal will not stop arbitrary dismissals or amalgamations of Local Government bodies.

It could also allow the abolition of Local Government in any part of a State.

• The proposal is uncertain and vague.

The proposal is open to countless interpretations.

It is a legal minefield that will keep the High Court busy for years.

Labor is threatening the future of Local Government with this proposal. It will give Canberra an interfering foot in the door, and as with the other referendum proposals, give more power to the Federal Government at the expense of the States. It could pave the way to regional government responsible directly to Canberra, not the States.

Labor has always sought to by-pass State Governments and implement its policies through fewer but larger regional forms of Local Government, which it finds easier to dominate.

In his Boyer Lectures, the Prime Minister, Mr Hawke, said we must have "one government with unpartitioned powers" and went on to argue that this meant eliminating the States, and dealing directly with what he described as "relevantly demarcated geographical areas" - in other words, regions.

The real power would go to Labor's regional authorities.

The proposal requires States to maintain "a system of Local Government".

This loose phrase leaves com-

pletely undefined important matters such as the structure, role, basic rights and responsibilities of Local Government. Under this proposal, a "system" of Local Government in the future need not necessarily be the Local Government bodies we have today. The Government has recently admitted that this could include regional authorities.

The proposal will clear the way for the Federal Government in Canberra to intervene directly in Local Government matters, and thereby completely ignore the States. This will be the forerunner of Canberra exerting substantial power over Local Government "bodies" - not necessarily existing councils and shires as we know them today.

Labor, for years, has wanted to make Local Government a kind of "branch office" for Canberra, and keep Local Government under Canberra's control.

This would make State Governments irrelevant. It would also abolish the independence of Local Government bodies. This is a fundamental and dangerous shift in power to Canberra.

UNION BAR

This Weekend

Friday August 5th

9 pm - Midnight

'JUST KIDDING'

Free to students

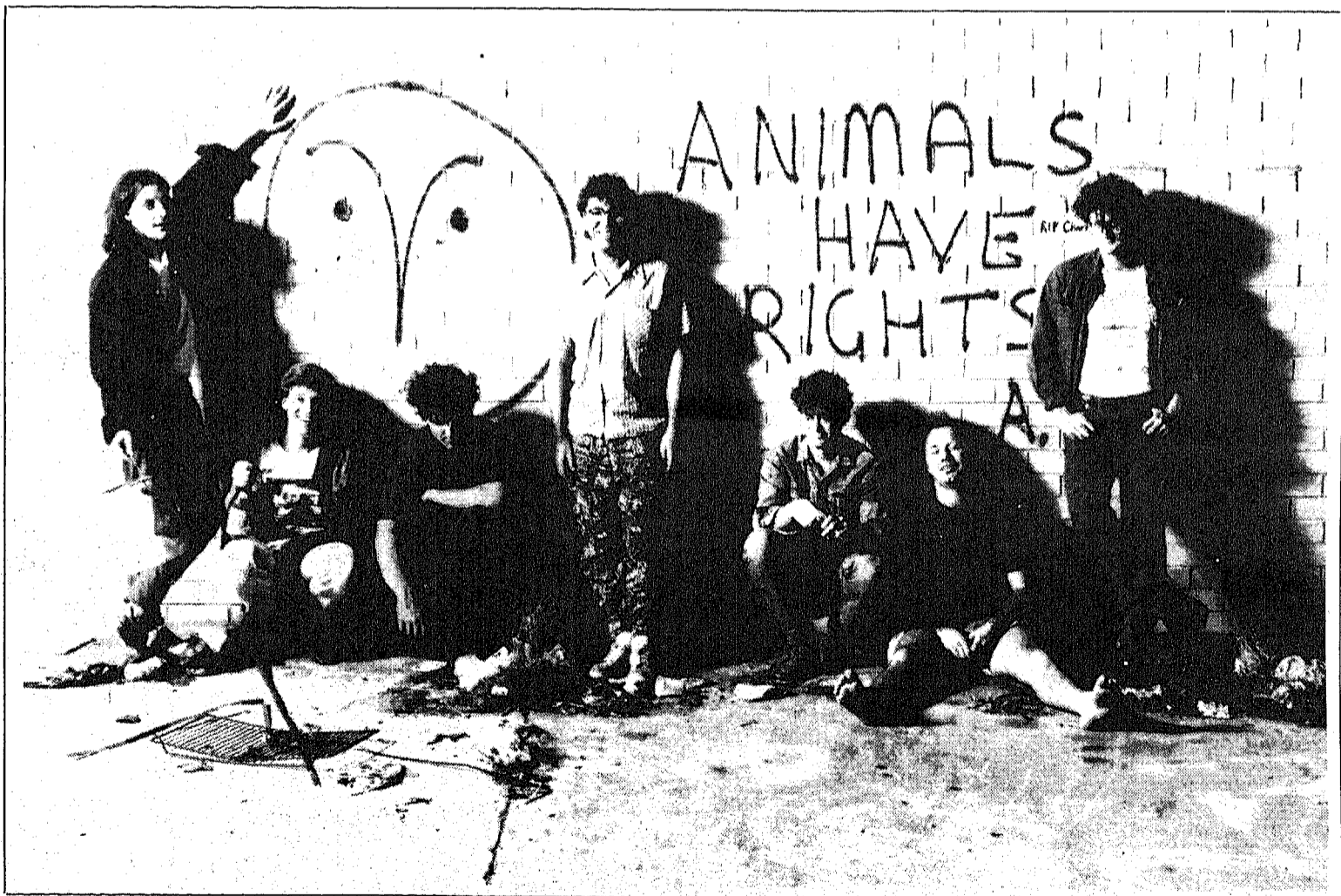
\$4 Guests

Saturday August 6th

9 pm - 1 am

Activities Council presents

PAINTERS & DOCKERS



from Melbourne

with support act Wormtongue

A.U. Students only \$6

Guests \$8

Be early, only limited tickets

Tickets from Students' Association Office from Monday.

LimeLight

Talking about a revolution...

'They kill the dream of America', sings Tracy Chapman, a young negro American singer well-versed in the dark side of Reaganomics. DEBORAH CAMERON reports.

If America is lucky, Tracy Chapman is wrong. If she's right, then the American Dream and the upward mobility that crystallised it has never been more fragile.

"The United States has some truth to confront," says Kevin Fox of *Rolling Stone* magazine. "Tracy Chapman writes the truth."

Chapman is a singer. She is black, young and intensely direct.

Her songs are about imperfect America. It is not the US recognised by President Ronald Reagan or the people closest to him. It is almost another country.

Four years ago, the former Treasury Secretary and White House Chief of Staff, Donald Regan, said: "As custodians of the American Dream, we have nursed it through difficult days. We have brought it into the sunlight."

