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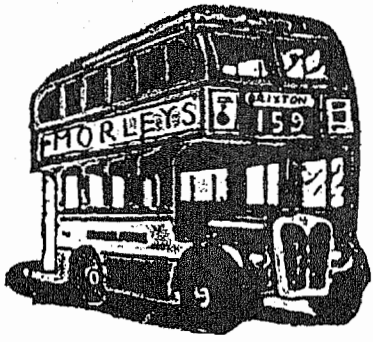
the adelaide university students' association weekly

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BEST-SELLER

Perusing the recent Standard Book List of best-selling books in Adelaide, I found the No 1 best-seller to be TS Eliot's, "Old Possum's Book of Practical Cats." This did not surprise me - what has always surprised me and continues to surprise me, is how such a ponce as TS Eliot managed to produce such an interesting and amusing book.

It's a relief to read this book after the pseudo-deepness, self-indulgent contortions, and cribbed lines of "The Wasteland" (it's significant that Eliot's best lines in this poem and in his work generally were derived from other writers), the turgid "Four Quartets" which are as refreshing as desert sand and would have been recognised as the decline of the writer's talents had they emanated from the pen of any person other than Eliot, and Eliot's works as a critic which harped on about literature bearing no relation to its writer (a tactic to deflect critics from the personal obsessions for

which his work served as an outlet).

The low-point of Eliot's literary 'gifts' surely must be the poems with nasty anti-Semitic references which were both puerile and pathological. I suspect Eliot plagiarised "Old Possum's Book of Practical Cats" - there is no other possible explanation.

JOKE OF THE WEEK

Q Why did the philosophy tutor at Deakin University take tutorials wearing nothing but an academic gown?

A Because it's true!

THAT HUSSY AMY!

Strolling through the Napier Building last week, I was offended to learn that Amy Grant has become the Samantha Fox of Christian music. Splashed all over her posters were the brazen words, "Lead Me On." Feel free to join me for an Amy Grant record (and poster) burning session in the cloisters at 1pm this Wednesday.

A CON?

On receiving my State Transport Authority concession card, I was intrigued to see the word "confiscation" printed twice. The card must be carried at all times on public transport because "Failure to do so will result in confiscation of student tickets and the regular fare being charged." Also, "Any misuse will result in confiscation of the card and render offenders liable to prosecution."

Phew, I'm relieved to know that we won't get our cards confiscated for such offences. For a minute I

thought the STA had made a mistake but it can't be so because the STA is a paragon of accuracy; it informs us on its official pamphlets that it is "one of the best transport systems in the world."

USEFUL INFORMATION FOR YOU TO PONDER

In England during the days of Oliver Cromwell's Commonwealth, those who swore were fined according to class. Dukes paid 30 shillings, Knights 1 pound, Gentlemen 6 shillings, 8d. Women were fined according to their husband's rank and were placed in the stocks if unable to pay (Perhaps the Union can introduce this as a revenue-raising measure).

The Finnish language has more than four thousand irregular verbs (!)

Rupert Brooke was very handsome, charming, a mediocre poet, and died in the First World War - from blood poisoning before he had seen any action (Yes, Honourable Anthony Durkin, 2nd best debater in the world, my Rupert obsession continues). Oh, and I would have made him happy.

Oscar Wilde was renowned for his dirty fingernails.

Polar bears feed almost entirely on seals (sob).

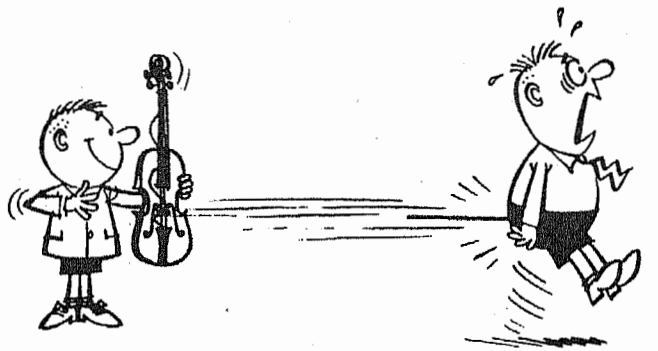
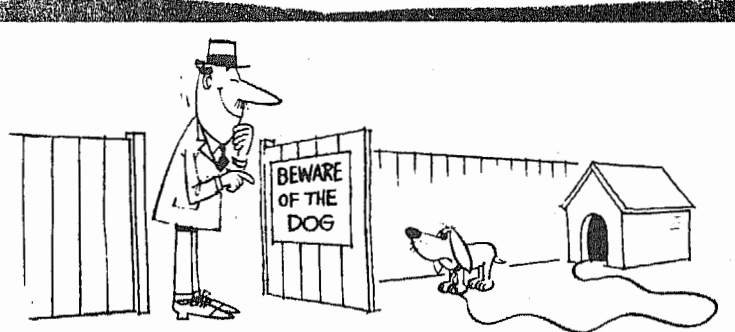
Students can obtain Guns n Roses tattoos at the Students' Association Office.

WISDOM OF THE WEEK

"Show me a sane person and I'll cure him for you."

Carl Gustav Jung

Monica Carroll



FREDERICO FLEGMATICO in Dazed Events





amalgamations akin to "blackmail"

It has been announced by John Dawkins, the Federal Minister for Education, that a special task force is to be established to advise on tertiary institution amalgamations. Mr Dawkins said that he was pleased with progress that had already been made in regard to

amalgamations, but said negotiations needed to be finalised to enable the government to make important funding decisions.

In what is essentially a form of financial bribery, Mr Dawkins states that the government has to decide on the allocation of funds "including \$218 million for capital works for 1990 and 1991". He explained that the new task force will decide upon allocations to assist institutions which are amalgamating.

John Spoehr, the Education Officer for the National Union of Students (S.A.) called the Government's move "fiscal blackmail".

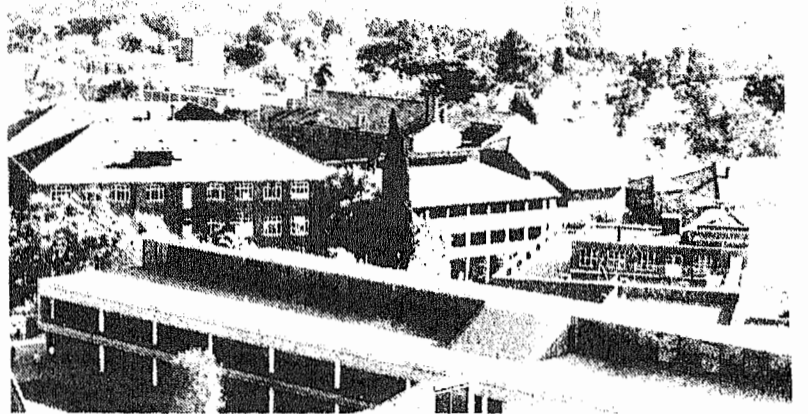
He said that tertiary institutions are being forced into "voluntary" negotiations about amalgamations because of indirect threats concerning access to funds.

Any major developments, such as the talked about Flinders University, Institute of Technology merger will probably have to take shape before the Federal Budget in August/September.

Adelaide University's interest in a Flinders/SAIT merger revolves around the future of Health-related courses. Certain professional health science areas are sought by Adelaide University to fill out its Medical options beyond Dentistry and Medicine.

This would allow the establishment of a major health sciences Faculty at this University. It is doubtful whether an amalgamated Flinders/SAIT would want to see areas such as physiotherapy move across to Adelaide.

The Roving Education Reporter



university challenge returns

The ABC's popular "University Challenge" programme returns to

TV again in September, and preparations are already underway for a team to be fielded by the University of Adelaide.

Paul Black is the chief co-ordinator, and reports that a Preliminary Quiz, to be held at 1 p.m. on April 5th, is open to all full-time students of the University. The location has not been confirmed yet, but should be in the Horace Lamb Lecture Theatre.

One Quiz was held last Wednesday, with a top score of 54 out of 120 questions.

Mr Black said students should have a go at the Quiz, even simply for fun, as Flinders University -

which beat Adelaide in their head-to-head match on TV in 1987 - is organising its own team.

"Andrew Southcott and I will be asking the questions," Mr Black said. "We are looking for a group of about 12 top people, and from those we will select the five smartest and quickest to represent Adelaide against the 21 other Universities".

The team of four (with one person being a reserve) will be flown to Hobart, courtesy of the ABC, to participate in the two-week competition, during the September holidays.

To give you an idea of the brain-power needed to compete in "The

Challenge", try out the following 'arts' and 'sport' questions taken from last Wednesday's first Quiz.

- Questions:
1. Which rock star took his name from a yellow and black sweater?
 2. Who were the last two Australians to win Wimbledon single's titles?
 3. Whose real name was Marion Michael Morrison?
 4. Who wrote "Aida"?
 5. With which sport do you associate the term 'Zugzwang'?
 6. In which sport is the Calcutta Cup contested?
 7. Name the playwright who wrote "The Glass Menagerie".

