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ADELAIDE UNIVERSITY

SEPTEMBER 26



WHAT MAKES JAMES BOND TICK

Bronze, Bronze, Bronze!

The Olympic Games are undeniably a big thing. So big, in fact, they've brought Norman May out of retirement to compare them.

The athletes? They barely count anymore: it's the commentary which will change lives, boost pay-packets, see the stars of tomorrow created right before own eyes. Several formerly obscure television frontpeople will be on the lips of every punter in every shopping centre from Fremantle to Double Bay before the month is over.

Gerr Collins is one of them; in fact, he's the joker who stopped Norman May yelling "Gold, Gold, Gold" once again as Duncan Armstrong finished his final lap. But it was the *Sydney Morning Herald* which has compiled the definitive list of early medal-winner in the commentary stakes.

1. Former Olympic swimmer Lisa Curry's reference to British swimmer Adrian Moorhouse as "Adrian Whorehouse".
2. Rex Mossop's description of a Kenyan boxer: "He's the black one in the baggy shorts..."
3. The diving commentator's comment on a female diver with hairy armpits: "She'd go great in a razor blade commercial".
4. An announcer at the opening ceremony: "At the Olympics you either ship up or shape out..."
5. An Australian radio commentator's attempt at political analysis: "...North Korea and other extremist groups..."

Brawl in the Coliseum

Many of the people who have been converted from the student lobbyists' argument to those of the government during The Great Tertiary Tax Debate have been pushed to change their minds by some particular incident or experience.

For several friends of this columnist it has been the experience of Adelaide University's Law School, with its predominantly pearl-bedecked and moleskin clad young elite awaiting - at taxpayers' expense - a comfortable life of BMW ownership, a house in the foothills and a nice private practice in tax law.

For another friend, it has been the experience of knowing a Law School student whose father had already presented her with house and BMW; she was still claiming TEAS, swotting up tax law and going to anti-fees marches.

For a mild-mannered *Age* reporter it was the sight of ANU students chasing John Dawkins out of an ANU building he was about to open. The real moment of truth for that observer came when he spied the elderly widow of the man for



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

whom the building was to be named, still sitting on the building's stage and literally trembling in fear as a student leader made a speech about how the building "belonged" to the students.

So perhaps a few more people will have had their minds changed by last week's opening instalment of the ABC's *Sunday Conference*, featuring John Dawkins and NUS activist Kiri Evans. It had a Roman air to it, an air of a Christian fighting a lion before an audience composed purely of other lions; the audience seemed to be almost solely students and academics, and so it was hardly surprising that they turned their thumbs (paws?) down at every opportunity once the debate got going.

By my watch it took them seven minutes to begin the heavy sighing, and nine minutes to start with audible interjections, but soon Education Minister Dawkins was being heckled whenever he opened his mouth. He was heckled even for saying Australia's trade deficit was a serious problem. A spokesperson for the admittedly less-than-egalitarian Bond University (which the Federal Government is unable to stop, since it's in Queensland) was barely able to make a comment when invited to do so.

Dawkins was even heckled at by a Professor of Philosophy, who had earlier claimed: "Really we're facing something like the Cultural Revolution in China". Two years ago, post-Mao communists in China brought in a system of up-front fees relatively far more expensive than any graduate tax; that didn't rate a mention.

Dawkins' cause wasn't helped by the fact that the two chief advocates who were given a chance to speak were the Confederation of Australian Industry's David Nolan, and the Small Business Association's Peter Boyle (who at least proved it's not just students who like funny haircuts). To extend the Roman Circus analogy, Nolan and Boyle are Christians of a peculiarly fundamentalist stripe. Their breadth of vision was unimpressive to say the least.

But it wasn't the debate itself which will really have influenced anybody; rather, it was the behaviour of the invited audience which will have had some of the audience wondering whether a mob of Canberra's rowdiest students



This captioned photo and the one printed on this page last week are from the wickedly winsome *Hawke Talk* - \$1.20 from Standard Book, Rundle Mall.

really represent Australia's future. The politics of it all was weird, too. Liberal free-enterprise fan Jim Carlton was cheered for opposing government control of the universities funds. Cheered even more loudly was the grinning student sage who declared: "We can just chuck the Labor Party out and make sure the Liberals over there don't get in".

Also remarkable was the way in which student activists have taken up the argument that taxes are a disincentive: to be more specific, that delayed taxes for students discourage study, but that immediate taxes for companies don't discourage investment.

Australian business got a well-deserved but poorly-informed bashing: in one speaker's immortal phrase, "the business community that pays absolutely very little to contribute towards anything". They were putting in nothing, she said, apparently unaware of corporate tax rates on average a deal higher than personal rates.

...and that one per cent

One of the points to come out of the debate was just how little some students and academics - like most people - understand company tax.

The debate opened with a speaker pointing out that Alan Bond (or at least Bond Corporation) paid an effective tax rate of just one per cent this year. The implication was that the government should act to stop

this; what was missing (perhaps edited out, but I doubt it) was an analysis of what's going on with Bond's tax at the moment.

Why is Bond's tax so low? Firstly, the company has large interests in goldmining, profits from which aren't taxed. They will be,

one year and makes \$1 million the next isn't necessarily thriving. The government allows losses from as long as seven years ago to be taken into account. That period could be shortened, after debate, but use of tax losses is on the wane now anyway. A lot of them were created in the '82 recession, and are being used up.

Then there's accelerated depreciation, a supposed investment-booster which cuts taxable profits as compared with stated ones. The government abolished this recently, too, precisely because it had begun to be a tax lurk.

In fact, while the government has been lowering the company tax rate in an effort to have a rate not quite so far above that of other countries, it has been "broadening the base" - that is, stamping out tax loopholes and making Tax Office audits tougher. Three days after *Sunday Conference*, Australian Council of Social Services chief executive Julian Disney was explaining to ABC radio listeners what an important move this was.

Sadly, there wasn't too many other advocates of left-wing causes who spare Disney's deep understanding of the tax system.

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PRODUCTION

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- Patrick Cook in *The Bulletin*

however, in two years' time - a Paul Keating move against one of Australia's longest-standing tax rorts.

Secondly, Bond and the small band of "entrepreneurs" like him get much of their income from the profits of other companies, which generally pay fairly full rates of tax. The government - like other governments everywhere, including some in the Eastern Bloc - doesn't see any point in taxing the same profit twice; companies would soon restructure to avoid that.

One left-winger to whom this was explained complained that the companies should explain this better, although he didn't seem to think the onus was on, say, single mothers to explain to their many poorly-informed critics, what they really get out of the single mother's pension.

Companies like Bond also pay lower tax if they can offset this year's profit with losses from previous years. The argument here is that a company which loses \$1 million



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Injury amid Medical Ball mayhem

by Richard Ogier

The medical students ball was this year surrounded in controversy when a man was struck by a half-full jug of beer and sustained numerous injuries to his right hand and arm.

The man, a member of the road crew of the band which played at the show, Spank You Very Much, received about 15 cuts, a couple of which bled profusely.

The man was struck as he was pelted with bottles thrown by members of the audience at the ball on Saturday night, September 17, at the Dom Polski Centre in the city. A section of the audience had become violent when the band failed to play an encore at the end of the night.

The roadie, now travelling with the band in Sydney, had rushed on stage to rescue thousands of dollars worth of musical and sound equipment under bottle-fire from the audience.

When four additional members of the road crew ran on stage to offer assistance, they were threatened by a group of five party-goers believed to be students.

The incident was only one in an eventful evening in which it was estimated that as much as two hundred dollars worth of damage was done.

Dom Polski Centre manager/director, Mr Stan Gogowicz said "the audience was the worst behaved crowd I have had here."

"I would never have dreamt of facing something like that from university students - especially



medical students", he said.

"I thought university students were more intelligent and elevated than your average person."

Mr Gogowicz said in the men's toilets, towel racks were pulled off the wall and thrown in the urinal and paper was used to block the toilets.

A second member of the road crew, who preferred not to be named, also said the behaviour was the worst he had witnessed.

"I've worked in 20 or 30 hotels around the country and that's perhaps the roughest situation I've seen. Even in the back-blocks of Queensland you don't get it that bad".

The roadie said that when the rest

of the crew had gone to the assistance of their workmate after he was struck by the jug - the stage manager, the sound engineer, a lighting technician, a loader and himself - they were met by a "delegation in ties" who threatened "to beat our fucking brains out" if the band did not play an encore.

In other 'incidents', there were several 'tussles' on the stairs leading back-stage when students were refused permission to enter; moments before the beginning of the second set, a man burst through the door to the backstage area and vomited over a band member. Earlier, the lighting table was knocked over although it was not damaged.

The roadie said he thought the unrest was due primarily "to a group of four or five guys mingling in a group of 20 or 30."

He said the same group who were throwing - "taking direct aim" - at instruments and sound equipment on stage, were the same ones who met and threatened the road crew when they went to assist the man cut by the jug.

He said many in the audience were very drunk and that all beer and spirits ran out early in the evening.

This, he said, had probably contributed to the unrest because "tempers were running high from the outset."

"It was at the end of the show that crowd became violent because the group would not come back on stage for an encore, because of the crowd's behaviour."

"We didn't call the police because we'd only do that if there were guns and knives drawn, and there weren't. But it was bad".

The Medicine ball organiser, Rachel Burdon, a fifth year student, agreed. But she said it was a case of a small group of people disrupting the party for everybody else.

"People were orderly and well behaved except for a group of four or five."

"I was really upset that they would spoil it for everybody else and that's what really pissed me off. But, I mean, what can you do?"

Ms Burdon said she knew the student who had thrown the beer jug and that when she confronted him after the show he had "almost bashed me up".

"They had to hold him back", she said.

Ms Burdon said only about 50% of the audience were medical students. She said some of the blame for the fracas lay in the fact that there was little security provided.

Mr Gogowicz said that was not his responsibility.

"Security is the responsibility of the organisers of the functions. That is always the case."

All proceeds from the twenty-four dollar a head, black-tie ball, are due to be donated to the Drug and Alcohol Services Council.

Overseas student charge will destroy subsidised program

by Sally Niemann

Overseas students on the Adelaide University campus are preparing to campaign against proposed changes by the Federal Government to the Overseas students programme.

The changes would mean higher Overseas Student Charges, the unavailability of Medicare cover to full-fee paying students and increased charges for the accreditation of English language institutions.

Mr Satish Dasan, media spokesperson for overseas students at Adelaide University said the changes had to be stopped.

"If these changes go ahead it will mean the destruction of the subsidised scheme and education as a part of the Australian aid programme."

"Overseas students have not had a fair go in Australia for the past five years," he said.

Overseas students' groups have made pleas to the government for an installment scheme to be introduced so students have more time in which to pay their fees.

Mr Dasan said that these pleas had been consistently ignored by the government.

"The government would not collect the fees via an installment payment plan as it was 'too difficult'. They managed to work around the HEAC payments, but not these payments," Mr Dasan said.



Mr Satish Dasan

"Canada attracts five times the number of Overseas students that Australia does, although we are closer to Asia. Australia's system is very piecemeal. There is no permanency about the programme."

"The reason students study overseas is because of the permanency and stability of the

programmes, something the Australian government has not managed to provide for the last ten years."

Mr Dasan said the campaign would be aimed at approaching the Democrat and Liberal parties, as well as working within the Labour party to block the changes.

Police called to St Marks 'event'

by Richard Ogier

Police were called to the scene of unruly behaviour by a group of Adelaide University students at a city cinema last week.

According to duty manager at Hoyts, Regent Arcade, Mr Ian McCreed, a group of 80 to 100 "intoxicated" students, smashed bottles, popped cap guns, drank liquor and generally disrupted the 8.45 pm session of *Beetle Juice* last Tuesday night.

Two students passed out and another threw up in the cinema.

"I want to emphasise", Mr McCreed told On Dit last week, "that I'm not talking about a few of the students, the vast majority were involved"

The police were called towards the end of the session but by the time they arrived the students had dispersed.

The cinema received numerous complaints during and after the session and refunded 50 out of 300 admission fees.

The students were predominantly from St Marks College and were celebrating the so-called Peter Wong Memorial Film Event. The event is an annual "party" for the college in commemoration of a popular, film-loving Asian student who attended the college in the 60s.

In a further development, the Adelaide University Law School received complaints about the behaviour of the students from three members of the public on

Wednesday. They were referred to St Marks college.

One of the callers, Ms Vicki Robinson, on holidays in SA from interstate, said a group of the students had made it very clear to her that they were from the Law School.

"I encountered one male outside the cinema (after the movie) who became very abusive. He actually said 'we are law students' as if to say, 'we can do what we like'."

"We arrived not knowing what the film was about and we left the same way".

A second caller, Mr Bill Rologas of Thebarton, who attended the film with his fiancée, said the students had made such a noise he could barely hear the film at all.

"It left a bitter taste in the mouth to think that they think they are better than everybody else".

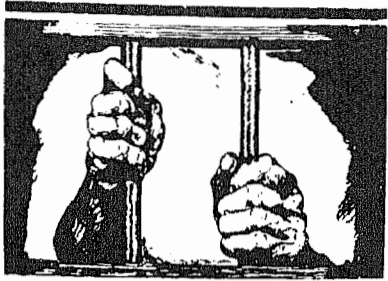
Hoyts cinemas received a letter of complaint last Thursday from a Mr Nick Goodenough, himself a third-year law-arts student.

Dean of St Marks College, Mr Jan Wiersma, said the antics of the students were "just a case of students going out and having a bit of fun".

After he was told of the vomiting, the passings out, the police and the complaints, he said: "It sounds to me like a gross overreaction."

"I can give you my absolute written guarantee that only one or two of the students would have behaved that way".