"And we will disperse the dream until it is shared equally by millions who until now have known it only as an abstraction."

The day that Reagan said that, Tracy Chapman was singing on the streets of Boston about the dream unshared.

*On back streets of America;
They kill the dream of America.*

Chapman is a signal artist for the decade. "She may not be the voice of the 80s but her message is valid," says Kevin Fox.

On the premise that music is a reference for the times, the emergence of Tracy Chapman and other political singers in US popular music is the first sign of movement in a continent that slumbered through the Reagan years and was dozing even before that.

"The eighties marked a very long-term societal and mood change to optimism," Robert Prechter, a stock market analyst, told *New York Magazine* last month.

"We're now in a transitional phase back toward a mood of pessimism."

Prechter, who argues that popular music moves "in lock step" with the Dow Jones Industrial Average, said that early in the decade up-beat performers like Men At Work and Phil Collins took over from more downbeat bands like Pink Floyd. In the mid-80s, Cyndi Lauper (Girls Just Want To Have Fun) and Madonna (Like a Virgin) took over and in 1985 Lauper was on the cover of *Newsweek* and Madonna was on the cover of *Time*.

"People will tell you pop music is about escapism, but the audience wants music that addresses their concerns," said John Parelles, a *New York Times* music critic.

"Right now there's a general pessimism in pop music, and it's gaining popularity."

The popularity of Tracy Chapman, whose self-titled debut album is in the top 10 of *Billboard's* charts, is a consequence of the age.

"These are the times for her," John Leland, a senior editor of *Spin* magazine, said.

Says Kevin Fox: "We've had the Iran-Contra scandal, the defence department scandal. And we recently had the resignation of the Attorney-General, who may yet be the most corrupt man in the United States."

"America is starting to realise that we're not the good guys; we have our faults. We have to confront that."

"We don't live in America the great, the beautiful. Sure, it's great, but it's not perfect."

The manager of one of New York's legendary folk bars, the Bitter End, said recently that Tracy Chapman was "just what people are looking for".

"We are reading about the greenhouse effect and what that's going to do to the earth and our lives. The years of Reagan are gone and people want reality," he said.

The Bitter End was the bar that launched the careers of performers such as Carly Simon, Joan Baez, Neil Young and James Taylor. And early in May, Chapman, who had not previously performed in New York, sang two brackets at the Bitter End. *Rolling Stone's* magazine described her as poised and independent.

Chapman performs alone onstage. She wears jeans and a T-shirt or skivvy, usually dark. She doesn't wear make-up. Her guitar absorbs her concentration; she does not appear to notice her audience and when they applaud, she appears painfully shy. She doesn't say much, just sings.

*Poor people gonna rise up
And get there share*

*Poor people gonna rise up
And take what's theirs.*

Chapman is deeply political but she has not rehearsed her philosophy in a lecture hall. It is from the street.

She is one of two daughters of a woman whose husband deserted the family when Tracy was four.

She grew up among working-class black families in Cleveland, Ohio. What she saw was domestic violence, drug addiction, avarice, failed love and, most galling of all, a society making life harder for no good reason.

When she was in her teens and because of a minority-placement program called ABC (A Better Chance), Chapman was admitted as a scholarship student to Wooster School, a small progressive private school in Connecticut.

"During my first year, there was all this talk about the reinstatement of the draft, and people were really focused on that the whole question of nuclear weapons," she says.

"So I started to deal with some larger political issues, outside of where I had come from, what I had grown up seeing."

And all the time she was writing music. The school chaplain, the Rev Robert Tate, who is thanked on her first album cover, took up a collection among the staff and students and bought her a new guitar.

try," she told *Rolling Stone*.

Schools are run down and there is an underclass of barely literate people, most of them black and Hispanic. They are miserably housed and increasingly involved in self-destructive violent crime and drug abuse. At the same time racism is pervasive in business and government.



"We knew she would make it somehow, some way," the school's dean of students, Mr Sid Rowell, told *Rolling Stone*.

"The only question was when, because she wasn't the kind of kid who was going to compromise. She was going to have success on her terms."

When she graduated in 1982, Chapman went to Tufts University near Boston to study biology but she didn't like it and switched to anthropology. At the same time, she was busking on Boston Streets and playing at local clubs where Brian Koppelman, the son of one of America's biggest music publishers hear her. She signed a recording contract last year, the year after she graduated.

During her 24 years, the divisions in America have deepened and, for her, politics wears the presidential colours of Ronald Reagan. He has been in power since she was 16.

"All the years of the Reagan Administration certainly haven't helped black people in this coun-

*They're talkin' about a revolution
It sounds like a whisper
While they're standing in the welfare lines*

*Crying at the doorsteps of those
armies of salvation*

*Waiting time in the unemployment
lines*

Sitting around waiting for a promotion.

There is little doubt among social commentators in America that the "greed is good" 1980s and the lavish lifestyles of the very rich, have deeply unsettled the middle-class and demoralised the poor.

"Because Tracy Chapman is black, she is more qualified to talk about the soul of America," a New York record producer said.

Oddly though, it is not young black people who are the biggest buyers of her album. In New York, it is white people up to the age of 35.

Ms Ana Jibert, who works at New York's largest music store, Tower Records, says that the Chapman album is the biggest seller in the shop.

The STC's King Lear – 'unfailable'

KING LEAR

State Theatre Company
Until 6th August

by Graham Lugsden

The early 1600s were a bit of an upheaval. Galileo had the misfortune to be the first man to discover the universal laws of acceleration (quoth he, "It was a Pisa cake"), and hence proved that Copernicus was right about the Earth revolving around the sun. The Holy Scriptures, therefore, were wrong, a matter of not inconsiderable import throughout Christendom. If people thought some trivial bits, like the Biblical astrophysics, were wrong, then they might well think that other more important bits, like the existence of God, say, might be wrong too. Galileo was leant on by the heavies in Rome. No-one escapes the Spanish Inquisition.

In England, a century of Tudor rule ended with the death of Elizabeth and the Stuart and Scot, James I, succeeded her. It seemed that finally, the eternal Border Wars would be over, and they could get back to the serious warfare on the football terraces. Within two years, a band of disgruntled Catholics - perhaps they had just read Galileo - staged the very first Guy Fawkes' Night. Unfortunately, they decided to hold their bonfire under the Houses of Parliament, and forgot to tell the Honourable Members above. Some whinger dobbed them in, though, and they had to surrender their matches, religion and heads.

Perhaps what they should have done is applied for a government grant, set up a theatrical collective and written a subtly-political play about their problems. Shakespeare did. He called his *King Lear*.

