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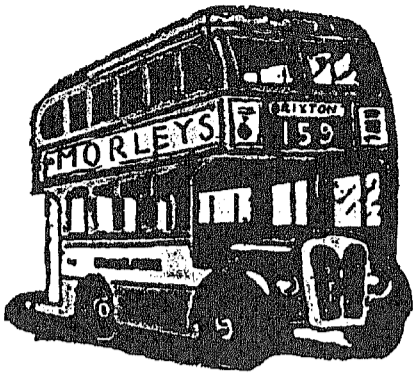
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**on dip**

the adelaide university students' association weekly

February 27 1989 • volume 58, number 2



I am willing to swear in a court of law that the German Club members are as wholesome as the Von Trapp children and as nice as raindrops on roses and whiskers on kittens. There- are you satisfied now?

### WHO DARES WINS

The Arts Faculty of late seems intent on throwing its beauracracic weight around the place. It has evicted a number of postgraduates from the first floor of the Napier Building to make way for Asian Studies and Anthropolgy people (see John Rowe's letter on the letters page).

A week's notice would have been fine. But on February 10 the Dean of Arts, Doctor Robert Dare, met with the Heads of various Arts departments to discuss the re-allocation of space. On Monday, 13th, the decision was finalised. Some postgraduates had as little as a day's notice to get their belongings out of their offices.

I spoke to English Postgraduate Monica Carroll. She said, "I would have thought Arts Faculty had the summer to think this over. I didn't mind shifting-my old office is as hot as hell in summer and the view is not favourable. But if any of my valuable old books were damaged in the move, the Dean of Arts will be sued for damages". Goodness.

### TASTY TOOTHPASTE

Apparently the 16th century English had an interesting formula for tooth cleaner. Their 'tooth powder' was made from the burnt heads of mice. One can gather from this that there was no Department of Consumer Affairs in the 16th century. I'm glad I never found out the formula for mouthwash.

### WHERE'S THE SOAP?

I am deeply shocked to report the double-life that one of the Students' Association's staff members is leading. Jaw-jean-aaah, once she has slipped away from the office for the day, divests herself of her business-like wardrobe.

Donning filth-encrusted garments and 'washing' her hair in pond slime, she takes to the stage at the New Century Hotel with her band Where's The Soap? The band's repertoire includes "Bring Me Some Water", "Dirty Deeds Done Dirt Cheap", "Washing Well", "Kiss The Dirt", "Like A Sturgeon", "I Want Your Scrub", and "Lucy in the Sty With Diamonds".

It is expected the band will play at a Bar Night this year. Free entry will be given to those who haven't washed for a few months. So you know what to do.

### BUDGIE NUM NUM

Wanted-a new name for a female budgie known as Billy.

Suggestions so far have included Love Removal Machine, Caesar's Wife, The Psychotic Avis, Antigone, Elizabeth Windsor, Pope Joan, The Horla, Isolde, and Mellow Yellow. Oddly enough, I don't think any of them are appropriate.

Feel free to make suggestions. *Please!*

### SUMERIAN SANITY

The ancient Greek historian Herodotus recorded that the Sumerians had no doctors but brought their invalids out into the streets for passers-by to offer advice to these people; "Anyone will stop by the sick man's side and suggest remedies which he has himself proved successful..."

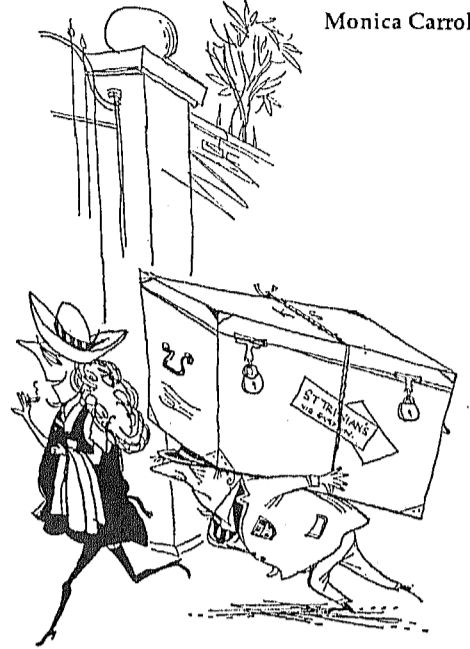
It certainly would save paying doctor's bills.

### MORE ANCIENT WISDOM

While we're on the subject of the ancients, how about this. An ancient hieroglyphic temple-inscription records that Pharoah Rameses 3 consecrated 466,303 jugs of beer to the gods.

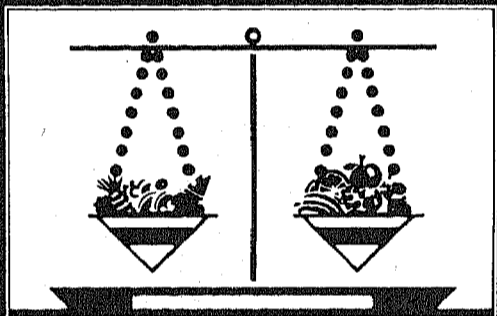
Drink your heart out Skullduggery!

Monica Carroll



"Well—you said you loved me."

Come to the new



## WEIGH INN

in the Upper Refectory  
LEVEL 4, UNION HOUSE

Open 10am - 2pm  
Monday - Friday.

All new concept in catering.

Choose your own plateful of food from a great choice of salads, fresh meats, breads, sandwich fillings, hot potatoes, range of quiches and hand made pasties and fruit. Vitari now available.

New self service area with pay by weight.

Opening Specials from Monday February 27th.

A free lucky dip with a range of prizes when you make a purchase over \$2.50 from the servery (whilst stocks last).

THE UNIVERSITY OF ADELAIDE

THEATRE GUILD  
SEASON '89

MÉNAGE À TROIS

NOT EXACTLY PARADISE  
by Liz Campbell  
Directed by June Barnes  
Feb 28-March 3, at 9.00pm

THE TRIPLETS  
by John Reason  
Directed by Miriam Alford  
March 7-10, at 9.00pm  
By special arrangement  
with Samuel French

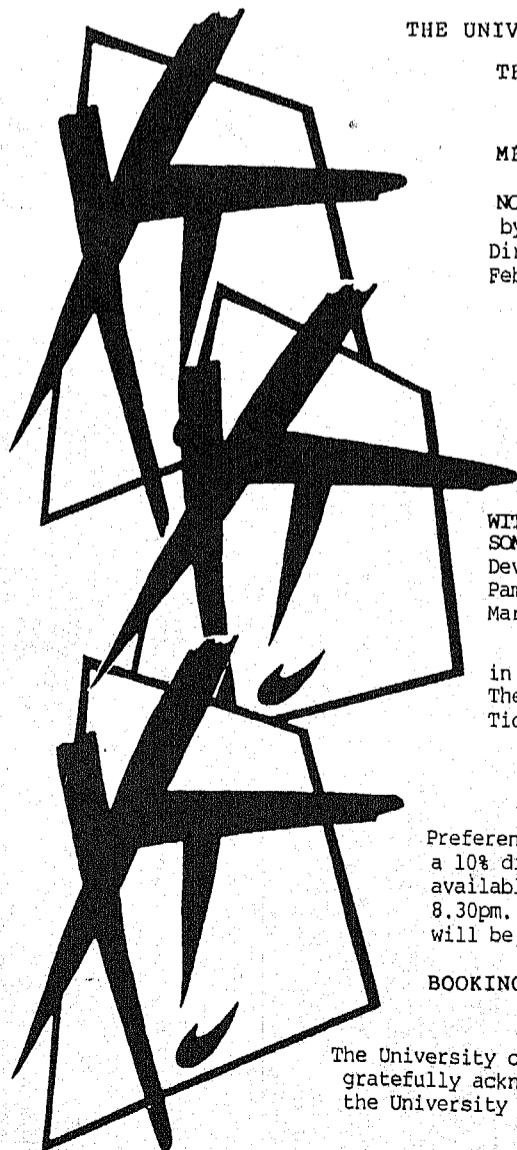
WITCHES, BITCHES AND  
SOMEBODY'S MUM  
Devised and directed by  
Pamela Morley and Jan Calder  
March 14-17, at 9.00pm

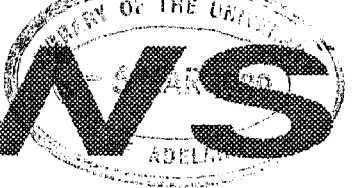
in the BISTRO  
The University of Adelaide  
Tickets \$7.00/\$4.00 per  
performance  
\$15.00/\$10.00 for the  
season

Preferential restaurant bookings and a 10% discount on main meals will be available to ticket holders until 8.30pm. Drinks and a light supper will be available during the show.

BOOKINGS: 228 5999

The University of Adelaide Theatre Guild gratefully acknowledges the support of the University of Adelaide Foundation





## HECS may be affecting enrolments

While it is too early to ascertain exact figures, enrolments in certain tertiary institutions' courses would seem to have dropped as a result of the Higher Education Contribution Scheme (HECS).  
Mr Mark Leahy, the Research Organiser of the Adelaide University Postgraduate Students' Association, said there had been a discernible decrease in the number of part-time students' enrolments at Adelaide University. The figures, however, were those taken at the sixth of February this year compared with those of the thirtieth of April last year.

It remains to be seen whether the decrease is substantial in actuality.  
Mr Matthew Heppelwhite, the General Secretary of the Council of South Australian College Students' Organisations said that at the last Council meeting the Registrar, Mr Norman Thompson, reported a decline in the number of enrolments.  
As recorded on Tuesday, February 21, enrolments were down from 9,400 in 1988 to 8,100 this year.  
Heppelwhite sounded a note of caution with regard to taking the figures at face value at this stage; "We still have numbers to come in; there are offers still available and a

number of students have enrolled but haven't processed their enrolments. But if enrolments are down after the process is completed, then it will be a big worry".  
An area that appears to have been hit by the HECS is that of Bachelor of Education in Service Teaching.  
At this stage enrolments are down by 20%.  
"It's alarming to think of these figures being pointers to a decline in real terms, because this will have ramifications for the quality of teaching in South Australian schools. This is a postgraduate course for which the institution charges up-

front fees in addition to the Government's HECS, and the course is designed to assist teachers in upgrading their skills", Heppelwhite observed.  
While the full extent of declining enrolments has yet to emerge, it is certain that an actual HECS disincentive will mean bad news for the Government which has claimed all along that its shake-up of the Higher Education System in this country will lead to a growth in the numbers of people participating in tertiary education.  
**Monica Carroll**

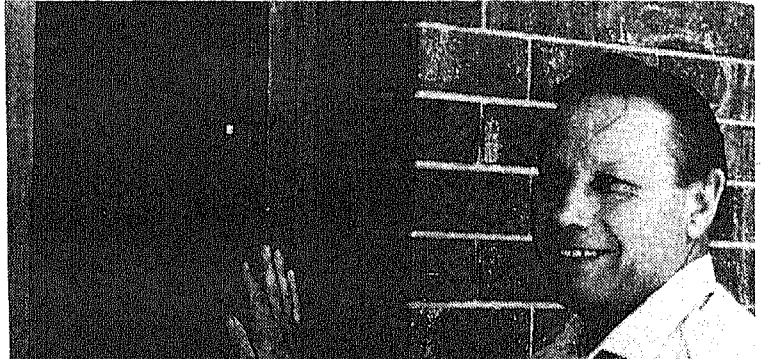
## drunken destructive binge

damage done.  
Seven toilet cisterns in the men's and one in the women's lavatories were put out of action. And four shower 'roses' were ripped off, he said.  
Nine separate windows were smashed, other hinged windows were twisted open and two doors were rendered inoperable. Near the entrance to the women's room, lockers were removed from their place and shoved across the door.  
The Union Maintenance Plumber said the damage was "the worst" he had seen in his "eight years with the Union".  
These damages to facilities will be covered by the Medical Students' Society, who staged the night of drunken debauchery, from their \$5-6,000 profit.  
In a report to the Union Executive Committee, the Union Secretary Rob Brice explained that Union staff,

including the cleaning staff, the stewards, the Maintenance Plumber and House Supervisor had claimed \$50 bonuses each for cleaning up the purposeless mess left by the students. The AMSS will receive the bill for this also.  
The list of serious injuries from the

night was surprisingly short. The only one worth mentioning was the Medical student who cut his leg on a window whilst trying to climb through (he was wearing only his underwear and a jumper at the time). The unfortunate youth was rushed by heroic Steward Richard Shipton

and his trusty hound Wombat to the RAH for treatment.  
Complaints were made about the Medical students who served behind the bar for being slow, lazy, drunk, arrogant, and, at times, taunting the crowd.  
Whilst the majority seemed to enjoy getting intoxicated, throwing beer over each other, vomiting, and passing out, there are serious questions regarding Skulduggery that need to be answered. Although it would be a shame to alter a long-standing social tradition, perhaps a change in venue or an alteration in the system of purchasing drinks should be considered.  
Certainly there are some who would like to see the function outlawed and, needless to say, the different parties involved will be considering the nature of the event in the near future.  
**Mark Gamtcheff**



This year's Skulduggery, held in the Union Cloisters last Wednesday night (just in case you were too plastered to remember) was again the cause of great damage to Union facilities.  
Union House Supervisor Dave Maslin told On Dit of the huge list of

## high court challenge not finalised

met in Melbourne on the eighteenth of February to discuss possible strategies and financial arrangements in the event of NUS proceeding with the High Court challenge.  
Education Vice-President Damian Smith said NUS was in the process of drawing up provisions for a trust fund as the challenge will be expensive. Tertiary institutions, educational bodies, unions, and other interested organisations and individuals could donate funds to cover the costs. Their money would be refunded if the challenge did not go ahead.  
Currently Solicitor Robert Wright and QC Brian Shaw are working on the legal opinion. If the Higher Education Contribution Scheme were to be successfully challenged this could result in the re-imposition of the Higher Education Administration Charge.  
Mr Smith said all of these concerns were being closely scrutinised and

the challenge was subject to careful assessment of the pros and cons of the case. "At this stage, however, we are confident we can go ahead" he said.  
Ms Juanita Lovatt, Students' Association President, was present at the eighteenth of February meeting. The meeting was originally scheduled to conclude at 4 pm and as it hadn't finished by that time, she left the meeting before the vote approving in principle the High Court Challenge was taken.  
She said a careful approach was required.  
"NUS wants contributions from members such as Adelaide University but I feel the Students' Association must be accountable to students when it spends money. I would appreciate NUS giving us more time to think about it - especially in view of the fact that most student representative bodies are operating on tight budgets.  
I am not pre-empting the Students'

Association - I would like us to think about the financial ramifications if NUS loses the case, especially as it will have to pay the Commonwealth's costs as well. There is also a problem in that this possible action has been planned over the holiday period when students haven't been around.  
I would like to see issues of this

kind taken to a General Student Meeting so that the money is given or withheld through democratic processes. Broad consultation is vital otherwise we are not representing our students' interests."  
Ms Lovatt identified what she called the "trigger provisions" in the HECS act - sections 107 and 108.  
"Should HECS be invalidated, the Higher Education Administration Charge will swing back into action. There is no assurance the Government will not drastically inflate the Administration Charge, and tertiary institutions could be keen to support this.  
When one considers that tertiary institutions have swiftly charged up-front fees for postgraduate courses and cash in hand is one of their most pressing concerns, it's not hard to envisage a worse situation than HECS developing".  
NUS is expected to arrive at a decision within a month or so.  
**Monica Carroll**



## students welcome bank's turn-around

Juanita Lovatt as "very pleasing", this move comes after a month of action by students' associations, initiated in mid-January by the Sturt Campus CAE Union President, Steve Andrews.  
In a letter to Mr Ian Chesterman, the Chief State Manager of the Commonwealth Bank, dated 13 January, Mr Andrews warned that if the charge was imposed, he would "encourage student members" to close their accounts with the bank. He felt the charge amounted to "an outrageous act that will only affect those depositors who are already disadvantaged".  
Attempting to find a justification for a charge that only recoups a petty 15% of "maintenance costs" for the multi-million dollar banking institution (which recorded a profit of \$273.4 million last year) is difficult.  
Ms Lovatt was obviously glad that

headway had been made against the charge. However, she went on to say that the Students' Association hopes the Commonwealth Bank "will extend this exemption to all students".  
"We are a section of the community that usually finds it hard to make ends meet", Ms Lovatt said.  
"Such a gesture by the

Commonwealth Bank would be appreciated by students, who, in a few years, will prove to be valuable customers".  
**Mark Gamtcheff**



# PRODUCTION

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Advertising Manager: Christian Kerr  
Graphic Design: Mark Gamtcheff  
Typesetting: Sharon Middleton, Georgina Matches, Anne McEwen  
Freight: Alex Wheaton

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Telephone: 228 5406, 223 2685.