8. In a sporting context, what do Wes Hall and Greg Matthews have in common?

- Answers:
1. Sting.
 2. Pat Cash and Yvonne Cawley.
 3. John Wayne.
 4. Verdi.
 5. Chess.
 6. Rugby Union.
 7. Tennessee Williams.
 8. They each bowled the last ball in the only two tied Test Matches.

Steve Thomson

perestroika in lithuania

The Soviet Union's policy of 'Perestroika' or 'restructuring' is having an impact on Lithuania's once heavily persecuted Catholics. Approximately 80% of Lithuania's 3.3 million population is Catholic and dramatic changes in the attitude of the authorities is signified by their permission for the appointment of bishops in all

six Lithuanian dioceses by Pope John Paul II.

NC News reports that this major step restores Catholic leadership in the Soviet Republic for the first time in 40 years. Bishop Julijonas Steponavicius who only three months ago was subject to government interference in his ministry, was named Archbishop of Vilnius, Lithuania's oldest diocese and its capital city.

Earlier this year, authorities allowed him to return to Vilnius and resume his duties as administrator of the diocese after nearly 38 years.

The recent state concessions in Lithuania, the only Soviet republic with a Catholic majority, do not end there. Several churches have been re-opened and permission to build new churches has been given, Christmas has been declared an official holiday, and authorities have allowed a Church magazine to be published.

Perhaps the most symbolic representation of changing Church-State relations in the Soviet Union is the Mass which was conducted recently in the square outside Lithuania's Vilnius Cathedral. Attracting thousands of worshippers, it was the first Catholic Mass allowed by Soviet authorities for almost 40 years.

Monica Carroll

ADLAIDE UNIVERSITY UNION

STUDENT TALENT NIGHT

Friday April 7th, 8 pm - late Union Bar.

Campus Battle of the Bands featuring best and worst Adelaide Uni performers.

Special Swan Dry Beer Night
Two for the price of one all night.

Come to the new

WEIGH INN

In the UPPER REFECTORY
LEVEL 4, UNION HOUSE

Open 10 am - 2 pm
Monday - Friday

All new concept in catering.

Try something new.

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

New self service area with pay by weight.

Check the menu board for our daily specials and reasonable prices.



WANT IT SO BAD YOU'D KILL FOR IT?

Overseas you pick a flower you'd "kill" to have growing in your garden. So, you take a cutting. After all, one innocent looking flower, plant, seed or even soil sample couldn't hurt anyone. Or could it? They can contain diseases and pests which could attack and kill off animals and cultivated crops...the very livelihood of many Australians. Fruit Fly, Fire Ant, Giant African Snail, Guava Rust and Sunflower Mildew to name just a few.

All capable of wreaking their own particular type of havoc on Australia. So, don't be the one to plant the seeds of destruction. If you bring any plant matter into Australia, declare it. We are one of the few countries free of the world's most devastating pests and diseases. With your help, we can keep it that way.



DECLARE IT FOR AUSTRALIA

AUSTRALIAN QUARANTINE AND INSPECTION SERVICE

President, Juanita Lovatt

Hello everyone! I hope you had a good break at Easter. Having two 4-day weeks in a row is such a good idea. I reckon most people could get used to it pretty quickly. Having an extra long weekend gives tired students the opportunity to catch up on sleep, see friends, and if you're really desperate, even do a bit of study.

AMALGAMATIONS

While most people have been relaxing (or trying to) over Easter, the wheels of Government have kept grinding slowly but steadily towards proposed mergers and partnerships. And key players from the higher education institutions have not been idle, either. Merger talks between the Sth Australian Institute of Technology and Flinders University have progressed quite far in a relatively short time. The talks were voluntarily initiated, but all within the context of Minister Dawkins Unified National System.

Last year the Minister said that institutions who took the initiative to discuss mergers and associations would be assisted over and above normal funding arrangements from the Federal Government's Reserve Fund. As you may remember, last year the SA Cabinet

voted against forced amalgamations and everyone, including students, academic and administrative staff, breathed a long sigh of relief. The SAUA opposed any such arrangements as did I when contesting the election last year. Then, as now, there was no consultation with students and staff, and no-one really has had the chance to say anything.

Neither I, nor the SAUA Council have had any opportunity for input or formal participation in the process. In fact, the "process" so far has been unofficial wheeling and dealing between a Government task force (nicknamed 'The Gang of Four') and the heads of SA's institutions. The discussions have been so informal that the University of Adelaide Council thus far has no policy on amalgamations, save for an in-principle endorsement of pursuing a possible association with Roseworthy Agricultural College.

Negotiations are proceeding at a rapid pace and the outcomes seem to be modifying every day - there are constant new rumours as to what the likely configuration of Universities and disciplines will be. At least one thing seems certain. SA will in future have 2 higher education

institutions - the University of Adelaide (incorporating the City, Underdale, and possibly also Magill campuses of the SACAE) and the Flinders University of Technology (incorporating Sturt and Salisbury CAE's, the Levels and Whyalla campuses of SAIT, and most of SAIT's city site).

Our Vice-Chancellor, Professor Kevin Marjoribanks, released a public statement last week in which he reiterated his opposition to the ad hoc amalgamation proposals which were almost thrust upon SA last year. In that package of recommendations were veiled threats to academic freedom and the autonomy of our institution - the steps suggested would have led to unwarranted external interference with the University's teaching, research, and governance. The Students' Association agreed with that stance, but at its last meeting passed a motion accepting possible mergers on the sole condition that they were educationally beneficial.

As yet we have had no chance to say anything to the Federal Government's 'Gang of Four' - there has been no consultation of students nor of staff. We will be pushing very strongly for an active participatory role

in all future discussions on the new structures. After all, we are the ones who are forced (through lack of choice) to work within the new system come what may. Therefore we will be doing everything possible to make sure that the merger band wagon does not roll along uncontrolled.

It is naturally the students and staff, not Government officials, who know best what problems will arise in such a complicated process, and know how best to cope with them. All changes must be designed and implemented on the basis of an ongoing, open, and full and participative dialogue with students, staff, and all other constituencies. Only then will effective structures evolve.

THOUGHT FOR THE WEEK

Here is this week's contribution. In 3 seconds you will be reading a part of the Bible, so be warned:

"We know that all things work together into a plan for good to those who love God and are called according to God's purpose." Romans 8: 24.

Alan Fairley, Project Research Officer

The Liberal Party of Australia recently released its new Higher Education Policy. This is of some interest to students and the Education sector, given the possibility of Liberal Governments in South Australia and federally within the next twelve months.

The policy sweeps over a broad range of issues including fees, institutional autonomy, performance review, amalgamations, "healthy competition" among institutions, research, and, of course, funding. It also has one of its eighteen sections devoted purely to the matter of "Student Unionism". I quote this in full below. The implications of such a policy being implemented would be disastrous for student unions and contrary to the interests of students in general.

STUDENT UNIONISM

The Liberal and National Parties do not support compulsory student unionism. Apart from important and fundamental objections to it on a philosophical level, the undemocratic nature of compulsory student

unionism contradicts the spirit of free enquiry, association, and interaction which should form the heart of all higher education institutions.

The next Liberal/National Government will ensure that compulsory student unionism is not forced on students in higher education institutions which are constitutionally the full responsibility of the Commonwealth. We will also require the States, as a condition of funding, to ensure that compulsory student unionism is not forced on students in their higher education institutions.

The writing, most certainly, is on the wall. The Liberals in government will legislate against student unions, thus ending a tradition going back for generations, and placing at risk essential student services and the capacity for effective student representation.

It is difficult to see this Student Unionism policy as anything more than a statement of

ideological zealotry. It is very hard to view it as a policy geared to protect the interests of students as they actually exist within higher education institutions. It misleadingly equates automatic membership of student unions with that dreaded bogey "compulsory unionism". Even the Supreme Court has rejected this misplaced comparison.

The real objective of the Liberal policy is probably the reinforcement of its principle objective - the destruction of an effective trade union movement. The success of "Freedom of Association" as advocated by the Liberals in such policies, places the interests of members of organisations such as student unions at risk.

The Students' Association has discussed this problem and recently adopted the following policy. Fortunately this was done in a bi-partisan manner, making clear to our members, the University, and the wider community, that students do not wish to see their organisations compromised.

Motion unanimously adopted at SAUA Council Meeting on February 16, 1989:

That the Students' Association asserts the following:

- 1) that all students benefit from the work of the SAUA, especially through its work in protecting and defending the interests of students within the University as well as through the wider community;
 - 2) that it is students alone through automatic membership in as well as participation in, representative processes who have the right to determine the policies and ambit of work of their organisations;
 - 3) that all students have access to the participatory structures, and SAUA services in areas such as accomodation, jobs, advocacy, student media, research, social activities and campaigns.
- (Howard/Bell)

Kim Pedler, Women's Officer

YOUR SAFETY AT RISK

Recently, two women were raped by the Adelaide Oval. The two rapes occurred within a fortnight of each other, according to an article in the Messenger.