The story of the vain king who divided the Kingdom of Britain amongst his three daughters was a fantasy-legend even in Shakespeare's day, historically murkier than Arthur or St. George. Shakespeare added the Gloucester subplot, ensure that Cordelia did not

take over from her dad and rule amidst sweetness and light, and consummated his tragic vision. *Lear* was the crowning keystone of Shakespeare's splendid arch. It is one of the final, and perhaps the definitive, expressions of his most constant theme - the forbiddingly tenuous link between Man and his Universe. What is a man, when stripped of artifice and exposed to Nature's full might? Who can truly call themselves good, or learned, or powerful? What is the essence of humanity? How can Man presume to conquer Nature? Further to these are the questions of our relationship with our fellow Man: what is true filial love? May love be quantified? Can we place one love above another? Does public duty come before private desire?

These musings and more are posed and dwelt upon tantalisingly, yet *Lear*, more than even most of the historical plays, is an action play. A kingdom is rent, its regent thrown out, its citizens are in turmoil, sibling battles sibling, lords scheme, princes plot, eyes are ripped out, armies march; the terrible events stride on as if nothing may slow their dread conclusion.

It is not, though, an utterly bleak vision, for amidst the despair and humiliation are chinks of light, tiny splinters of melancholy humour or piercing truth which leaven the brooding gloom. The singular articulacy and profound humanism of Shakespeare would never allow us to leave feeling entirely spent of hope, and director Gale Edwards was entirely justified to accentuate the positiveness of the play.

The political estate is stabilised; the Fool is a clown; Lear is reconciled to his best-loved daughter. Overlooking these upsets the natural balance.

The STC, then, did right to take this approach. John Gaden's *Lear* adds something new and credible to a body of work to which it is very difficult to add anything: Olivier and Schofield have played Lear, Brook has directed it, and that is only recent history.

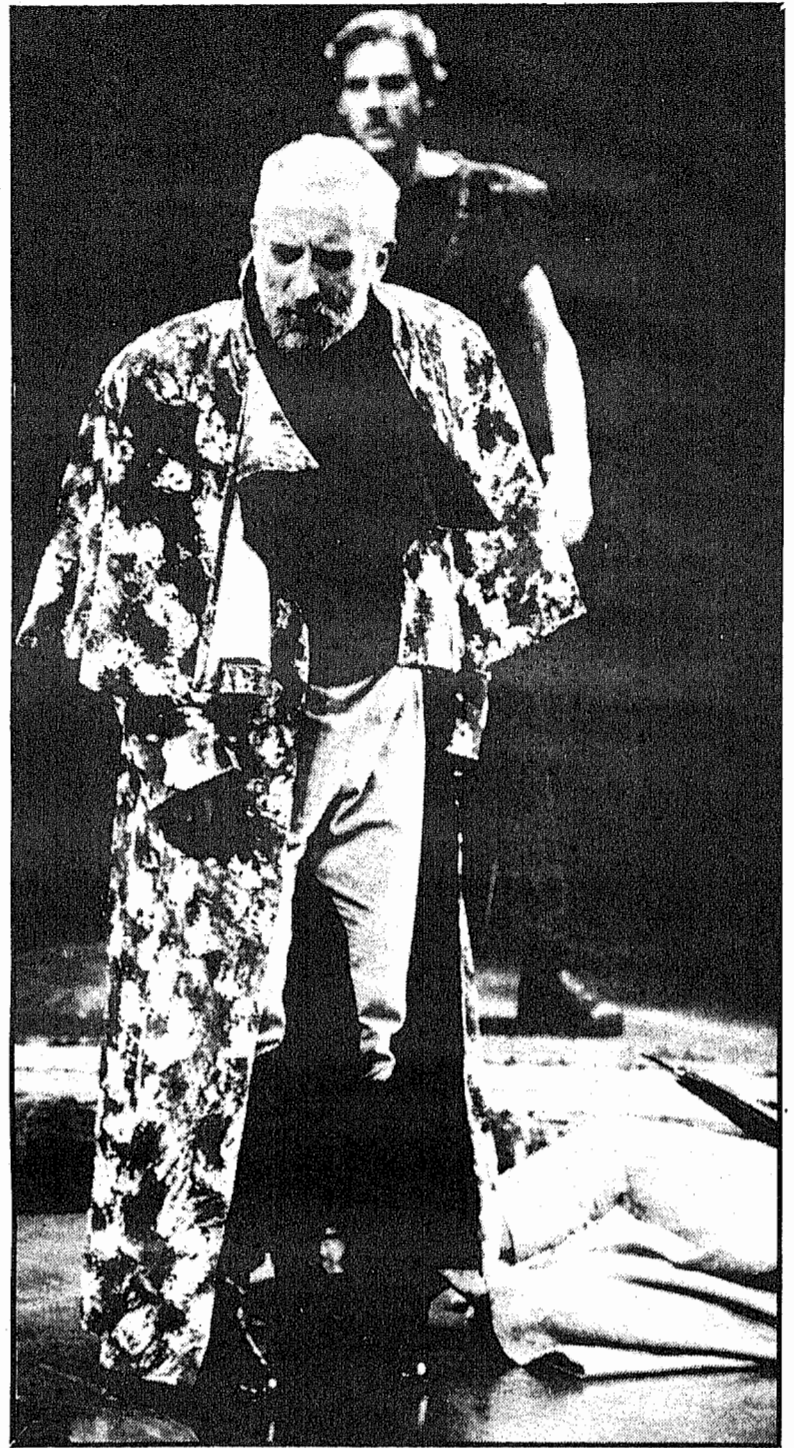
By the end of Act IV, Gaden's *Lear* was *likeable* and worthy of our respect. He had learnt the true meaning of nobility, what love was, and what a crime arrogance is. Gaden has always had a magnetic aura - it kept the soggy *1841* afloat - and as *Lear* he is positively captivating. He has perfect breath control, and the iambic pentameter flows flawlessly because of it.

Preparing for the role, he asked a psychiatrist what forms of madness there are, and was told that it could be "normality out of place" or "dreaming out loud". Intriguing ideas, and both surface in the characterisation. In the heath bits, he is a cross between one of Napoleon's generals and a Chelsea pensioner; at the end, he is a gentleman. One suspects that it will be years before John Gaden bests this.

So many others worthy of mention, and so little space. The spidery Geoffrey Rush is so accomplished at being fools generic that he is in danger of being typecast, which would be a waste of a fine actor.

"The Fool", he said, "is Lear's TV set", and Rush is a superb TV set. Ron Graham makes Gloucester pitiable, yet uplifting; Don Barker's Kent was gruff and warm, although occasionally he muffled some of his lines; Kaarin Fairfax was an appealing elfin Cordelia; John Howard was a wonderfully wicked Edmund, and often sent up the role *a la* Cleese, which gave cause for genuine laughter; Mary Moore's familiar slash-and-cape costumes were interesting - shame about the set; and it was good to see Benjamin Franklin back on the Playhouse stage, even if he was stuck with the spear-holding duties. The rest were more than competent; indeed, but for the odd set and the extremely silly poster, the production was unfailable.