Beyond the daily media - atrocities



HUMAN RIGHTS FILE

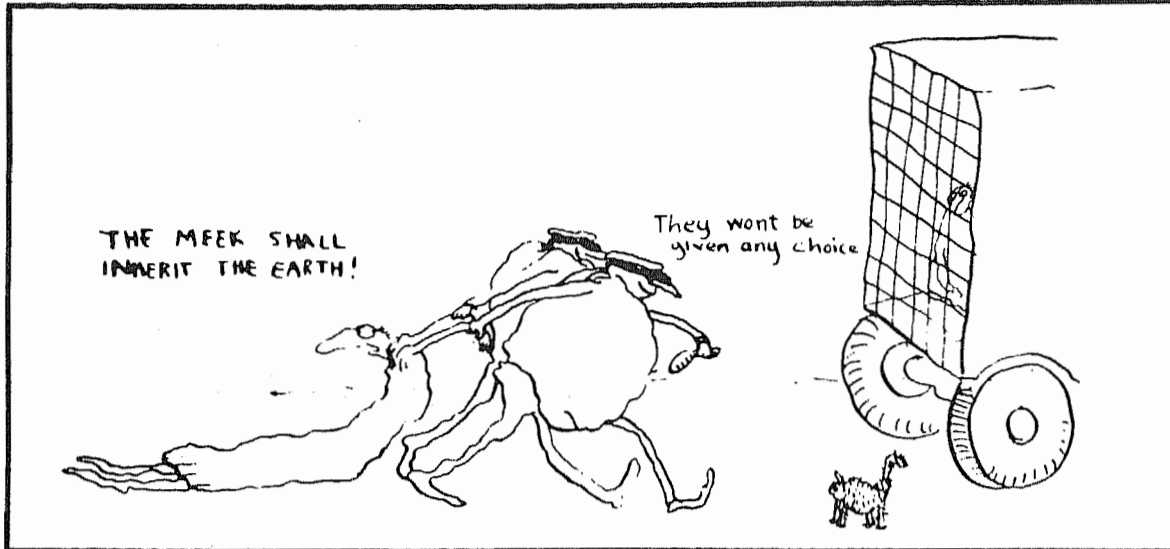
TORTURE, MURDER

Benin
Remy Akpokpo
Bouraima Malehoussou

by Richard Ogier

Human rights violations reach the remotest, most obscure parts of the world; many, great distances from the media's daily gaze.

Benin is a little-known country of on the west coast of northern Africa. According to a new report by human rights group Amnesty International, 200 people are being held without conviction in the tiny country's jails, many of whom have been tortured.



More than one hundred of those siezed have been detained on an unsubstantiated suspicion of involvement in a conspiracy against the government.

Two such people are Remy Akpokpo and Bouraima Malehoussou. They were taken by the authorities to the central police station (Commissariat Central) in the nation's capital, Abomey, last December.

The fathers of the two men were detained as part of official

investigation into their sons' activities. They have since told amnesty representatives that during their three months in custody they were regularly tortured.

They, like other prisoners, have described the way they were tortured by the so-called "rodeo" method, where victims are made to crawl across sharp, stony ground while being beaten.

Since their release they have learned of the fate of their sons.

Bouraima remains in incommunicado detention and is believed to have been tortured. In January of this year, Remy was murdered in custody.

Detention without charge or trial has been widespread in Benin since the early 80s but has stepped to new heights since 1985. Since then, says Amnesty, more than a hundred people have been detained with no regard for legal procedure whatever.

By the letter of the law, the

citizenry of Benin is protected against ill-treatment and unfounded arrest at the hands of the authorities.

In practice however, usually it is an arm of the military that decides who should be held.

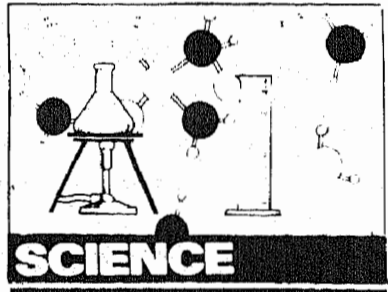
By law, detainees of the government are to be brought before a judicial authority within a few days of their arrest. They may only be detained after then under a special warrant which, the law stipulates, can be challenged in court.

However, what usually happens is that prisoners are made the responsibility of the Permanent National Commission of Inquiry into the Security of the State which reports directly to the President and is comprised entirely of military personnel.

According to Amnesty, the body "does not appear to operate within any legal framework".

Under the scheme, detainees held for as long as two or three years have not been informed of any charges which have been brought against them, they have been refused any legal counsel, no "decision" has been officially passed to them, and no appeals have been allowed.

When a trout can trigger a system to monitor pollution



SCIENCE

Kym Lawry

Many of the technological advances and inventions of the eighteenth, nineteenth and even early twentieth centuries now appear to us to have a charming air of stupidity about them.

Films of the early attempts at flying machines clearly demonstrate the fine line that an inventor may tread between genius and lunacy.

Today, this aspect of new devices seems missing.

Modern technologists are awash in a sea of semi-conductors, churning out machines that can do millions upon millions of calculations a second; or, as a more cynical writer has put it, "Computers make more mistakes in two seconds than twenty people working twenty years make."

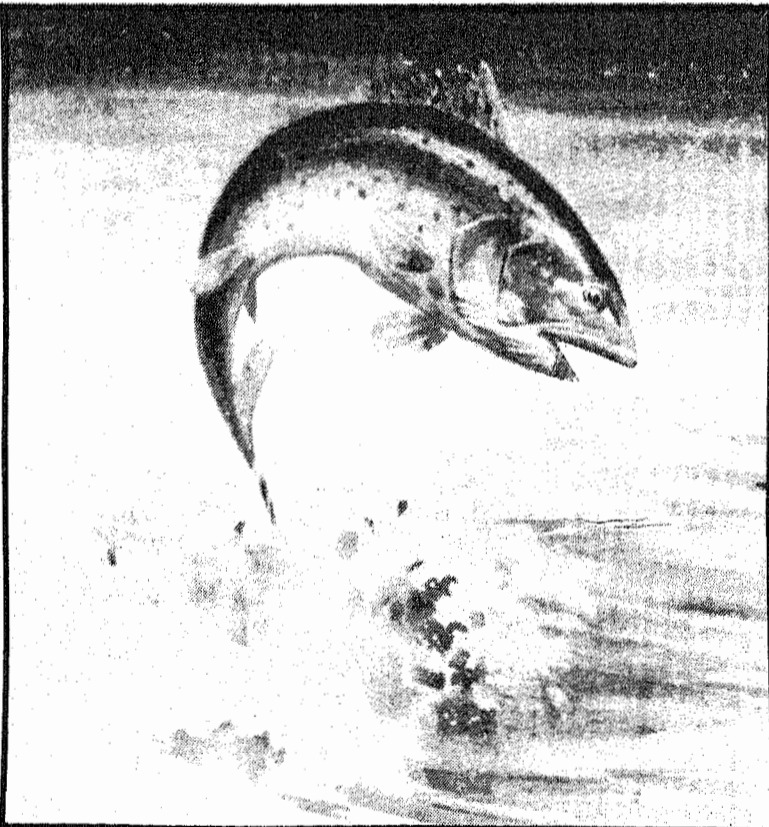
Putting the jibe aside, speed and effectiveness have unseated idiocy, or so I thought.

Enter Dr. Graham Evans, worker for the U.K.'s Water Research Centre.

He has spent the last ten years working on a new pollution alarm system for monitoring river quality, one that he claims is more flexible and cost effective than any other. This may conjure up images of complex chemical tests, or a form of complex spectrometry.

These thoughts are sadly off target. Dr. Evans uses a trout as the linchpin of his detector.

It hinges on the fact that as fish breathe, their gill muscles produce tiny electrical currents which create a voltage across the water surface. Like any living creature, the trout's breathing varies with environmental conditions.



When pollutants are present, the gills work faster or slower depending on the chemical presence, setting up different electrical patterns.

The WRC scientists have produced a system which both monitors this electrical phenomenon and uses a computer to interpret the data.

This aims to filter out irrelevant changes in the water chemistry so that a false alarm is not triggered.

The unit comprises eight tanks in which an individual trout swims. These containers have intake pipes from the river with electrodes at each end, hooked up to the computer.

Mr. Ian Baldwin, who developed the bio centre's software package, said: "Clearly, the environment of the water is changing all the time, and so the breathing patterns are varying too.

"However, by statistical analysis of

the data, using historical information, we have developed a fish sensor that warns of big, or fairly rapid, changes in the water chemistry.

"The fish's breathing changes will not tell you what the pollutant is, only that there is something which needs looking at."

This may seem to be a major disadvantage, but as he pointed out "With standard monitors, you have got to know what you want to analyze at the outset. At most, you can only look out for about half a dozen substances."

"But with the fish centre, you can cover a very wide range. It will also detect and warn you of some substances you have never dreamt of, which is a major advantage."

It seems to the canary in a coal mine gone high-tech. Whether the "fishometer" turns out to be a major export earner for the U.K. remains to be seen.

EDUCATION REVIEW

Journo 'undercover'

The *Sydney Morning Herald* newspaper has landed itself in hot water for planting a journalist "undercover" in a suburban school.

The journalist, Tony Hewett, posed as a student for five weeks in an effort to find out what really goes on in Australia's classrooms.

NSW Education Minister, Dr Terry Metherell, said last week he would file a complaint against the paper with the Australian Journalists' Association Ethics Committee.

Dr Metherell has had expressions of support from both political parties.

In defence of the *Herald's* actions, editor-in-chief, Mr John Alexander said, "unfortunately, having a journalist pose as a student was the only way we believed a truly accurate picture could be drawn".

Expansion for Environmental Studies

Student demand has helped to bring about a massive expansion of the Adelaide University Graduate Centre for Environmental Studies.

From next year, the Centre's two-year Masters degree will offer 19 new subjects as part of the course work component of the degree.

The new subjects, which deal variously with environmental issues, systems, management and technology, will be offered either at the Frome Road Centre or in other university departments.

However, all will count towards the masters award.

The Centre's director, Dr John Young, said the expansion followed an "extraordinary number" of enquiries by students, coupled with a broadening of the focus of environmental studies.

Nowadays, he said, environmental studies looked beyond points of applied science to the social and political difficulties associated with environmental problems.

From next year, environment studies will be classified as a centre-like Asian Studies - rather than as a discipline of the arts faculty.

Dr Young said students should make their applications for enrolment next year, now.

Bridging courses for those who have not studied science will be available over the Christmas holidays.

Academics take 'arms'

"If you think research is unnecessary try guess work."

This is just one of the slogans recently devised by university information officers around the country in their undeclared war against Education Minister, John Dawkins.

The *Australian* newspaper reported last week that university academics are planning to follow the example set by students by adopting slogans as ammunition in the fight.

Other slogans include: "If you think universities are expensive try ignorance", "If you think excellence is elitist, try mediocrity" and "If you think autonomy is a luxury try bureaucracy".

The fees road

The Federated Council of Academics (FCA) has predicted that the Government will replace the graduate tax with full-fledged tuition fees.

According to FCA secretary-general, Mr Grahame McCulloch, details of the tax revealed higher education institutions had a clear incentive to move towards fee-paying arrangements.

"Put simply, institutions will use the provisions for fee-paying post-graduate courses, established last year, to avoid the tax for their students," he said.

"Students already in employment can then claim their tuition fees as a tax deduction. This will not be possible for students paying under the HECS (Higher Education Scheme arrangements)."

Become employed or commit suicide

In a recent edition of *The Advertiser* (September 23rd) there were two quite outstanding articles. One was about a young man who hung himself in a gaol cell at Murray Bridge after he was arrested for having over \$700 worth of outstanding traffic fines.

Another concerned the idea that teenage suicide "cost Australia \$100 million a year". This estimate was drawn from adding up the years of productive labour lost by the death of teenagers.

It seems that everything has its price. The young man in Murray Bridge obviously thought his life was worth a little over \$700, and the state seems to be peeved that they are being jipped of \$100 million a year by the ungrateful youth of this country.

It has been proposed that many young people suicide as a result of the humiliation of being unemployed.

Which is interesting when you think that one of the few ways to avoid unemployment is to become educated, and the State is making education more inaccessible as well as attempting to place a price on it.

It is also interesting that there is this idea that there are two ways to achieve eternal happiness - get a job or kill yourself.

Sociologists have estimated that the life of an 80 year old black woman living in the Bronx in America is worth about \$180.

But there is still some argument as to the value of attempting to put a price on an individual's life. There is also argument as to the best way to arrive at this answer.

But Australia seems to have solved that problem once and for all. The individual's life is worth about as much as they are able to produce over a given working life time.

On Dit

EDITORIAL

This is the same argument the State employs to demand people give up smoking and drinking alcohol. It is also the one they use to justify red light cameras.

The State is fanatical about saving lives in order to exploit them. Which is nothing new, but it could make a better effort at disguising it.

It has become obvious that, as students do not directly produce anything (apart from protests on the steps of Parliament House) they are of little use to the State and must therefore have their requests disregarded.

In the light of Australia's latest method of deciding on just how much a life is worth, perhaps students need to stop waving banners and start pouring petrol over their heads. Someone could then throw a match at them and voila! another \$100 000 of productive labour goes up in a puff of smoke. Smelly smoke at that.

This should also upset those MP's currently getting worried about the Greenhouse effect (let's count them, one...)

The article concerning teenage suicide suggested a "campaign" was needed to prevent suicide. A good idea, the Drug Offensive was so very successful.

Of course, it would be ridiculous to consider the real

problem here - the fact that, while bleating loudly about how concerned the State is about youth, they offer very little real support. Why not spend \$100 million on a giant, plastic band-aid. That should do the trick.

Don't worry too much about really prioritising youth. Make a big song and dance about how many more people will be able to attend Tertiary institutions now the Grad Tax has arrived - but continue to cut secondary and primary school funding to the bone.

By cutting funds at a Primary and Secondary level, so few people will ever make it to University that it will LOOK as though there are enough resources to cope.

And don't try too hard to find what it is exactly that alienates the youth so much that they suicide. It wouldn't be that the State humiliates them by forcing them to line up in dole queues where they are then treated like imbeciles before being handed that miniscule amount of money the government so very generously alots them.

It is simply not good enough that the state expects to continuously exploit something which should not even be called a resource - people.

"Youth" are not a group of coca-cola kids who go surfing in the summer. "Youth" is no longer the care-free, casual existence as seen in Dolly magazines. It is a time spent living in poverty, working and studying in the hope that 'things will get better'.

There is quite obviously a large group of 'youths' in Australia who do not believe 'things will get better'. And the worst of it is, for a lot of them, it won't.

Sally Niemann

Labor green policy needs reform



FORUM

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

Green Labor is a new faction of the ALP formed in this state at the recent State Conference. SA convener, ROB SCOTT reports.

Green Labor is a group which is composed of Labor supporters who are aware that whilst Labor policy on environmental and nuclear issues is still superior to that of the Liberal and National Parties it is still far too weak and in need of major reform.

Green Labor is committed to raising these issues within the ALP and implementing progressive environmental policies by gaining positions of influence within the ALP structure.

This will eventually mean campaigning for representation at ALP conferences at both State and Federal level and if necessary seeking preselection so as to gain a voice in the various ALP Parliamentary caucuses.

We see Green Labor as a vehicle for effective political change. As the ALP is the only party capable of forming governments with sane



Drs Helen and Bill Caldicott

policies on conservation and nuclear issues it remains the arena in which these struggles must be fought if the popular support for 'Green' issues is to be translated into political success.

"Green Labor has already achieved support from a significant section of current ALP members."