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Thanks to Sharon, Georgie, Anne, Anthea Howard, Wendy Wakelield, and Andrew Joyner (for cutting out Dustin, amongst other things) and, of course, to every contributor whose words grace the paper.

Dear Editors,

As one who took an active part in student affairs a few years back, I dips me lid to the '89 On Dit inaugural issue. The soberly snazzy presentation enhances a substantial editorial return to a concept of campus journalism as a service to the student community.

As the 80s got underway, a succession of not untalented would-be journo's and kulcha heroes seemed determined to disabuse the readership of any lingering vestige of rational self interest. Representative organisations on campus tended to be portrayed as unworthy of the attention and support of the student body which forms and funds them. The workings of Union and Association were under-reported and over-commented by apprentice wits and career minded scribblers. Campus debate and issues in tertiary education were addressed with ill concealed reluctance.

Perhaps the advent of the infamous Higher Education Contribution scheme has hastened the passing of the affectation that we are all somehow just too cool to care. Be that as it may, the current volume appears to this observer and well wisher to be more stimulating than some recent over fabled editions, precisely because it is more down to earth.

David Faber.

Dear On Dit,

As a newcomer I would like to make a few observations on some aspects of Uni life.

I am delighted by On Dit-I picked it up expecting a lot of heavy political writing and was pleased to find instead that the political articles were put in a readable way. It also had features of high quality.

The Gallery Coffee shop is wonderful- it equals or is better than most of the top cafes in Adelaide. Only two criticisms. The first is, it seems to be understaffed and in fact the person who makes all the wonderful cakes etc. and is the one in charge, has been run off her feet serving every time I have gone in there.

The second is the lack of air conditioning. I was surprised to find that the Bar was air conditioned and eating places weren't. To me, and I am sure many people, it is odd to have wonderful food prepared and served in a hot place.

Apart from that it is pleasant to sit in the Gallery. The area devoted to art gives atmosphere and is the icing on the cake!

A First Year.

Dear Editors,

It was with great disappointment that I read your recent review of the excellent film "Gorillas in the Mist". I felt that both the description and the analysis of the film were entirely inadequate and failed to do justice to a realistic, sensitive yet unsentimental portrayal of one woman's lifework and the conflicts that surrounded it.

"Gorillas in the Mist" (which is, incidentally, taken from the original title of Dian Fossey's research) does more than just narrate the story of a naturalist. It illustrates the conflicts for third-world countries faced with human poverty and the responsibility for a near extinct species. It places the blame squarely on the rich Western world, which not only provides the market for such luxury products as gorilla hand ashtrays, but which also fails to provide the essential economic support for Gwanda, Burundi and Zaire to ensure the survival of gorillas (as well as other endangered species).

This film presents a relatively accurate picture of Dian Fossey (with the exception of her short-lived affair with Bob Campbell) - not a sentimental romantic dreaming amongst the gentle giants of the forest - but as a determined and passionate idealist who sacrificed creature comforts for the sake of a cause.

The film does not defend her treatment of poachers or her self-styled law enforcement techniques, but neither does it defend the inadequacies of the authorities to prevent poaching or circumvent the fact that without Fossey's activities the gorillas would be far fewer in number than they are now and far fewer people would care.

It is worth noting that slicing off gorillas' hands and heads is not a "traditional activity" for the natives of the area, and neither is slaughtering half of a family tribe for the capture of a single infant. Hunting for food, trophies or protection of crops may be traditional but this would usually involve solitary individual gorillas, not the disruption of family groups and rarely the death of a male silverback leader.

Perhaps a little more research into the subject would have been appropriate before such sweeping generalisations were made. Similarly, anyone who has seen footage of wild or captive juvenile gorillas would appreciate that they are natural comedians. Their playfulness is not due to any 'Walt Disney' influence - it is an accurate portrayal of gorilla life, as hinted by the fact that much of the footage is taken from original sequences shot by George Schaller and from Diane Fossey documentaries. The National Geographic influenced is hence self-explanatory.

"Gorillas in the Mist" is superbly filmed, directed and acted. Both its subject and production are worthy of praise and recognition.

Danielle Clode

#### AN OPEN LETTER TO THE VICE-CHANCELLOR

Dear Vice Chancellor,

I write to you to express my deep disappointment over the results of, and circumstances surrounding, the recent Faculty of Arts office reshuffle.

I was approached on Monday, 13 February by my Head of Department and informed that as a result of a Heads of Departments' meeting with the Dean the preceding Friday, I would be forced to vacate my shared room by Monday, 20 February. At that time staff from the Discipline of Anthropology and the Centre for Asian Studies would need office space in the Napier Building and, because of the already tight squeeze for office space, it had been decided that postgraduate students and part-time tutors would need to make way for full-time teaching staff. Whilst on the surface this seems both fair and reasonable, two points are worth noting.

Originally it was intended (or at least this was how it was communicated to me) that the Economics Faculty would be moving out of the Napier into refurbished space either in the Hughes Building or the Old Medical Building, and the opportunity provided by this move would be used to bring all departments and centres of the Arts Faculty into the Napier. However, it now seems that Economics will not be moving until the end of the year. Nevertheless, Anthropology and Asian Studies are still being brought into an already overcrowded building making a bad situation even worse.

Secondly, it became obvious that no postgraduate representatives were present at the Heads of Departments meeting which decided on the actual room changes. This is highlighted by the fact that it has been the postgraduates and part- and full-time tutors who have borne the brunt of these changes. To my knowledge no incumbent tenured staff member has been inconvenienced.

And to where have the postgraduates been moved? Either away from their departments across North Terrace to an open plan office where serious questions can and have been raised about security and out of hours access, or into overcrowded multiple shared rooms - in one case eight postgraduates share a joined room that would normally be occupied by two tenured staff.

Under these circumstances issues such as security, privacy, room for consultation with students and a congenial working environment must be raised, in addition to obvious questions about safety. I do not believe that there can or should be any more than two, or in the case of larger rooms, three people to a room.

Everyone would acknowledge the fact that the University is being forced to operate with fewer and fewer resources in a climate of considerable governmental hostility. Most would recognise that this is

causing ill feeling between faculties, departments and individual members of the University community as all compete with each other for scarce and dwindling resources. And all this, no doubt, to the considerable glee of our detractors.

In such an environment change becomes necessary. And I would be amongst the first to acknowledge that these changes occasionally need to occur rapidly, but I am also convinced that due consideration must be given to all those involved. I believe that some consultation with postgraduates should have occurred in this situation and alternatives and destinations clearly mapped out.

Once again it seems that it has been the postgraduates who have suffered most in the changes. And this at a time when the University is emphasizing its postgraduate programme.

There seems to be a clear contradiction between a policy which aims to create a Graduate School, increase the number of postgraduate students and broaden the range of courses available, with the reality of reduced resources, limited space and limited consideration.

I personally find this contradiction most baffling, the lack of consultation most disappointing and the results of the room reshuffle most disheartening. I believe that I have no other option but to bring this to your attention for your consideration. I would be pleased to discuss any of these points with you at your convenience.

Yours sincerely,  
John T. Rowe,  
Postgraduate and Part-time Tutor,  
Politics Department

To Whom it may concern,

I write as a fresher shocked at how much rubbish students leave behind them. Somehow I had supposed that in the enlightened atmosphere of an institute of higher learning there would be a greater natural regard for the comfort of others. The refectories, particularly, cry out for some system of co-operative waste disposal. Rubbish left lying around is not only unsightly but also unhealthy.

Pat Chigwidden

**President, Juanita Lovatt**

Hi everyone. I hope you really enjoyed O Week. I also hope that you won't stop at that but will continue to be involved in SAUA happenings and make the most of the services we offer from the money you paid a few weeks ago.

Even if you're really busy in the first semester, it is never too late to join clubs and sporting clubs, or to register on the Students' Association's education contact list, so keep in touch with us.

During O Week I had a great time meeting people and getting to chat with some of you or just smile and say hello. This is the nicest part of my job-talking to other students, actually finding out what you think about certain things, keeping my feet on the ground in the real world, and showing everyone the human face of student representation.

I'd like to reiterate the offer I made at various times during O Week-please feel free to come and see me in the SAUA Office at anytime or if

you see me in the refectories, Gallery, or on the lawns, please stop me and have a chat.

The main focus of national student politics at the moment is the possible High Court Challenge to the validity of the HECS legislation. Unfortunately the Hawke Government saw fit to keep these Bills under wraps for a long, long time. In fact, the Senate was called back for a special sitting on the 23rd December specifically to pass the HECS statutes.

Everything has been happening whilst students are uncontactable and the idea of the High Court challenge therefore arose during vacation when no-one's opinion could be sought. I was directed by SAUA Council to attend a national meeting of campus Presidents organised by NUS.

At this gathering, NUS solicitor, Robert Wright, outlined the Act and the legal consequences of possible action. The Act is called the States Grants (Higher Education)

Act and is constructed in four parts-

1-Commonwealth gives \$ to states on the condition that they do what they are told (Section38).

2-Commonwealth makes a loan to students to be repaid later through the PAYE tax system. This is supposed to be a "benefit".

3-Establishment of Higher Education Trust Fund. It specifically limits the purposes for which the collected monies can be spent. This is separate from general revenue.

4-Compulsory payment of \$ by students to the Commonwealth. It connects income and the obligation to repay cost of education through the tax system-the 1%, 2%, and 3% tax rates.

As far as action against this is concerned, the tactic of exemption forms has gone so well nationally that Minister Dawkins has shifted the Secretary's Office to cope with the influx of forms by extending the response time.

March 22 is designated National Day of

Action and a national phone-in will be organised so stay tuned for more details.

Greater consultation with the student population is required before the large amounts of money needed for a High Court Challenge are promised. You have the right to decide how your \$ is spent so I intend to call a General Student Meeting as soon as more information is available from NUS.

As it stands, a Committee of Trustees is to be set up. About 12 people will administer the fund. Keep your eyes on the papers for the latest details.

And now for a completely different tack; here's my thought of the week: Blessed be the God and Father of our Lord Jesus Christ, by whose boundless mercy we have been born again to an everliving hope through the resurrection of Jesus Christ from the dead.

1 Peter, 1:3

**Anthea Howard, Education Vice-President**

**Education Funding Cuts**

As I said last week, one of our major challenges for 1989 is coping with new Government policies on an institutional level. One of the major changes is the cut to education funds - in jargon this is known as a cut to our recurrent grant.

Last year within the University a Working Party was established to look at ways of dealing with the \$1.2 million cut in the University's staffing budget. The Working Party's Report and recommendations were approved by the University's Education Committee on 22nd February, 1989.

These recommendations will effect across-the-board cutbacks to all departments and faculties in the University. In many cases this means that staff lost in all areas - secretarial, technical services and academic - will not be

replaced. This has obvious implications for the quality of your education.

In terms of academic staff, non-reappointments mean bigger lectures and tutorials, slower return of assignments, less course options and less staff time available to attend to individual student needs. In terms of secretarial and technical services staff, cutbacks mean a reduction in support services and less effective administration.

On another level, funding cuts are meaning the introduction of user-pays 'solutions' to make up the shortfall. This means students increasingly are being asked to pay for tutorial reading lists and other printed materials necessary for courses.

It also means the introduction of charges for library services. This year the Barr-Smith has suffered a cutback of \$250,000, and user-pays

measures are again being chosen as the way out for making up funding shortfalls. For instance, the SAUA and PGSA are currently fighting the introduction of inter-library loan charges for University of Adelaide students. This is a major subject of controversy within the University at present, as many academics are not happy with the charge either. We'll keep you informed of developments in this area.

**Tertiary Tax - Effect on Enrolments**

The SAUA, PGSA and Adelaide University Union Education Welfare Officers are currently monitoring the effect of HECS on enrolment figures and will be planning future campaign work upon examination of the data.

At this stage the main areas and groups HECS appears to be having an adverse impact upon are re-skilling enrolments, part-timers,

minority groups, especially Aborigines and Torres Strait Islanders and unemployed people. From early statistics the most dramatic impact is upon re-skilling enrolments, which have dropped considerably at the South Australian College of Advanced Education.

**Education Contact List**

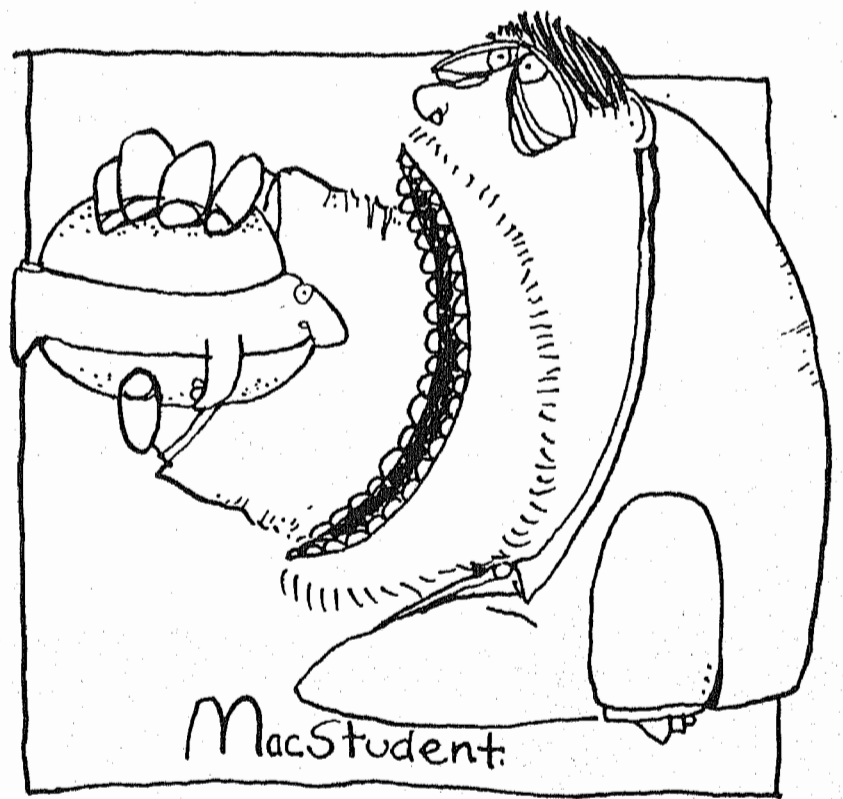
The SAUA will be producing regular *Education Bulletins* again this year. To receive these you need to put your name on the Education Contact List in the Students' Association or drop us a note. The *Education Bulletin* keeps you informed of issues of concern within the University and within the community as a whole. It will also let you know what the SAUA and student representatives have been saying and doing on your behalf.

## EDUCATION ACTION GROUP MEETING

Tuesday, 28th February  
(1st Tuesday of Semester).

### Games Room, Level 5, Union Building

**All Students Welcome!**



**Kim Pedler, Women's Officer**

Hi, and welcome to the first academic week of Uni. In light of recent events I strongly recommend that you read Mark's article about security on campus outlining the changes that have been made.

The Campus Safety Committee has been reconvened, and is meeting to discuss what action should be taken. As the Women's Officer of the Students' Association, my position is that any move to decrease the safety of students, particularly women students, on campus should be opposed.

What you can do as students to express your concerns is to write letters to On Dit or to the Registrar of the University, Mr Frank O' Neill.

There are many misconceptions regarding what constitutes feminism. Feminism is based upon the assumption that men hold the balance of power in our society. This balance of power perpetuates itself by the construct of sexual stereotypes-these are learnt and not biologically determined.

Sometimes, men's power over women may be expressed in intentional or unintentional

actions such as when a man whistles at a woman or remains talking while women clean up after a meeting or party. At other times, men's power may be institutional as in the case of where a woman misses out on a particular job or office because she is a woman.

What feminism does is challenge the behaviours, customs, languages, and social institutions which create, reinforce, or result from disadvantages suffered by women, in the name of justice.

There are also many common assumptions about feminists in our society. Contrary to popular belief, feminists are not necessarily against sexual activity, humour, or having a good time-but the condition of our society sometimes gets us down.

Feminists by and large do not condemn women who want to emphasise the physical differences between the sexes, but we recognise that the importance placed on the appearance of women in our society is oppressive.

Most of the work done by the Women's Officer can be categorised as feminist. The

position was created during the 70's as a direct result of the Women's Movement. It has continued to exist to ensure that women are given representation at University, and that their needs are taken into account in decision-making processes.

It is important, however, that the issue of feminism is not just addressed by women. Men are also limited by sexual stereotypes in our society, although less so than women. There are many things which men can do to help break down sexual stereotypes through examining their own behaviour in different contexts.

Men can help by taking women and what they have to say seriously, by avoiding sexist jokes or remarks, and by using non-sexist or gender-neutral language. Men can try to not dominate conversations with women by not interrupting them, steering discussions towards subjects in which women are interested, and avoid talking over women who are making important or interesting points.