Sydney would love to get its prodigal son back, and Mr Gaden may well be an unaccommodated man at the end of the year; his contract expires. Put two and two together, Adelaide, and we may well have - nothing.



John Gaden's King Lear.

Hanna's high tension Shrew a TG success

THE SHREW

Adelaide University
Theatre Guild
Season Closed

by Josephine Gugis

The University of Adelaide's production of *The Shrew* is a culmination of talent which can only come alive under the expertise of Kim Hanna's direction. Hanna has previously demonstrated his brilliance with *The Big Ensemble's* June production of *Tartuffe* which did not let his audiences down. Unfortunately, Peter Goers did not give *The Shrew* the credit which it so largely deserved in his critique in *The Advertiser* (July 20). Perhaps he could not cope with the strength of the misogynistic play - it's vital theme - as it is common knowledge of Goer's abhorration of the female sex.

In any case, Goer's opinions were completely unjustified as anyone who has seen *The Shrew* will agree.

Under Kim Hanna, the Charles Molowitz translation of *The Shrew* came alive for it's contemporary audience at the Union Gallery. Hanna certainly demonstrated once again his belief in making the actors work through the script. He does not clutter his stage - the set is minimal and ambiguous in relation to time, which suits the style of the

performance and induces the actors to be much more flexible in their treatment of the scenes. The overall mood and tone of the production is tense and this tension is rarely broken.

The stark and angled lighting furthermore provides little relief, leaving the audience not doubting the implications of the performance for a minute. Under the expertise of costume designer and seamstress, Kathryn Marshall, the brilliantly co-ordinated costumes add to the rustic and raw feel of the play.

Kim Hanna furthermore demonstrates a flexibility not often seen anymore when Shakespeare is re-enacted on stage. He has combined initiative with a penchant for highlighting contrast when he demonstrates how the contemporary and historical can work together in perfect syncopation, allowing the irony of the play's theme to surface very clearly.

The "Boy/Girl" scenes provide relief from the passionate and tense scenes between Kate and Petruchio and add a new dimension to the play.

The casting could not have been better accomplished. Sophie Alstergren as Kate, and Kate Alstergren as Bianca and "the girl", both gave a splendid and convincing performance which left the audience in awe of their abilities as

aspiring actresses. Sophie Alstergren plays the indestructible Kate to solitary perfection right to the bitter end, and one is shocked by the brutality of the treatment she has to suffer - especially in the rape scene - under her Lord Petruchio.

Kate Alstergren demonstrates her versatility when she changes roles from Bianco to the "Girl" in the modern lovers' scenes. Boris Macilburko makes a rare Petruchio. His performance is as cruel as it is brilliant.

Nicola Primaro as Grumio, Keith Richards as Baptista and Kris Hanna as Hortensio and the "Boy" are all magnificent in their supporting roles, although it was obvious that Kris Hanna was trying perhaps too hard to re-live his youth in the young lovers' scenes.

In my opinion, *The Shrew* can only be criticised in that the seating arrangements were such that it was difficult to capture the expressions on the faces of the cast at all times, a quite often the actors backs were turned to at least one side of the audience.

The Shrew ends on a note of pity as its main theme of the universality of the maltreatment of women throughout history becomes blatantly clear. The University Theatre Guild can now add *The Shrew* to its already extensive list of credible performances.

Professionalism and versatility

ONCE AROUND THE SUN

The Queensland Ballet
Festival Theatre
Season Closed

by Christine Rutherford

The ability of the Queensland's Ballet's Bicentennial production to capture the emotions and imagination was firmly established in their opening performance. *Once Around the Sun* is a creation exuding sheer professionalism, versatility and a brilliance which left one mesmerised.

Inspiration for *Once Around the Sun* was drawn from the changing face of Australia over the last century.

Guest artists for the production included Marilyn Jones, Australia's greatest classical Prima Ballerina. Pinau Ghee and Marilyn Miller, both from the Aboriginal Islander Dance Theatre presented the Aboriginal population of Australian, which is a valuable symbol of the way things are in this country.

The musical scores (composed by Graeme Koehne, Wilfred Lehmann and Peter Sculthorpe) followed the emotions of the dancers throughout the ballet and totally conveyed the atmosphere to the audience.

There were three scenes, with the first centred around romance in the Outback, 1908. It examined the

principle of arranged marriages and the tragedy which can often befall unrequited love. Lighting changes set the scene for each event in the story to unfold.

Scene II, on a lighter note, revolved around the Sideshow Alley of a Country Show in 1958. Complete with freaks, a boxing troupe and the proverbial old ladies competing in the cake competition, this scene was not without its share of grief. Paul Boyd as the local vicar, was chatted up by each of the ladies wishing to win the prize for the best cake and stole the show for a time with his funny antics.

The final scene was set in King's Cross in 1988. This represented the view of the world as we see it today. Chrome, glass, advertising and the flashing of neon signs brought out the seamy side of life in which there are ordinary people. The inclusion of a film crew characterised how people become stereotyped by media coverage. Love of money, sex, drugs and the dependency on these was overtly disclosed along with the more subtle qualities of kindness and compassion.

Each member of the Company, guests, and Schools Company deserves acclaim for performances of perfection which were exhilarating and stirring.

How many superlatives can one person find to describe such a performance as this?

New Guinea's Sanguma Beat

Over ten years ago three men got together whilst studying music at the National Arts School of Papua New Guinea in Pt Moresby. That nucleus became a professional touring band - SANGUMA. ALEX WHEATON talks with the band about their past, present and future music.

Criticised in their own country, their aim was to stimulate interest in the music of PNG by combining it with elements of western music, to attract younger people and keep them aware of their traditions. They have won through, and since 1980 they have toured the US, Canada, Europe, Australia, NZ and the South Pacific. Highlights: an invitation (accepted) to play at the New Orleans Jazz and Heritage Fair in 1984 and a rapturous reception at Expo a short time ago in Brisbane. Niggii, trumpet and keyboard player, talks of their strong support in the US and says at every step they hear "Papua New Guinea, huh? Where the hell's that little place?" They are used to this, and are

mainly concerned with playing music and enthusing their audiences.

"We like to get everybody enthusiastic...to get them to join us in the performance."

They've found the audience reaction much the same: "Yeah, in the US and Australia people look at us for a bit, a couple of songs, then they're really getting into it".

Guitarist with the group, Dennis Taligatus, explains that although he's been with *Sanguma* for three years, he's not been to the US with them, but the best performance in his mind is Expo: "...lots and lots of people, we were...accepted straight away, and the whole thing had so much energy".