Despite the efforts of the conservative rump which currently dominates the ALP it has shown itself to be the only major party which can be democratic in its policy formulation and implementation.

The Liberals and Nationals will not be free of their subservience to anti-environmental economic forces until they have shown that their electoral success is dependent upon supporting a rational ecological policy.

The Democrats formal support for sound environmental policies is also suspect because they have not broken with their anti-worker legacy which they inherited from the Liberals.

One need only cite their support for the Trades Practices Legislation which prohibits workers from engaging in secondary boycotts. Without the Democrats vacillation wharries in Darwin would not face the prospect of fines and damages awards if they were to ban Uranium exports.

The popular democratic tradition which has been upheld by sections

of the Labor movement for almost 100 years remains the best hope for the implementation of a sound environmental policy in Australia in the near future.

This orientation to the official Labor movement recognises the

"Policies in the ALP Platform have been railroaded by the erstwhile pragmatists in the party."

key role which organised labour must play in the establishment of an ecological strategy for Australia. Bridges must be built which will

allow new economic directions to be taken outside the influence of monopolistic mining and financial groups.

Green Labor has already attracted support from a significant section of current ALP members. Almost half of our supporters already occupy positions on ALP sub-branch executives and many others have extensive experience. People who have been inactive or on the verge of leaving in disgust at being ignored by the power brokers have seen that there can be an alternative in the ALP.

To make the necessary changes in the ALP policy and then to see them implemented will require that Green Labor be an open and participatory grouping.

It also needs to be sufficiently disciplined and united so as to achieve its objectives.

To achieve this we want to recruit our new supporters into the ALP and meet regularly to discuss policy issues and organise to place our initiatives on the Labor agenda. We expect to bring about a new sense of purpose within the ranks of the ALP as part of the process of achieving our goals.

We also recognise that getting our policies formally adopted will be the beginning of the struggle as good anti-nuclear policies have previously been in the ALP Platform and have been railroaded by the erstwhile 'pragmatists' in the party.

The alternative is to admit defeat and watch successive Liberal and Labor governments embroil us further in an immoral and irrational plundering of our resources in the rush to placate market forces and feed the dangerously unsafe nuclear fuel cycle.

Green Labor can be contacted through its National Secretary Gordon McQuilten Cl- P.O. Maldon, Victoria, 3463. Ph. (054) 752 339 or Cl- PND, 155 Pirie Street, Adelaide, 5000. Ph. 223 1210.

Adelaide Uni funding "doing very well"



ANTHEA HOWARD

Education vice-president

In my first column I raised, among others, the issue of the future of the Barr Smith Library (BSL). (This was a major topic of discussion and campaign planning on the recent Students' Association Orientation and Planning Retreat.) Like most other aspects of the current education debate, developments on this issue are moving apace.

Federal Employment, Education and Training Minister John Dawkins stated last week that the 'binary divide', entrenching differential funding arrangements for CAEs and Universities, is *not* going to be dissolved after all.

This is a dramatic policy reversal which distinctly advantages Universities in the new funding arrangements, particularly those in the 'established' circle, such as Adelaide University.

On a national level, it seems that

Adelaide University is doing very well for itself in terms of funding, especially for research and capital maintenance (of buildings and equipment). The Minister has also praised AU's proposed Educational Profile (the new basis for negotiating funding levels).

The political context on the state level is rather different. On the S.A. Ministerial Amalgamations Working Party (AWP), which is dealing with negotiating for increased inter-institutional co-operation/consolidation in this state, the SACAE is assuming an especially important and commanding role.

The effects of national developments on this state situation, in which the college has a strong position, are difficult to assess at this stage. It is quite likely, however, that Adelaide Uni will maintain its 'high status' position.

This somewhat confused political context is now the background to the Library debate. On the one hand, on the sub-committee of the AWP being convened to examine increasing inter-institutional library co-operation, the SACAE will almost certainly push for open access to the BSL for its undergraduates. On the other hand, AU (which is convening the sub-committee) will be presenting a position based upon factual information which suggests that the BSL has neither the physical space, the resources (books, staff), nor the funds to provide for further outside

users.

The University does not have a coherent policy on increasing co-operation between institutional libraries as such, and to date no attempt has been made by the University to formulate such policy.

Apart from the already existing positions on co-operations (the SAIT and Flinders libraries, and the membership fee for outside borrowers to gain borrowing rights) the University's position on increased co-operation seems to be that its Establishment is contingent upon the ability of prospective users to provide the funds and physical space to adequately accommodate the needs of extra users.

At this juncture it is very difficult to predict what the outcome of the negotiations will be. The convenor of the AWP Sub-Committee on Library Co-Operation has, however, invited the SAUA to submit as soon as possible its policy on the matter.

It is only through actively seeking out the people within the University bureaucracy handling this issue that the SAUA has been able to discover any of the details about what is going on.

The University has treated this important issue in a very ad hoc fashion, failing to consult with students and staff to generate a coherent policy on the matter.

It is yet another example of the University's contemptuous attitudes towards and subversion of

the democratic processes of this campus' system of governance.

Democracy (or lack of it) in the University was another major topic of discussion and campaign planning on the recent SAUA Retreat. As a result of this planning, as EVP I have been asked by SAUA Council to convene a Working Group to examine "the preservation and creation of democratic processes within the University with regard to decision-making on both internal and external matters".

In the current climate of restructuring of internal management in the University, there are moves towards implementing more entrepreneurial decision-making structures. This will (and already is) have the effect of disenfranchising students, academics and general staff - all groups clearly affected by decisions made regarding the running of the institution.

On a practical level, this may mean decreasing or removing altogether student representatives from department, faculty and University committees.

In this context, the Working Group I convene will be looking at the role of students in campus governance, raising awareness of the potential and actual roles of student reps on departmental faculty and University committees. The Working Group will also be considering the standardising elections for these committees and increasing SAUA links with student reps on these

committees.

If you have anything you'd like to raise about any of this please feel free to drop into the SAUA and discuss it with me.

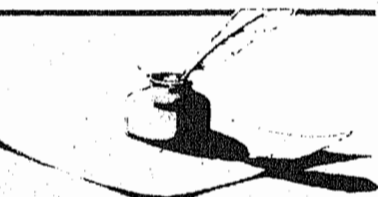
Another issue discussed on the recent Retreat was semesterisation, which begins next year. One of the task groups on the Retreat looked in particular at the effects semesterisation will have on student receiving AUSTUDY in 1989.

The Education Welfare officers have pointed out that the reception of AUSTUDY next year will be contingent on the number of units being studied. If insufficient units are studied in a semester, a student will lose AUSTUDY.

As a result of discussion and planning on the Retreat, the SAUA has undertaken to publicise the process of semesterisation and the implications it will have for students in 1989.

Further to that, the SAUA in consultation with the Education Welfare officers, will monitor the effects of the implementation of semesterisation throughout 1989.

Finally, I'll mention that officers of the Department of Employment, Education and Training are visiting the University this week to discuss this institution's Educational Profile and other matters related to the 'White Paper' Policy Statement on Higher Education. I'll let you know what they had to say in my next column.



LETTERS

A classic

To the Editors,

To maintain our unique form of freedom we should all become Australians and not form separate groups, but at the same time it is to our advantage to keep individual ethnic ties to the countries from which we came.

By taking away our European culture and heritage and making us into Asians, we will become a country like the countries from which the Asians are fleeing.

This is what the government, or whoever is behind the government, seems to want to happen. If Latin and French, for instance, are cut out of the University Arts course they are likely to be cut out of the schools and replaced by Asian Studies! English will be the next to go. Without Greek, philosophy, mathematics, etc. will follow!

It takes a long time to build up a University such as ours but only a short time for it to be destroyed. If it goes, we have lost our greatest asset and what have we got left in Adelaide - a casino instead of a railway station.

French and Classical Studies student, Neith Horr.

Duncan on Austudy fraud

Dear Editors,

I would like to reply to your article entitled, "Leaflet to counter Government Austudy probe" (*On Dit* September 12).

The article contains a number of inaccuracies which I would like to correct.

To begin with, the benefits control units do not have as their charter the cracking down on Austudy fraud by students because, quite simply, I am not satisfied that there is any significant level of fraud on Austudy by students.

I hotly deny that the units are there to "scare students" either, and I will make it my business to ensure that my

attitude on this is well known throughout my department.

Let me put the real story to you.

An independent study conducted on behalf of the Federal Government found there was some scope for defrauding Austudy - that is, that while there was potential, there was little evidence that fraud was taking place.

Like the responsible Government it is, when taxpayers' money could be misappropriated, the Hawke Government commissioned a sample survey of 6195 tertiary Austudy students to determine the level of incorrect payments.

Though you did not make this clear in your article, the survey is checking incorrect payments, which includes examining whether Austudy recipients are being UNDER paid.

Your article says only one person out of 530 South Australian students have been found defrauding Austudy - surely that tells you something about the honesty of students. I presume people to be innocent until proven guilty - as a group, students are an honest bunch. I have always held this belief and I'm sure the results of the survey will confirm my opinion.

Yours sincerely,
Peter Duncan,
Minister for Employment and Education Services
Parliament House
Canberra.

The weakest of the meekest

Dear Editors,

I am indebted to Sebastian Springfield-Burnside for his most articulate entry into the so-called 'inter-faculty war'. Of course he is right.

Law students constitute the last bastion of intellectual privilege which once belonged to all members of this University community. The stringent entry criteria are evidence enough that prospective Law Students must rise well above the humble standards of the plethora of other faculties to enjoy the benefits of this worthy minority.

All others, take heart! There is still much room in society for your inferior skills and substandard education. Enjoy your subservience as did the peasants of feudal England. The continuing dominance of Law graduates in politics will maintain our eminence just as surely as Celeste Chalfonte will one day bear Peter Goers' children.

The meek shall never inherit the Earth.

Winston P M Dinglefoot.

Women not natural child rearers



KIM PEDLER

Women's Officer

With all the scepticism around at the moment regarding the work of Students' Association student politicians, instigated by our esteemed *On Dit* editors, my column this week is devoted towards enlightening students about the work I've been doing.

On the Students' Association Planning Retreat, a Working Group with which I was involved identified key issues, such as child care, sexual harassment and safety

on campus, which are particularly in need of addressing.

We decided that there is a need to hold an open-forum discussion meeting on sexual harassment. To keep the issue of sexual harassment a live one, the event will be scheduled for early next year, as the NUSSA Women's Committee has already organised a cross-Campus campaign for this term. NUSSA will be holding a phone-in on October 1st and 2nd for any women who wish to discuss any incidents of sexual harassment on campus, in conjunction with the Women's Information Switchboard.

There may be changes for the Tertiary Institutions Child Care Centre, which is badly in need of expansion. It is a thirty-place centre, and cannot get a full day-care licence because of its location. It faces a demand for around forty extra places at the start of each academic year, which results in students crying on their doorstep, and having to withdraw from their courses because they cannot get

childcare.

The Centre is funded mainly by the government, with additional grants from Adelaide Uni, the Union, the SAIT Union and the College.

Its current location is unsuitable (and was only ever temporary), and it has \$100,000 in trust until 1989/1990 for its expansion. Therefore, I have been working towards the goal of its expansion and relocation to an underutilised area of the university.

It has recently come to my attention that there are no baby-change facilities to which men have access at university. Women are no longer, and should not be seen as, the "natural childrearers".

If a woman wants to take responsibility for this, it should be her free choice, and not something which is forced upon her by a lack of options. The mentality which does not see facilities for men as part of, and inseparably connected to, women's struggle for equality, is keeping feminism locked up in the 1960s!

IF YOU HAVE EXPERIENCED SEXUAL HARASSMENT, OR ARE AWARE OF SEXUAL HARASSMENT ON CAMPUS...

WE WANT TO KNOW !!

Break the silence

- Phone the SEXUAL HARASSMENT HOTLINE on 223 1244

Saturday October 1st, 9am - 5pm

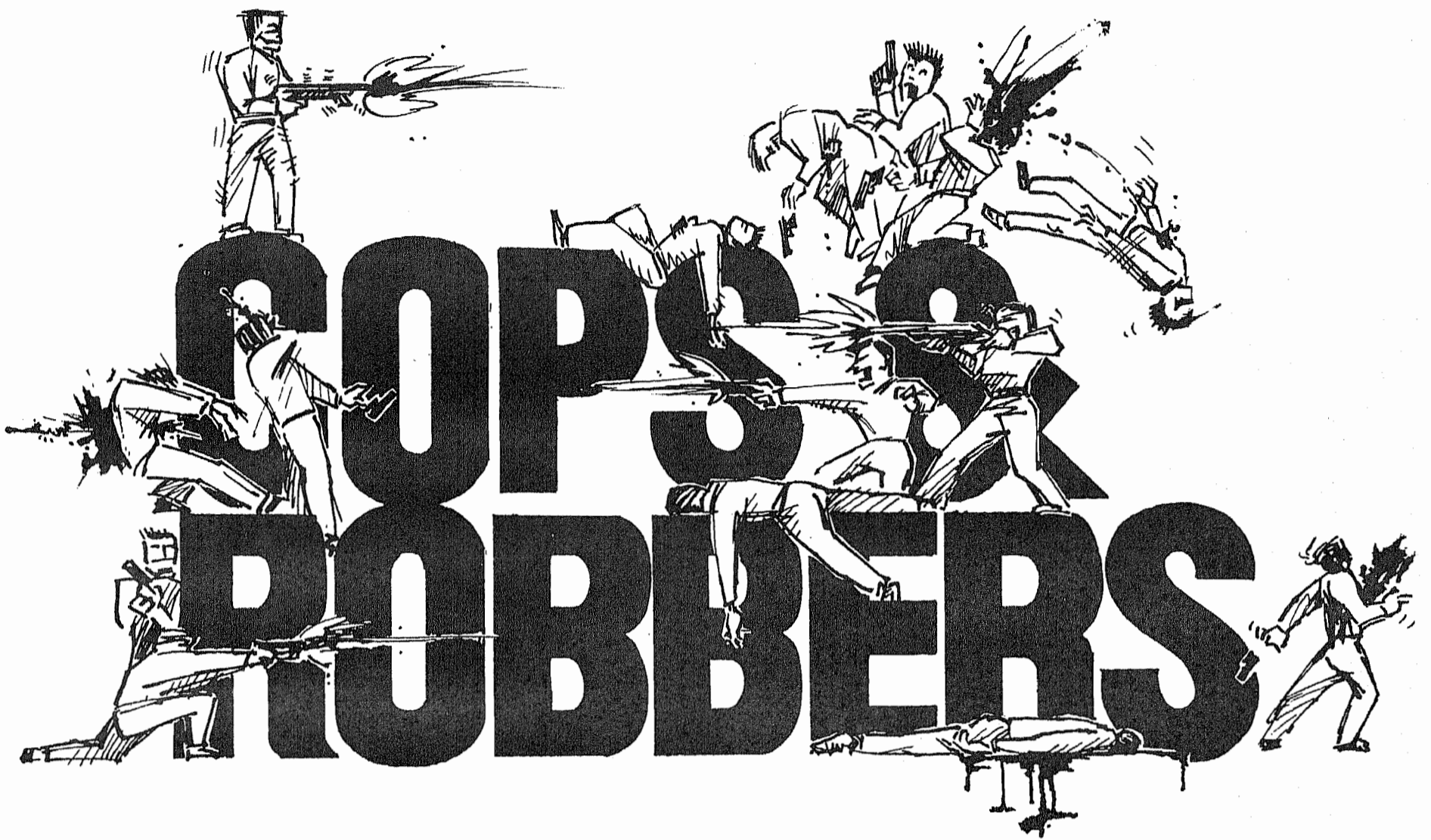
Sunday October 2nd, 1pm - 5pm

Also, see the information table in the Airport Lounge

Wednesday and Thursday

this week

12.30 pm - 2 pm



Good guys versus bad guys in cops shows have taken a violent turn in the late 80s. SALLY NIEMANN looks at police programmes and violence.