Men can not harass or intimidate women, or make sexual advances without assuming

reciprocation. Sexual harassment includes staring at women, telling "dirty" jokes, displaying sexually graphic material, touching or brushing against women, and making unwanted sexual advances towards women.

These are all ways in which men can help to support the fight against sexism so that women can achieve recognition as people and not stereotypes, and greater equality and justice in our society.

**"WOMEN ARE EQUAL..."**

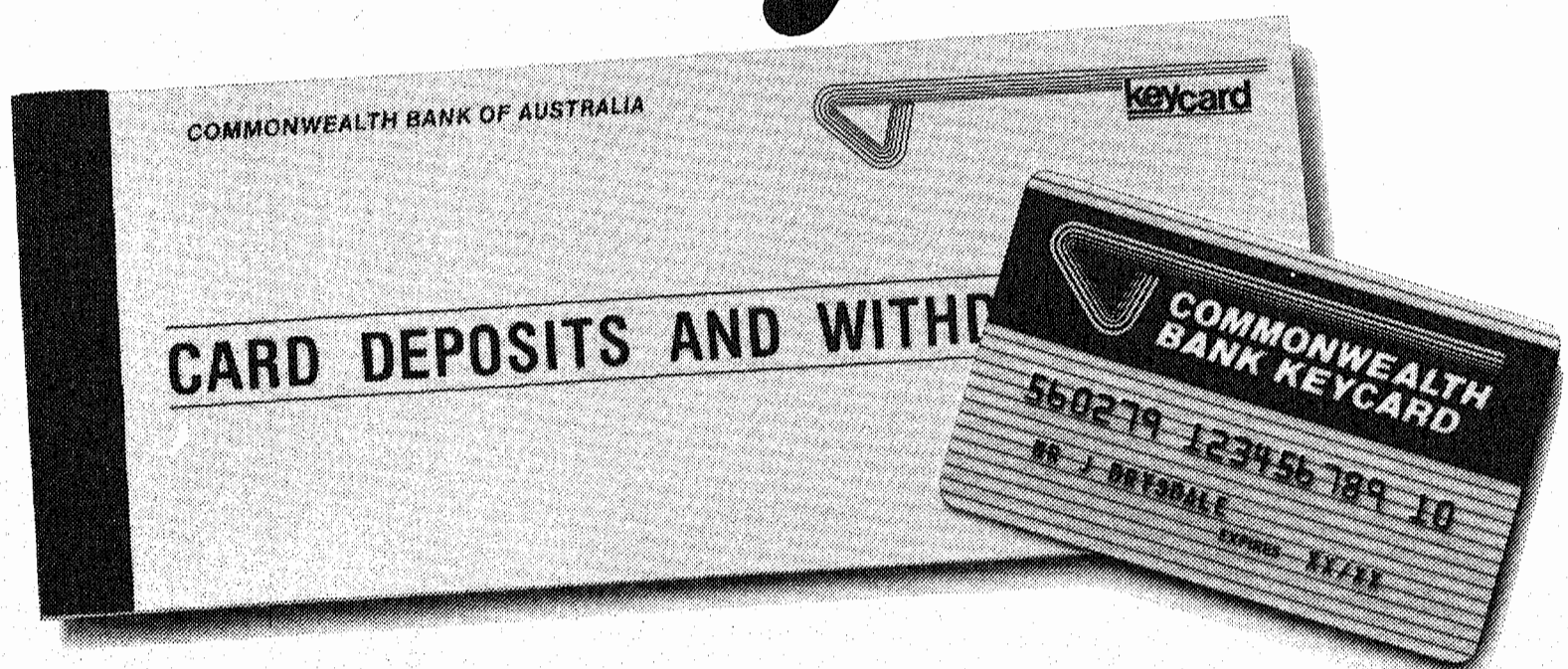
Sure, there's equal job opportunities, but were you encouraged to be an engine driver, a priest, or an ombudsman?

Sure, Dad helps out in the kitchen once a week and doesn't he let us know...but Mum cooks and washes up on the other six days and no one notices.

Sure, women aren't oppressed, but can women walk around at night without being scared of being sexually harassed or raped?

Sure, there's positive discrimination...more women are living below the poverty line on social security than men and there's a higher unemployment rate of women.

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Jenny Jones's

# eclectic circus

The Union Gallery, 6th floor of Union House, is holding an exhibition called "Eclectic Circus" from March 2-23. Monica Carroll speaks with Jenny Jones, the Arts Officer, about the exhibition and the Gallery's achievements.

Jenny Jones has been Adelaide University Union's Arts Officer since 1985. In that time she has organised a number of art exhibitions in the Union Gallery, located on level six of Union House, that have attracted widespread critical attention and praise.

Three of the most highly-acclaimed exhibitions have been the Festival of Arts exhibitions of 1986 and 1988, and the 1986 Indulkana Aboriginal exhibition.

The first Festival of Arts Exhibition was a collection of works from well-known Adelaide artists, and was called "SA Light". The title was derived from Adelaide's founder, Colonel Light, and the collection included neon light works, computer graphics, paintings, and videos among others. Altogether it was a very eclectic exhibition and gained international repute.

The second Festival of Arts Exhibition was an internationally acclaimed collection of Japanese textiles and stencils with some 'made' antique objects as well as antique fragments.

The "Indulkana" Exhibition displayed Aboriginal works, predominantly of women artists. "From the original concept to the exhibition itself took a year's work" says Jenny. "We received much positive feed-back from all kinds of people, particularly students, to whom the exhibition had been a real introduction to certain aspects of Aboriginal culture".

The Gallery keeps stocks of Aboriginal prints for sale.



The Gallery's latest exhibition officially opens in the evening of March 1 but its public season is from the 2nd to the 23rd. Of "Eclectic Circus" Jenny says "This is part of a quest to make the gallery more relevant to students on campus. It's *their* Gallery. I aim to always stage exhibitions which entertain as well as inform. And, of course, the wonderful coffee shop is an integral part of the unique environment here".

"Eclectic Circus" is a collection of works in mixed media by young graduates, covering a wide range of contemporary concerns. The artists are all from the South Australian School of Arts, Underdale.

Jenny says Art is often misunderstood; it is not a pretentious medium, out of touch with reality. Art, in fact, covers many ways of perceiving the world. The "Eclectic Circus" Exhibition raises questions about contemporary issues and Art's relationship to these and the individual.

Of the role of the Gallery at Adelaide University Union, Jenny says "It's particularly relevant here where there is no official Art course. The word "University" is derived from the word "Universal", and this kind of education seeks to open people's minds to many different aspects of the universe and world. I like to think that the Gallery serves this kind of function".

You may like to think this, Jenny, but many of us here and outside of the Union and University, *know* that in fact the Gallery serves this function. And does so magnificently.

# GREEN BANS

Unions are usually perceived as self-interested by the community. Green Arrow gives a different side to the story.

Unions are painted as selfish, greedy organisations which are seldom interested in more than wages and conditions.

Of course, the media owners might have a vested interest in painting them so, or restricting the range of areas in which unions might have an interest.

At rare times, some unions, lead by men and women of vision, raise important social questions about their work and the social effects of their labour.

In New South Wales, the state BLF raised important questions in the early seventies: as well as employing women, speaking out against the Vietnam war, and striking for the rights of minorities, the NSW BLF placed bans on development projects for environmental reasons.

Under the leadership of Jack Munday, the union imposed a series of Green Bans in response to requests from community groups and local residents. A total of 42 Green Bans were imposed from June 71 (Kelly's Bush) to March 75. The Union was instrumental in saving many heritage areas and preserving the last open spaces in crowded Sydney Town.

Pat Fiske has documented the Green Bans in her personal history of the NSW BLF, "Rocking the Foundations". Friends of the Earth are screening the film as a prelude to Jack Munday's visit in early March.

Are local unions likely to take action for the protection of the environment?

It's very likely: already there's a construction ban on the Marineland redevelopment. The government, which was all gung-ho about revamping marineland are having to reconsider their stand. Public opinion is firmly against keeping captive dolphins.

I predict the Government will transfer the dolphins to the open-sea

centre at Victor Harbour suggested by Greenpeace.

When John Lesses said the UTLC would restrict itself to concerns over wages and conditions, he found a stream of visitors-union heavies-beating a path to his door to put him right. The union movement is concerned with the environment, and the newly formed UTLC Environment Committee is proof of that concern.

Expect to see action over toxic chemicals, urban developments and heritage sites over the next year.

How concerned are environmentalists with health and safety issues?

The recent strike at Roxby Downs was over the safety of the working environment

Alas, a recently reformed anti-nuclear group split on the question of whether they should worry about health & safety at the mine.

One faction says improving working conditions will keep it open, and the only demand should be to close it down. The other says concentrating on such issues makes the full costs of the mine apparent-and, presumably, too high.

The workers, meanwhile, are working in poor conditions, and there are no guarantees about long term monitoring of their health - vital to establish any links with future cancers.

Have environmentalists abandoned the workers?

Who knows? Perhaps Jack Munday's visit will inspire the union and environmental movements to work closer together.

The Bannon Government, planning massive developments in National Parks and busy fast-tracking skyscrapers, must be praying that such an unholy alliance doesn't happen. Those of us who live in Adelaide must be praying it does.

Green Arrow

# NOT A RUN OF THE MILL SPORT fencing

When the word "sport" is mentioned, most people automatically think of football, cricket, or tennis. Fencing, however, is a sport with a great tradition and a great future.

Fencing is the practice of the skills of swordsmanship in such a way that what was originally the violent use of weaponry came to emphasis visual impact and emotional control.

The first of the practical works on fencing was published in Italy by Achille Marozzo in 1536. The Italian 'masters' of fencing and their emphasis on skill assisted its gradual transformation from a means of combat into the sport we have today.

The outlawing of duelling and the instruction of fencing as an art in France in the 19th century were among the chief historical developments that finally assured its acceptance as a sport in the 20th century.

Modern fencing includes competition in 3 weapons-the foil, the epee, and the sabre. The aim of the modern fencer, using any of these weapons, is a modification of the ancient principle of swordsmanship; to touch an opponent with one's weapon without being touched in return.

The modern 'armour' of the fencer is a white uniform, wire mask, and a gauntlet.

Fencing bouts are held on a 'strip' 12 metres long and between 178 and 199 cm wide. A director determines the validity of the actions and in sabre fencing is assisted by four judges.

The foil is the fundamental weapon of fencing, as training technique for the foil is applicable to all 3 weapons.

The foil has a slim, flexible blade 89 cm long and rectangular or square in cross section. It has a bell-shaped guard between the blade and the hilt while the handle is straight, with a rounded pommel or a pommel moulded for the fingers as a counterweight.

In competition the point is a depressible flat tip. The total weight must be less than 500 grams. The button of the foil must land squarely on the "target"

(trunk of the body) to score a "touch". The first contestant to score 5 touches wins a bout.

The epee or duelling sword is, like the foil, a thrusting (lunging) weapon only but it has a heavier blade and larger guard. As with the foil it has no cutting edge-touches are made with the point only.

The complete body, from head to foot, is the target and great care must be exercised to score a touch without being touched. The first contestant to score 5 touches wins a bout.

The sabre is a light edition of the cavalry sabre. It weighs only a few ounces more than a foil. It is a weapon for cutting as well as thrusting. It has 2 edges-the front edge and the first third of the back edge.

The target includes the head, arms, and trunk. The first contestant to score 5 touches (using cuts or point thrusts) wins. Touches are made more frequently by cutting than by thrusting. All movements are wider, simpler, and more spectacular than those with the foil or epee.

The Fencing Club is entering its 31st year at Adelaide University.

Albert Bresca, President, informed me that the Fencing Club is one of the most successful in South Australia. There are four other clubs-Adelaide Amateurs, Postal Institute, Northern Districts, and Flinders University. But 2 or 3 others are in the process of forming.

Intervarities play an important part in the the Adelaide University Fencing Club's life.

There are about 23 competitions

each year, approximately 2-3 every month in which all five South Australian clubs and individuals compete. Last year Adelaide University won the State Club Team's competition in the Men's epee and Men's foil sections.

Unfortunately no Women's team from University took part because there were not enough teams for the Women's section so it was cancelled.

Women take part in mixed competitions, however, and do well at it.

This year's intervarsity will take place at Flinders University from September 18-22.

This year the club is taking a new direction.

The teams will be officially known as 'Blacks' teams. Traditionally this name has always been associated with University football teams and it will be the first time the name has been used in conjunction with the Fencing Club. The use of this name will serve the purpose of emphasising the Fencing Club's historic links with the University and its sporting clubs.

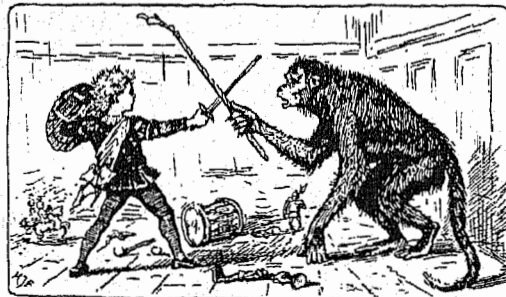
Club Secretary Chris Flaherty said the club's objective was to form new teams as soon as possible so that its short-term and long-term future would be well planned. That way the Fencing Club could only get better, even given its record of success.

The Fencing Club is particularly interested in encouraging more women to join. Albert and Chris stressed that strength is not the crucial characteristic for a fencer; skill is the key factor in fencing.

The Adelaide University Fencing Club wants you to participate in one of the most skillful and satisfying sports, both historically and in contemporary life.

Training night this year is every Thursday, commencing March 2 in the Games Room, level 5 of the Union Building at 7pm. All you need to bring is tracksuit, and sandshoes as the Fencing Club supplies the rest.

Monica Carroll



## Hunter S. Thompson, Where are you?

Steve Jackson looks at our insipid Australian press.

"A Generation of Swine" by Hunter S Thompson (of "Fear and Loathing in Las Vegas" fame) is sub-titled "Tales of Shame and Degradation" in the 80's. The tales are columns he wrote for the "San Francisco Examiner" from 1985 to 1988, and focus on the usual Thompson mix of Richard Nixon, the Republican Party, and back-room boys' antics.

Thompson slams their corruption and calls them as rancid as green butter with a venom that is only a dream in the mainstream press in Australia.

In essence the Australian press is comprised of cowardly hacks who have no respect and deserve none.

I'm not the only one to have this view. Recently there was a conference of journalists in Sydney. Dubbed "News Unlimited", it focused on our mate, Rupert Murdoch. He is a man described by the International President of the Newspaper Guild of the USA and Canada, Mr Peter McLachlan, as "a beast with an insatiable appetite for acquiring dailies and turning them into lottery tickets".

That comment was reported in "The Advertiser" on February 11, 1989.

"The Advertiser" has become strangely senile of late. It is aimed at BMW-driving executives with the scope of thought that extends to saving whales (at a pinch) provided gallons of whale blood and pounds of dead flesh are featured on TV that week.

"The Advertiser's" report questioned the validity of McLachlan's claim and promoted Murdoch as a "quality-press magnate". Now Murdoch is a man whose smile can be described more as a self-satisfied smirk.

Apparently Barry Porter, President of the Australian Journalists' Association, finds Rupert's smile

comforting. He suggested that Murdoch's papers were no worse (worse, mind you) than others and that journalists who maintained this magnificently mediocre standard were ethical.

It's worrying when ethics are thrown into any debate. People scramble like hungry hounds to the top of the moral pile and the rhetoric spreads as quickly and thickly as lava.

Well, I don't know about ethics but I do know that the section of Murdoch's press we are so privileged to receive in Adelaide (that is, folks, The Advertiser, The News, The Sunday Mail, The Australian, and the Messenger Press) is so putrid that public health authorities should demolish the King William Street Offices and printing works. Their rubble would make a good metaphorical statement. It would be just, when one considers how many trees were destroyed for Murdoch's pulp.

Murdoch's press is a prime example of media which suffers from an acute form of 'selective information syndrome.' It lobotomises information and reverences what Thompson refers to in "A Generation of Swine" as the hogs-in-the-tunnel.

The image of a rampant pig going hog-wild in the dark is a suitable one for politicians around election time. I was relieved to note that John B didn't dash my hopes but did the right thing by promising (again) to build an Entertainment Centre big enough for his three-ring circus to perform in when it's 'finished' in 1991.

And JB will still be here then. The State Opposition's ineptitude (we're being very kind, here) is such that even the most ardent conservatives and reactionaries busy themselves trying to cover their embarrassment

when the non-John O appears on television or speaks publicly, or walks into the room.

Meanwhile John the First can say anything because we all switched off long ago or know the script by heart now.

The political scene is looking increasingly grim. It won't be too long before drug-users are thrown to the lions at Monaro, Neighbourhood watch members will form lynching gangs, and welfare defrauders are given cups of poison and told to get on with it.