These guys, it's clear, have a great time and are loving it all, but they still like to get home to Moresby fairly often.

This tour has kept them in Australia for about a month, and they face another month and a half of touring.

When I telephoned, the band was catching some rest at Bondi. On their first trip to Adelaide this week, they're playing from Wednesday to Sunday, based around their performances with local combo African Waza at Limbo nightclub.

Prosh bands and R'n'R tid-bits



With Alex Wheaton.

Line up for Prosh After Dark Show is looking healthy. Latest news on bands for the bash: expect to see *Spank You Very Much*, *Roaring Jack* (Sydney) and *The Spliffs* (Qld).

DATES...DATES...DATES

Monday 1/8: 1946. Robbie Krieger, guitarist with the unparalleled *Doors* was born.

Tuesday 2/8: On this day 51 (fifty one?) years ago was born Garth Hudson of *The Band*.

Wednesday 3/8: 1956. Birthday for UK singer/guitarist/producer, etc. *Kirk Brandon*.

1963. *Beatles* played their last show at the Cavern Club, Liverpool (#294, to be bloody well exact!)

Thursday 4/8: 1967. 'Itchycoo

Park', the best ever song by the *Small Faces*, is released.

1981. *MTV* premieres on American T.V.

1983. *Men At Work* are awarded the 'Crystal Globe' by CBS (for sales over 5 million outside the native country). Needless to say, these are fairly rare and recipients are all pretty damn boring.

Friday 5/8: 1948. Angry Anderson is born.

1950s. Sometimes - *Dead or Alive's* Pete Burns is born.

1974. *Stevie Wonder* signs the most lucrative record deal ever; Motown Records buys him for \$13 million.

"I can do anything. One of these days I'll be so complete I won't be human. I'll be a god."

(John Denver)

Soon to be resuming live performances will be *The Coneheads* after a lengthy hiatus. Drummer Rachel hopefully is settling into the band.

And, *The Everly's* is now the officially truncated name of the Everly Brothers. Someone told me that the Everly Brothers had instituted legal proceedings, thus forcing the change. It's probably absolute rubbish, but I feel duty bound to pass on innuendo and rumour.

EDEN ALLEY

Timbuck 3

IRS

by Andrew Marshall

Timbuck 3 made the step from a regular gig in a Texas bar to a worldwide record contract with disconcerting ease. Nothing was lost in the transition, and nothing 'tarted up' to please the record company.

Like the 1986 debut, *Eden Valley*, is a mixture of folk/blues guitar, harmonica and drum machine, Pat and Barbara McDonald are two singer/songwriters with a unique outlook. They record drum and bass patterns (with the help of a little technology) to be played back through a 'boombox' tape player - the third member of the band.

The result is an album of consistently appealing songs touching on love, sex, hope and dreams, without sounding contrived.

Sometimes Little People Make Big Mistakes reaffirms that *Eden Valley* deals with everyday concerns and everyday people, while entertaining at the same time.

Dance Fever, like *Life is Hard* (from the first album) adopts a cynical stance to hardship as perceived by characters described in the song: *They'd always dreamed of a place in the sun*

Now they're in Vegas having fun Pissin' away all the money they won.

Reckless Driver is punchy blues, but many of the tracks, like the single, *Easy*, concentrate on vocal harmony and unimposing musical backdrop (used most successfully in the title track).

The band's forte is, however, the quirky pop style that made *The Future's So Bright I Gotta Wear Shades* a hit single in 1986/87.

In a similar vein, *Sample The Dog* provides a novel and witty perspective on everyday experiences, and an indication that *Eden Valley* is no less an album than the first.

SORO

Salif Keita

Festival

by Mat Gibson

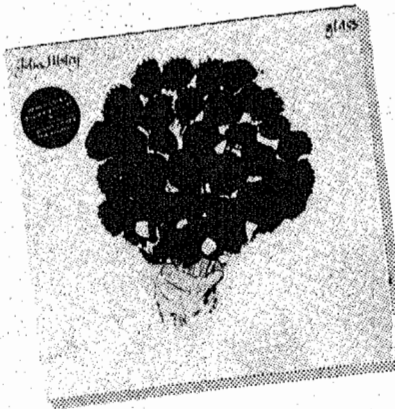
Salif Keita is one of a great number of African musicians that search for a musically sincere blend of the traditional and the modern. While some become sidetracked by the lure of studio wizardry or adapt

themselves to a western market, Keita remains one of the modern musical movements successes.

Distinctly West African soaring vocal lines are maintained, although occasional Caribbean influences can be clearly heard. The music is a little more Western oriented, but only in its surface elements with the profusion of electronic keyboards and guitars and brass instruments.

The rhythms and musical themes are wholly rooted in African and the musicians have successfully transported traditional styles to their modern tools.

In typical West African style, several of the tracks are quite lengthy, though Keita has kept most down to four or five minutes, without hampering his development of each theme. Of particular note on this album is Keita's magnificent voice: rich and soulful with a slightly hard edge rendering every piece a sensitivity which the modern instrumentation lacks.



GLASS

John Illsley

Polygram

by Mat Gibson

John Illsley's music is reminiscent of *Dire Straits'* only in the subtle, smouldering tension which lies beneath the surface melodies. While less accessible, Illsley would appear more pop oriented than Knopfler, largely because of his closer adherence to the standard song formula.

There are rarely changes in pace or rhythm within each song and when they do occur they are too low key to satisfy. However, the lead musicianship is mostly enticing and innovative within the confines of

the verse/chorus/verse/chorus/lead break structure.

Compared to his first release, *I Never Told A Soul*, the songs are less intriguing individually but have a firmer direction, no doubt aided by Illsley's vastly improved vocal performance. Where before he lacked strength and clear expression in his vocal lines, there is now considerable confidence and character. Musically, Illsley also shows great talent. Only the bass player for *Dire Straits*, solo he plays keyboards and a beautiful classical guitar.

While *Glass* is a gentler work than *Strait's* fans will be used to, there is more musical continuity than *Brothers In Arms* and less pretension.

From page 11

"People are looking for more meaning... a lot of stuff that is political is starting to sell but Chapman is doing best."

According to Ms Jibert, the swing towards political records started with the Live Aid and Band Aid concerts and has been sustained by performers like John Cougar Mellencamp, Bruce Springsteen and Midnight Oil whose most recent album, *Diesel and Dust*, has charted well in the US.

These artists are anti-pop star. They are uncompromisingly honest and too committed to be subtle.

In the America of the hedonistic early 1980s, Tracy Chapman would have been underground. Now, as unpleasant as her truth is, America is prepared to listen.

"Things are not as they should be," Chapman has said.