Violence on the little screen is nothing new, but it seems that while the number of 'cops and robbers' style serials diminishes, the brutality of the ones that hit the airwaves is increasing.

There is little proof that violence on television boosts violence within society or that it creates delinquents out of small children.

But, apparently, as the violence within our society increases, the blood and guts on television rises to meet it.

Naive, pleasant, good guys versus the bad guys, legitimate moral codes Vs illegitimate moral code programmes, such as *Starsky and Hutch*, no longer exist.

Enter shows such as *21 Jump Street* and *Miami Vice*. Here, drug dealers, psychopathic murderers and child molesters replace the seemingly harmless bank robbers and people-who-murder-for-a-good-reason.

The blame for crimes committed no longer rests squarely on the shoulders of the criminal. Part blame is now allocated to that section of the venn-diagram labelled 'society'.

As societal values become more blurred, so do the morals of late 80's police shows. 'The Law' no longer wears nice blue uniforms, they wear trendy Saville Row designer clothes, or casual, slothful garb that announces their anti-bureaucratic, anti-authoritarian attitudes.

The central characters of these programmes are no longer benign,

middle-aged, overweight men who stuff down hamburgers but still get their men.

They are young, work out at the gym and have a predilection for health foods. They are very, very clean, as in *Miami Vice*, or casually grubby, as in *21 Jump Street*.

English 'cops and robbers' series have also moved away from the 'crime is committed, criminal is made to pay' style. The best examples of this are *The Bill* and *Minder*.

The Bill is screened as 'realism' - criminals are not always apprehended and indeed, the individuals and groups who end up on the wrong side of the prison cell are not always baddies.

In one episode of *The Bill* a vegan animal rights protestor is arrested,

"As a society becomes more and more complicated, the violence brought to bear on 'culturally deviant' individuals becomes greater."

while a major car thief escapes. This is the way things are in 'real life'.

In *Minder*, petty criminal and cult figure, Arthur, always manages to avoid the law. The law in this case is made to appear ridiculous - bumbling, inefficient, always a step or two behind our heroes, Arthur and Terry.

In their book, *Reading Television*, John Fiske and John Hartley look at the symbols behind the television

violence of police shows. Fiske and Hartley state that violence on television is more common than it is in real life for the same kind of reasons that prestige occupations are also more common on TV. "Both are symbolic representations of social values. Violence enacts social rather than personal relations; it takes place between personalised moralities (good Vs bad efficient Vs inefficient, culturally esteemed Vs culturally deviant) rather than between individual people *per se*".

If we look at this statement in relation to the aforementioned police style shows, we can see that this holds true.

But the criminals - upon which violence is enacted in programmes such as *Miami Vice* and *21 Jump Street* - are more complex than simply culturally deviant. More often than not, they are people who appear to be culturally esteemed - they have lots of money and live opulent lifestyles.

This is something that is highly esteemed - most often labelled "success". Along with their money and their accepted status in society, they have the ability to defend themselves from 'The Law'.

This creates a situation of escalating violence. It can be psychological, emotional or physical. The law will explain exactly what they intend to do to the 'criminal' if they do not come forward and admit their crime, or they pressure friends, relatives or acquaintances to give them information.

It is no longer as simple as a punch-up.

As a society becomes more and more complicated the violence brought to bear on 'culturally deviant' individuals become greater and there is an increased tendency

to show explicit scenes of the violence that deviants perpetrate against their victims.

In one screening of *21 Jump Street* a 14 year old child dies attempting to escape a Dickensian adolescent rehabilitation centre. His would-be rescuer ends up in a public insane asylum that graphically demonstrates the violence the State places upon those it labels insane.

These types of scenes serve to show the audience just how deviant the criminals are and they are certainly far more deviant, the crimes more horrific, than 20 years ago when *Cop Shop* reigned supreme.

One could surmise that this is the result of greater information about real world corruption, crime and violence brought to us by the media.

Or it could be that producers are now dealing with more sophisticated audiences - audiences who fully realise that 'The Law' doesn't always succeed, that Mr Policeman doesn't necessarily "get his man" - and occasionally gets the wrong one.

Part of the information explosion is that audiences are more aware than ever that crimes are not committed in a vacuum, or even in isolation; that victimless crimes such as prostitution and drug addiction cannot be blamed on prostitutes and junkies - that, once again, 'society' must shoulder some of the blame.

Behind every victimless crime there is a powerful organiser - the drug bosses and pimps.

There is something to be said for the fact that homestyle, 50s values soaps now make up the majority of our television viewing. People would seem to prefer a more stable view of the world than that currently offered by the late 80s versions of 'cops and robbers' (read: *Suavo's Vs Mr Asia*).

A beginners guide to wine wisdom

In the first of a regular column, **BEN VAGNERELLI** offers a few tips on wine tasting and samples a few to get the ball rolling.

Whether you are keen to impress friends or influence people through your knowledgeable selection of fine wine, or you wish merely to hit the turps and prudently select a wine that will minimise damage the following morning, this is the feature for you.

Below is a selection of wines to mirror the range of student consumer taste, from the rough as guts to the fine and delicate. Of the wines listed, there is sure to be at least one that will satisfy the compromising requirements of cost and quality, but the selection cannot be said to be comprehensive or inclusive, but at least its a start.

Happy drinking.

How to evaluate wines

Before we launch into our tastings, it is useful to know an outline on how wines are evaluated for quality and how ultimately, they're appreciated. The three areas of evaluation are:

• **Appearance.** Depth of colour and clarity of a wine is important in determining its quality. For example, in red wines, the darker the red hue, the better quality.

Good wines - both red and white - are often strikingly brilliant in appearance and good whites should be very clear and free of residue or suspended solids.

In red wines age is judged largely on appearance. Young reds (one or two years) have a purple hue which goes a red brick colour in wines 4 - 6 years old. After about eight years a brown colour develops.

But this time scale varies with the quality of cork sealage and also on the amount of oxygen or preservatives found in the wine immediately after bottling.

• **Aroma.** In assessing wine we look for the intensity of the aromas and the complexity and integrity of different aroma factors. If there are any serious faults in a wine they usually become very apparent at this stage.

The best glass for aiding aroma analysis is the classic stemmed glass with the bulb bottom and slightly

upward - fluted lip. This sort of glass lets the wine stick to the sides as it's swirled around, thereby liberating the wine's delicate aromas.

However, if you only have a second hand vegemite jar, that will suffice.

In any wine, you should look for fruity aromas, and their depth or lasting qualities.

Most varietal wines can be picked on aroma and appearance alone - by the experienced wine drinker at least.

• **Flavour.** The four distinct tastes picked up on the palate are saltiness, bitterness, sweetness and sourness, although only the last three are of interest to a wine drinker.

Sweetness is identified on the top of the tongue and adds to the fullness, that is, the body in the wine. Sweetness adds smoothness and increases viscosity.

Sourness is detected on the sides of the tongue, sometimes associated with a drying effect which is a feeling sensation rather than a tasting and has a lingering effect. Look for crispness and freshness. Acidity makes flavours liven up.

Bitterness is an unpleasant sensation; felt right at the back of the tongue, it is only detected by swallowing. It is near the area that retracts alcohol on the tongue and is a lingering effect.

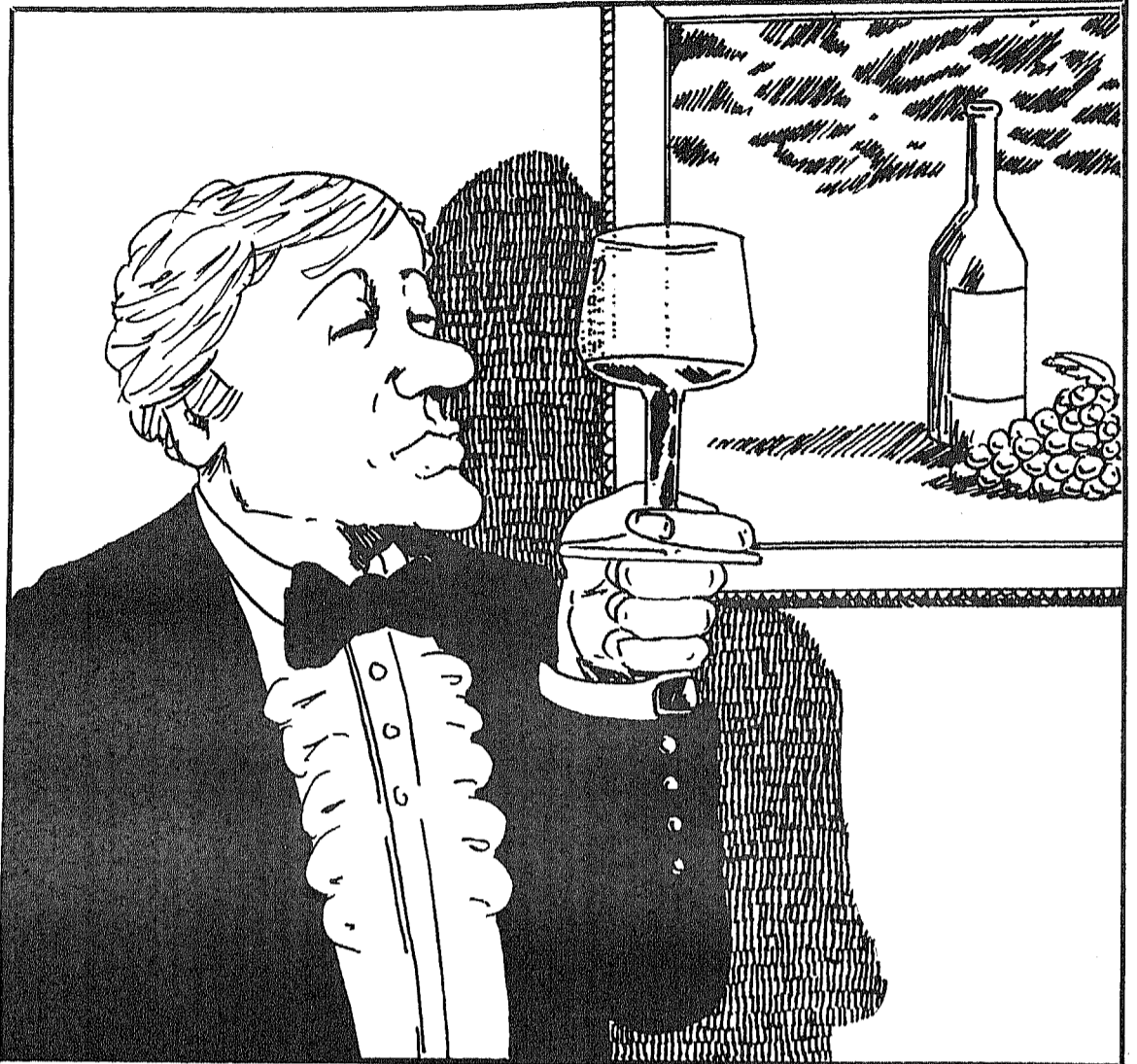
Note that with wine, when flavour is present this complicates other tastes and may either enhance or decrease the taste sensations.

Concentration of components obviously is important in the degree of activeness, but also important is the concentration of other components.

Apparent changes include perceived intensity of flavour or bitterness. For example, the level of apparent bitterness increases with increased acidity and also increased alcohol.

Some wines

Now to the business part of this introduction to wine. The selection below is of red wines ranging from



cask wine to premium bottle wine. (Some insights into other wines in coming weeks).

Renmano Claret, 6 litre 1986

From a cask, this wine is ruby red in colour of medium depth and quite clear. This wine has been lovingly aged in a stainless steel tank for at least 12 months before packaging into aluminium foil and plastic. It has a fairly neutral aroma with few, if any, discernable characters.

On the palate it is certainly fairly dry and leaves an astringent finish, but has little body. There's a hint of some light fruity character, but it's rather thin and doesn't leave any lasting flavours; nonetheless, it's mild and reasonably smooth.

This is an easily drunk wine and while not exciting, I've seen it for

as little as \$4.99 - for six litres, that's cheap.

Yalumba Cabernet Sauvignon 1987 2 litre

This wine has a deep red hue, purple edges and is clear and brilliant. It has a fruity, lively aroma and is refreshingly dry and crisp on the palate with mild astringency and a fruity flavour, like black currants with minty overtones. Definitely top of the cask range and much nicer than the '86 version of the same.

Chateau Yaldara Cabernet Sauvignon 1983

I met this wine in the Australian Wine Pavilion at the Royal Show, and I always enjoy wine that I get for free, which is probably the only

way I'd drink this stuff. It was dark in the glass, to the extent of being almost black. On the nose it reminded me of burning car tyres.

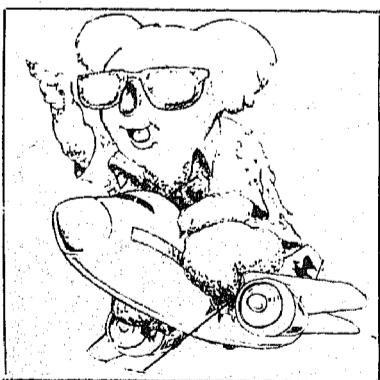
Yalumba Gourmet Series Cabernet Sauvignon-Shiraz 1985

I met this at the Royal Show also. While I'm not much of a fan of the Gourmet Series I did enjoy this. The wine appeared a medium depth of ruby red, purple tinges, and quite clear and brilliant. On the nose it revealed fruit and wood characters but not with any lasting depth. On the palate it had the round medium bodied style.