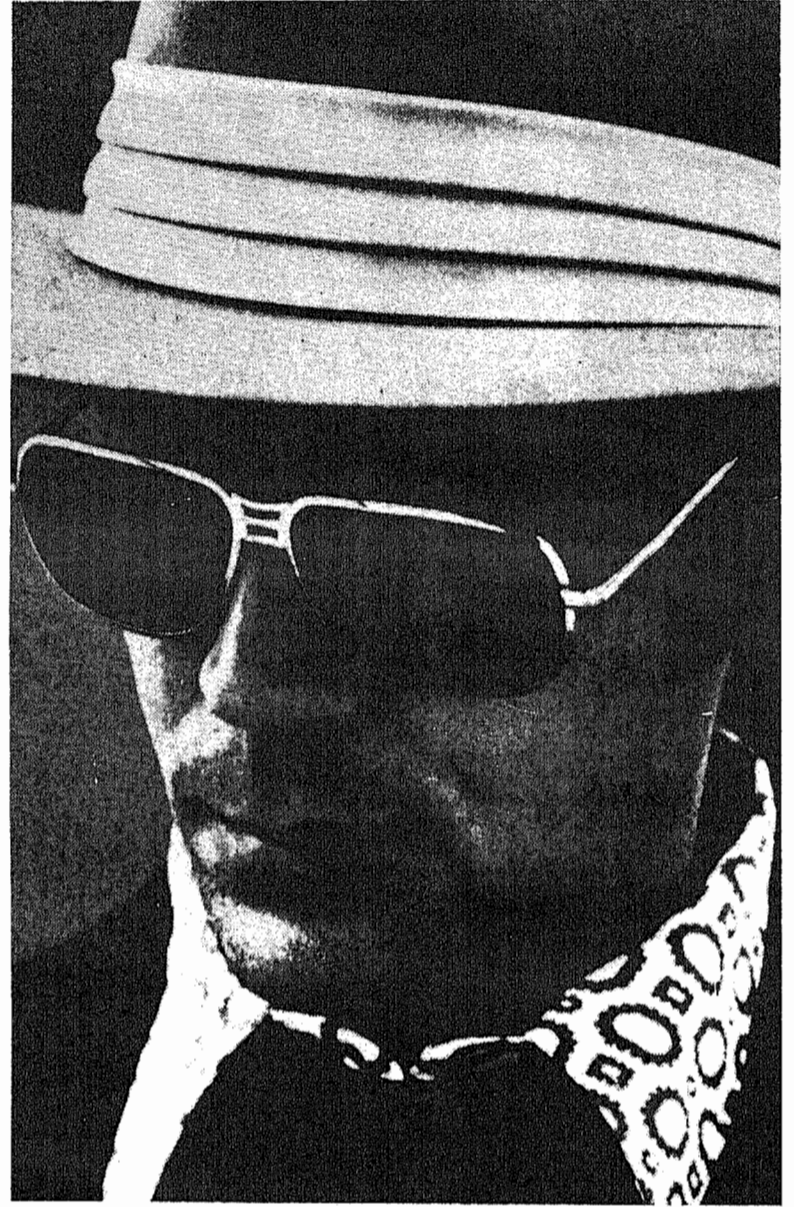
Anyone suspected of having AIDS will be tried in a kangaroo court - this will also apply to those who get 'hot and sweaty' (which is the real moral problem). It's becoming very expensive to be 'out of line' these days, so don't even think about it.

It is my recommendation that we all join Neighbourhood Watch Committees so as to be above suspicion. Students, being the future moral, political, and economic leaders, should be law-abiding and, above all, tax paying. In particular they should pay tax twice and carry tertiary debt millstones around their necks for the rest of their lives. That's what they get for wanting to be educated.

This is all part of being a responsible citizen. Why think, when you've got The Advertiser, The News et al to do your 'thinking' for you?

Critical thinking? Whatever for? Take up an honest trade like Real Estate or Bank Management or Advertising. Begin speaking loudly of the benefits of supply-side economics at parties. Disdain and mock anything or anyone who's different.

And read Murdoch's press. Passive acceptance of force-fed opinions is fundamental to a democratic society.



## a sparkling season

The Theatre Guild has a proud past and its future looks bright, provided the Guild can obtain the support it deserves. Melinda Boston, a lecturer in the Centre for Performing Arts and pillar of the Theatre Guild, told Monica Carroll many interesting things about the Guild's history and present creativity.

Melinda Boston is one of those people you just know is connected with the performing arts. She projects energy and vitality-essential ingredients for members of a theatre company. Melinda is one of the pillars of the Adelaide University Theatre Guild.

For its first 1989 productions, the Theatre Guild is premiering a trio of one-act plays grouped under the title "Menage A Trois".

The first is "Not Exactly Paradise", while the following two will be "Triplets" and "Witches, Bitches and Somebody's Mum". More about these later.

Melinda readily discusses the Theatre Guild's history.

Formed in 1938, the Guild celebrated its Jubilee Year in 1988 with a review "Why Did the Show Go On?".

"Those 50 years have seen a lot of Guild activity, and the graduation of spear-carriers and other bit-part players to the ranks of professionals. Names such as Teddy Hodgeman and Ron Haddrick (who is starring in the current State Theatre Company production "A Month of Sundays") spring to mind" she informs me.

Melinda says that without the Theatre Guild there probably wouldn't be a State Theatre Company.

The Guild supplied a stream of actresses and actors to the State Theatre Company, and Melinda herself actually worked in the wardrobe section of the Company. In fact a considerable number of theatre

technicians and today's directors "cut their teeth in the Theatre Guild" as Melinda puts it.

Nowadays the theatre scene in Adelaide is far more competitive. The State Theatre Company is subsidised and has its home in the Festival Centre's Playhouse. The amateur theatre companies and groups vie fiercely for audiences.

The Theatre Guild simply does not have the resources it would like and needs. Directors receive a small honorarium but other people connected with productions, whether in an acting or technical or costume capacity, perform their duties for the love of theatrical involvement.

The Guild obtains funds from the University Foundation and through membership dues. Anyone can join by contacting the Guild via its office in Union Hall. It has an office situated above the ladies, and this office is usually open from 10 am to 4pm on weekdays during semester and holiday times. I pride myself on knowing where everything is in this place but I was surprised to know that the Theatre Guild had an office. So now interested people know where to join and obtain information.

Membership gives tickets to the Guild season, newsletters, and other perks. There are two categories of

membership-audience and active.

The second category, of course, applies to those who wish to directly participate in Theatre Guild productions.

"We have an ensemble approach", Melinda says. "Many people who wish to get involved in theatre initially perceive it as purely an acting experience. But not everyone can play leading roles and certain people discover that their best talents lie in the technical or organisational areas."

There have always been close links



between the Guild and the University's Drama Department. Jim Vile, when artistic director of the Guild, made concerted and productive efforts to encourage this. Drama students have been given the opportunity to play active roles in both the acting and production sides of Theatre Guild seasons.

Now for the exciting new Theatre Guild Season.

The trio of one-act plays that kick-off the season were chosen by the Guild for specific reasons. Melinda explained that the Guild has Board meetings devoted specifically to artistic planning. The meeting to discuss the 1989 season decided to give attention to women in theatre.

"Last year was a Jubilee year and so we staged productions such as those of Shakespeare. Unfortunately Shakespeare's plays have few roles for women. And there's a problem with the lack of opportunities for women in theatre roles. It's a shame that there are good actresses competing for a few roles; sometimes one is in the unfortunate position of seeing actresses who are very good unable to obtain the smaller roles and bit parts."

"Not Exactly Paradise" runs from February 28-March 3 and, as with all the one-act plays, will be staged in the Bistro.

Commencing at 9 pm it is directed by June Barnes. This play is by local writer Liz Campbell who used to work for the University.

In the play, Lotte Lenya looks back over her life, her husbands, Brecht and Kurt Weill, and other incidents. This leads to some interesting conclusions. But don't assume "Not Exactly Paradise" is too introspective

a production; far from! It has plenty of songs and the Bistro provides the perfect atmosphere for its cabaret flavour.

"Triplets" by John Reason, will be directed by Miriam Alford. It runs from March 7-10 (by special arrangement with Samuel French).

This is a black comedy revolving around three women who are triplets and their celebration of their 100th birthdays! This is a very funny play, and its message of pressures which affect women unfolds naturally, without preaching.

The final one-act play is "Witches, Bitches and Somebody's Mum". Devised and directed by Pamela Morley and Jan Calder, it runs from March 14-17.

This deals with the various faces of women, examining women in the roles that are not archetypal female roles, eg the blonde-haired beauty who lives happily-ever-after. Instead we are presented with the Lady Macbeth and Medea side of women, but sides given a female interpretation rather than a male one.

The play includes a rock band, highlighting what will be an extremely expressive production.

So, as soon as possible, ring 228 5999 to book your tickets for the Menage A Trois introduction to the Theatre Guild's 1989 season-a season that will include such classics as "The Trojan Women" and "Lysistrata", among others.

You can be assured of a golden, not gilded, theatre experience.



# Campus Insecurity

Anthea Howard spells out the dangers of security cuts.

The issue of security on campus has reared its ugly head yet again, with cuts to night shift and the closure of the Hughes Plaza Office on weekends.

In 1988, the SAUA and PCSA fought for increases in security personnel and lighting to make the University of Adelaide a safer campus. The Associations had considerable success, gaining four security staff, including a woman, and considerable upgrading of lighting on campus.

The four new security personnel were employed on contracts until this March; unfortunately, because of overall funding cuts and the necessity for a \$113K cut in security alone, these four positions were placed under question earlier this year.

At this stage, it looks like the four security personnel contracted in 1988 will be kept on. However, the cutbacks have still been made to the security service on campus. Current changes to security have resulted in the closing of the Hughes Plaza Office from 11 pm until 7 am every day of the week.

As a security measure after dark and on weekends, a 'safety zone' has been created in the front of the Hughes Plaza Office, in which victims of harassment or attack can lock themselves. A phone in the 'safety zone' can be used to contact the Motorola company which will page a security guard. The guard, on receiving the message, will make their way to the office to assist the victim.

These measures would appear to presume that security personnel can be replaced with technology.

As a part of their fight for increased safety in 1988, the SAUA and PCSA presented a submission to the Equal Opportunity Board of the University, a part of which was devoted to the question of 'Technology Vs Person Power'. The main point made was that security personnel provide skills which cannot be replaced by technology. For example technology can not provide directions and assistance to people, assist people with disabilities, investigate when people are acting suspiciously, assist when there is a fire, protect property or provide first aid.

Clearly technology *cannot* replace personnel in defence of a victim from an attacker, nor can it give the impression of a safe campus, which in itself can be an important

deterant. Furthermore, technology is dependent on maintenance, subject to power cuts, weather, vandalism and pranks. People who have been attacked or are being followed, etc. need to know there is a place where they can guarantee that there is an officer *immediately* available. Delayed assistance is of little or no use in many circumstances. The presence of a security officer is also an important component of making the area around the Hughes Plaza a safe transport collection point.

All of these points suggest that an unstaffed Hughes Plaza Office, equipped instead with technology, which cannot be guaranteed reliable under any circumstances, and two person shifts do not constitute an adequate security service on campus.

This has the immediate implication that the campus is being made unsafe by current measures. The SAUA and PCSA pointed out to the University a number of times in 1988 that it is the legislative obligation of the University to provide a safe environment in which its staff and students may work.

It is also the University's responsibility to provide a situation for study and work conducive to the principles of equal opportunity. As the security situation currently stands, the SAUA believes that the University is not fulfilling its responsibilities in this regard.

There are many possible scenarios created by the 'safety zone' measure. For instance -

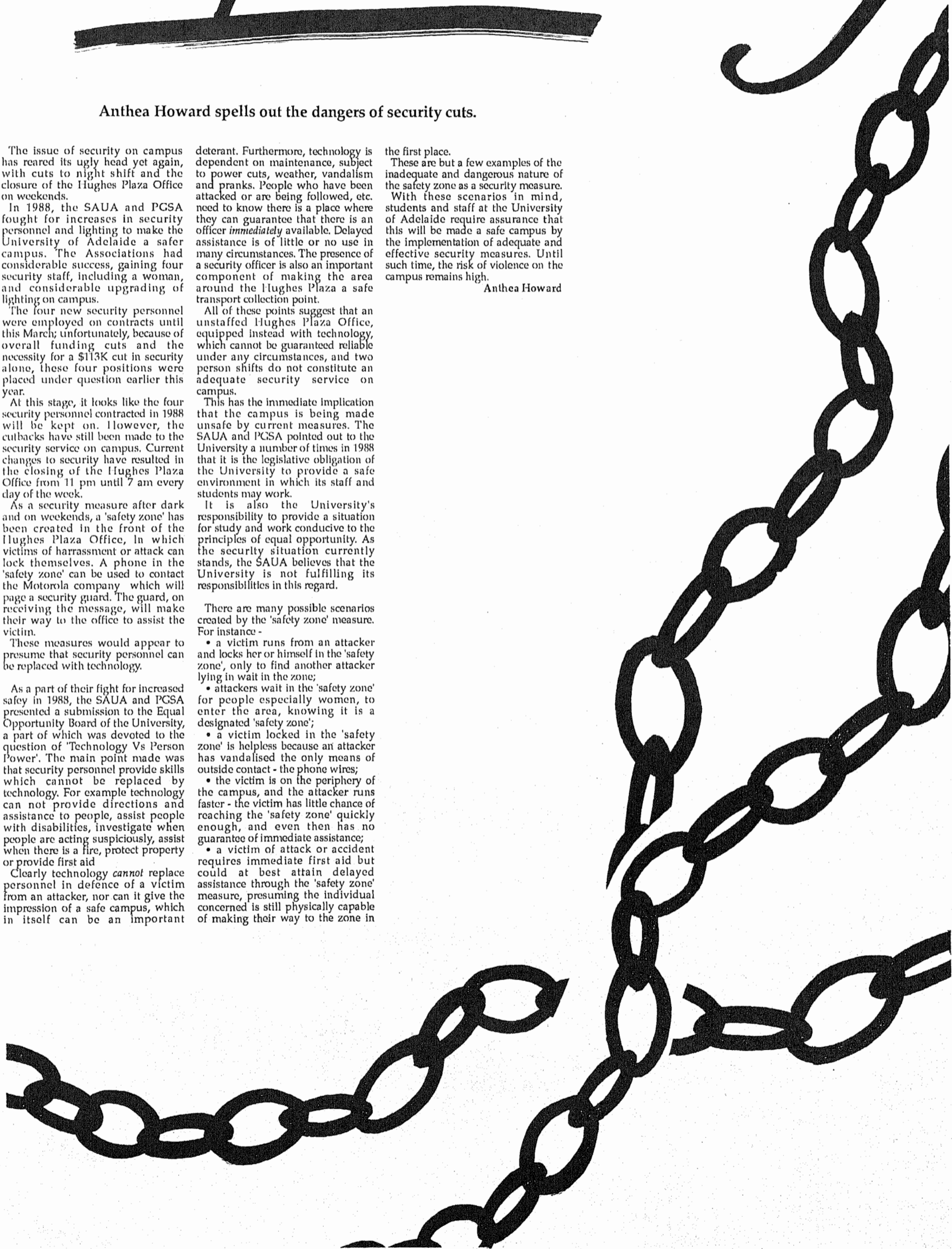
- a victim runs from an attacker and locks her or himself in the 'safety zone', only to find another attacker lying in wait in the zone;
- attackers wait in the 'safety zone' for people especially women, to enter the area, knowing it is a designated 'safety zone';
- a victim locked in the 'safety zone' is helpless because an attacker has vandalised the only means of outside contact - the phone wires;
- the victim is on the periphery of the campus, and the attacker runs faster - the victim has little chance of reaching the 'safety zone' quickly enough, and even then has no guarantee of immediate assistance;
- a victim of attack or accident requires immediate first aid but could at best attain delayed assistance through the 'safety zone' measure, presuming the individual concerned is still physically capable of making their way to the zone in

the first place.

These are but a few examples of the inadequate and dangerous nature of the safety zone as a security measure.

With these scenarios in mind, students and staff at the University of Adelaide require assurance that this will be made a safe campus by the implementation of adequate and effective security measures. Until such time, the risk of violence on the campus remains high.

Anthea Howard



# automatic STUDENT UNION membership

Recent coverage of the ambiguous situation of an Adelaide University law student has brought media scrutiny upon fundamental principles of student unionism.

This attention was exploited by Senator Baden Teague who threatened that a Liberal Government would legislate to ban compulsory student unions. Here, Alan Fairley looks at some legal aspects of the recent challenge to automatic membership of student unions.