This news is particularly disturbing in the light of the current University policy of downgrading of security on campus. From February 20th, the Hughes Plaza Security Office was closed at nights between the hours of 11 pm and 7 am, as the unfortunate result of a \$133k cut to security funding. It is on the cards that it will also be closed on weekends in the very near future.

At nights there are two-person, rather than three-person, shifts, with the two security staff patrolling the campus together. In an

emergency, Motorola, a security firm can be reached by a security phone in the foyer of the Hughes Plaza Office. This is called the "safety zone", as the foyer may be locked in an emergency. However, the "safety zone" is regarded as not being adequately safe, as it is easy to imagine the system backfiring, for example, in a rape situation.

There has been a pamphlet produced, entitled "This is not a safe campus," which contains positive safety steps which people on campus can take. In addition, there will probably be a petition put out very shortly.

In 1988, students asked the University for increases in securely personnel, better lighting, and other safety measures, in response to a brutal rape which occurred on

campus. A committee was formed with representatives from the SAUA, PGSA and Women on Campus which formulated and presented a detailed submission to University Council, where it received, in principle, endorsement.

As a result, \$100k was spent on upgrading the lighting on campus, and shrubs in dark areas were pruned. However, there were many aspects of the submission which were not implemented. As a result, there are still many areas in which security can be improved on campus. Keeping the Hughes Plaza Security Office open 24 hours per day is an important start.

The Rape Crisis Centre estimates that several rapes occur at Adelaide University

each year, and that the majority are not officially reported to the Police or the University. Bicycle and other property theft is another aspect of campus security.

The University is under an obligation to provide staff and students with an environment which is relatively safe. Students and staff are often required to be on campus at nights, early in the mornings and on weekends, for work, study, produced experiments, meetings, and many other reasons. Members of the Univeristy community need to voice their concerns about the current downgrading of security personnel, and the responsibility of the University to provide a safe working and studying environment.

PRODUCTION



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all our wonderful contributors

SCIENTIFIC & TECHNOLOGICAL *progress*

for the benefit of all?

"The nuclear holocaust has come and gone. Technological civilization has survived. But the myth of goodness isn't there."*

This is the view of an adolescent who has inherited our world and who sees this destruction in the future as beyond the individuals' control. It is a reflection of what is being experienced now; the way in which science and technology greatly benefit departments of defence and large multi-national corporations before any benefit even begins to trickle down to the broader population. Computers were busy working on nuclear fission and putting men into space long before the teacher was able to bring an Apple for the student.

The immediate benefit of science and technology is to those who can afford it. Such a system has bred a pessimistic view of the future in our young. They feel personally threatened, mainly due to the lack of information in an easily accessible form. These feelings are not only expressed by our young, but also by many of our business leaders, politicians and trade unionists.

In a "Commission for the Future" report by Richard Eckersley on "Australian attitudes to science and technology and the future", only 1 in 10 business leaders, politicians and trade union leaders considers herself or himself to be very informed about science and 4 out of 10 say they are poorly informed about science.

This reveals a monopolization of information. This may be because the information is in a form that is not easily consumable by the population or deliberate withholding of information for economic or political advantage. Patents require a lot of time and effort and then are generally too short to provide for adequate development and exploitation of scientific products. Of those patents that are applied for, any that have potential military or security applications are seized by government security organisations.

It is also not difficult to imagine that the government could withhold scientific information. The CSIRO report that recommended further investigations into environmental standards for the Wesley Vale pulp mill in Tasmania could not have been suppressed. There was large popular interest in the issue and the government has an established stand on environmental

issues. With an environmentally insensitive government and less public awareness, things may have turned out differently.

On other issues the government may receive advice that is not quite so public. The Australian Science and Technology Council (ASTECC) in its 'insider role' is in a position to comment on cabinet submissions pertaining to science and technology. Such advice made in its 'insider role' is not made public and it is possible that political expediency may take the lead over scientific advice.

However, the visible 'outsider role' of ASTECC has been successful in initiating a number of important policy decisions through its reports made directly to the Prime Minister. These include the teaching of mathematics and science in schools, the review of the CSIRO and the competitiveness of Australian research and development.

It is clear that there is a need for greater access to information. One way in which this is being achieved is through the concept of the 'science shop' which began with a group of postgraduate students in Amsterdam.

Recently the concept was taken up by the Swinburne Institute in Melbourne and the Women In Science Enquiry Network (WISNET) in Canberra. The science shop serves community interest groups and others who have a problem that could be helped by research but would not normally be able to afford it or have access to it. From a register of participating scientists the client is matched up with a researcher in the field of interest. It may require simply the application of some current information or it may lead to some further research.

In any case the benefits of research are available to those with an immediate need in the community. This is a positive step towards a scientifically informed society that is confident to question scientific issues, rather than feel threatened and powerless.

Trevor Lewis

* From Wilson, "Young people's views of our world: the implications for peace education." Peace Dossier 13, Series No 2, September 1985. Victorian Association for Peace Studies. A survey of young people aged 14-17 years.

Let's talk of Graves

Let's talk of graves, of worms, and epitaphs,
Make dust our paper, and with rainy eyes
Write sorrow on the bosom of the earth...

Thus speaks Richard II in Shakespeare's tragedy of the same name, when he becomes aware of his crumbling kingship. The grave represents the termination of hope, the corroding despair that signifies a human situation which is beyond recall.

An anonymous 16th century writer uses the concept of the grave differently:

Corpse clad with carefulness;
Heart, heaped with heaviness;
Purse, poor and penniless;
Back, bare in bitterness;
O get my grave in readiness,
Fain would I die to end this stress.

Here the grave is the consummation of despair, the logical answer to human existence's debasing effect on the individual.

These literary extracts do not begin to scratch the surface of the myriad of responses which death, epitomised starkly by the grave, draws from human beings. For some of us, the fascination of graveyards or cemeteries as they are more readily called, is irresistible. The attraction of the graveyard is due to more than historical interest - it assumes importance outside of, and beyond the flux of our daily routine and temporal consciousness.

It brings us face to face with what for many people is the unthinkable - the termination of our human consciousness. Freud said that while we can face the death of others, we cannot admit our own demise. That is one of the reasons for the fascination which graves hold for us. Here we meet mortality epitomised and at a safe distance, sentimentalised in monuments and inscriptions.

Graves exist more for the living than the dead. The urge to remember, and to exist in the past are present in monuments to the dead. What is particularly moving is the way in which the fragility of human beings in the face of suffering, and their limited solutions to the futility of life, are conveyed by grave memorials. Inherent in this attempt to rationalise death is the desire to comprehend and give some kind of structure to the illogicality that is life.

The graveyard also represents the comfort to be found in the contemplation of the termination of human existence. Some individuals perceive life to be a "general mist of error" as the Jacobean dramatist John Webster wrote in "The Duchess of Malfi." Thus the end to life is seen as either the release of the spirit from the human prison or the achievement of oblivion. And in both senses, death is the end to the life sentence.

West Terrace Cemetery is atmospheric, reflecting these different aspects of death. Despite facing busy West Terrace on its east side, Anzac Highway on its south east side, and the railway yards on its west side, all this modern commotion does not manage to encroach on the Cemetery's timeless aura.

The European-style 19th century and early 20th century grave monuments and the pine trees contrast strangely with the Australian gum trees and other native flora. Here and there a tree grows out of a grave. Vandals have ruined some fine old headstones and monuments but others have been spared although weathering has extracted its toll.

Angels in different poses, female figures standing with picks by their sides, others with hands folded in prayer, a crouching, mourning woman, saints, children, doves with olive leaves, crosses, urns and obelisks all depict the diversity of grave monuments at West Terrace.

A giant obelisk commemorates Thomas Quinton Stow, Pastor of the first Congregational Church in South Australia. Born July 7, 1801 at Hadleigh, Suffolk, England, he died near Sydney, July 19, 1862. The Willis family grave is adorned by a woman bowed down and wearing a mourning veil, while the Wadham family vault has a child atop, representing the daughter who died in 1863, aged seven.

More poignant is the grey concrete headstone erected by David and Jessie Fowler to the memory of their children - David who died February 1, aged 1 year and 4 months, Andrew, March 25, aged 6 months, and James, October 26, 3 years and 7 months, all in 1855.

There are quite a few child graves in the cemetery, graves which are heartbreaking but simultaneously beg the question of whether these children's early deaths were as tragic as they may have seemed or seem

now. Human potential is not always cut off by death - in one sense, life is a protracted process of curbing human aspirations and maiming human ability to act for self-realisation and achievement for and with others.

A once pink, now brown obelisk commemorates Samuel Lunn, MBE - "the digger's pal". A metal plaque with a portrait of Samuel who died in 1923 in his 59th year and the Union Jack and Australian flag is affixed. Carl Linger, the composer of "Song of Australia" resides within a large area of lawn which contains a flagpole and his monument was erected by public subscriptions and unveiled on June 17, 1936. It displays a plaque with the lyrics of the song. Linger was born in Berlin, and died in South Australia on February 16, 1862.