It also wins 'Yuppy Label of the year' award, due to the overindulgence of pastel colours depicting a privileged scene.

More wines next week.

A little airstrip and a very far away place...

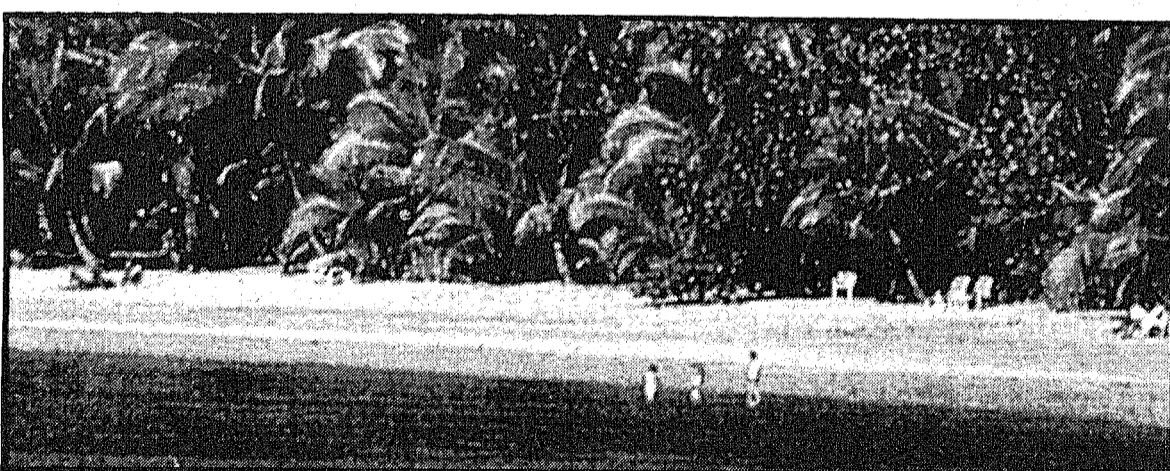


TRAVEL NOTES

Al Grous

So, the third term blues have gripped you, you've developed the runs as a result, and you find yourself thinking, where to now? What's the point? Ahh, I hear the sounds of far away exotic places wafting into the air. Yes! Yes! Tell me more Mr Travel Man!

"Hey Mr Travel Man, tell me a story..." Ever heard of a place called Maldives? M for Mmmmmmm... This has got to be one of the world's most incredible paradises. The Maldives are comprised of an 800 kilometre chain of 1,200 tropical islands, scattered in the crystal



clear waters of the Indian Ocean. With a main airstrip at the focal island, near the coast of India, I guarantee that few would have ever seen more beautiful tranquility!

What's more, you have probably seen holidays around Australia advertised for around \$900 - 1,500, where you can go and meet Jane and Bob as they travel down from where ever, to do whatever. Well Travel House in the city City Cross Arcade have put together a special package just for you and I, which is climactic in its content.

Flying out of Adelaide on Singapore Airlines, you fly into Singapore, where you then connect for your flight into paradise. Once

there, you have nine nights, with three meals a day, all your transfer costs (some islands take up to four hours to reach by boat), and all your entertainment and pastimes (snorkelling, fishing are provided, as are many other island activities) included.

The price for all of this? \$1,319. Not bad, when you trot off to your local agent and look at some of the costs to go to places approaching the Maldives in Australia, where you can be guaranteed to meet another thousand tourists.

If you think that the Maldives sound stranger than fiction, just pop in and grab one of the booklets about the islands. If you then think

that they are not worth gawking at, well, you're on your own.

The Maldives are populated with lush reefs and other treasures that the Great Barrier Reef has, but if you book your island at the Maldives, you could end up almost alone or with a companion, on an island where the water temperature averages 27 degrees celsius! With the water visibility averaging between 40 and 60 metres, now you know where they film many of those adverts where the people are basking in clear, sparkling water stretching to infinity.

The price above is between 1 April - 30 September, and is in low season. It will increase for other sea-

sons, which you are wise to ask about. Whilst at Maldives you can even get your scuba diving certificates in five days, as some of the islands run schools where top European instructors can teach you.

So you see, you get your certificate, and then you apply for a job there as an instructor. Simple! Who'd ever want to leave after that?

If you want to stop off in Singapore on your way there or back, you can take advantage of Travel House's deals for \$18 per night (Twin share) which includes accommodation, transfers to and from the airport, breakfast, and one tour. That's pretty good value in itself. So next time you spend your hard earned dollars on a holiday, think about this place; all you will have to worry about is, well, nothing.

...STOP PRESS...STOP PRESS...

There are limited seats available to Japan, for a ten day holiday to tour around exotic locations in this country rife with history and culture.

You will be whisked out of Adelaide, have all your accommodation and transfers included in the price, and for those of you that have been to Japan, or know just how exorbitantly expensive any form of accommodation is there, then the price should come as a welcome surprise: \$1,299.

LimeLight

Sperm on the paella

From Spain, the up and coming centre of European artistic avant-garde, come the films of Pedro Almodovar. They shock, they startle, but they are by no means mindless sex-and-violence cinema. PETER CIENFUEGOS looks at the idea behind the scenes of Almodovar's movies.

From a country where conservatism ruled unchallenged for decades, where the church was inerrant and the police force incorruptible, where the deification of marriage and the family and its protection from perceived immorality led to manic censorship regulations that quashed creativity, from a country with a medieval, fascist past, comes Spanish director Pedro Almodovar, whose rebellion is to deny Franco.

"I refuse even his memory" he says. "I start everything I write with the idea 'What if Franco never existed?'"

It is difficult to tell if Almodovar is consciously iconoclastic. He vehemently denies having a political role in his films. He tells love stories in which the characters are driven by passion and desire, untroubled by the confines of gender, class and history. They simply chase pleasure.

While his quirky homoerotic cinema appears on the surface as some kind of drug-taking hedonistic romp, Almodovar is aware of the past, and his cinema strikes at the very heart of conservative values, not only in Spain but everywhere.

Since the death of Franco in 1975, Spain has become flavour of the month in Europe. Almodovar is a part of the new generation of twenty to thirty year olds who form "La Movida", or "The Movement", a fast-moving artistic circle devoting itself largely to fashion, all interpreted with a particular sense of Spanishness, and all geared towards the pursuit of pleasure.

His six low-budget, underground features to date have virtually been glorified documentaries of the new Spanish lifestyle in the capital.

Almodovar himself says: "How do people twenty years old live in Madrid? It's quite compelx... The characters in my films utterly break with the past, which is to say that most of them are apolitical. Pleasure must be grasped immediately, hedonistically; that is almost the leitmotif of their lives."

The polarization of Spanish society between extreme radicals and extreme conservatives has seen it racked by violence for centuries. The new generation of Spanish youth have abandoned political struggles and are extreme only in terms of their political apathy. Liberalism and tolerance are the order of the day - all this in a country which only a decade ago still considered contraception as a diabolic scourge on society, single women as brazen sluts, abortion as cold-blooded murder and divorce as an irreligious act of insurrection.

Spanish conservatism is dying, and Almodovar is kicking it while it's down.

Almodovar does not do things by halves. David Lynch meets Barbara Cartland in his foetidly romantic and smut-ridden mind. In his love stories there are no love triangles, there are love polygons.

Large numbers of people, all with extremely different claims to fame, ingest all sorts of chemicals and do all sorts of innovative things to each other's bodies. Marijuana-smoking nuns keep a pet tiger in the convent and write erotic best-sellers. Tehranian terrorists abandon the revolution to run off with their feminist punk-rocker girlfriends. Fathers rape their daughters on alternate days in laundromats. Taxi-drivers plot to forge Hitler's war diaries while secretly pursuing sultry, suicidal cabaret singers.

Incest, rape, sodomy, drug abuse, masturbation, necrophilia, androgyny, misogyny, misanthropy, fear, panic, loathing and lust combine to form the incredibly confusing plots of Pedro Almodovar.

The Law of Desire is as perfect or putrid as any Almodovar film. Tina and Pablo were brothers, but as a boy Tino fell in love with his father and legitimised the relationship by becoming Tina only to find that her father did not love her anymore and had run off with another man(?).

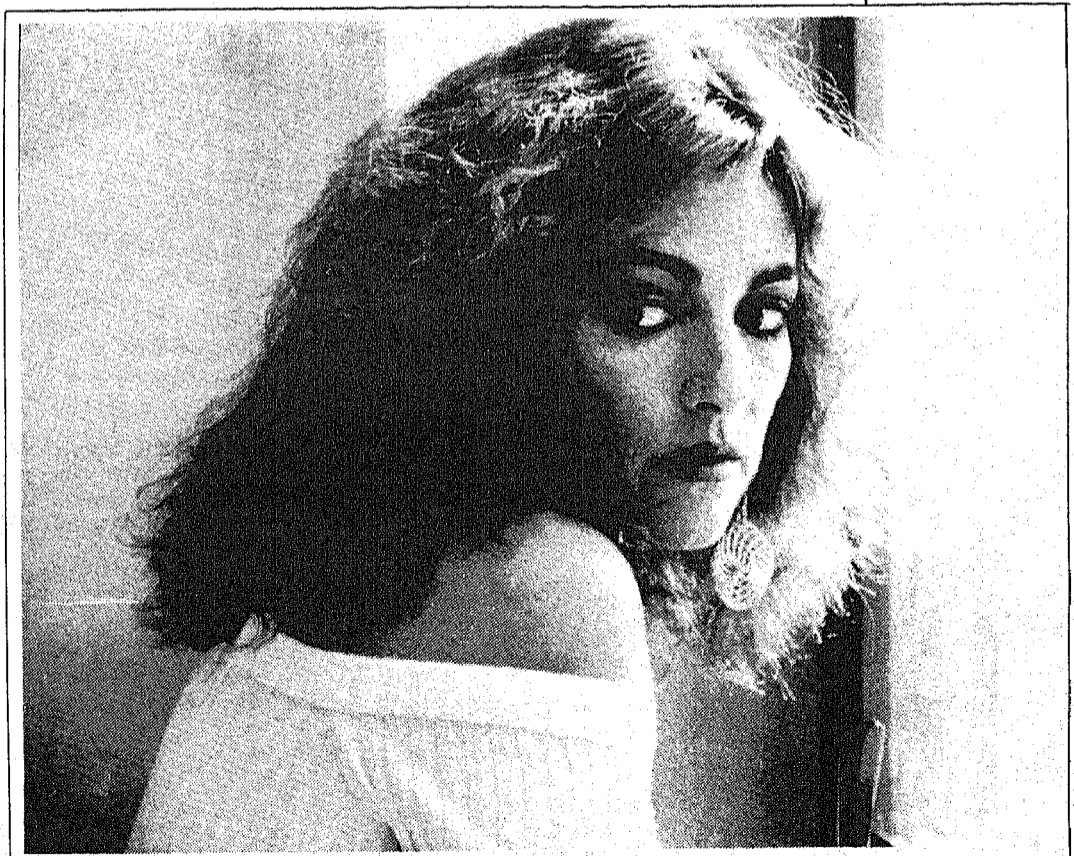
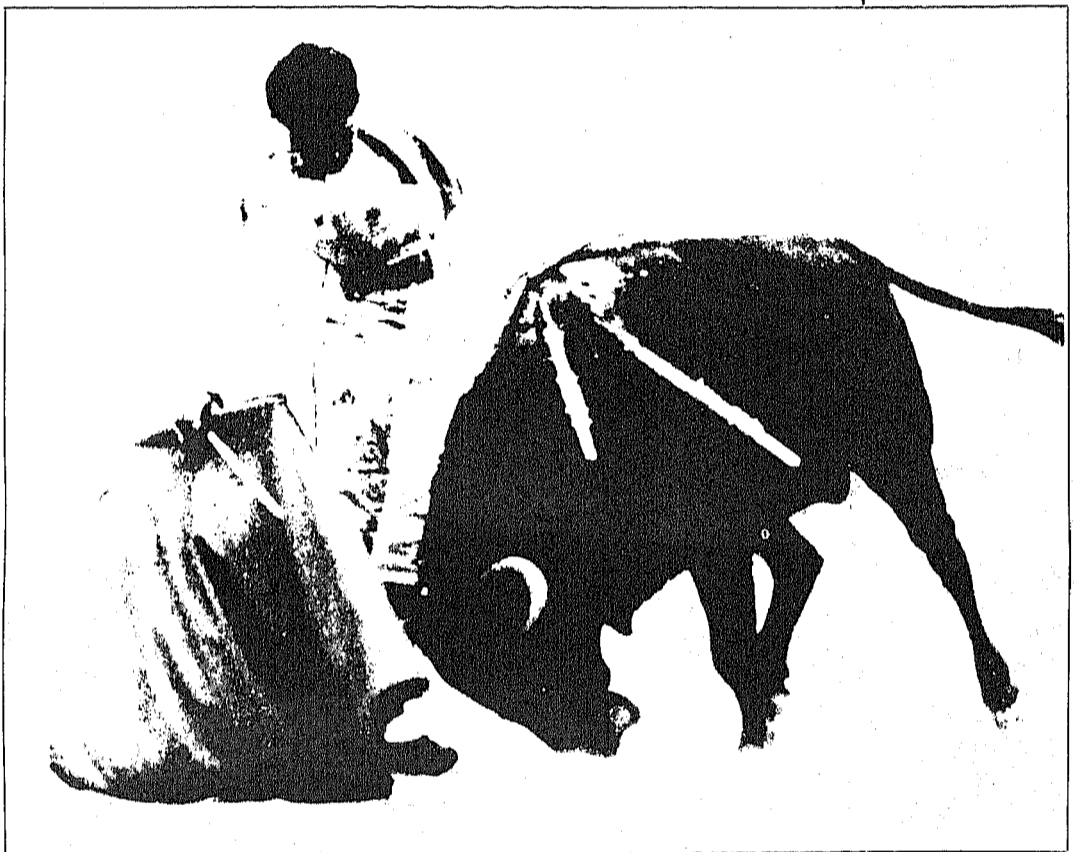
Tina is a committed man-hater and becomes a celibate and mother figure to a ten-year-old girl when her lesbian lover also walks out on her.

Pablo is the homosexual director of soft-porn flicks such as *Ass-Face* and *Halitosis*. When his lover Juan goes on vacation to the south of Spain, Pablo rewrites his love letters to a suitably steamy standard and sends them off to Juan for signing.

While Juan is away, Pablo seduces the humourless and demented Antonio who is transformed overnight from a shy film enthusiast into a violent and demanding lover. When Antonio finds Juan's alleged love letters he becomes insanely jealous and murders him. Pablo drives down south to retrieve Juan's corpse but as he drives he is overcome with grief, his eyes well with tears, and he veers off the road into a tree. Suffering from amnesia, Tina reveals the secrets of her sordid past in order to wake her brother.