On 7 October, 1988 Justice Prior in the South Australian Supreme Court delivered his judgement in the case of *Harradine v The University of Adelaide*. Brendan Harradine, the abovementioned law student, challenged the requirement that a student assume membership of the Adelaide University Union ('the Union') and that they pay a compulsory membership fee ('the Union Fee').

The Judge decided that the imposition of the fee and the membership requirement were both valid. In doing this he relied upon the authoritative precedent established by the Full Bench of the Victorian Supreme Court in the *Clarke Case* in 1979. The matter has now proceeded on appeal.

The 1988 *Harradine* decision reaffirms the structural and political integrity of student unions as authoritatively expressed in the decisions brought down a decade ago. These findings occurred at a time of turmoil within the Australian student movement, which centred upon struggles over the nature and activities of the Australian Union of Students (AUS). Also involved was the question of whether individual campus student unions could legitimately pay over money to an organisation functioning as did AUS. Here I can only give a very crude overview of the factors involved in this period of crisis.

In the 'seventies AUS had developed into a large and influential organisation, if, at times, a little unwieldy. It provided significant support to students involved in social justice and cultural work as well as more typical education initiatives. It attempted to provide and develop various services, the most controversial and successful being Student Travel Australia. By the late 'seventies, in the midst of changing attitudes both on campus and in the broader community, political differences were coming to a head. In 1979 collapse seemed imminent, but a political compromise was achieved which gave AUS few more years of existence. Left wing students and elements of the centre sought to defend the principle of national student unionism in the face of a well organised anti-Union campaign that decimated the membership base of AUS. It set the scene for the final collapse in 1984.

This anti-Union campaign worked at a number of levels, one of the most effective being through a series of legal challenges. The two *Clarke* cases are the most important. I will return to the political context after looking at these two judgements.

## THE CLARKE CASES

The first *Clarke* case, the so-called 'Kaye Judgement' was delivered in 1978. Important aspects of this judgement were overruled when it was taken on appeal to the Full Bench of the Victorian Supreme Court as *Clarke No. 2*.

The *Kaye Judgement*, *inter alia*, held that the requirement that persons enrolling as students at Melbourne University must pay the annual General Service Fee was *ultra vires*. Crucial to this finding was the opinion that the fee was in the nature of a levy, or a tax, such as would be imposed by a public authority. The University, moreover, "is a public authority exercising legislative powers", and as such required specific legislative authority to levy fees. This important part of the decision was overturned in *Clarke No. 2* which itself set the basis for the recent *Harradine* judgement in Adelaide.

Kaye J went into some detail about what were, and what were not legitimate activities of the Melbourne University Students Representative Council (SRC - a similar body to the AU Students' Association). Broad restrictions were placed on what he referred to as support for political movements "unconnected with matters of exclusive interest to students". The actual disbursement of part of the fees collected to the SRC as such was, however, upheld. The SRC, as one of the three major organs of the Melbourne University Union, was a legitimate realm of expenditure, at the very least as an organisation performing functions incidental to the general purposes of the University. (The three parts of the Melbourne University Union were the SRC, Sports and General Union Services). The payment by the SRC of a membership fee to AUS was also found to be valid, even though the Judge thought that some AUS' activities were "political and non-University activities".

On appeal in *Clarke No. 2* the Full Court looked to the nature of the powers vested in the University of Melbourne; whether Kaye J had been correct in applying the constraints within which a public authority operates to the University, indeed whether the functions of the University were 'governmental' at all; and, whether the University needed an express grant of power from Parliament to require the payment of the Fee. Definitive statements were made:

"The essence of the University's powers is that they are powers of self-government affecting only those who choose to become members by enrolment or the acceptance of employment or office within the

University. Their origin in an Act of Parliament places them on a different footing from the powers of the Committee of a voluntary association or of a corporation formed by the action of its members, but they have this in common with the latter powers that they cannot touch anyone who does not voluntarily bring himself within their reach. Both in a university and in a voluntary association or corporation formed by action of its members there will be those who consider that a particular statute, regulation or rule should not exist or should not be passed, and may on enrolment or joining hold such a view. They are, however, bound, but only because they are or become members. There is no right under the general law in members of the public to be admitted to the University (though the University's own statutes and regulations may provide that defined persons will be admitted) which the University is regulating or controlling, or upon the exercise of which it is imposing conditions."

What is evident here is that the element of voluntarism, so crucial to anti-Union attacks upon automatic membership of student organisations, is placed in a particular context for the purposes of the law. The individual opts to enter the University community, if accepted as a student, and as such accepts the conditions of participation - including the Union Fee. Accusations of 'compulsory' membership of student unions are misplaced since the reality of the choice exists at the point of entry to the institution. No one is required to make that choice.

The Victorian Full Court gave clear direction as to the legal character of the University itself. It overruled Kaye J and asserted that "the University is neither the Crown nor a body substituted for the Crown to perform a Crown or Executive Function", and there is "no reason for identifying the University with the Crown, or as a government agency of any kind".

In any event, the General Service (Union) Fee was not a payment in the nature of "a charge or tax because it is not a payment for services rendered". All these comments can be taken as relevant to the situation of the Union Fee here at Adelaide University.

## THE CLARKE CASES - POLITICAL CONTEXT

The *Clarke* cases were heard at the height of a major crisis in the student movement. Under the auspices of the Liberal Students Federation similar anti-Union challenges were launched in other states. The funding for these expensive challenges came from a

variety of sources including, reputedly, the Uranium Miners' Forum.

In South Australia, Nick Xenaphou initiated an action against the University of Adelaide, but settled out of court. Following this, and in light of the Victorian decision, changes were made to the University of Adelaide Act. These changes featured in the *Harradine* case.

Yabsley (ANU) and Farrell (UNSW) were part of the same general campaign. They all targetted the political work of student unions, and sought to establish two main objectives:

Firstly that "voluntary" student unionism was desirable (and therefore that compulsory union fee payments were an infringement of individual student rights).

Secondly that the work of AUS and other progressive student organisations was inappropriate (hopefully leading to the destruction of such a potent organisation).

Legal challenges, on-campus campaigns to disaffiliate from AUS, and the attempt to foster and implement anti-student Union legislation in various states (WA, ACT and Victoria in 1977 and 1978), were the major tactics used.

*Clarke No. 2* clarified the legal status of various issues. In particular, the attempt to use the courts to consolidate the claim for "voluntary" membership was defeated. Student Unions didn't escape unscathed however. The cases highlighted a rather artificial division of the work of student organisations between the student/education/service related and the non-student specific (or 'political') functions. The constraints this clumsy division places upon the work of student unions are still felt today.

## OCTOBER 1988 - HARRADINE

Unlike the round of cases ten years ago, the *Harradine* case was initiated by an aggrieved individual and does not necessarily fit into any more general anti-Union political strategy. *Harradine* claimed that the University lacked the power to require membership of the AU Union, and to demand payment of the Union Fee.

The position he advanced involved the assertion that S 8(a) of the University Act requiring payment of the Union Fee: (a) constituted compulsory unionism, (b) constituted a tax, and (c) contravened Article 20 of the Universal Declaration of Human Rights. The University, moreover, had no express power to act.

In his judgement, Prior J rejected the claim that 'compulsory unionism' was an issue, on the basis that the AUU was not an industrial union.

He also stated "that Clause 8 requires an undergraduate to belong to an association, but that requirement is a lawful condition attaching to his [sic] enrolment as a student in the University. He [sic] has a choice about being enrolled or not". The Judge also believed that Parliament had implicitly endorsed the status of the AUU over the years, and this was manifest through the course of the history of the Union.

The fact that the Union is an incorporated body is not relevant to the capacity of the University to impose fees. The Union "remains part and parcel of University life".

*Clarke No. 2* is clear authority for the proposition that the Fee is not in the nature of a tax. Under the University Act, Sub-Section 2 of Section 4, the University derives:

"full juristic capacity and unfettered discretion, subject to the law of this state, to conduct its affairs in such manner as it thinks fit."

*Clarke No. 2* also was accepted as authority for the fact that the University was not subject to the constraints under which governmental and semi-governmental authorities operated.

Essentially, *Harradine* failed in his plea because the University does have the power to levy a fee due to its special statutory existence. Individuals only become subject to the requirements of the University by voluntarily bringing themselves within the ambit of its power by enrolling as students or becoming members of staff. There is no right under general law for a member of the public to demand admittance to the University.

## CONCLUSION

Student unions in South Australia now face a dual assault upon the existence of automatic membership of student organisations. At one level we await consideration of *Harradine No. 2* on appeal, at another we must anticipate continued attacks by the Liberal Party.

A finding that Prior J erred in his interpretation of the powers of the University to require payment of the Union Fee would significantly affect the capacity of student organisations to continue functioning as at present. The policy of the Liberal Party is a much more naked threat.

It is on this political plane that students must stand up for retention of the principle and practice of student control of student affairs. The threat of legislative intervention by a potential Liberal Government is one that cannot be ignored. Students at the University, Students' Association Council and the Union Board will be all judged on their capacity to stand up for our common interests in this matter.



Is the New Age Movement a sophisticated twentieth century superstition?  
 Andrew Joyner recently chatted to two of Adelaide's leading New Age proponents,  
 to give On Dit readers the picture.



"The chakra is an energy centre in the body, and each human body has seven major chakras. For example, you might have seen the pictures of Eastern mystics with a third eye. Well, that is really just a chakra. The chakras are very important, because through them you can transmit energy into another person so that the person may be healed. In fact,..."

Diane McCann makes these statements with a constant, confident, matter-of-fact tone. She could just as easily have told me that human beings have two arms and two legs, for it seems that to Diane, these chakras are merely an accepted element in our constitution. After all, they are really just chakras.

The rest of the clientele at the Old Lion would beg to differ. I can see it in their faces, in their beer-spitting ("Australian, NOT imported you yuppie faggot!") sceptics' smirks, in their nudges to their mate's elbows, and their scoffs.

For Diane, a principal supporter and publiciser of the New Age movement in Adelaide, this is the sceptics' voice, a voice realised in gestures, expression and scoffs. To her and many other followers of the New Age, this is the voice of fear.

But Diane doesn't look like something to fear. She has those puppy-dog, social-worker eyes, and when she talks to you she leans forward, her ringed and manicured hands moving gently across the table's surface. Wrapped in a cream and emerald silk jacket she reminds me of those elegant and successful creatures that grace the pages of the Bulletin's "Australian Businesswoman of the Year" edition.

This comparison isn't ludicrous, since Diane is an Australian businesswoman, in fact a very successful one. She has all the props. A managing director's position in her own company, Accelerated Business Technologies Pty. Ltd., and a business card that can be distributed upon the click of a Gucci handbag.

So what is it that scares off these Van Heusen-clad epitomes of the general public?

There is no doubt that they see something strange in Diane McCann, something that gives rise to a certain kind of fear, but it is not the same hostile fear that these distinguished gentlemen so frequently show towards a woman entering their esteemed workplace, their little bastion of sweaty shirted masculinity. However, it could have a lot to do with this last situation.

That is, perhaps it is the new part of this austral age that strikes fear in Mr Van Heusen's heart. But this often quoted "fear of change" is hardly likely, since the age is not all that new.

The movement began in the sixties in, as Tom Wolfe states in his very perceptive essay, "The Me Decade and the Third Great Awakening", "...a flood of ecstasy, achieved through LSD and other psychedelics, orgy, dancing (the New Sufi and the Hare Krishna), meditation and psychic frenzy (the marathon encounter)".

It was built up from "diverse and exotic sources... from therapeutic movements as well as overtly religious movements, from hippies and students of 'psi phenomena' and Flying Saucerites as well as from charismatic Christians." The essence of the movement was there, but it wasn't structured.

However, in the 70s it became more solidified, so that, as Julie Way says, "In the 80s and through into the 90s we are grounding this movement, this energy down here, where it can apply in our work, in our relationships, in our whole existence."

Thus a "fear of change" is not likely to be the culprit. Perhaps then it is the "weirdo" faction of the movement that distresses our dear Mr Van Heusen. And certainly there are weird and wacky things to be found when strolling through the forests of the New Age movement.

There are Flying Saucerites, levitations, crystal healers and firewalkers. past lives abound (Napoleon had a lot of souls, folks),

and there is even a collection of people known as the Fountain Group who while away their spare hours meditating and channelling thoughts of love through the Victoria Square Fountain.

Just the other day I was looking through one of Adelaide's New Age magazines, called "The Golden Age". On the back cover there was an advertisement for the Adelaide Malihari Centre accompanied by a rather bizarre picture of two accountants (well, they looked like accountants), one male and one female, "giving and receiving True Light - a very positive experience".

Now accountants enjoying themselves in any social environment are pretty scary, but "giving and receiving True Light"-heaven help me!

However, none of this constitutes the essence of the New Age movement.

These things are merely the fireworks surrounding the main event, a bizarre and dazzling

phenomenal. If you start breathing, what will come up will be exactly what is bothering you at the time."

"Once you surrender it is there for you. Once you have done so you are free to move along with the "flow of life". And what people do is experience often bliss or euphoria after release - incredible bliss or euphoria, almost like a spiritual experience. It is like a spiritual experience for what they do is get in touch with the truth they are. Incredible love, joy, power - peace."

Julie speaks with a soft, incantatory monotone, like a blue-green wave, interminably flowing. Regardless of the relative merits of this last simile, "incantatory" is undoubtedly a suitable adjective, since she is speaking with the voice of the New Age's spiritual truth.

The truth is not to be found littered among the external universe, patterned in the stars. It is to be found right here, in our very beings.

The spiritual experience Julie speaks of is the discovery of the true

self." "People need to take responsibility for their own lives and not stay in blame, not justifying their position in life or agencies about their limitations. Responsibility means freedom. Responsibility is not a burden that must be carried, since responsibility creates the freedom of the individual to bring about change."

"The search for the truth that we are comes down to the acquisition of the virtues of personal responsibility and integrity. That is, coming into contact with your own integrity and then acting upon it. Not airy-fairy ideas but bringing it down here, where it works for you. Solutions and answers can be applied here so that you can actually experience happiness."

You may well, dear reader, be concerned with this concept of a perfect state built around complete fulfillment of the true self. Wouldn't these selves all come into conflict as they scabble about attempting to achieve the goals of their conscious minds?

No they wouldn't, claims the New Age; the true self is a loving, peaceful and caring self. This is self-fulfillment with a social conscience - the utopia of the responsible self.

Furthermore, there is a legitimate belief that this utopia is attainable, since many of the New Ages believe that human beings are always doing their best, considering their knowledge, understanding and experience. To Julie Way, even Mr Van Heusen is perfect. In fact, it is only by accepting himself as perfect that Mr Van Heusen can hope to progress.

"I really believe that human beings are already perfect," says Julie. "People are always doing the best they possibly can, given the understanding, the knowledge and the experience they have at the time."

"People are perfect just the way they are. If you accept yourself just the way you are, as perfect and still want to change, then you have the momentum to change. Instead of guilt being a motivator there is acceptance. If you accept yourself as who you are, completely and unconditionally, and yet still want to strive forward, then that is real progress."

I am sitting in Julie Way's rebirthing room, contemplating the statements, pondering the utopia of the responsible self.

Would Mr Van Heusen ever create his grey Farrah slacks and plump his sweaty body onto Julie's rebirthing mattress?

Would he ever search for his true self, attempt to fulfill the loving, caring and peaceful self that exists beneath his crumpled shirt?

Undoubtedly, it would have some attraction. Once Mr Van Heusen has seen through the dazzling fireworks and has placed himself in a ringside seat, ready for the onslaught of the main event, it is highly likely that he would be hooked or at the very least interested.

The utopia of the responsible self is a state structured around love, a strong contrast to the dystopia of Mr Van Heusen's world, the barstool of cynicism, guilt and jealousy.