Jewish, Lebanese, Italian, and Greek graves all contribute special qualities to the cemetery. Of particular note are the Italian graves, with their black marble, photos, statues of the Madonna, St Anthony, the Sacred Heart, and copies of Michelangelo's famous "Pieta".

The Cabra College Chapel on the north-western side of the Cemetery is its most notable landmark. It possessed a number of gargoyles at its corners but these have all had their heads knocked off by vandals with the exception of one.

The family vault of Henry Hermann Haessan possesses a New Testament message which is a classic expression of 'memento mori' - consider the end:

"Whereas ye know not what SHALL BE on the morrow. For what IS your life? It is even a vapour that appeareth for a little time, and then vanisheth away."

James iv, Chap 14, v.
A grave near the front gates bears the moving inscription, "Peace, Perfect Peace". One is reminded of the excerpt from Spencer's "Faerie Queen":

Sleep after toil, port after stormy seas,
Ease after war, death after life doth greatly please.

The graveyard crystallises the conflicting human urges for consciousness and oblivion, self-perpetuation and self-annihilation. And the resolution of these can never be accomplished in life.

Monica Carroll



Photographs of West Terrace Cemetery by Meredith Poulson



wesley vale

PULP

Cathi Walker tells of the important environmental and economic questions raised by the mill.

The Wesley Vale Pulp Mill proposal, which collapsed mid-March, has opened up the wider issues of environmental guidelines, Australia's need for value-added exports, and sustainable development.

Joint developers Noranda and North Broken Hill Peko pulled out of the project, designed to process woodchips into paper products when the Hawke Government backed the CSIRO's call for stricter anti-pollution guidelines.

Faced with a growing environment vote and an unlikely coalition of farmers and conservationists, the Government bowed to political necessity. But pressure is on the Environment Minister, Senator Richardson, to ensure future development's success by producing a clear set of guidelines.

At present, Australia is exporting woodchips whilst importing paper products, worsening the trade deficit by \$1.2 billion a year. Processing woodchips here would solve this problem.

ACTU President, Simon Crean, attacked the Government for its failure to clarify its guidelines. Treasurer Paul Keating and Senator Richardson announced on March 16 that Cabinet would approve the mill "subject to enhanced environmental conditions". The developers were not prepared to wait and see what these requirements were, or to improve their procedures further.

The ACTU wants to 'have its cake and eat it too'. It will not always be possible both to create jobs and increase exports, and to

protect the environment. Guidelines lenient enough to suit developers may be unacceptable.

13 tonnes of organochlorines would have been emptied into the sea daily by the mill, possibly threatening the marine food chain and fish exports. It would be futile to create one export industry by risking another.

Paper bleaching produces toxic dioxins but consumers still demand snow-white paper. Rather than complain that "we can only do as much as technology allows us to do", the developers should try to increase their options through attempting to eliminate consumer demand for bleaching or by finding safe disposal methods for toxic waste.

It is interesting to note that 83 out of 122 Canadian pulp mills, some Noranda-owned,

are violating environmental regulations by dumping illegal quantities of toxic chemicals into Canadian waters.

Economic problems are surmountable. On the other hand, the environment, once destroyed, is lost for ever - and humanity with it. We can not continue to dump toxic effluent into the sea. Even a small amount may be too much from a relatively affluent nation such as Australia, which must try to compensate for the uncontrolled excesses of effluent churned out by the debt stricken Third World.

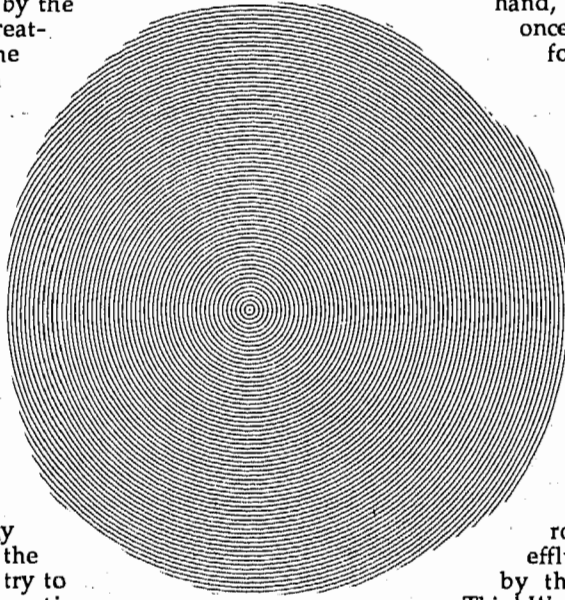
Only 7% of Australia is suitable for food production. The Wesley Vale mill would have been in one of these areas. Soil degradation has cost Australia approximately \$700 million to date in lost production. The mill's reliance upon

indefinite tree-felling would have increased degradation.

Farmers have begun to see the costs and have recognised the necessity for sustainable land use. In a shotgun wedding, the National Farmers' Federation joined forces with the Australian Conservation Foundation (ACF) and argued with the Prime Minister, Bob Hawke, for a soil conservation program. Farmers helped conservationists to oppose the pulp mill, conscious that for once their interests coincided.

The ACF has formed a solution to tree-felling problems. It wanted the mill to become gradually dependent upon plantation trees. Initially, the mill would have used native trees whilst growing hardwood. In an estimated 30 years, plantations could have supplied all of the mill's needs. Although the mill would have to buy and develop plantation land, this would ensure perpetual raw material supplies.

Future mills can be made less environmentally harmful by adopting the ACF's proposal. Tree-planting programs are necessary for Australia's long-term economic and ecological survival. The Wesley Vale fiasco has made one thing certain - that the Government will be expected to continue including environmental concerns in its decisions.



australia lags behind in the battle for the

OZONE LAYER

JACK MUNDEY



URBAN DEVELOPMENT & THE ENVIRONMENT

A talk by this well known Trade Unionist, Eco-socialist and Instigator of the Green Bans in NSW.

8pm Tuesday April 4th
Lecture Theatre G02 • Napier Building
University of Adelaide



Australian Conservation Foundation



Whilst Britain and Europe have accelerated their plans to phase out the use of chlorofluorocarbons (CFCs), the Australian Government has only passed weak legislation which may allow continued CFC-caused damage to the ozone layer.

The 1987 Montreal Protocol committed 24 nations, including Australia, to halving CFC production by 1999. Twelve European Economic Community countries recently increased this to a total production ban of numerous ozone-damaging gases by 2000 and an 85% reduction as soon as possible. But this only covers CFCs specified by the treaty, which disregarded many CFCs plus the halon gases used in fire-fighting equipment.

110 countries were represented at London's "Saving the Ozone Layer" conference on March 5. Britain now plans to phase out CFC use within five years. The United States has advanced its plans and will cease CFC production by 2000. The US led anti-CFC legislation by banning use of CFCs in spray cans in the 1970s, when scientists first warned that CFCs could damage the ozone layer.

Meanwhile, the Australian Democrats' attempt to ban CFCs and toughen CFC legislation have been ridiculed.

The South Australian Government criticised a Democrats' bill for banning CFCs. Proposed State Government legislation appears likely to permit CFC emissions through unlicensed "bleeding" of CFCs from air-conditioners and refrigerators.

Australian industries have demonstrated a willingness to reduce their use of CFCs. The air-conditioning and refrigeration industry is pursuing talks with the State Government to try to prevent unlicensed persons removing Freon 12, a CFC cooling agent, from air-conditioners and refrigerators. From the early 1990s, CFCs for industry use will be completely banned. A huge purge of CFCs from fridges and air-conditioners is expected then. The gas will be chemically neutralised.

But if people untrained for CFC removal are

not banned from doing so, the industry claims that up to 10 years' damage to the ozone layer could occur in less than three years.

The Federal Government and the Opposition have already rejected Australian Democrats' moves to toughen legislation aimed at reducing damage to the ozone layer. Democrat science spokesman Senator John Coulter wanted to accelerate the rate at which Australia rids itself of ozone-depleting gases. The Government Bill gives industry incentive to develop and implement alternatives to the gases. It is based on the Montreal Agreement's recommendations, which Senator Coulter says are outdated.

In both cases, legislation is considered only to be a "first step". But the State and Federal Governments have discarded ready-made improvements. The Opposition seems to share their disinterest in improving anti-CFC legislation.

Scientists and environmentalists have emphasised the vital need to eliminate production and emission of ozone-destroying gases as soon as possible because it may take centuries for the damage to repair itself.