There are some superb moments in *The Law of Desire*. Pablo is interviewed at the television station by a bizarre woman wearing absurd jewellery and with a nose like a sea lion. At one stage Tina's pseudo daughter asks her if she will ever grow breasts, and Tina reassures her; "Sure, at your age I was flat as a board".

continued page 11



THE SMITHS

"RANK"

RANK
The Smiths
CBS

by Gavin Williams

For those amongst you who mourned the demise of one of Britain's best groups, weep no more. *The Smiths*, the band who turned misery into an art form, are back.

Rank, their latest and probably last record, is a collection of some of their better known songs recorded live in London during 1986.

The album consists mainly of material from *The Queen is Dead* and *The World won't Listen* and includes 'hits' such as *Panic*, *Ask* and *Boy With a Thorn in his Side*.

From small beginnings in Manchester, *The Smiths* grew rapidly in stature to become one of the most successful 'indie' groups ever.

It wasn't just frontman Morrissey's tortured lyrics and unique vocal style that characterised *The Smiths* sound. It was as much the delightful melodies and innovative guitar playing of main songwriter Johnny Marr that contributed to their success.

Unfortunately, *Rank* isn't a fitting tribute to the group. It's obvious that the album was released to fulfil contractual obligations to the record company rather than to please their fans.

The main problem is that you can't really tell that this is a live record. Apart from the obligatory crowd noises and occasional screech from Mozzer you might as well listen to the studio versions.

Unlike other great live records such as *U2's Under a Blood Red Sky* or *Springsteen's five record set*, the live renditions don't actually add anything to the original songs.

Rank will sell well because of their proven record but it won't win them any new fans. An album for the already converted.

KISS MY ART
Painters and Dockers
White Label

by Andrew Marshall

Never a band to let good taste get in the way of a good time, the *Dockers* first widely distributed single, *Nudeschool* featured lyrics that epitomised subtlety and restraint. *Jenny thinks she's Madonna, but Penthouse changed all that. She ain't that hairy, her legs aren't that fat.*

Die Yuppie Die and *Love On Your Breath* soon followed, and *Kiss My Art* is likely to be the progenitor of one or two more singles.

If He Beats You, Leave! and *Safe Sex* are self-explanatory titles, included to demonstrate that the *Dockers* are ideologically sound... well, nearly.

Hello 80s, Hello new morality This is the death of spontaneity Before we have our sweaty little fling I'll just slip on my little rubber thing.

No surprises in the musical department, guitar and brass seldom leave centre stage and the whole mess is kept in time (most of the time) admirably by drummer Paul Stewart.

The High Priests of bad taste really only falter on two tracks - *Meltdown* is just weak (the chorus is *She's such a lust reactor* four times [once is bad enough]) and *Jack's Car* lacks that je ne sais quoi of the other material.

Most importantly, the *Dockers* answer Frank Zappa's question, "does humour belong in music?" with a resounding "yes".

SECRET SOCIETY
WEA

by Alexander Grous

Sometimes you get the feeling that a band is doing everything that it can, you can't really find flaws in the production, and yet it's not really happening for them. You get this feeling with the debut album from *Secret Society*, an Australian band. Sounding mature and professional, perhaps the strongest of the tracks is the one getting video play, *When the Clock Breaks Down*.

Many of the others seem to suffer from the "...let's do as much as we can on the one record..." syndrome, for the tracks are as individuals okay (most of them), but together they do not complement each other. Too much funk in one, too much synth in another, and instead of sticking to a solid recipe utilising the three guitars and drum kit to the fullest, you come away from the album a little disappointed.

At other times, you feel that too many vocals are crowding the mike, like kids when they get hold of a tape recorder for the first time. I also came away thinking that someone in the wings of the recording was posed to strike if their instructions weren't followed fully, and I don't think the band are perhaps being themselves, and are instead what the company dictates them to be. Sound like a familiar story?

THREE NEW SINGLES FROM
Mighty Boy

by Andrew Marshall

Three new singles from the Australian independent label *Mighty Boy* confirm their dedication to diversifying the range of styles available to the Australian record buyer.

Friday Night and Saturday Morning is a bubblegum hip-hop track about getting laid (aren't they all) from young Einstein. It seems competent enough but you have to doubt the relevance of English hip-hop to the Australian record market.

I can forgive the predictable *Pogues* style folk/rock Labor bashing on *Roaring Jack's* new single *Thin Red Line* thanks to an irresistibly driving rhythm, but the pick of this trio is the *Sparkler's* tasty *Heart and Soul*. As a development of the more mellow *So Often Dreaming*, *Heart and Soul* is clear evidence of the band's ability to produce interesting and appealing pop. Watch out for the album, *Persuasion*.

VIETNAM EXPERIENCE
Country Joe McDonald
Rag Baby

by Alexander Grous

A double album import, from the legendary man of 60s rebellion songs. A sensational hand painted map of Vietnam graces the cover and inside is a potpourri of rock, folk and bluesy instrumentals on the second record. The first deals with emotive war subjects, and McDonald's superb voice oozes and grips the vinyl tight, as the cutting and recalcitrant words are interpreted not only in context to Vietnam, but for any conflict.

The famous Woodstock number, *I Feel Like I'm Fixin' To Die* kicks off the first record, immortalised by McDonald's Woodstock appearance. *Kiss My Ass* needs no explanation, as it fades out side one, for it is still as potent today. All of the songs and instrumentals read like a eulogy for those who were embroiled in the conflict, as the titles clearly suggest: *Foreign Policy Blues*, *Agent Orange Song*, *Vietnam Never Again*, *Welcome Home*.

An incredible record, and one elevated to a different plateau not only for its lyrical content, but it is one hell of a musical statement too! For those interested in ageless music, with more than department store sale appeal, it could be one of the best musical investments you make for some time.

LIVE, NUDE GUITARS
Brian Setzer
EMI

by Gavin Williams

When a record is called *Live, Nude Guitars* you know not to expect anything overly intellectual.

That's the beauty of this record. Apart from a few notable exceptions, Brian Setzer's new LP delivers a tough no-nonsense set of guitar driven rock and roll.

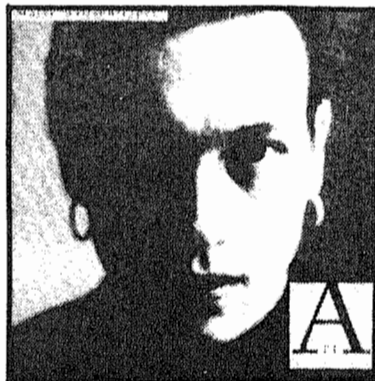
Once the lead singer of *The Stray Cats*, Setzer loves his music loud and simple. Working from the most basic of all line-ups - guitar, bass and drums - *Live, Nude Guitars* does show the occasional flash of brilliance.

When Setzer actually sets out to play "tough, roots rock'n'roll" (as was his stated intention) the album takes off. The opening track, *Red Lightning Blues*, fairly scorches the turntable and features some wonderful guitar histrionics.

The best track, *Every Tear That Falls*, was originally written by Setzer for *The Every Brothers* but he decided it was too good for them and kept it for himself. A slower song, it shows the advantages of keeping things sparse. This pushes Setzer's gritty vocals and a nice guitar line to the fore.

Where the record fails is in the attempt to flesh out the sound with unnecessary effects. One of the tracks produced by Dave Stewart, *Rockability*, is unnecessarily dominated by motorcycle noises, drum machines and a massed choir which chants ROCK every now and then.

Live, Nude Guitars is a good, if sometimes patchy, record. Whether it will reach many ears is questionable, as there are so many people playing this simple brand of music. Brian Setzer (or his record company) realise this, but the use of a big name producer like Stewart will do him more harm than good. But as Brian says, so young, so bad...so what!



ART ATTACK
Marty Wilson-Piper
CBS

by Mat Gibson

The beauty of *Art Attack* is the feeling of interaction it gives the listener: a sparse, 'homespun' quality that says "sit down, let me play you a song I've written". Despite the more pronounced production, this ambience is more noticeable on *Art Attack* than on *In Reflection*, Wilson-Piper's first four-track home recording, which was ultimately disappointing through its unrelenting cheap-synth drum backing.

The basis of the work is Wilson-Piper's Rickenbacker 12 string guitar, which he plays with great delicacy but little complexity, plucking out a number of gentle, rolling folk tunes before shifting awkwardly to passages of half baked psychedelia.

The most original work on the album, *The Evil Queen of England* is achingly sung with the sole backing of an acoustic double bass, an effect which falls short of being eerie, but captures the attention with its unique sound.

Like most *Church* solo projects, it bears little resemblance to the group's work except that it is studied in approach, exploring a particular style without becoming dull.

SWIMMING WITH SHARKS
Self Titled
WEA

by Gavin Williams

The name *Swimming With Sharks* implies a sense of danger or even excitement. Sadly, this feeling is totally lacking from their first record to be released in Australia.

Comprised of two German sisters, Inga and Anete Humpe, *Swimming With Sharks* (SWS) self titled album delivers no more than a soulless batch of earnest love songs.

In the time honoured tradition of Euro-disco the songs feature lots of clever computer programming to produce nice effects. But luckily the record doesn't have the insistent backbeat which dominates Sabrina, Mel and Kim, etc, etc.

Mostly the songs are moody, mid tempo numbers which allow the gals to really stretch their vocal chords. Unfortunately, their vocal style is forced and harsh - almost spoken rather than sung. All this does is make the lyrics sound even sillier.

*Let's sing a new litany,
You and me
I'm the leading chorister,
honestly.*

SWS is a really pleasant record. If your taste in music runs to records which you can hum along with or tap your foot to then this is for you. If, however, you enjoy music with a hint of daring or energy then you really should avoid *Swimming With Sharks*.

ROSE
The-Ists
Greasy Pop Records

by Alex Wheaton

Another mini album release from Adelaide's leading independent record label. *Rose* shows all the signs of being a one-off idea to display musical virtuosity.

This is a collaboration between the *Screaming Believers* original rhythm section (Rees on bass and Craig on drums), and *Allan Robins* (ex-legendary Ad. band the *Units*). For such a loose arrangement the results are astounding.

Essentially a vehicle for the songwriting talents of Robins, *The-Ists* play it very tight and show considerable style in their treatment of this collection of pop songs.

Not your average pop songs, mind you, just carefully thought out tunes that carry you along with them. They show restraint and a dedication to building a mood; or an emotion.

Psychoanalysis is not my bag, and luckily we're spared that as Robins relies on soft repeated refrains to reinforce his message. Two of his songs are lamentations: *There is a Light that Shines* and *Nobody Likes My Kind* sink very near to the plaintive. How can you doubt that the man didn't suffer a deprived childhood?

Well worth a listen, and evidence of *Greasy Pop's* increasing involvement in the promotion of many styles of music in Adelaide.

DON'T BE AFRAID OF THE DARK
Robert Cray Band
Polygram

by Mat Gibson

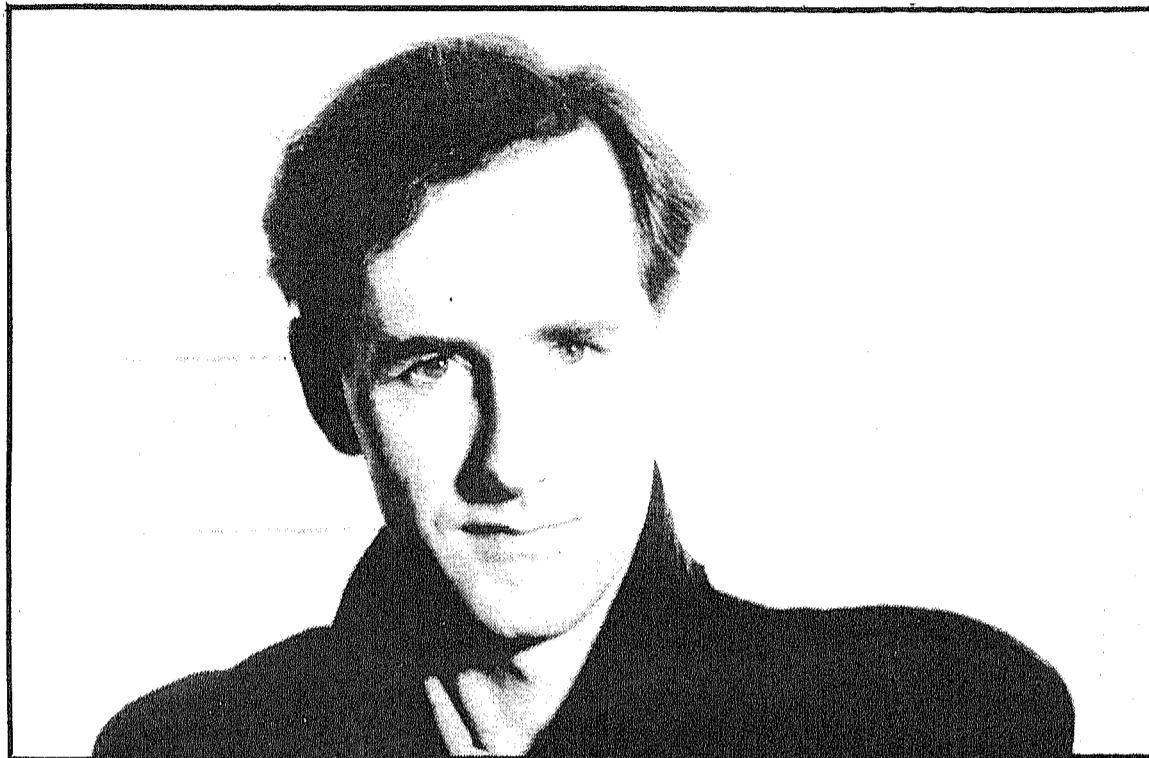
Despite the faultless performances, the reasonably varied arrangements and a number of interesting songs, I can't get over the feeling that this album is missing a certain something. After his last three albums, Cray's rich vocals and pinched, well paced guitar work come across as a little rehearsed, almost formulaic in places. Much of this can be put down simply to it being Cray's 'style' and it would be hasty and ill-judged to say that his music had become mere 'blues-pop'.

However, only the odd track has that intangible spark of real creative originality which so stamped *Strong Persuader*. Overall *Don't Be Afraid of the Dark* leaves an impression of competence only, rather than the excitement one would have expected.