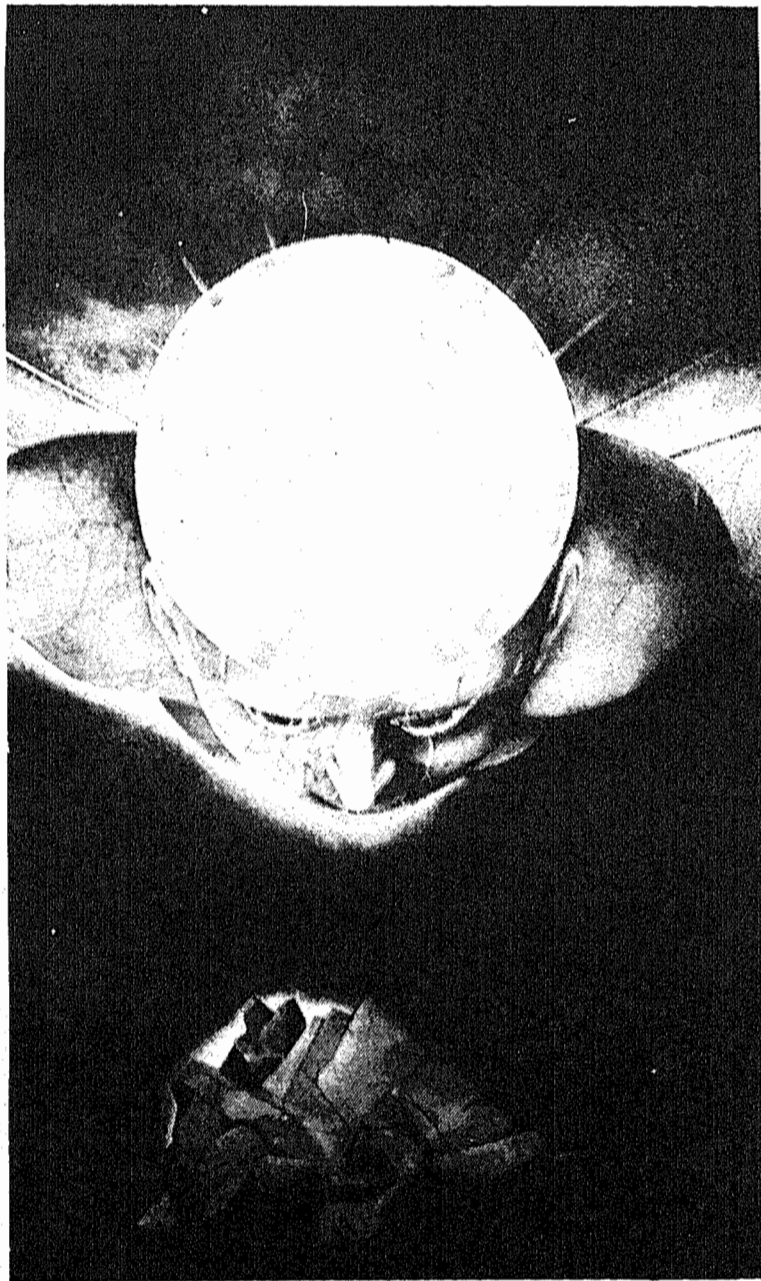
But more importantly, this utopia offers one simple promise, a promise mirrored in a complete absorption into the self, a self that, being responsible, has the ability to transform the mediocrity of everyday existence into something new, something glorious.

The external world is essentially an extension of the self, and thus it can be changed. No more oppressive environment for Mr Van Heusen.

As Tom Wolfe says, this movement "has the mightiest, holiest role of all, the beat that goes .... Me .... Me .... Me .... Me .... Me ...."

Whether it is escapism or individualistic therapy (or even both) is difficult to say.

All I can tell you is that the New Age movement is alive and well in Adelaide today regardless of Mr Van Heusen's barstool scepticism, working on the achievement of its utopia.



spectacle that is a product, rather than the focus, of a particular concept. So my concern, and Mr Van Heusen's for that matter, should not lie with the firewalkers, the Flying Saucerites, or even the illustrious Fountain Group, but rather with this main event, the ideas that lie at the centre of the movement.

Julie Way is a rebirther, in fact the only registered rebirther in South Australia. Rebirthing is an integral aspect of the New Age movement.

Its essential premise is that individuals repress experiences which they found bad or uncomfortable. These experiences are thus kept hidden from the conscious mind, and yet because of their presence in the unconscious mind, they severely limit the conscious mind's ability to fulfill its goals.

"If you repress something," says Julie Way, "you use energy to repress it. To let go of it you need to relax the muscles. Rebirthing, or rather the rebirthing process inherent in rebirthing allows you to relax the muscles, to let go. The process is

self, thus the Spiritual core of the New Age is none other than the self, flying before us in all its glorious and glittering form.

"We can create a more healthy environment by people getting more in touch with who they are," says Julie Way with the same soothing tone. "People then realise the truth of who they are, which is, I believe, creative, and powerful. People have a great capacity for love and joy and peace within themselves."

"People today are denying that, they aren't even aware of the truth that they see. What most people think of themselves is that they are guilty, they're bad or they're wrong. And often what happens is that guilt seeks punishment and punishment seeks pain. So people punish themselves through work, through their relationships and through money. They limit themselves and create hassles and obstructions."

"But more than merely getting in touch with who they are, people must take responsibility for everything in their life. Remember kiddies, a responsible self is a good

a PERM in the life of

# graham goodings

"Oh, that has to be one of the most often asked questions in television news!" cries Graeme Goodings with a wide grin. "Of course I wear suit trousers when I'm reading the news!"

When I interviewed Goodings at Channel 7's Gilberton headquarters last week, he was dressed in the suit and tie he wore later that day to read the evening news. He told me one of the most important things about being a newsreader is that an image of credibility always should be projected to the audience.

"We are invited into people's living rooms, in effect, and to be invited back is to be credible. A good team of presenters should work together, so that they're like the family watching them at home. That way the audience feels comfortable."

Graeme Goodings has been part of the news team for five-and-a-half years. He started on ADS 7 (SAS 10 as it then was) the day before his son was born.

His fourth newsreading partner is Jeremy Cordeaux, who featured controversially on the cover of On Dit last year. Before Cordeaux, Goodings outlasted Denise Marcos, Guy Blackmore and Sean Flannery.

He laughed when I asked if he feels guilty about this. "No. This is a job which has very high visibility, which has its good and bad points. But it is only a job, and people move on to other things."

"When Guy Blackmore and I were working together there's no doubt we combined together really well. There was chemistry there. We got up to crazy things," he said, recalling the time weather person Anne Wills was having problems making it through her report, so Blackmore poured water from one glass to another and made ominous thunder noises near his microphone.

Graeme Goodings' association with the industry goes back much further than five-and-a-half years. He fell in love with the communications industry at age 5 or 6. In those days television did not exist. It was the radio era. As a small boy he tuned in religiously to "Biggles" and "Superman." He told me that unlike television, which "narrows down your vision to what you are seeing at the moment", radio spurs the imagination by letting the audience build their own mental pictures from mere words. "It's a hell of a lot cheaper illustrating your point on radio," he said.

He grew up in Melbourne and began his career at 3AW. Radio listeners might remember Graeme's short stint on 5AA late last year, a job which he thoroughly enjoyed but found too demanding on his family time.

Keeping in mind the somewhat sparse retainer pocketed each week by our two On Dit editors, and the even more modest amounts channelled to On Dit reporters, I asked Goodings how well he was paid. His answer was direct.

"I get paid very, very well."

"However, unlike a doctor, for example, a newsreader does not necessarily continue to earn money if he or she is good. We are all potential victims of the ratings survey."

Undoubtedly, part of the secret of Graeme's long-term success is attributable to his angelic image (see inset). In real life I was surprised at

his height, but on television he is a Mr. Nice Guy, as harmless as a puppy.

It has been rumoured to me that Goodings has his black hair permed to add to his image; he confirmed this with me. Whilst refusing to comment as to the cost of his perm, he said he had had it put in without forewarning his colleagues a few years ago. "It certainly scared management!"

"They weren't convinced it looked

right. Until then I had straight newscasters' hair. I got bored with that."

Goodings believed the modern trend in newscasting is for the newsreader to be more interesting and appealing to the audience. His catchword is "reaction", not necessarily by responding aloud to stories, a la Clive Robertson, but by being as human and personable on air as possible.

"Newscaster reaction goes for

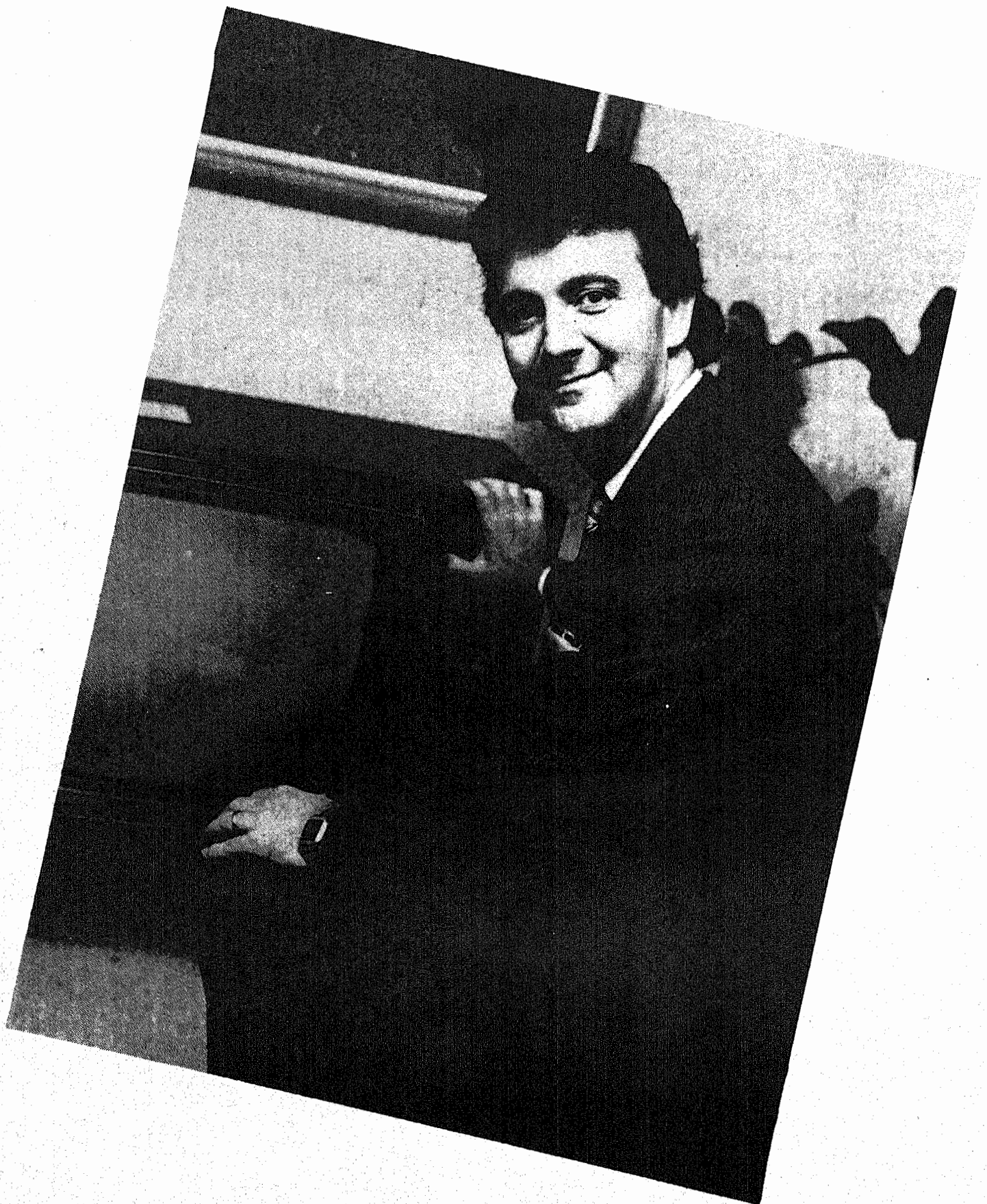
murder stories as well as the light-hearted ones," he said. "If a story is about something an average viewer would find horrible, I try to let them know I feel horrified too. But we never editorialise our news; we simply report and present what happens in society. We reflect society."

So what does Goodings think Channel 7 has that its TV news competition does not?

"Channel 7 has me!" he says

jovially. "More seriously, we have simply the most experienced personnel in Adelaide. And if we hire someone new, we get the best on offer and worry about the wages bill later."

Perhaps some of this sound financial philosophy will work its way into the On Dit editorialship in the future. Do the Editors wish to make any newsworthy comment at this stage?



**JUST KIDDING**  
Just Kidding No Joke/Mighty Boy

One is drawn to question the relevance of a band who appear to closely copy the reggae/ska style of a time long past. Bands such as Madness, The Specials and The Selector spring to mind. The English "rude boy/bluebeat" sound being played by this Australian band seems incongruous.

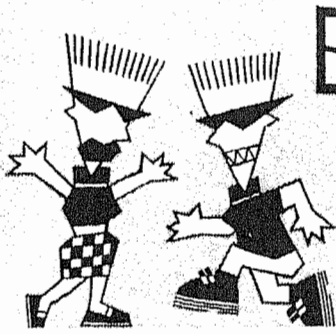
However, in fairness, Just Kidding have developed the style to fit their own pattern. In the same manner as The Specials, the basic ska sound has been attenuated: different horn and keyboard arrangements have been attempted and tempos varied.

Just Kidding are a four piece Adelaide band who augment their basic sound with a four piece horn section. This, their first recording, is released on their own 'No Joke' label; and the recording and the production by Tony Elliot is excellent.

Of the four tracks on this 12 inch EP "We've Got Soul" is perhaps the most interesting; boppy and danceable with a snappy refrain, and, yes, soulful. Maybe the best epiphany one may offer is "Fuck Art, Let's Dance!"

Alex Wheaton

**JUST KIDDING**



**NEW YORK**  
Lou Reed Sire/WEA

New York seems to be the perfect title for a Lou Reed album. Lou Reed has always seemed to epitomise the side of New York that Woody Allen doesn't visit. His persistent, laconic monotone, his black leather, his drug soaked past - they all appear as codes to a rough and savage New York, the New York that lives in the streets.

But this is not a nostalgic, sentimental album of praise.

This is an album of anger, despair and frustration. As he says in the first song, "Romeo and Juliette",

"I'll take Manhattan in a garbage bag with Latin written on it that says, 'It's hard to give a shit these days'. Manhattan's sinking like a sock, into the filthy Hudson - what a shock."

The 'Statue of Bigotry' features prominently throughout the album. With this album, Lou is showing us the ugly New York, New York as the city of violence and hatred.

"There's no such thing as human rights When you walk the New York streets

A cop was shot in the head by a 10 year old kid named Buddah in Central Park last week The father and daughter are lined up by The coffin by the Statue of Bigotry." (Hold on) Much of the album's strength lies in the lyrics.

The album works against the image of disposable pop music by actually grasping the experience of human existence in many of his lyrics.

The first single "Dirty Boulevard", closes with the image of a young child, battered and bruised, finding a book on magic in the garbage and sitting alone in his room, desperately wishing to "fly, fly away".

The album is littered with images of Americana - the girls from Soho with the T-shirt that says "I blow", the drug posters and their enthusiastic addicts, the Vietnam veteran begging in the streets, the redneck families, the hypocritical politicians, and even his New York artist friend, Donald.

Not once do the lyrics lapse into adolescent whingeing (as my summary may have given the impression), always maintaining a tough and stringent realism.

Musically, the album is kept simple and sparse. As Lou writes in the credits, "You can't beat two guitars, bass, drum". Most of the music is a soft easy blues, a sound that crawls under your skin. A snarling guitar occasionally produces a different texture riding over his laconic blues. And all the while Lou's vocals come sliding through, clean and easy, producing a sound reminiscent of The Velvet Underground, and his early solo albums.

This is undoubtedly an excellent album, proving that all rock music is not trivial and disposable.

Andrew Joyner

**LIVING IN EXILE**  
Big Storm WEA

A Sydney band centred on producing hard edged rock, Big Storm's first album is a distinct disappointment. Images can be deceiving. Their woodprint revolutionary cover would suggest the group has 'alternative' leanings. Within the packaging, however, are 11 songs more in the style of Kings of the Sun and Guns and Roses. Certainly there is not the same obvious emphasis on soaring harmonies, accessible choruses and being 'nasty womanisers' but the strained vocals, squealing guitars and trite lyrics leave little doubt as to Big Storm's place in the musical spectrum.

"You've got a cup called lost girl That you can't seem to fill You're looking for a doctor To cure you, cure you, cure you." (Beware the Cure)

Yeah, well, that speaks volumes for this album.

Mat Gibson

**TECHNIQUE**  
New Order Factory

New Order certainly have come a long way since their phoenix-like ascension from the master of angst, Joy Division. Over the past eight or so years, they have produced some great records, and "Technique" is their fifth true album. The current single ("Fine Time") lifted from the album, is doing well on the charts, but those wanting more of the same stuff needn't look to the album.

I have been a huge fan of New Order for the last 5 years, but I find the lack of consistency within this album frustrating, to say the least. "Fine Time" is (to coin a phrase) a great "house-a-like" track, but it makes one wonder whether the group is cashing in on current music trends by jumping on the house bandwagon.

Three of the other songs on the album are synth-based, but are markedly different in their style from "Fine Time", house-music, and indeed anything New Order have ever produced. The five remaining tracks are more traditional guitar-based efforts which would sit very comfortably on 1986's "Brotherhood" album.

In amongst the general melée of musical styles, however, one finds that "Technique" contains two absolute gems: "Run", which features some nice acoustic guitar and sampled string arrangements, and "Vanishing Point", one of the synth-based songs. Neither of these will probably make it as singles, however.