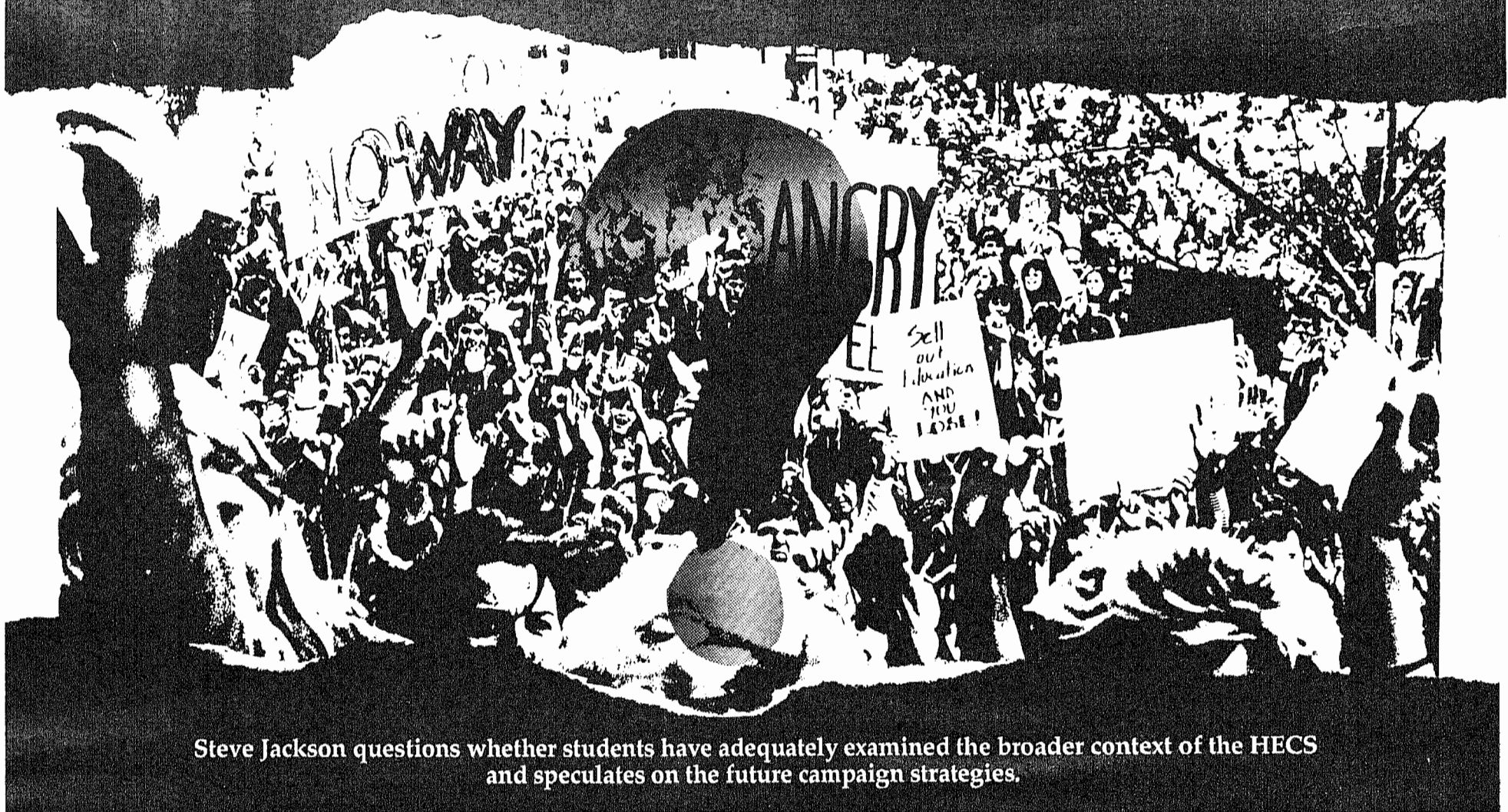
The Third World is threatening environmental advances made by the industrialised nations by increasing its use of products containing CFCs. The Chinese Government aims to equip every Chinese home with a fridge. Many Third World nations can not afford the more expensive CFC substitutes being developed and are not committed to CFC reductions.

One option is for richer nations to subsidise Third World purchases of substitutes. But "ozone-friendly" fridges are not expected to be available before 1993.

Australia's Science Minister, Mr Barry Jones, told the London conference that Third World countries had to be convinced of the necessity of not using CFCs. Yet Australian Governments are rejecting proposals to end Australia's use of CFCs.

Cathi Walker

education & SOCIAL NECESSITIES



Steve Jackson questions whether students have adequately examined the broader context of the HECS and speculates on the future campaign strategies.

One aspect of debate amongst students that has not been addressed adequately is the position of HECS within the overall economic strategy of a political party that pretends to be the representative of labour. While debate has commented on HECS as being the latest in the long line of policy reversals (sell-outs) by the Hawke government, consistencies in these policy reversals have not been drawn.

It is absolutely evident that this government places crude economic expediency before social vision. Reforms are made possible, according to ALP strategy, by the generation of economic growth.

What the experience of this government and indeed successive governments, both Liberal and the ALP, has shown is that attempts to generate economic growth have built-in policy implications and logics. For instance, in the area of Environmental protection, trade-offs have been the principle mechanism of reconciling conflict between growth-generating industry and environmental lobbies.

The problem is that while certain areas remain saved for the moment, the possibility remains in the future that they will be on the losing side of another trade-off that attempts to please both parties.

The lesson for other lobby-groups is clear. Where a government fails to act on social policy per se and looks to economics as the guide to whether it is possible, then previous similar situations will always be distinguished and the government will never feel itself morally or politically bound by anything that has gone before.

Hence the Tasmanian Dams executive decision has no political precedent for negotiations over Kakadu or the Pulpit Rock sand mining issue. Negotiating with this government then is useless unless you can couch your argument in economic terms.

The problem then for lobby groups is that

the economy is becoming increasingly difficult to handle, not only in Australia but in other Western capitalist countries. This means that examples of cynical political expediency are ever increasing.

This in turn means that lobby groups either have to show that a development is economically unsound or they have to bargain and do a political version of plea-bargaining. As good lawyers know, plea-bargaining may be good for the administration of justice, but when other notions of justice are examined, then the situation is far from ideal.

There is a lesson to be learnt from this experience of the environment movement. First, if the government says that the current policy is the absolute extent it is prepared to go in the area (whether it be "this won't be done" or the fee "won't go up too much") then consider its words as meaning little or nothing.

Integrity in government simply doesn't exist. This fact was superbly demonstrated by the transition of the Administration Charge to HECS.

Second, the government, since it is in the business of plea-bargaining, will go out and "test the water" by proposing something short of what it really wants. This is to test for opposition to the proposals.

The third point leads on from the other two in that the government will always deny these two facts and will often say the very reverse. When it then reverses policy, it can cite the apolitical factor of economic necessity.

What can the anti-HECS campaign deduce and use from these facts? If policy is going to be formulated in economic terms then it is going to have obvious difficulty in winning government ears by appealing to "the right of a free education".

For a start difficulty lingers in the fact that "rights" have political and economic origins,

and the right "to free education has origins in a political tradition of which the ALP is a descendant.

The situation becomes further muddled when "socialist" students (and I use the term loosely) also assert the "right" to a free education - in other words, transforming a socialist ideal to a social-democratic/liberal arena. The end result is that socialists end up cursing a liberal regime for abandoning its philosophical heritage - a strange scenario indeed.

A better approach would be to abandon the Free Education campaign and focus on other implications of the Hawke education agenda. 1989 is the year of education and business. That in itself should be an area of campaign, for it is the logic of economics that is going to kill off critical theory and discussion in universities.

There is no doubt that the future of the Australian tertiary education system is towards shorter, more technical and science orientated courses and it seems that this idea is built into the very structure of HECS. The payers of the graduate tax are going to be professionals, the majority of whom are going to come from science, engineering and law faculties.

The targets of the tax are the next generation of "middle Australia" - a highly skilled workforce trained for business. Consider those who may avoid paying the tax. They will come from predominantly Arts backgrounds. It is the Arts faculties who will not pay their way and that is suggestive when government policy is steered by economic considerations.

The full assault on Arts faculties is yet to come but it is being ushered in by amalgamation proposals. The fear here is that by assimilating technical colleges and institutes, funding may be directed away from the Arts to those areas deemed to be of immediate social use.

The important word here is "immediate". The goals of business, while including economic growth, are essentially self-serving. Any social benefit is a coincidence that political commentators refer to as the trickle down effect which in reality usually trickles into the pockets of the professional middle-classes.

The threat to critical theory that is implied in the growth of private universities, graduate taxes and a general economic approach to education policy can only in the long run lead to an impoverished society that will fail to have alternate visions to the grey grinding logic of capitalistic economic development.