Mark Callaghan creates an atmosphere of his own with Sailors and Mermaids

The name is new, but Mark Callaghan, alias Cal, is no stranger to the Australian scene. Frontman for the legendary Riptides, and more recently GANGgajang, Cal has delivered what some consider the definitive Australian pop song. ANDREW MARSHALL spoke recently with Cal about his latest album, *Sailors and Mermaids*.



Mark Callaghan - an eclectic kind of person everywhere" and make them his own.

Sounds of Then, like his new solo single *Do It Rite*, is distinctively Australian and a lesson to songwriters in the art of atmosphere.

Uncomplicated arrangements and understated melodies permeate *Sailors and Mermaids*, Cal's first solo album. So is he worried that the subtlety of production will be lost on an audience raised on the nursery rhyme style melodies of Stock, Aiken and Waterman?

"People who have listened to the album initially react fairly warmly, but I've had people come back to me a couple of weeks later, after they've heard it a few times, pretty nuts over it.

"It's one of those albums, I think, that has the depth to stand repeated listenings.

"They grow on you these songs - the production has created space within the songs and allows the songs themselves to live. I really wanted to keep it concise and understated, especially on *Do It Rite*."

For music critics trying to pin down Cal's style, he offers no clues - *Sailors and Mermaids* is testimony to this songwriter's ability to assimilate "bits and pieces from

"I'm a very eclectic kind of person. I know it would be a lot easier for marketing if I were to be very stylised, very identifiable. But I find that every song is individual and you owe it to the song to take the production direction from the intent the mood and the medium of the song.

"I don't believe songs should be straight-jacketed into a formula."

The album boasts an impressive line-up of players. As well as ex-Riptides and GANGgajang members, Sean Kelly (*Models*) plays rhythm guitar, Charlie McMahon (*Gondwanaland*) didgeridoo, Wendy Matthews sings backup and Peter Maslen (who put the 'boom,

"I'm proud of Australia, but when we have people from the Human Rights Commission telling us Aboriginal living conditions are appalling ...that's pretty shameful."

Cal

crash' in *Boom Crash Opera*) provides some impressive drum tracks.

"Charlie McMahon played didgeridoo on *New Direction* but I was very tempted to do the part myself cause I've been learning for about a year now; I love it, it's my favourite instrument.

"But I figured if we were going to do it we might as well get someone who knows what they're doing. He actually played the didgeribone (Charlie's own invention).

"The power of the instrument, how it just washes over you, and his total command of it is really exciting."

The video clip for *Do It Rite* complements the message of the song, and the message is that Aboriginal land rights have been neglected for

too long.

The video portrays a group banding together to battle against "this problem from the past".

"I don't see it as a divisive issue, us against them. I see it as all of us against the mess up made earlier on, which is something we have to deal with, unfortunately.

"We've got a lot to be proud of in this country in terms of all the great achievements that our forefathers made, but there's a couple of loose ends that need to be tied up, and it needs to be done now before it gets out of hand."

As a landmark, the Bicentennial was a catalyst for *Do It Rite*, and although 1988 is meant to be a "party year", Cal thinks that *Do It Rite* is a voice that needs to be heard.

"I don't speak for Aboriginal people, that would be incredibly rude because for too long they've had white people telling them what they're problems are and how to fix them.

"They are quite capable of speaking for themselves and this song is merely one whitey speaking to the rest of us.

"It's basically saying we've got all the cards and unless we sit down, face the issue in a sensible way, do the negotiating and solve it, the issue will become more and more socially divisive.

"I'm proud of Australia, but when we have people from the Human Rights Commission telling us Aboriginal living conditions are appalling and leprosy still exists on the stations, that's pretty shameful and we have to sort things out."

Sailors and Mermaids is an important album for Cal - greater honesty and expression in his songwriting and total creative control have contributed to a collection of tracks that should be regarded in high esteem by both music critics and fans of his music.



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Olivia turns 40 ... 'Get Yer Ya-Ya's'



Matters in the six (?) piece *Seaweed Evans*, now playing out. *Too Many Cats* saxophonist and harmonica player James Hoogstad is forming a new 'funky' sound band, as yet unnamed.

- 29/9 Thursday: 1956. Australian singer *Jenny Morris* was born - for engineering students, that makes her 32.
- for medical students, she's female!
- And...*The Rolling Stones* began their first UK Tour; with the *Everly Brothers* and *Bo Diddley* (1963).

There's more! Records released today include *Get Yer Ya-Ya's Out* (*Rolling Stones*), *Theme from "Shaft"* (Isaac Hayes), and *Hamburg* (Procul Harum).

- Imagine four louts wearing gold lame jackets and heavy chest medallions, playing disgusting disco songs of the 70s (*KC & The Sunshine Band*, *Donna Summer*, etc.) with the aid of a drum machine. Appalling, isn't it?

Well, perhaps Adelaide's *Love Fever* is your sort of band...

- 30/9 Friday: Hey, *Jimmy Dean*, where are you? The Angry Young Man (original model) died when his Porsche Spyder slammed into a tree (1955).

Birthdays: Marc Bolan (1946), Frankie Lyman - now deceased juvenile delinquent (1942), Basia Bonkowski (1954).

What a rags to riches story, it's only two years since *John* (*Whispering Jack*) *Farnham* left the *Little River Band*.

BLW!

With Alex Wheaton.

Hello, thanks for joining us. I'm not Derryn Hinch, and this is hard-hitting investigative dribble.

Timewarps:

- 26/9 Monday: 1966. Adelaide band *The Twilights* set sail for the UK after winning 1st prize in the Hoadleys' Battle of the Bands.
- 1969. *The Beatles* release *Abbey Road*; arguably their best recording.

Spak couple of the week - what if they got together? On this day *Bryan Ferry* turns 43 and *Olivia N.J.* turns 40.

- 27/9 Tuesday: *Dragon's* Robert Taylor was born in 1954. If you were born in a place named Waipukuruan, you'd leave too.

- After a year of playing around town, the jazz tinged Rhythm and Blues band *Too Many Cats*, has called it quits. Several members have joined with ex-*Tu Tu Z* man Steve

A grand, tempestuous movie

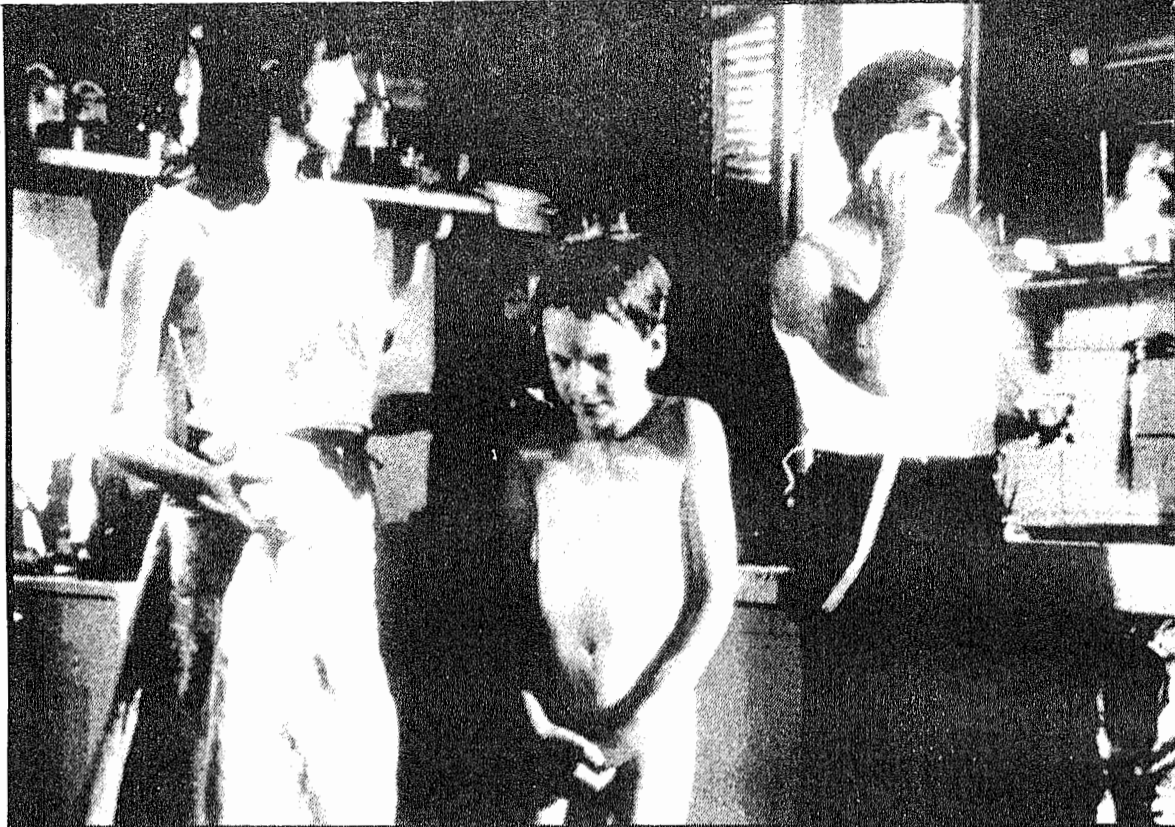
Le Grand Chemin
Picadilly Cinema

by Peter Cienfeugos

It would be easy to be cynical about the current spate of French provincial films enjoying box office success. They all seem to follow a sure-fire recipe- get a few peasants, some picturesque scenery, a couple of adorable children, some bunny rabbits, then throw in a couple of Parisians and harp on about the ageless conflict between town and country, and voila! You have a cinema full of trendies all dying to head off to France to rummage about with the bumpkins.

Le Grand Chemin does not merit such cynicism. It is an honest, refreshing film, whose characters are complicated and caring people who try to find happiness against a backdrop of concealed tragedy. Unlike the *Jean de Florette* saga, it makes no claims to be an epic that will change your life, or at best make you realise how boring water-fetching is. These are people with real fears, and real desires, not stereotyped peasant yokels who dream up conspiracies while gnawing away at baguettes with dirty teeth.

Without giving too much away, *Le Grand Chemin* deals with the tempestuous marriage between Marcelle and Pelo, a jack-of-all-trades in a country town. Marcelle is a peulant and irritable woman who runs the house with military precision, nitpicking Pelo for his slovenly standards. Pelo and Marcelle adore each other but the tragic events of the past have driven them apart. The arrival of eight-year old Louis from Paris, whose mother is in Paris having a baby, creates more turmoil. He becomes a pawn



Le Grand Chemin - an honest, refreshing movie.

in their game of one-upmanship. Pelo is a heavy drinker and he tries to conceal his emotions by maintaining a facade of aggression, much of which he takes out on his wife.

As the adults vie for Pelo's friendship, he is more interested in his neighbour Martine, a tomboy who thumbs her nose at village life by spending her time up in a tree where she spies on everybody and throws frogs at passing funerals. Martine is a great companion for Louis, who frets for his mother and is troubled by the gradual

realisation that his father has walked out on her. At first he finds the harshness of country life a bit too much. After seeing Marcelle pull the eye from a rabbit and hanging it out to bleed, he ends up sleeping in the musty guest room overlooking the cemetery, adorned with menacing portraits of deceased relatives.

Relations between Pelo and Marcelle gradually deteriorate. Her pious attempts to drag Louis off to mass are thwarted by Pelo who takes him fishing. Pelo begins to know himself through Louis. He

hits the bottle during the fishing trip and loudly extols the virtues of hell to Louis- "That's where all the best broads are! They can't get enough!"- but checks himself, and pours the rest of the wine into the river.

The inevitable departure of Louis changes the whole mood of the film. His presence has kept Marcelle and Louis together, but as his bus puts along the great highway to Paris, they must come to terms with the emptiness in their lives and the hole Louis has left. The melancholy and uncertainty of

Le Grand Chemin is deep and real.

The standard of characterisation in *Le Grand Chemin* is superb. Anemone as Marcelle and Richard Bohringer as Pelo are brilliant. They capture a rural pragmatism and complexity which is never clichéd. Pelo's struggle between sensitivity and brutality, and the awful remembrance of his tyrannical treatment of Marcelle, are convincingly expressed by Bohringer. The torment of Marcelle and her dissatisfaction with the now-sour marriage is played with flighty desperation by Anemone.

It is the children that make *Le Grand Chemin* such a memorable film. Louis' and Martine's bold attempts to save Marcelle's bunnies from being skinned, their voyages to "heaven" on top of the Church roof, and their long conversations about growing up and the folly of adulthood are warm and sophisticated but never "cute". Their innocent adventures lead them into all sorts of trouble, Martine's largely with the parish priest who catches her teaching Louis a few elementary rules of love after they spy on their older sister and her boyfriend- "It doesn't hurt her, Louis! She goes like that because she loves it! You know, ooo, ah, ooo la la... Then the priest comes along and invites her to the confessional.

Director Jean-Loup Hubert has given us a real masterpiece in *Le Grand Chemin*. The clear, natural light- not unlike the kind of sun-and-sky imagery in *Betty Blue*- gives *Le Grand Chemin* a crisp, refreshing feel. After years of wild, urban Parisian films like *Diva*, *Subway*, *Betty Blue* and *Le Rayon Vert*, the peasants are leading the way in the French cinema.



Mac and Me - American commercialism

Mac and me - a very stupid movie

MAC AND ME
Academy Cinema City

by Thérèse Manson

The script for this children's film is borrowed directly from E.T. A small, cute alien creature is zapped from his homeland into the hands of a loving family. The bad guys are the scientists, out to capture the alien, Mac.

It is disappointing that this movie, put on for kids in the holidays, completely lacks originality and style. Few films are screened for kids. The ones that are should be good.

What is bad is that this film appears to be a commercial that kids have to pay to see. Mac only drinks Coke, only eats a new brand of lolly, "Skittles", and likes to party at McDonalds (hence his name). These junk food and drink labels are about the only commer-

cial labels that appear in the film and they appear often.

At the preview everybody received a free bag of 'Skittles' and a free Coke. It's shocking that film-makers dare to exploit children in this way - advertising at them when they think they're just watching a movie. The advertising play became more annoying when we discovered that the Coke was watery and we didn't like the lollies.

This film is glossy and it's funny in parts. However, it affirms American commercialism and American values in a sickening way.

The ending expresses such incredibly arrogant American propaganda that it could be taken for farce.

Kids can't appreciate the farce and didn't seem to appreciate the movie much either.

What these film-makers don't realise is that kids recognise a stupid movie when they see one.

Easy on the pocket and as good as all the rest

BOCCACCIO RESTAURANT
Restaurant Review

by Richard Ogier

Choosing an Italian restaurant in Adelaide is no easy task - there's a veritable array of eateries catering to a wide range of pockets and tastes.

The student budget renders the less expensive variety the more appealing and the Boccaccio pasta bar on the corner of Frome and Rundle Streets is about as cheap as you'll find. And yet the food is excellent.