Overall, this album marks a trend in the group's music towards stronger melodies, and Bernie Albrecht's voice is coming out with more expression and emotion than in previous recording efforts. All the tracks are very danceable, but "Technique" isn't exactly a party record; it's more for personal listening. 'New Order' fans will love it, Top 40 Zombies will ignore it, and now we'll probably have to wait another three frustrating years for their next album.

To sum up: a fair recording, which may have been better off released as two separate E.P.s.

Kenny Evans



Neworder



**WILD THING**  
Tone Loc Island

The coming of age of rap music in Australia in recent months has led to a host of rap musicians surfacing from the back streets of the United States. Unfortunately, not all can stand on their own and 'Tone Loc' is one of these.

The A Side - "Wild Thing" is not a rap remake of the heavy version, but an entirely new song that bears more than just a passing similarity to 'Salt 'N' Peppers' hit "Push It" with the same pulsing drum beat through the whole song. The B Side is quite the same, but with 'Sly and Rosse' overtones. The lyrics on both "Wild Thing" and "Loc'ed After Dark" are un-printable, something that may please some whilst offending others.

This is definitely not a record for the newly initiated rap freaks but more for those who have lived with rap for a few years.

Mark Olweny

**A NEW FLAME**  
Simply Red WEA

Put a little jazz, lots of soul and a dash of rock together and the result is "A New Flame", the third album from the Kings of British White Soul, Simply Red.

This album is essentially a 'Mick Hucknall' project, with him writing or co-writing eight of the ten tracks on the album, and doing lead vocals on all tracks.

Although this album is more adventurous, with the fast-paced "A New Flame", the reggae-sounding "More", the jazzy "Enough" and the soulful "Turn It Up", the pace of the album takes time to get moving, eventually doing so on Side B.

The performance of Mick Hucknall and the band is great, with the skilled musicians putting in a lot of effort which actually overpowers Hucknall on "Turn It Up" (it sounds like a duet).

"A New Flame" is Simply Red all the way despite the mellow nature of Side A. A must for Simply Red fans, and for fans of British pop!

Mark Olweny

**JOHNNY GOODMAN**  
Johnny Goodman Festival

Here's a song that will strike a few chords with Uni students:

You couldn't be a private person always in your room there's too much happening in the living room you couldn't go to bed till half past four it's middle class poverty's unwritten law.

At 104 Bull St Cooks Hill it was a share house it gave me a thrill to live at 104 Bull St Cooks Hill

The lines are taken from Johnny Goodman's self-titled album which was released late last year.

Johnny Goodman was a co-founder of the popular Castanet Club which performed in Adelaide recently and here is performing all his own compositions with the help of a smooth collection of backing musicians.

It's safe to say that most listeners will find some of the songs on this album very funny. Some are just mildly amusing, gently easing out a smile; "Injured Animal" is typical.

Somehow this ridiculous song, an apology to the "ancient animal" the singer has accidentally hit while throwing rocks around a garden, manages to stick in the mind and win you over to its silliness.

The same applies to most of the other songs. They are tongue-in-cheek elegies to the elusive epiphanies that illuminate post-adolescent angst; Wollongong and Newcastle seen through the eyes of a distanced observer, without the "Withnail and I" "look at the state of that kitchen!" self-consciousness.

The songs give, as the press release tells us, "a potted history of his formative years. There's surfing, football, working in heavy industry, getting drunk and falling in love (not in that order)".

Other highlights include the serenade sung to "Virginia", where the suburban crooner creeps down the path, crawls along the flower box, taps upon the window pane and sings his "alcoholic serenade" - whereupon a head pops out, ("a face I do not recognise") and Romeo is told that the family has moved.

This - almost Chaucerian - anecdote is balanced by the drinking songs with great choruses, which were for me the best part of the album. "Keg Man" is about 'Brian' who can't hold his grog and does his block in various ways ("Brian he sees red when there's claret in his head"). There's a terrific singalong chorus ("back on the piss again") and the whole song could perhaps be adapted to centre around Bob Neil.

"Legsy" is "exactly what he wants to be - a living Legend". This drinking song features the memorable streaking episode where Legsy runs across the road screaming out "I want sex!". But there's absolutely no aggression (or sexual harassment!) and the album is so likeable and silly that I can't see any chance of it offending even the most aggressive feminist.

Johnny's a hard guy to categorise, but perhaps if Bruce Dawe should get drunk with the Reels one night in Newcastle this is the sort of album they might come up with.

Geoff Griffith

**TAKING IT HOME**  
Buckwheat Zydeco Festival

"C'mon down to Creole country", Buckwheat yelps as the album opens, making clear his cultural and musical heritage and his feeling for his region of America.

Zydeco is the music from his part of Louisiana and Buckwheat is its star proponent. Zydeco is a folksy, bluesy sort of music propelled by lead accordion and snappy snare and hi-hat rhythms. Buckwheat is a jubilant performer and the tone of the music is always up, irrepressively joyous.

This style of music was toyed with by Paul Simon on "Graceland" and by any comparison it appears that he faithfully reproduced the style and feel of Buckwheat and his contemporaries.

While most of the album is filled with Buckwheat's marvellous, break-neck pace accordion pieces, side two opens with a straight blues rock number, complete with a searing lead guitar, a feature notable by its absence in pure Zydeco.

Certainly an accessible album, one also that will provide a welcome change from other jaded styles one may be used to.

Mat Gibson

## LABOURING UNDER THE HEAVY BURDEN OF A THEATRICAL EMBARRASSMENT

"DUSA, FISH, STAS, AND VI"

La Mama Theatre, Hindmarsh, until March 8.

"Dusa, Fish, Stas and Vi" is a play that centres on the relationship between four young women flatting together in London in the late 70's. Unfortunately oblique references to Bethnal Green and Felixstow does not a convincing portrayal of suburban London make.

The play suffers from a profound lack of plot, acting ability, and message. It is a disappointment as the media release makes it sound so good! The characters (as subtly suggested by the title) are four women, Dusa, Fish, Stas, and Vi, who are supposedly held together by a sense of collusion rather than by actual friendship.

However, at the conclusion of the evening the only unity that was established was a mutual inability to rescue this sub-standard drama.

Dusa (Kay Bradley) is fresh from a broken marriage and struts brown-suited through the trials of being a single mother fighting for custody

of her children. This is a relevant and multi-faceted topic which was reduced to banality by the author and completely misunderstood by Bradley. She slipped in and out of a vaguely British accent, and her acting was, at best, wooden.

Stas (Kerry Lamming) didn't bother with the accent at all, which may be attributed to her fairly gratuitous role in the play. Perhaps the author (Pam Gems) was more concerned with making up the numbers than introducing characters with any relevance or depth.

Stas is a nurse by day, high-class hooker by night, who is striving to study marine biology in Hawaii. She is the most pragmatic and cynical of the group but really contributes nothing to the already frail plot.

Fish (Susan Boulton) is by far the most experienced actress in the production, and it shows.

Her accent is flawless and, out of all four, she is the most convincing as Fish, an educated middle-class political activist. Her 'trying-very-hard' expression was permanent, and although annoying to a certain degree, performed quite credibly with the character. Despite Fish's socialist-feminist principles she yearned for a husband, child, and home in the true middle-class tradition. Although the central figure, her character struck me as being the most dated of the four women.

Vi (Sue Bazely) had a terrific Cockney accent but was astonishingly miscast as the anorexic hippy. In this instance, Pam Gems was true to form in a plot convolution that was unlikely as it was unbelievable. Vi undergoes a stunning metamorphosis from neurotic anorexic hippy into brain-dead housewife who is able to breathe new life thanks to her little

bottle of amphetamines,

At this juncture I thought that the author could not have ventured further into Fairyland. Yet our pouting incense-burner of the first act became, at the conclusion of this theatrical treat, a buoyant, hyperactive parking inspector.

Any possibility of the play achieving success was shattered by the scene changes throughout the evening. For no less than half the performance time the audience was left in total darkness. Musical interludes accompanied these black-outs in which the audience sat pe-faced listening to Rod Stewart etc.

Alice Cooper's "Only Women Bleed" was played at least four times and once is enough. Sitting in the dark, forced to listen to any song that vaguely coincided with the current nuances of the plot, needless to say, became wearying. But I'm being too kind...

In an attempt to find some

redeeming features in this production, I'll focus on some positive aspects. The set was well designed and captured "the decade that taste forgot" accurately. The best part of the evening was seeing Mark Woodforde who sat behind us. The most consistent performer was the telephone which carried the plot from scene to scene with clan.

The impression I was left with was not that there was no plot. If, however, there was one, it was cleverly hidden in the largely amateurish performances. The long overdue conclusion was meant to be a "devastating climax" but was sadly a relief, an apt ending to a theatrical embarrassment.

If you are in the area and have a spare \$7, go ice-skating at the Thebarton Ice Arama. It will, undoubtedly, be a lot more intelligent and thought-provoking.

Rachel Healy

## TELEVISION

Simon Healy looks politely at the 'high quality' of television programmes, starting with the Grammy Awards.

Despite rumours to the contrary, the Grammys turned out to be just as much of a gratuitous wank as ever, with the odd laugh provided.

This year's laughs were Michael Hutchence dressing up as the dork of the class from the ninth grade, Tony Childs appearing to be out of her skull on something dangerous and chemical for her live appearance, and Jethro Tull winning the "Best Heavy Metal Record" category (Guns N' Roses fans, who are asking who the hell Jethro Tull are, don't want to know. Believe me).

There were also times when I was convinced it was a deliberate joke, that everyone there was in on a huge con, and were pissing themselves laughing during the commercial breaks at the thought that anyone could take it seriously. Billy Crystal(?) was woeful as the compere, and he spent most of the night straining to make his 'I'll read-any-load-of-shit-as-long-as-it's-on-the-autocue witticisms sound spontaneous.

All of the country singers felt obliged to come dressed as if they'd just walked in from a hard day's cattle rustlin'. Almost nobody who won anything turned up, and so the usual "we'll accept this award on their behalf" lines were trotted out, which to me always sounds as if the presenters are going to disappear down the back stairs clutching the award, never to be seen from again.

Bobby McFerrin seemed so...gee, well...HAPPY while accepting his awards that he threatened to break into "Mammy" at any moment.

The highlight was when they did a close-up on (amongst others) Thomas Dolby. The camera sat there for a full five seconds, and then the caption appeared, in all its glory; THOMAS DOLBY. Fuck no! And here I was thinking it was B.B.King...

### ACUTE, CHRONIC, AND TERMINALLY ILL TV PROGRAMMES

"Live at Five/Eye on Australia" is fast disappearing up its own high-budget personality clash. While nobody is actually going to miss it, I hope that its failure doesn't put all networks off trying anything vaguely adventurous in the dead zone of 5-6pm week nights.

"Live at Five" had plenty of problems which couldn't be cured by removing one of the warring factions. Basically, it never had any stories diverting enough draw the housewives away from their "New Idea"s or entertaining enough to stop the kids skipping homework from passing through it on the way from "Wheel of Fortune" to "The Addams Family".

Now that it's had a name change and a cut to half an hour, there seems little point in it at all. The whole idea was to produce a "magazine on television", but who'd buy a magazine that took twenty-odd minutes (plus ads) to read?

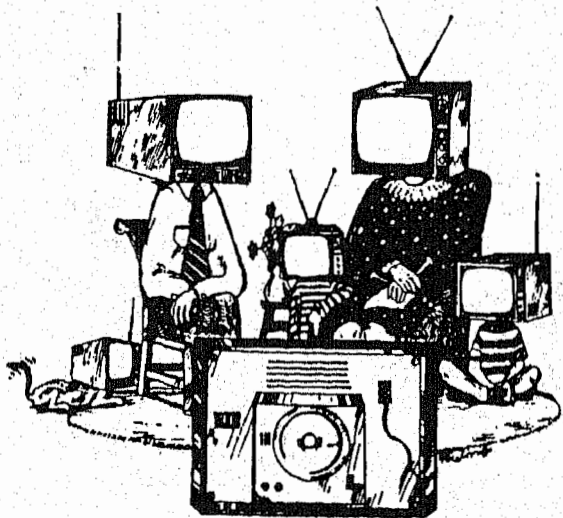
The most enjoyable thing about the full hour show was watching Jo and Terry sit there for sixty minutes, fixing smiles glued onto their faces, resisting the urge to jump at each other's throats. Even if Jo had come back this year, half an hour is not nearly so gruelling an endurance test.

Is there room in the timeslot for anything better than American sitcom repeats, gameshows, soaps, and Perfect Match? We're not likely to find out in the near future, because when EoA gets the boot, that's all there'll be on 7, 9, and 10.

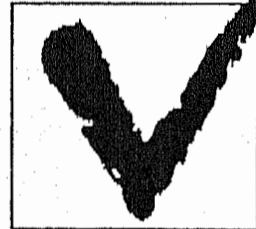
While we're touching the subject of dead and dying shows, "Ridgey Didge" (RIP) was yet another disastrous children's programme from the station that brought you "Off the Dish".

The reason for the failure of these, and most other kids' shows in Australia, is the failure to realise that children do not enjoy being patronised. For proof that it doesn't have to be that way, watch an episode of "Sesame Street". You'll also get a great laugh out of it.

Simon Healy



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## PORTRAYAL OF PACK RAPE

### The Accused

"The Accused" is a devastating portrayal of one of societies' most heinous crimes; that of rape; in this case, pack rape. It is also a stunning indictment of some of the commonest assumptions about rape and its victims.

It starts with Sarah Tobias (Jody Foster) running from a cheap, low-grade pub in America, minutes after being raped by three men on a pinball machine amidst the cheers and encouragement of the rest of the men in the room. The plot then develops in three ways. The repercussions for Sarah, the bureaucracy and back-room plea bargaining deals of the lawyers and chiefs of the justice system, and it examines some of the more popular attitudes towards rape victims in today's society. It is in this aspect that the film achieves a great success.

By showing us that on the night of the crime Sarah was drunk and stoned, that she was flirtatious and skimpily dressed, the director Jonathon Kaplan epitomises everything that 'justifies' the statement "She asked for it". This is crucial in the films most important, that in no circumstances EVER can a

female ask, deserve or expect to be raped.

The description of the rape scene is evoked vividly prior to it actually being shown. It is enough to make the most cynical of viewers horrified at the violation that has occurred. Yet the rape, shown in all its brutal glory at the end of the film, is not gratuitous. It is indicative of the power of mob mentality and the inexcusable brutality that accompanies any rape. The film confronts not only the acts of the rapists but the equal guilt of those who cheered and clapped and treated the event as a night's entertainment.

The acting in "The Accused" is superb. Jody Foster is a very natural actress who performs with an astonishing depth and realism never seen within the ranks of her contemporaries in the aptly named Brat-Pack. Kelly McGillis, herself a rape victim, is excellent as Foster's attorney. She is surprisingly creative as the champion of the underdog. The other supporting roles are performed credibly.

The film is being promoted as, "From the makers of "Fatal

Attraction", and if the film has a fault it enforces Adrian Lyne's moral positioning on the public in the same ways as those in "Fatal Attraction". He is clearly attracted to making up the public's mind for them, and this extends to his love of obvious good guy/bad guy images. But while "Fatal Attraction" preached the conservative doctrine, "The Accused" sees him being forced to apply his polemics to a real-life situation, and the conclusion which he reaches is highly sensible. Indeed, while "Fatal Attraction" reached new levels in misogynist hyperdrama, "The Accused" is courageous enough to deal with very pertinent social and sexual issues.

The manipulation of emotions is the same, but the story and social reality it embodies is so valid that I can forgive him anything. If these must dictate at least these are dictating justice.

"The Accused" is a horrifying, brutal and honest film that is a welcome relief from most of the lightweight irrelevance that is usually churned out over summer. See it.

Rachel Healy

## PREDICTABLY STYLISH AND STYLISHLY PREDICTABLE

### Maurice

"Maurice" is a film that has much to live up to. It has been lavishly praised as "A Masterpiece. The Greatest Movie Of The Year" by someone from Newhouse Newspapers (whatever they are) and "A More Remarkable Achievement Than "A Room With A View" by someone from New York's "The Village Voice".

Inevitably, comparisons will be made between "Maurice" and "A Room With A View"-both films were written by Ivory and Hesketh-Harvey, both are Merchant Ivory productions, both are adapted from novels by E.M Forster, and both are set in the England of Edwardian times (early to middle 1900's). There are also actresses and actors from "A Room With A View" in "Maurice".

As far as I am concerned, the two films are very different and shouldn't be subjected to this kind of critical name-dropping. But if one has to make a comparison of some kind, I must say that "A Room With A View" is more of an artistic and human achievement.

This is due to its wider scope of concerns and the way in which these are expressed with a perceptive feel for the ironies of life and the follies of human beings, without losing any empathy with the characters.