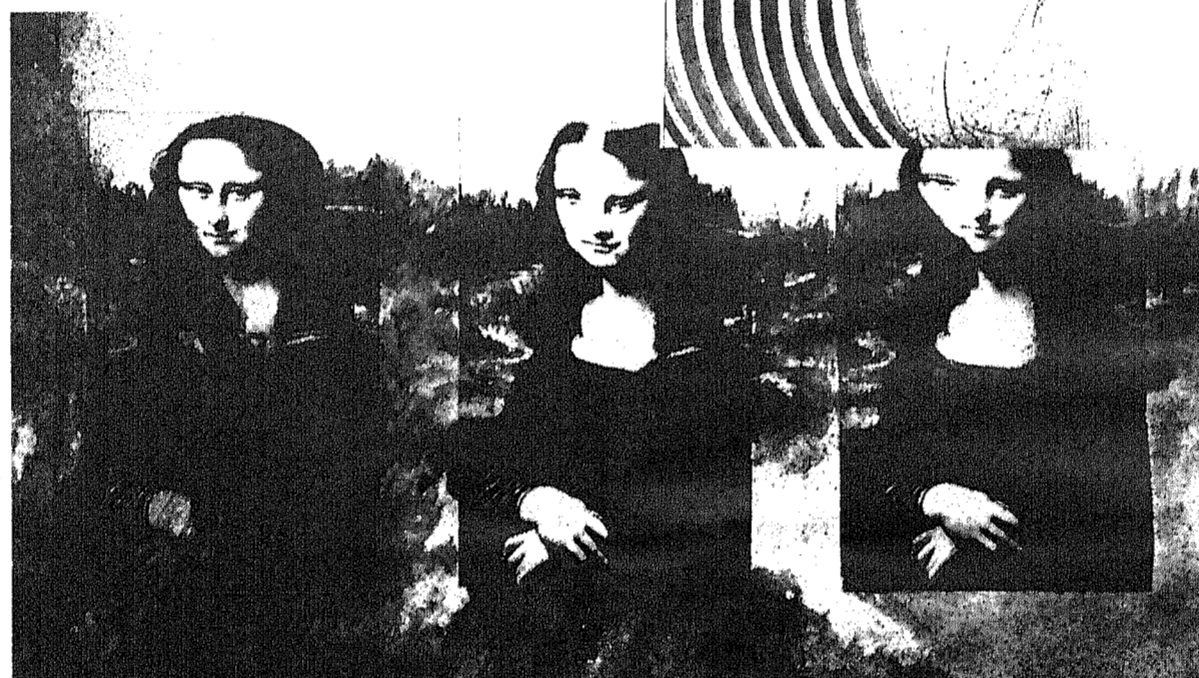
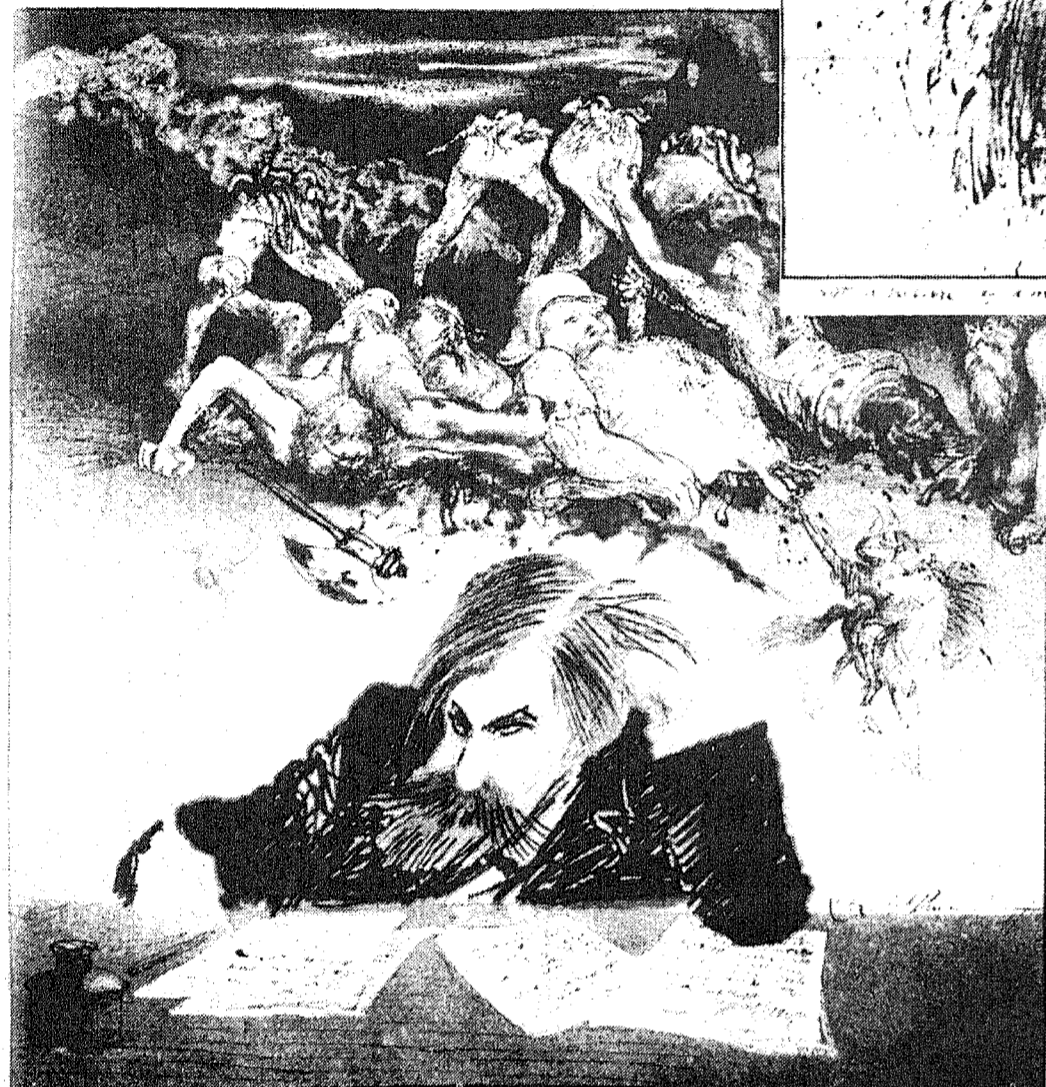
It seems to me that HECS should be seen in this light; of the move from the traditions of liberal education - of inquiry and criticism - to trade studies. This is a cause for concern for all people not just committed radical students.

While free and accessible education is desirable, this battle is lost for the moment. The tax will come in and the student movement would be better served to point out the implications of that fact by clearly articulating the total education agenda of the Hawke government and its obvious direction in streamlining education to the desires of business.

It will then avoid the trade-off trap that the environment movement faces and will meet the cynicism of a purely economic management of education head-on. The "declining standards of education debate" has been opened by business and the debate is ripe for a turn around.

Perhaps then the "Free education" campaign will be listened to seriously. At the moment it appears to be the rebelling of self-interested and spoilt students of which only Medical students would be proud.

Steve Jackson



Ralph STEADMAN



I will lay heavy odds against you reading this before gasping at the pictures. An ordinary drawing is worth a thousand words but the savage intensity of Ralph Steadman's creations say, or rather shout, much more. Ralph Steadman was in Australia recently on assignment for Penfold's wines. I was able to talk to him on the lawns at Carrick Hill at a lunch resembling the Mad Hatter's Tea Party.

Ralph Steadman spent fifteen years as a caustic observer of British life in newspapers and magazines like "Private Eye", "Rolling Stone" and "New Statesman." In the early 1970s he teamed with infamous gonzo journalist Hunter S. Thompson and embarked on a Savage Journey to the Heart of the American Dream in "Fear and Loathing in Las Vegas", and his own, "America." In 1983 this extraordinary collaboration produced "The Curse of Lono."

Steadman has written and illustrated two anarchic and inspiring biographies - of Sigmund Freud and Leonardo da Vinci. I suggest you get up, buy, read and commit to memory his work before he does too much more.

Steadman has become disillusioned with clichéd and ritual political caricature. Indeed, he believes drawing politicians only encourages them. Hawke's extravagant lobe-tugging supports this idea. For this reason Steadman has branched out. He has written an operetta, designed theatre sets and reinterpreted Picasso's work in a new exhibition. In the pipeline is a book about God called "The Big I Am" and a musical with Mick Jagger lips.

Some gonzo journalism may be in order but, in truth, Steadman is reticent about his relationship with Hunter Thompson. They clearly bring the best, or craziest, out of each other.

Thompson says, "True Gonzo reporting needs the talents of a master journalist, the eye of an artist/photographer and the heavy balls of an actor." Together, Steadman and Thompson fulfill the first two and this reporter was not investigatory enough to ascertain the third. Steadman's drawings all have an element of reality. However, venomous exaggeration of the things that horrify or amuse him makes a potent statement. It is 'gonzo art'.

Following a philosophy that when the

going gets weird, the weird turn pro, Steadman and Thompson involve themselves in as much weirdness as possible. Thompson says, "I deliberately put him into shocking situations when I work with him". Steadman's most powerful work emerges from situations of fevered torment. The pain and suffering of Curse of Lono" is excruciating - to read.