Boccaccio's is little-known alongside other Italian restaurants, not least because it's located on the same corner as the Bangkok, one of Adelaide's best-known Thai restaurants. Additionally, it's well clear of 'Italian's Row', that well-patronised cluster of Italian restaurants across Pultney street on Pirie street.

But it deserves to do well. The recent Friday night I attended with friends the atmosphere was informal and, by the standards of most Italian restaurants, relaxed.

We all chose pasta dishes. One friend had the tomato-based Penne Siciliana which was hot, tasty and very reasonably priced at \$3.90. It's conventional wisdom among connoisseurs of Italian food that tomato based dishes are a good way of gauging a restaurant's quality and according to my friend this dish didn't disappoint.

A second friend and I had another standard recipe of the Italian cook book - carbonara. This dish varies considerably between Italian restaurants some (such as Fasta Pasta) do it drier than others, thereby making it closer to the authentic Italian style of a largely sauceless dish made with particular (rather expensive) cured bacon.

Boccaccio's is saucy, without being oily. With a fresh side salad, and red wine, it made for a delicious, filling meal.

My friends' was the Fettucini Cremona also made with ham and cheese and equally as appetising at \$5.90

Needless to say, you can't really enjoy a pasta dinner without a good bottle of red; preferably something 'big', with a fruitless, dry flavour. An '86 shiraz by Barossa wine-

maker Peter Lehman went down exceptionally well; priced at \$9.90 not cheap but about what you'd expect.

Also, we enjoyed a generous round of garlic bread, cooked deliciously light and cut (thankfully) thin.

After a big main course, only I had room for dessert. I sampled the only dessert made on the premises, the only one not spawned of that no doubt well-heeled Italian ice-confection maker who seems to supply every Italian restaurant in town.

A chocolate log cake, smooth and super rich, it made for a wonderful finish to a hearty dinner.

If you want a stodgy, high-calorie feed to keep you going, it's hard to go past Italian fare, and Boccaccio's is as good (and a little cheaper) as anywhere in town.

The Bill	
2 Garlic bread	1.80
Penne Siciliana	3.90
Fet. Cremona	5.90
Fet. Carbonara	5.90
Salad x 2	2.90
Capaccino	1.40
3 coffees	4.20
2 O.J.	2.80
Min. water	1.40
Leasingham Shiraz	9.90
1 chocolate log	1.80
Total	\$41.80

from page 11

The film is an absurd comedy and a passionate romance, like a slightly more sophisticated Hollywood melodrama, but much more realistic than Almodovar's previous work. It walks a fine line between parody and realism, and manages to stay on the side of the latter whereas his other films have nose-dived into the unreal.

Many critics have been rather excited about "the new AIDS cinema" and are quick to stick Almodovar up there with *My Beautiful Laundrette* and the like. But Almodovar does not say "Hey, it's OK if you're homosexual!"

It seems strange that the Bobby Goldsmith Foundation people should get so worked up about *The Law of Desire* - it is not a condom commercial, and although it sounds dangerous and no doubt is, the characters are driven by desire and desire only - even if it means they will contract some hideous virus that will make certain bits of their person shrivel up and die.

The homosexual element in his films is a significant sideline and necessary in determining who's who and how they interact together, but it is by no means predominant.

The realism and brutality of Almodovar is quite intimidating. Anybody who saw *Matador* will remember squirming during the opening scene when retired bullfighter Diego Montes, seriously gored by a bull but still gripped by the need to kill, masturbated in front of his television while watching snuff films showing various acts of extreme violence against women.

Once again, Almodovar's message is that despite the alleged sickness or perversity of your desire, there is always somebody wanting to share it with you.

Montes finds his match in a woman barrister who dreams of skewering

her men down the spine with the torero blade at the point of orgasm.

This plethora of kicks and quirks is filmed in clear and natural light by Almodovar, making it extremely difficult for your average audience to come to terms with.

Some scenes, such as the deliberately drawn-out shot of an erect nipple in *Matador*, the (once again) opening wank scene in *The Law of Desire*, and the suggestive shots of the Vas pot on the bedside table were enough to send a couple of discerning cinemagoers rushing towards the foyer in disgust.

Not content with pouring derision on conventional relationships, Almodovar assaults the police force and the clergy with all the energy of his great compatriots Luis Bunuel and Salvador Dali. I cannot help but think that Almodovar may have been happier living under Franco so he could have made the subtle but devastating attacks on the Catholic and fascist authorities Bunuel pioneered in films like *Viridiana* and *The Exterminating Angel*.

Almodovar lacks the sophistication of Bunuel. His anti-clericalism is unrefined.

In *The Law of Desire*, Tina returns to her old parish priest and greets him saying "Hi! Remember me? I was the choirboy, Tino!"

The police come in for plenty of serves, some of them predictable, others brilliant. In one scene, two police burst into Pablo's apartment and find a small amount of cocaine. "Not enough for a conviction" says one, "Nah, but enough for us to get wasted" replies the other.

This kind of full-frontal Catholic and cop slugging is the last weapon Almodovar has, in a society where entrenched liberalism makes it difficult to find anything beyond reproach. As Spain becomes more and more the centre of Europe's artistic avant-garde, he will have increasingly less and less icons to smash.

The annual AU Lawn Tennis Club Open Day will be held on Sunday 2nd October beginning at 11.30 am. All people (new or continuing) who wish to play in 1988/89 should attend. It will be held at the Club's West Beach courts (Ingerson Avenue, West Beach), and BBQ will be available (BYO meat and salad).

Further information and membership forms available from Sports Association office.

Stephen McDonald
Acting Secretary

ON CAMPUS CENTRE

A Government subsidized child care centre is operated at the University of Adelaide for student parents at the University of Adelaide, the South Australian Institute of Technology, the South Australian College of Advance Education, and community users. Fees charged for child care are based on assessed family income.

The Centre is located on the first floor, George Murray Building, University Union and is licensed to offer up to four hours care per day for children aged from 3 months to six years with a maximum of 30 children at any one time. Seven skilled staff are available to care for children between 9.00 am and 5.00 pm.

The Centre will operate throughout the year with the exception of a period of four weeks during the Christmas season.

Further information is available from the Centre's Co-ordinator, Gayle Bennett (Telephone 228 5429).

ADELAIDE UNI FRIENDS OF THE EARTH

General meeting Friday, 30th September. 1.10 pm, Gerry Portus Room.

Discussion: Tropical Rainforest Action Paper Recycling update Formation of working parties. All welcome.

Adelaide University Science Association 1988 Annual General Meeting, Monday 26th September. Little Cinema, Union Building, 6.30 pm.

Elections for 1989 committee. Proposed changes to Constitution.

ADELAIDE UNIVERSITY UNION CATERING ADVISORY COMMITTEE

Vacancies exist on the A.U.U.'s Catering Advisory Committee for 2 ordinary student members of the Union. This committee provides vital input to the functioning of the Union's \$2m turnover catering department by:

- looking at ways to improve catering services.

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

- preparing the annual budget and considering the monthly financial reports.

If you're interested in joining the committee, please forward a brief application to the Manager of the Union, outlining why you wish to participate and what skills, expertise you have to offer. **Applications close 7th October, 1988.**

Robert Brice,
Secretary/Manager,
Adelaide University Union.

JOB OPPORTUNITIES

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from page 9

Bond is framed within the triangle formed by the girl's legs and crotch. Diminished by the girl's domination of the foreground, Bond's head is level with her knees and Bond is placed below the girl's crotch directly anxiously not at the viewer or the girl's face, but at her crotch.

This is an interesting point when we consider what John Ellis said in *Visible Fictions*. He argues that film publicity constructs narrative images of a film, and the promise of a particular type of pleasure that will hook in the public.

How Bond develops as a character will depend on the future books and films. Who knows, Australia has yet to become a part of the Bondian set-locale and there is no reason that one day we will see Bond down under, staying at the a luxury Gold Coast resort as Sanctuary Cove and wrestling crocodiles, a film which could perhaps be called *Crocodile Bondee* or *From Bondi With Love*. Though an Aussie locale seems to be a long way from Bond's European roots, it is not an unreasonable possibility that Bond might one day visit Australia in a future film.

And in more in liking of what Fleming originally had intended Bond to be, Timothy Dalton's Bond has been hailed as the most definitive Bond with his cruel and edgy performance in the *Living Daylights*.

The perceptiveness of the public of a character in a movie, like Bond is questionable when we look at America. President Reagan once quothed about Bond: "Of course some critics might say that Bond is nothing more than an actor in the movies. But then we've all got to start somewhere." It makes our own Paul Hogan fit a certain criteria as some distinguished Australian columnists have noted. What could be seen as why Bond, like any popular hero whether it be Mick Dundee, Axel Foley or Dirty Harry is attracted to the populis is as Bond aficionado Kingsley Amis once remarked: "We don't want to have Bond to dinner, or go golfing with or talk to Bond. We want to be Bond."

Bond and Beyond: the Political Career of a popular hero, Macmillan Communications and Culture Education series.

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THE FLINDERS UNIVERSITY OF SOUTH AUSTRALIA



POST-GRADUATE RESEARCH SCHOLARSHIPS

Flinders University invites graduates to apply for Research Scholarships to undertake post-graduate study in 1989.

The University wants students of high calibre to further its record of consistent leadership in research.

Flinders University has been repeatedly awarded significant research grants by funding bodies relying heavily on independent assessments of research projects and research workers.

In 1988 such outside support amounted to some \$A9 million, with the University through its own Research Committee providing a further \$A2.2 million. In the 21 years since it was established Flinders University has been able to attract consistently more external funding per capita than the other Australian tertiary institutions.

Flinders University is situated on an attractive foothills site overlooking the Adelaide Plains. 25 minutes from the city centre and within easy reach of recreational facilities.

Intending applicants for Commonwealth Post-graduate Research Awards and Flinders University Research Scholarships should hold a first class honours degree or at least upper 2A honours level or equivalent.

Studies may be undertaken in any one of the following Schools: **Humanities; Social Sciences; Mathematical Sciences; Physical Sciences; Biological Sciences; Earth Sciences; Medicine; Education and in Theology.**

For more information on areas of study within these Schools and post-graduate opportunities at Flinders University contact:

Director of Administration and Registrar,
Flinders University of South Australia,
BEDFORD PARK S.A. 5042
Telephone (08) 275 2180

Applications for Post-graduate Scholarships must be received by 31st October, 1988.

PHANTASVAGORIA

Women belong in the

In light of the current sexual harassment campaigns, I think it should be widely spread about that the word "bride" comes from an ancient teutonic word meaning "to cook". This is a great example of how subtle harassment can be - as well as how it is actually promoted in many ways.

What's in a name

Another, less useful but none-the-less entertaining fact is that the most common name allotted to the new-born of this planet is "Muhammed". But is anyone really that interested?

So what

If you are hoping to take up helicopter flying as a hobby, You had better forget it. Apparantly, South Australia has only one helicopter pilot training school. This fact had outraged the person who

Kill joy

This week's Phantas is living proof that there is very little happening on campus at the moment. It seems most people have headed for the Barr Smith Library and stayed there. Surely Mr Dawkins will take thia as living proof that the Grad Tax will kill all the joy of being a student. reported it to Phantas - but personally, I can't see what the fuss is about.

The boring cancerian

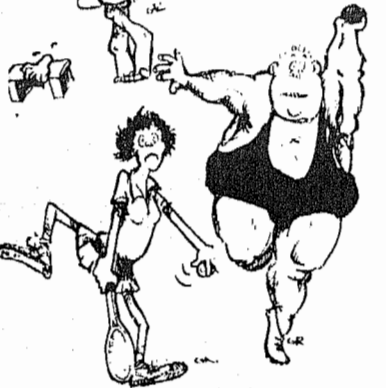
The *Australian Left Review* recently (for very obscure reasons) published a list of the most "Boring Celebrities from the cancer-gemini period". Here they are -

- *Leo Sayer
- *Mr T (does anyone actually remember him?)
- *John Newcombe
- *Pat Boone
- *Tom Jones
- *Prince Phillip
- *Barry Manilow
- *Princess Di
- *Sylvester Stallone
- *Barbara Cartland

From this list, the discerning mind could tell that cancerians a/ wear quite dull clothes and b/ often appear in the *New Idea*.

Phantas goes all sporty

Yes, we have respect for our "bronze Aussie" olymic heroes. Phantas' overseas sports correspondant sent back these stunning, real life pics of the sport freaks in action. Notice there is even one of the caffeine-freak Alex Watson. It's amazing what a simple cup of International Roast can do for your performance. The tennis-player lokks quite b e m u s e d a n d . . . w h a t ' s this..baseball.. the bloody Americans are taking over. We didn't even know they had baseball at the Olympics. Perhaps our correspondant has been overindulging also?



Hey, you sickos

There have been some very sick entries into the caption competition - but what else could you expect?

Here they are-

- "That's where we drowned Prof. George Dincan"

- "That's Adelaide Uni; if your mummy and daddy are doctors, you can go there one day.

- "Meet me here at 7 O'clock, and don't forget your suspenders"

Marco Puz, Zoology

- "How much for ze lectle girl? Make your bids, gentlemen,

make your bids. Do I hear \$50?\$50 from the gentleman in the trenchcoat..."

Ray Dekens, Elect. Engineering
- "I betcha that lecturer can swim."

An unnamed Economics students

- "I might not be Colonel Light, but I sure know this playground little girl.

- "See my finger, see my thumb, see that ball, oops, call the Doctor."

Jenni Jones

- "...and that's where we threw in Doctor Duncan."

R.A O'Hair, Organic Chemists
"You say a dingo ate both your parents?"

Anon

TEDDY COMIX

BY TIM HOWE
©1987 Xbow

PH! HERE I AM IN QUEENSLAND... BIT OF BAILLIANT LUCK WINNING THAT TRIP ON THE BACK OF A TOOTH PASTE PACKET!

GUESS I'D BETTER CHECK INTO THE HOTEL.

HI THERE, I'M T-COMIX. YOU HAVE A RESERVATION FOR ME.

OH, I'VE MIS-SPELT YOUR NAME!

WAIT! WHAT ARE YOU DOING?

FORGIVE ME.

OH! YOU'RE AUSTRALIAN!

YEAH!

WELL, THIS IS PART OF THE HOTEL'S 'CUSTOMER RELATIONS' POLICY FOR 'OVERSEAS' GUESTS!

HONESTLY! ALL THIS RUBBISH ABOUT JAPANESE COMPANIES TAKING OVER OUR ECONOMY!

AVSTRALIA'S ECONOMY IS DOING JUST FINE WITHOUT THE JAPANESE!

NEC

SANYO

TOYOTA

The Usuable End.