I feel that the liberal critical accolades given to "Maurice" are perhaps misguided by the fact that the film is about homosexuality, specifically male homosexuality. In the harsh context of AIDS, nostalgia for the homosexual state free from such worries, is to be expected. But this kind of criticism, misses the fact that while the film's technique and evocation of atmosphere is remarkable, a film relies on more than this to make it "the greatest film of the year".

Having said this, "Maurice" is a sensitive film dealing with a sensitive subject.

The film's hero, Maurice (played by the hunky James Wilby) is first depicted as a small boy on the verge of the English Public schooling given to males of the upper classes. He receives a lecture on 'sex education' by Mr Ducie (Simon Callow), which leaves us in no doubt that Maurice hasn't been sufficiently prepared for the problems he will encounter in a segregated all-male environment.

The action then cuts to Cambridge where Maurice is now a student. He meets the aristocratic Risley (Mark

Tandy), a Wildean figure whose unorthodox ideas make an impact on him. Maurice also meets Clive Durham (Hugh Grant) and they gradually become romantically attached. Clive tells Maurice he loves him and although he initially rejects this interpretation of what he sees as their friendship, Maurice reciprocates. Owing to his increasingly rebellious behaviour, however, he is 'sent down' from Cambridge.

After this point in the film, the relationship between the two becomes the 'double-life' situation. Maurice, now a stockbroker, and Clive, a barrister, live in a society in which homosexuality is a grave crime, illustrated by the sentencing of Risley to a jail term with hard labour for an attempted homosexual liaison.

Clive, suffering from a nervous breakdown as a result of his secret life, travels to Greece to recuperate and decides to break with Maurice. He eventually marries and we follow Maurice's attempts to come to terms with this rejection and with his inclinations.

This comes to a head one night when he is staying at Clive's country estate. We have witnessed Maurice's protracted misery and noticed the young gamekeeper hovering around whenever Maurice visits Clive and his wife at "Pendersleigh". It is hardly suprising when young Scudder (Rupert Graves) arrives in a surprised Maurice's bed one night via the window!

What could have been a ludicrous scene is avoided by the quality of the acting and Alec Scudder's urgent "It's alright sor, I know sor". I won't give any further details of the film as I can't abide film critics who ruin the spontaneity of film viewing by doing just that.

What I will say is that "Maurice" does not remotely approach cinematic greatness. It is a stylish film, capturing the atmosphere of Edwardian society, and compassionately evoking human longing.

But there is a claustrophobic air (no doubt in part deliberate) about the film, a narrow focus and a lack of humour which all serve to restrict it. And it is a little too predictable.

James Wilby as Maurice is, however, very attractive and at times is uncannily reminiscent of photographs of the English poet

Rupert Brook, who died in the First World War and was renowned more for his looks and charisma than his poetry. I wish Edwardian hair cuts for men would make a come-back.

"Maurice" is an evocative and successful adaptation of EM Forster's novel.

Monica Carroll



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## THE LABOR LEGACY

by Carol Johnson • Allen & Unwin

In her first book, Carol Johnson outlines the dilemmas facing Australian Labor Governments. The ramifications of her analysis are cause for all those who normally vote Labor and that mysterious breed of swinging voter to think seriously about the desirability of the aims and economic programme of the ALP.

Dr Johnson, an Adelaide University Politics lecturer, names the key problem which faced the ALP governments of Chifley, Curtin, and Whitlam, and now faces that of Hawke.

This problem is the need to ensure economic growth, a strategy which often occurs at the cost of the labour class. While these setbacks are portrayed as short-term, experience has shown that they have cost the ALP vital elections in 1949 and 1975.

The inability to keep business happy while remaining the "natural" political party of labour, has resulted in the loss of business' widespread support at crucial times. As with Hugh Stretton, Johnson believes this lack of support has an effect on the swinging voter.

The origin of the problem for Labor is not so much policy handling but has, to a large degree, structural origins. Johnson's methodology in establishing this structural weakness in Labor ideology is largely Marxist and has similarities to British cultural Marxists, in particular Stuart Hall. Indeed Johnson's conclusions on the experiences of Labor administrations are unnervingly like Hall's portrayal of the demise of the British Labor Party in the late 1970's.

Johnson's method focuses on the relationship of institutions that represent class. This includes the

state, the ACTU, business groups, and political parties. The focus is on the ideology of the ALP and its attempts to appear as a party for all Australians,

Johnson calls it a populist appeal to "social harmony". It is an attempt to reconcile class differences.

According to Labor policy, in all four administrations social harmony is gained through securing economic growth. This is achieved by securing profit for business who then invest to create more jobs. Labour support is ensured by such a strategy for, in theory, the labour force can push for higher wages, and a better, often more generalised social wage, in an atmosphere of the elusive "Full employment".

Dr Johnson demonstrates that wage increases have always been resisted by the ALP since the war as they have been seen to come at the wrong economic time. During this time, business was not making enough profit and growth would be threatened. The ALP's conservative attitude undermined its labour support-base.

The ALP's relationship with labour has always caused concern within business at various times, whether it be over industrial action, government intervention in the market-place, or taxes and income.

Dr Johnson concludes that the ALP has constantly underestimated the genuine conflict in material interests between classes. At all times she stresses the incompatibility of interest between classes (thus remaining in a strong class framework) while pointing out the other divisions in capitalist society, namely gender and race.

She argues that the tripartite

approach and the ALP's emphasis on economic policy has neglected these issues and has marginalised their demands. This is the major failing of a party that claims to represent the average person, whatever that may be.

### UNANSWERED QUESTION

What I believe she doesn't ask is whether this neglect, rather than drawing attention to the poverty of ALP policy, draws attention to the nature of capitalism.

That is, while there are certainly other major divisions in society, they are all subordinate to the class division, and the conflicts of that division and the ALP, in developing policy in consultation with unions and business, is only acting in a realistic manner.

Johnson acknowledges the interdependence of class within the context of a capitalist economy but she develops the the point by discussing the inability of the state to control the economy. Instead the economy controls the policies of the state-hence the ALP emphasis on growth.

While a full discussion on class and state politics was outside the brief of the book, a short discussion of the relationship between class and other divisions in capitalist society and their effect and relation to the state would have been useful, particularly in clarifying the sections on the status of women under the ALP.

However, this is only a small criticism of an otherwise valuable piece on an issue of concern at the moment.

### PRESSING CONCERNS

Dr Johnson's book is timely indeed. The Hawke Government faces immense problems in 1989. The

recession is far from over and the union movement having been severely restrained since 1983 is growing increasingly restless as the economy starts to drag its feet.

The expected growth has not occurred, tax relief promises are threatened by suggestions that these will be withheld, interest rates continue to rise as Keating's monetary policy fails to hold back inflation. While monopoly capital is retaining its support for Labor (and who can blame it!), smaller business is growing increasingly vocal and, worst of all, RIGHT WING.

The falling standard of living can only do one of two things, it seems. It can alienate labour, making it become more militant. This will alienate business, and the ALP will lose government in a landslide (this is the Chifley 1949 election scenario described by Johnson).

The other alternative is a little worse. It is the Callaghan 1979 British election scenario where people, instead of becoming more collectively militant, become more aggressively 'individualistic' and embrace Milton Friedman as their visionary political inspiration.

This is called Thatcherism, and is repressive if you are a woman (get back in the home!), black (get out of town!), concerned about the environment (destroy it!), homosexual (the Bible says...) or indeed anyone who doesn't own a healthy share of monopoly capital and doesn't think that the unemployed and those in the overflowing prisons suffer from a genetic defect.

If you can't cut it on the open market then you deserve all you get which won't be much here in

Australia if John or Andrew get in.

The problem is that there is so little we can do about it.

Economic rationality has its own logic and unless the Left stop gabbling about things that happened yesterday and realise that we are all headed for the redundancy lines and poor-houses if nothing is done, then we are destined to be like Antonio Gramsci (Italian Communist Party leader locked up by the Fascists in the 30's); alone in the dark theorising about what could have been.

Understanding is useless unless you have power to effect it, and while the Left continue to emphasise their differences instead of their common goals, they will have a monopoly on knowledge and little else besides.

Johnson's book depicts the problems faced by the Left and points to future scenarios in Australian politics. She suggests breaking with the ALP altogether and beginning to build for a future in which the appalling ignorance of socialism and Left politics which most people display can be overcome.

We must not rely on "the increasing emmiseration of the workers" to legitimise left arguments. We must put forward visions and analyses which recognise the many oppressive power relations, but retain the primacy of class' role in this oppression.

Only then can the contradictions of the ALP be overcome, and the move to the right and an alienated, dehumanised society can only then be halted.

Steve Jackson

# WINE

One question that begs to be answered is 'Why is wine so good?'

The principle issue is, of course, alcohol, but alcohol can come in many forms, and wine has proven to be universally popular for centuries in the warm temperate climates in which vines originated. Even to this day, bottles of wine are the most enduring and treasured food preserves.

The reasons for wine being held in such high esteem are interesting to look at.

Wine-making probably began with some Sumerian who threw a few bunches of squashed grapes into a bucket and let them sit for a couple of weeks. The person concerned then drained the results and decided it was worth pursuing.

Fermenting grape juice is primarily a food preservation technique that sterilises the juice by producing alcohol in a high acid solution. The acidity of wine is usually in the range 3.2-

3.5 and alcohol accounts for 9-13% of the volume of wine.

Even better than staying power is the variety of characters found with different grapes and production methods, and how finding out about these characters through first-hand experience and in the right company is tremendously enjoyable.

Not only are the essences of the fruit and the fermentation to be experienced but these aspects of wine also change during the time of storage.

Simple as the principle of wine enjoyment is, there remains a considerable sense of mystique and confusion surrounding the magic liquid. Hence I plan to give you an accessible appraisal and appreciation of wine. Next week I'll be looking at the details of the sensory evaluation of wine. Until then, I recommend 'lips on' experience.

Ben Vagnarelli



# LAW

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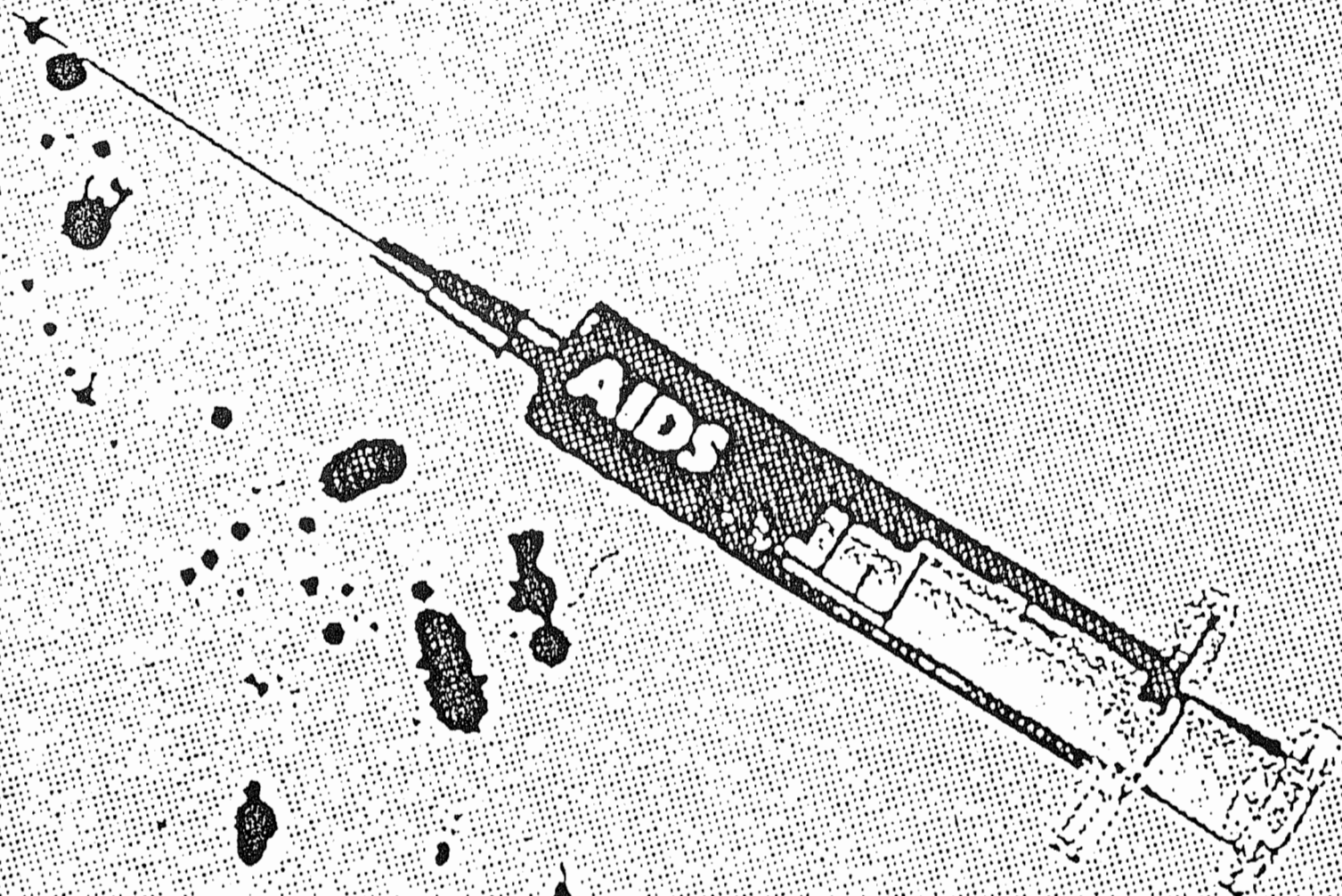


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# Six Women Artists



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Art, like literature and music, is a medium through which individuals express a perception or view of the world. It may have purely aesthetic purposes, or it may strive to communicate a religious, political or some other message. In recent years women, and other social groups historically denied power, have argued that almost all art has politically denied power. Women it is claimed, have traditionally been denied the opportunity to express their perceptions of the world through artistic creations.

Furthermore, those women who have put brush to canvas have been ridiculed or conveniently left out of the history books by male historians. Besides being an obvious injustice to women, feminists have argued that such discrimination has had a more significant effect. Men, they claim, have had the power to determine what is aesthetically pleasing, and it is their representation of the physical world which has been considered as the truth.

Among other things, such a situation has legitimated the exploitation of women through "erotic" art, much of which is at best degrading to women, and at worst depicts them as the (often consenting) victims of violence. It has also removed their "Six Women Artists", then, provided us with the opportunity to see what "women's art" is like. The exhibition concentrated on the work of six, new Adelaide artists, some of whom are undertaking studies in the realm of art.

When we viewed the exhibition the underlying question in our minds was, "Would women artists depict the world in a significantly different way to men? Does reality have an objective existence, or is its representation influenced by the sex, experiences or background of the artist? Would male and female artists tend to concentrate on different themes in their art?"

"Six Women" gave many perspectives on these questions. Although small, the exhibition was diverse, and it included many different styles in various media. In some of the works we found themes which were totally different to the mostly male works of art found in galleries.

Terrie Hoskins' scenes dealing with her perceptions of the writings of the Marquis de Sade seemed particularly to validate the theory that women perceive the world differently to men. Sade was the "father" of sadism. His writings deal with sexual enslavement and torture of women by men. Hoskins' paintings, which are all done on ricepaper in mixed media, deal with the perceptions of Juliette, one of Sade's characters. Juliette, in Sade's writing was the epitome of virtue, she was the woman who endured torture because of her love of men.

Hoskins empathises with Juliette, she brings out her inner anger and frustration at being denied the chance to tell of her pain and torture. A central colour of the paintings is red, and it is this which seems to convey a message of anger.

Another artist who seemed concerned to depict woman's particular experience was Mandy Chapman. Central themes of Chapman's two series "Double Birthing" and "Greek Series" were pregnancy, birthing and motherhood. Particularly poignant was "Double Birthing", two pictures which depicted a woman giving birth. A swollen Grecian Urn, a rounded archway and a pot belly stove seemed to echo the woman's experience as did the warm red "womb-like" interior of the room.

No male artist who I have seen has managed to convey quite the same sense of empathy with pregnancy as Chapman. Indeed, birthing is rarely a subject of male art. Not all of the artwork in "Six Women" was based around specifically female experiences, however. There is no biological imperative forcing women to concentrate totally on their biological experiences. "Six Women" also included the excellent study on "Clapham Common" by Lisa Roberts. Indeed, Yasmin Allen's sculptures "Martini Chair" and "Equilibrium" reflected a technological basis which is traditionally attributed to the 'masculine' mind.

In short, women do have particular experiences and perceptions to contribute to art, but they are not tied by their biology to conveying only these experiences and perceptions. It is only to be hoped that Adelaide will host more excellent exhibitions such as "Six Women Artists" so that the true potential of women's art can be enjoyed by all.

Kathy Edwards