DEEP MORAL OUTRAGE marks much of Steadman's work. In America and Scar Strangled Banger this outrage comes alive. Steadman tells Americans that, "without prejudice - we are up here and you are down there". He gives a horribly compelling account of a culture-gone-wrong. "Texas has achieved the distinction of being the largest area of flat unpleasantness in the world."

Richard Nixon speaks into a microphone at one end and farts into a microphone at the other. Watergate, indeed all organised corruption, disgusts Steadman. Witnesses vomit and bleed on each other and he warns, "Ivagate...same play, Different cast". Nancy Reagan advises Ronnie, "Let them eat Jelly Beans, Honey". An emaciated fishnetted prostitute smoking a penis-

shaped ciggie pleads, "Aw, C'mon Fellas - You won't catch anything". Potent imagery indeed. As Steadman says in "I Leonardo", "These are men who deserve to be called nothing else than passages for food, augmenters of filth, and fillers of privies".

Paranoia puts a sharp edge of horror into Steadman's work. He reckons we are all guilty so we are all well worth watching. Paranoia, like pain, tends to be artistically healthy but not much fun. Given Steadman's treatment of some people they probably are out to get him.

Steadman has a fascination with character. In "Paranooids" he exploits the malleability of celluloid on polaroid film. He could push, pull and gouge photos of the famous before the film hardened. These reveal, in a bizarre way, a real essence of character.

Reagan has an arrow through his head. Jeffrey Archer looks like Dan Quayle (a moron). Trotsky pouts. The Bishop of Durham sprouts horns (sorry Juanita). Machiavelli smiles mischievously. Dylan has a snot-like treble clef dripping from his nose. I will not even attempt to describe Steadman's Margaret Thatcher feature page.

On Steadman's drawing board at the moment is a book of historical figures tentatively titled "The Good Old Boys". This continues his obsession with Great Characters. In "I Leonardo" Steadman immerses himself in Leonardo da Vinci's life and work, producing a story of humour and pathos - "I remember little of my mother before birth, save the inside of her womb...A closed, comforting world of darkness and warmth which finally delivered me into another world of darkness and uncertainty." Vivid splashes of colour and involved line drawing bring the genius to life.

In "Freud" each scene is a 'Joking Situation' which is analysed by Steadman in terms of techniques developed by Freud in his "Jokes and their relation to the unconscious." Learning about a character by analysing his jokes is, when you think about it, a funny way to learn. Steadman warns his drawings "must be loaded with unconscious symbolism".

"I wonder, Sigmund, how many people work in the Vatican?"

"About half of them, I should imagine," replied Freud,

smiling as he realised he had just made a displacement joke."

Ralph Steadman hits you between the eyes but makes you laugh while he is doing it. He has a keen sense of the absurd. Only Steadman would choose to live in a village called Loose. He told me the story of his picture of the Loose Bowls Club for a local calendar. He had risen at dawn and added an 'e' to the sign to make it the Loose Bowels Club. Steadman noted with relish the comment of a club official that the picture had caused a 'bit of a stink'. Only Steadman could present an exchange between Freud and Jung;

"Freud glared at Jung and demanded, - 'Dammit, man! Have you just farted?' To which Jung replied, - 'Of course I have. Do think I always smell like this?'"

One thing you can always be sure of is that Steadman will make you laugh. You can just never be certain that he is joking.

Paul Schoffe
Simon Morris

News of Bob Hawke's infidelity, as revealed on Clive Robertson's "Newsworld", seemed to me interesting, not because I have sordid interests in the nocturnal habits of prominent people but in the social and political implications which have and will follow.

It was also interesting to note the various responses made by those public figures who are in some way associated with the Prime Minister. Mr Howard, for example, elicited a "no comment", yet the NSW Liberal Senator Michael Baume called Mr Hawke "a monumental hypocrite" ("The Advertiser", 22/3).

Will this statement cause further problems in the Liberal Party, particularly since Howard also expected his colleagues to refrain from attempting a moral commentary on the issue?

From the comments made by Senator Janine Haines and Ita Buttrose, also in "The Advertiser" 22/3, we should not be alarmed by this tantilising (repulsive?) revelation since, according to Ita, "...we've all been aware of this aspect of his life."

Well! Have we indeed? Does this explain why Hawke decided to "reveal all" - so to speak - since he assumed that the public had already guessed the truth anyway? What's so shocking about an expose that is already a suspicion of the majority?

Is this incident another publicity stunt (strongly denied by both Government spokesmen and Robertson) to promote Hawke's honesty? Mind you, his track record in keeping promises is not something to be applauded - remember if you will mortgage rates, early elections, child poverty in the year 1990 etc, etc.

The notion of this expose as a vehicle for publicity is supported by Fred Nile's comment that perhaps he (Hawke) thinks the larrikin image - in contrast to that of Mr Howard's - is a vote winner in the lead up to the election ("The Advertiser", 22/3). The

implication of this statement is astounding. Does the electorate favour a "larrikin" figure over a "normal" one? Do we respect

(admire?) a man who has a checkered past, particularly when he admits publicly to his mistakes? More importantly, will this

revelation shatter Mr Hawke's popularity, or will it, in a perverse way, enhance it because it shows him as being human?

At the social level, the consequences could also be interesting. Will for example, womanising husbands use Hawke as a role model? "I'm only following the example of our illustrious leader!" might become a great excuse for infidelity!

Another point to ponder - although some might say a tasteless one - is whether or not Mr Hawke engaged in SAFE SEX. Will he in future be endorsing the use of condoms? (If the PM did not heed the Health Commission's warnings about the risks involved in not using a condom, will this result in a parliamentary AIDS scare?)

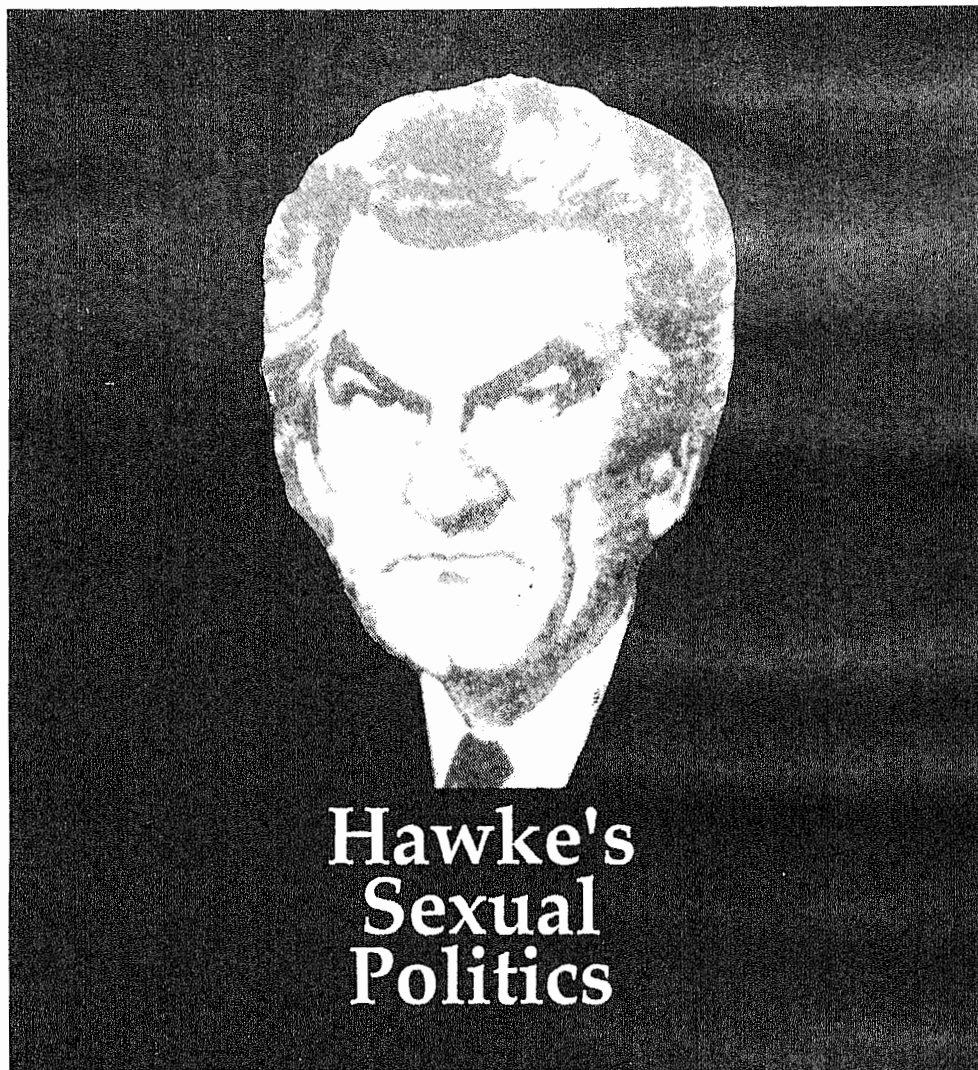
Hinch's views on the matter are, as always, controversial. He wonders (don't we all?) when the PM actually gave up his womanising tendencies - was it 10 years ago, or 10 minutes ago?