"Too many people are homeless, don't have jobs, don't have food. I think that right now, with everything from large-scale wars to the smaller wars people have in their homes, it has become more convenient to kill people than to sit down and talk to them."

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OUTRIDER

Jimmy Page

Geffen/WEA

by Alex Wheaton

After some less than inspired work on the *Death Wish* soundtrack and then *The Firm*, Jimmy Page has thundered back to his old ways and brought out a solid and determined album.

In parts, *Outrider* sounds a lot like bits that didn't make it on *Led Zepelin's Presence* album of 12 years ago. It's probably unfair, but Page is always going to have trouble escaping his past, and *Outrider* is going to bring all the old comparisons swirling to the surface.

Side one has five hard edged rock 'n' roll numbers, the best of which are *Wasting My Time*, *Wanna Make Love* and *The Only One* (featuring Robert Plant's vocals). Side Two is a wonderful slice of English late '60s style blues rock; my first impression is that this is the best material Free ever recorded.

Page's efforts are recognisable and all-encompassing: composition on all but one song, cover design, and overall production. A great collection of musicians help pump this album along, drumming is shared by the excellent Jason Bonham and a 'fave' of mine - Jethro Tull's Barrymore Barlow.

Surprises on this record are few and far between; critics will rave about the return of Jimmy Page, others will claim that a dinosaur has lumbered back into the scene. However, there's a swag of new riffs and guitar leads for all rock musicians to learn and practise, and that's what Jimmy Page has always been good for, isn't it?



Moral dilemmas

Disappointing action pic

THE FAMILY

Piccadilly Cinema

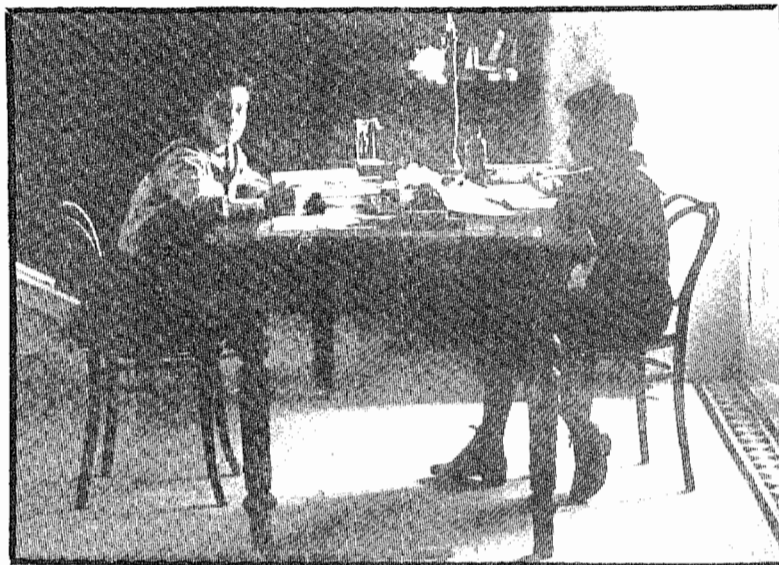
by Karen Kempe

Have you ever been to an airport and witnessed the memorable scene that issues from the departure area when an Italian family bids farewell to one of its members? Wondered at all the fuss and been deafened by all the sobs, shrieks and foreign babble that can be heard at least five gates away?

The Family is a film that explains all this, by giving the audience a realistic and humorous insight on the happenings within an Italian family. Ettore Scola has structured the story beautifully, focusing it on the figure of Carlo (Vittorio Gassman) from the day he was christened through to his 80th birthday. The entire film takes place in the same house (not once do we move outside), and as we move through Carlo's life with him, we can trace the changes of the twentieth century through the differences in the furniture, the clothing, and the appearance of a television, and especially Carlo's family members.

These family members are many and varied. Grandparents, brothers, sisters, spouses and cousins all live together under the one roof and provide a dynamic and colourful backdrop which the main plot is acted. There are funerals and marriages, births and separations. Some of the most amusing scenes centre around Carlo's three aunts; a set of eccentric spinsters who are continually quarrelling and smashing the family porcelain.

Yet they are also very fond of each other, as are most of the characters in the film.



The Family - "beautifully structured".

Carlo's own life is mainly concerned with two things: his affair with Beatrice's (his wife's) sister, Adriana (Fanny Ardant), and his relationship with his younger brother, Giulio.

Adriana is perhaps not as convincing as other characters in the film, although her role is a very important one. Moody and self-centred, she captivates Carlo from the minute he sees her, and her presence, whether visible or not, remains a noticeable force throughout his life. However, she has her own career to pursue and cannot provide for Carlo what Beatrice does. As Carlo tells her: "...with Beatrice there is a home and a family, but with you, there would have been nothing".

The relationship between Carlo

and Giulio is also depicted with great sensitivity. As small boys they are competitive and jealous of one another, but as the years press on they gradually come to a mutual understanding that culminates in Carlo reading Giulio's autobiography.

He had previously discarded it, judging it by the person who had written it, but finds it one of the most beautiful things he has ever read.

The Family raises issues and explores situations that could easily be applied to any family, not just an Italian one. The nature of its subject-matter lends itself to being branded as "trivial", but the fact that Scola is able to involve us so deeply in a film which does not belong completely to any theatrical genre, is proof of its brilliance.

DEADLY PURSUIT

Hindley Cinema

by Scott Wythe

Unfortunately, *Deadly Pursuit* is a disappointing film. Even with the return of the marvellous Sidney Poitier (age 64) to the screen following an absence of more than a decade, *Deadly Pursuit* struggles to raise itself above the level of the plethora of Hollywood action thrillers released in recent years.

Academy award-winner Sidney Poitier's illustrious career spans some 40 years and includes starring roles in such great films as *Edge of the City*, *The Defiant Ones*, *A Raisin in the Sun* and *In the Heat of the Night*.

More recently Poitier has tried his hand behind the camera with mixed results. His most successful directorial effort was the Richard Pryor/Gene Wilder comedy *Stir Crazy*.

In *Deadly Pursuit*, Poitier plays Warren Stantin, a special FBI agent in pursuit of a ruthless killer (Clancy Brown) in a remote mountain area near the north-west US/Canada border. He is helped along by mountain man Jonathon Knox (Tom Berenger) whose girlfriend Sarah (Kirstie Alley) has been taken hostage by the murderer.

The film unashamedly concentrates on the relationship between urbanite Stantin and the reclusive Knox. In their respective roles, Poitier seems a little rusty and

Berenger is somewhat uncomfortable although the largely uninspiring screenplay offers them minimal assistance. The transition from initial hostility to respect and finally to friendship between these two vastly different characters is too predictable, seeming to be almost inevitable.

Many of the scenes which are intended to be critical to the development of their friendship are unconvincing and thus the film loses much of its potential.

Roger Spottiswood's direction is rather uneven, with a fast-paced beginning and end but an overlong and altogether too leisurely mid-section which is aided little by several awkward and unnecessary attempts at humour.

The most impressive of *Deadly Pursuit* is the spectacular on-location scenery which Spottiswood uses to great advantage. The tremendous beauty of the rugged mountains is captured to perfection. The scene in the gorge with the cable car is literally breath-taking and is probably the highlight of the film.

Unfortunately, *Deadly Pursuit* has an awful ending; just when it looks like being semi-original we are lumbered with a traditional Hollywood clichéd ending.

Deadly Pursuit is not a bad film but it's by no means great and Sidney Poitier could have chosen better for his return to the big screen.

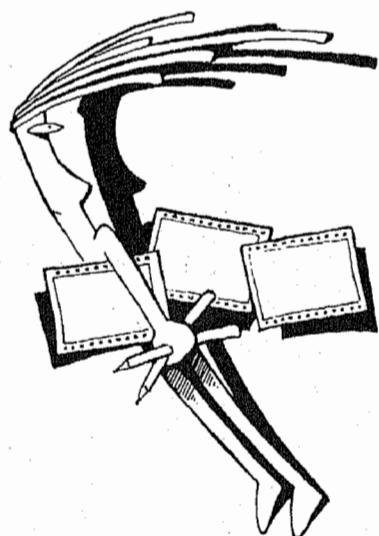


Snow-bound on a deadly pursuit.

QUICK DRAWS

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Casanova boy

JIMMY REARDON

Academy Cinemas

by Michelle Chan

If nothing else, this movie is at least novel. Set in Chicago in 1962, it has it all: sex, teenagers, a car chase, poetry, sex, a con-man, romance, a moral, sex...So how could it all flop, you ask? How could it not, I say.

Jimmy Reardon (River Phoenix from *Stand By Me* and *The Mosquito Coast*) is a cool seventeen year old Casanova, a scandalously licentious youth who nevertheless can appear innocent and harmless enough. No female can resist him and it seems to work the other way around as well. He just can't help it, but somehow one particular piece of his anatomy always gets the better of him - even when he's trying to set up a date for his sexually-shy best friend Fred (Matthew L. Perry).

Unknown to Fred, Jimmy spends his Saturday afternoon fulfilling sexual fantasies (eg. Jack the Ripper) with Fred's girlfriend Denise (Ione Skye). Jimmy also manages to find time for the odd ad hoc boinkee, including his mother's fortyish friend Joyce Fickett (Ann Magnuson).

But Jimmy's real love/lust interest is the poor little rich girl Lisa (Meredith Salenger), for whom he actually has feelings and not just

feelies.

The film deals with that difficult passage of time between leaving school and entering the 'real world': should one get a job or go to college? Lisa is going to study in Hawaii, while Jimmy's demanding father wants him to follow in his footsteps to McKinley College. Lisa leaves tomorrow so Jimmy has less than a day to prove to her that he really loves her; he will do this by hustling enough money for an airfare to follow her.

How he does this isn't really important - in fact, it's all rather silly, irrelevant stuff in a film which is big in potential but small in actual achievement.

Narratively, *Jimmy Reardon* is weak so it must depend on vivid characterisation or perceptive screenplay. However, it fails in both respects. The characters emerge as nothing more than a series of caricatures, and lacklustre ones at that. River Phoenix is precocious, Meredith Salenger is nubile and their friends are just '60s-style yuppies. We don't learn of their motivations or ambitions, and most are forgotten soon after they leave the screen.

The script touches on a range of social issues but then decides not to elucidate them, so that we're left with a feeling of flippancy about the whole film, and the nonchalance of the performers only adds to this.

Psychological thriller



HOUSE OF GAMES
Chelsea Cinema
11th Adelaide Film Event
Until August 3

by Jamie Skinner

House of Games is a psychological thriller about gameplaying marking screenwriter David Mamet's debut as director in this black film noir of deceit, deception and confidence trickery.

Mamet's wife, actress Lindsay Crouse (*Places In The Heart, The Verdict*) plays an austere psychiatrist, Dr Margaret Ford, author of a successful new book, *Driven*. She is starting to get run down by the heavy workload of her patients, one of whom, a compulsive gambler, leads her to the mysterious dive called "the House of Games".

There she meets confidence trickster Mike (Joe Mantegna) and instantly the two begin to act out a series of games, charades and tricks which eventually results in guilt and murder.

As Ford's lack of success with her patients begins to trouble her, she is drawn more and more into the dark side of herself to relieve the frustrations of her job. Both

psychiatrist and confidence trickster deal in the subconscious drives that motivate people, "The things we want we may not do, but we can't hide them," says Mike.

Crouse, looking a lot like Rene Soutendijk, is cool seductive, quiet and clever as the shrink who's compulsion for winning games is exemplified by the simple theft of a cigarette lighter. Dr Ford is loved and protected by role-model and older psychiatrist and lecturer Dr Littauer (Lilia Skala) who comes on in brief scenes as a running explanation and psychological subplot. Dr Littauer says to Margaret that you should forgive yourself of your guilt as it isn't as if you have killed someone? Ford as the personification of Good (and Mantegna evil), seems only feels good when she gives into the dark side of herself.

Mantegna's performance as the likeable charismatic conartist who commands a masterly grip over Dr Ford, borders on de Niro (who will be starring in Mamet's *Glengarry Glen Ross* which has been likened to this film) and ends up like Pacino in *Scarface* in the bloody finale.

Mamet conjures up a world of red herrings, twists and turns. As with *Masquerade*, you never know who is on who's side and who is conning who. The film's only major drawback is that it is not particularly believable. Mamet lingers the camera during dreamy sequences, some with no dialogue with just images, gestures and some which are quite talky and comical. It is pure film noir in the league of *Body Heat* but better than recent attempts as *Black Widow* and *Masquerade*. *House of Games* is a superbly watchable, engrossing and entertaining movie.



From "thought provoking" *Sammy and Rosie*.

Open relationships

SAMMY AND ROSIE GET LAID

11th Adelaide Film Event
Chelsea Cinema
Until August 3

by Louise Vlach

Sammy and Rosie Get Laid is the latest collaboration by writers Haril Kureshi and director Stephen Frears, the team behind the acclaimed *My Beautiful Laundrette*. *Sammy and Rosie* has received similar plaudits.

The screenplay centres around the couple, Sammy and Rosie, who live in an open marriage relationship or what Rosie describes as "freedom plus commitment". During an inner city ghetto, where street violence is prominent and

surrounding themselves with reactionary friends, the couple feed off the atmosphere of the lower classes social problems without the atmosphere the inadequacies in their relationship. The existence is challenged when Sammy's father, Rafi Rahman (Sashi Kapoor), too, is living in a world of self deception. His political responsibility in the torture and murder of his opponents leads to tension between the young couple and inevitably leads to Rafi's demise.

Sammy and Rosie Get Laid depends upon character interaction and situation rather than on strong characterisation. As the story progresses it is easy to lose sympathy for its protagonists. As Sammy and Rosie and their friends

exploit the working class lifestyle to give themselves some type of credibility, while Rafi tries to restore himself to the England of his student days.

Sammy and Rosie Get Laid tends to pose questions and explore moral dilemmas rather than give any clear cut solutions. At its conclusion, the audience is left with the possibility of some hope in Sammy and Rosie's relationship, but does not offer of a real solution to the somewhat romanticised problem of working class Britain.

Nevertheless, *Sammy And Rosie Get Laid* is a worthwhile cinematic offering, although not faultless, it is enjoyable throughout, though, somewhat thought provoking film as its present success at the Film Event demonstrates.

Lyrical, impeccable

A MONTH IN THE COUNTRY

11th Adelaide Film Event
Chelsea Cinema
August 25-September 7

by J.J.

Victoria Mather of the London Telegraph described *A Month In The Country* as "lyrical, gentle and impeccably English". It is also beautifully filmed and powerfully directed by award-winning Pat O'Connor who is a renowned documentary filmmaker.

Birkin (Colin Frith) and Moon (Kenneth Brannagh) carry out their respective occupations of uncovering a Saxon church mural and a lost but significant ground in the Church cemetery of a small Yorkshire village. Both young men, Londoners who are badly scarred by their experiences in the First World War from which they have recently returned.

Birkin has developed a painful, gripping stutter and shake while Moon suffers nightly fits of horror. That's about as violent as this film gets, visually. However, throughout its course one is made aware of private hells. Indeed, Birkin believes that "Hell is right here on Earth" and Moon quips at the first signs of Birkin's mediaeval mural, "Your God's all justice and no mercy".

The "Englishness" is at times apparent in the reserve between characters: there is a stranger's distance between the inhospitable

local vicar, Reverend Keach (played so superbly by Patrick Malahide who wishes to malaprop his name to "formaldehyde" and his charming, youthful wife (Natasha Richardson).

Under the judgemental eyes of the mural's God, both Mrs Keach and Mrs Birkin's romantic stirrings for one another are quelled but Mrs Keach is awakened to the aridity of her life with the Reverend. Is this the *entree* to another "hell on earth"?

Birkin and Moon transcend those personal distances but only very gradually and only because they "know" each is suffering, bravely.

Their individual searches for historical relics which are metaphors for their inward searching for a new understanding of their lives and for peace within. Moon says, "I'm not here for (P's) bones, I'm here for a major discovery." Both are closer to their resolutions.

There are so many superb touches in *A Month In The Country*. The linking of images throughout its denouement, visual with imagined and the delicate juxtaposition of tranquil idyllic summer day settings, help to transport the men beyond their pain. The contrast of fecundity with decay and ancient morality in the context of a new order in the world helps to seerve this film's richness.

Understated as it is, this film's impact lingers long after the cinema doors are closed behind you. Worth seeing.

Poetry in film

POETRY IN MOTION

11th Adelaide Film Event
Chelsea Cinema
Season Closed

by Tracey Korsten

"Sounds are bubbles on the surface of silence, that burst." Thus spake John Cage, the great muse of silence. Only this time he was not talking music, but poetry.

Cage is just one of many poets appearing in the feature *Poetry in Motion*, the first of three documentaries in this year's film event. A documentary it is, and a very good one, but it is also a performance.

The strong theme in this film is the idea of poetry as performance. The printed word on the page, the bound anthology through which we all had to wade in third year, are irrelevancies.

In fact, according to anti-narrator Charles Bukowski, an eminent poet himself, poetry itself is an irrelevancy. He appears throughout the film as a devil's advocate, claiming that poets are wankers and that writing a poem is like "doing a good hot beer shit".

Those poets who appear in the piece, performing and talking about their work prove him both right and wrong. And they are all there...all the greats of contemporary American poetry - Amiri Baraka, Helen Adam, John Giorno, even the "almighty" himself, Allen Ginsberg.

Added to these are a few performers not immediately associated with poetry such as John Cage, Tom Waits (although there's not enough of him!) and Beat generation granddaddy, William Burroughs.

Burroughs' rendition of a narra-

tive poem whilst sitting composedly at a desk is rivetting. He looks and sounds like a radio announcer from the forties. His is one of the few straight performances, most of the poets choosing to read in a very animated way, or to actually perform the pieces with musical backing.

The spectacle of Ginsberg orating one of his anti-capitalist tracts while the audience dance to the rhythm and blues band backing him has to be seen to be believed. It's magic!

One of the poets (whose name was obscured by a bogus rattling a crisp packet) claimed that "the poem" was what happened between him and the audience, and that once a poem was written it took on a life of its own. It was no longer "his poem", but "a poem" which had to be rendered to the audience in the best way the poet knows.

This is clearly the credo of all the poets featured in this film. They are the new balladeers. Poems do not happen on a page, they happen on a stage. Watch John Giorno's brilliant and funny rendition of one of his pieces, and this becomes abundantly clear.

Poetry in Motion is an intellectual and artistic enema. I defy anyone to be bored by it or to be left anything but uplifted, excited and ready for more. Above all, the film is fun.

It was produced by John Giorno's own company and directed by Robert Mann, from readings filmed in nightclubs and special set-ups for the film. If you look closely you will probably see a few ghosts as well, for I swear that in the background of some shots I saw the hazy outline of Dickinson, Whitman and Berryman...and they were all smiling.



From *Quick Draws*

Cartoon fest

Quick Draws, the International / Australian Animation Festival, will arrive in Adelaide on August 5.

The festival features some of the best of Australian and overseas "cartoons" - although most of them are not quite what one would expect.

It is worthwhile to have an understanding that these animators are eccentric, as their art is as grotesque as it is fascinating.

The preview of the Brothers Quay work *Little songs of the Chief Officer of Hunar Louse* or *This Unnameable Little broom* was quite amazing. It was like seeing a car accident - the impulse to stand and stare is equal to the impulse to run away and hide.

Wayward girls and Wicked Women, a selection of feminist animation demonstrates that there is a large number of talented women animators out there somewhere.

Computer animation also features. *A Craven* and *Waltz Mambo* are two creations to come out of the Swinburne Computer Animation development Centre in Victoria.

The Festival will be screened at Hindley Cinema six from August 5 - 9 and should not be missed.

Phantasmagoria : the electorama