This whole incident begs the question - are we on the verge of a great parliamentary sex scandal which will involve the publication of a myriad of scintillating kiss-and-tell novels plus a million dollar movie!! Will we be inundated with Australian versions of the Jessicas, Pamelas and Christines of this world?

What is so unusual about Hawke's revelation is that there was no need for him to confess at all. Usually it is a scandal that leads to the public admission but in this case there is no scandal. Has Hawke, in fact, worked in reverse, ie has he made his confessions before the scandal has even arisen?

The final point that needs to be raised stems from Hawke's exclamation that his wife Hazel is "an incredible woman". One just has to ask why "incredible" - perhaps because she has put up with this for so long, or is it because she has managed to keep the truth out of the tabloids until now.

Emma Parry



A DIFFERENT KIND OF CANDIDATE

Chris Pyne is the Liberal Party candidate for the seat of Ross-Smith in this year's as yet unannounced State Election. This may not seem a topic on which to write an article until you realise that Chris has just graduated in Law from Adelaide University, is only 21 years, and is game enough to take on the premier John Bannon in his home territory.

As a student, Chris was actively involved in student representation. In particular he held the position of the Students' Association's Finance Vice-President in 1986, was a Union Board member from 1987-88, and was President of the Liberal Club. Regardless of the way in which one's political views differed from those of Chris, he was worthy of respect as he consistently articulated his views so that no-one was in doubt of his political position.

True to form, Chris is going into this year's State Election with clear-cut views and plans for the Ross-Smith electorate. He feels it is of utmost importance that the Premier be opposed by someone who is willing to work hard and get rid of the complacent attitude which has characterised elections for the seat; "It's all very well for John Bannon to be Premier but the people in his electorate do not have sufficient attention paid to their needs."

The State's economic issues are particularly pressing in Ross-Smith. As Chris says, "The electorate, particularly the northern half, is in the doldrums economically - there's a lot of unemployment, there are many aged people on fixed incomes who are struggling, and those are the people who I will be especially seeking to do things for. These people constitute the heartland of the Labor Government and Party, yet they've been given short-shrift by Labor. But attitudes are changing - as we've seen in Western Australia, in the Adelaide and Port Adelaide by-elections here, the people are looking for something new."

Chris is "a great supporter of the family" and he deplores what he sees as the Hawke and Bannon Government's neglect of the

family unit, particularly the lack of tax relief for families; "The destabilising effect of these tax policies on the family and, as a result, on society is immense."

In relation to welfare benefits and the whole question of welfare, he doesn't believe in what he identifies as two extremes - the first is the "welfare mentality" that he sees to have been fostered by Labor Governments federally and in this state, and the second is the attitude that people should have no assistance from government.

Chris believes in the principle that people should be encouraged to seek a better quality of life for themselves instead of being the passive recipients of hand-outs. He sees the Bannon Government's attitude as indicative of a conscious push to change society in the long run, to create a society which places little value on personal achievement.

The Bannon Government is often touted as a government which has made South Australia a much more productive state. Chris acknowledges the improvement of the economy here, but points out that the development in Perth, Sydney, and Queensland can in no way be matched by South Australia; "The only development has been the Submarine project and we're still waiting for the entertainment centre."

He feels strongly that the Bannon Government is not allowing the state to utilise its potential, and says the Tonkin Government paved the way by encouraging business. "And the State Government's self-congratulation doesn't mention that we have the highest inflation and unemployment rates of any mainland state in Australia", he adds.

Getting back to the subject of Ross-Smith, Chris mentions what he sees as a ridiculous waste of taxpayer's funds. The Government bought an old house in Prospect, Barton Vale (which is similar to Tabor House in Unley), supposedly to preserve and renovate it. This was four years ago. Currently Barton Vale is boarded up, fenced off with barbed wire fencing, and hasn't

been heard of, unlike Tabor House which is in a marginal electorate and has had great sums lavished on it. One of Chris' strongest points of opposition to the Bannon Government is this very use of public funds for what could be better dealt with by private enterprise.

On the subject of education, Chris speaks enthusiastically, having been a student until recently. He sees HECS to be fatally flawed and discriminatory in its imposition of debts through the taxation system. The Liberal Party policy, he says, gives the opportunity for far more students to be educated in tertiary institutions. It gives incentives in the form of scholarships, stresses quality education, and only makes mandatory a \$600 fee which is certainly fairer than the thousands of dollars extracted from students by Labor policy.

The compulsory student unionism debate elicits an unequivocal response from Chris; "I support voluntary student unionism because I don't believe it is the right of anyone to force people to join organisations. Senator Baden Teague has emphasised this, and the Liberal Party is consistent - we also believe people shouldn't be forced to vote. I consider it to be the right of students to decide who runs their representative bodies but this should take place within a union which students should feel free to join."

Chris is keen to contest election but is also philosophical about its results; "If I don't become the Member for Ross-Smith I shall still be interested in South Australia's future, and I intend to continue my involvement with the Liberal Party when practising as a barrister. I expect John Olsen to win this election as his policies and commitment to this state are just what the electorate is looking for."

Come what may in the State Elections, Christopher Pyne is bound to make an impression as his attitude is the very antithesis of complacency.



billy bragg



The true revolutionary is guided by strong feelings of love. It is impossible to think of an authentic revolutionary without this quality.

Che Guevara, 1967

I had only been to the Dom Polski Centre three times - once to see Redgum, once to see Los Trios Ringbarkus, and once to see Oliver Tambo from the ANC. The other night I saw the best elements of these three rolled into one - Billy Bragg, musician, comedian, revolutionary.

Bill greeted the capacity crowd with his standard cockney "Evenin". He seized his wooden guitar - the "punk rock" one - and, wielding it like a weapon, ripped into a gutsy selection of early tracks from "Life's a Riot" and "Brewing Up".

"Like Soldiers Do", "Lovers' Town Revisited" and "Strange Things Happen" were played with characteristic harshness and economy. It seemed that this initial thrash onslaught was designed to destroy any suggestions, and there have been plenty, that after the release of "Worker's Playtime" Bragg has turned into a wimpy, lovelorn folk singer.

Having got that out of his system, Bill relaxed a bit and began to talk. As expected, he talked as much as he played. Since the 1981 concert, his stage presence has undergone a transformation. The great thing about Billy Bragg is his opinionated socialism. In 1987 much of his discourse hovered between the insecure



and the polemical. He is now much smoother, equally opinionated but more articulate, more spontaneous, and devastating in repartee. He has no cause to offer excuses for mixing pop and politics. In entertainment terms, it's a winner.

At the end of the first thrashy assault, he abandoned the "punk rock" guitar and was accompanied by Wiggy, who brought him the green "folk guitar", which Bill named the "Albury-Wodonga" after the city, a name that sounds "more like an author than a place".

Bill observed that everyone in the audience not only knew the lyrics better than he did, but could sing better than he could too. Whether he can actually hold a note is a contentious issue. Who gives a stuff? He sings with passion, clarity, and does sweet justice to lyrics that belong in English courses and not on "Top of the Pops."

He alleged his lyrics to have already been analysed by academics - apparently a thesis was written on "Masturbatory References in Billy Bragg's Songs", based on the misconception that he sings in "Greetings to the New Brunette" he's "more impressionable when his semen is wet." Afficionados know he sings "cement", but true or not, it was quite



amusing to hear him say this.

Bragg has immense power over an audience. Like a commedia dell'arte performer, he familiarises himself with local issues as he tours, and through reference to them and casual witticisms, he lulls the crowd into familiarity.

A strong rapport developed. As he serenaded us with musical snippets from private lives made popular, we smiled, recognised situations, and related to him.

Every interviewer I have seen with Bragg has said, "I can relate to your lyrics so much." To which he replied the other night, "People always say to me, 'Bill, everyone of your songs is the story of my life.' Well, not many people say it to me, in fact only one ever did, and I just said, 'Oh, piss off Morrissey.'"

Morrissey-bashing always raises a laugh. During a spiel on 'safe sex', Billy reworked a morose Smiths' hit into "Boyfriend in a condom" much to everyone's delight. However, out of respect for Morrissey, he played a reasonable cover of the "no nuker" number, "Ask".

Much of Bill's humour has a basis in the brusque, working-class manner he projects. Talking to him after the show, he said he didn't really consider

himself to be creative. His brother, the bricklayer, is the creative one. Bill insists, "Give him a trowel, some bricks and a bucket of cement and watch 'im go!" References to piss-ups at the boozier and soccer add to this, which many people see as a persona, not as genuine self-expression.

Bill certainly plays on this, aware of the fact that his fans are more of the bourgeois intelligentsia than the conscious workers. His hooliganism was amusing. On soccer - "What other sport lets you walk into any pub in Europe and start an enormous bloody punch-up?" Similarly, when asked what the most pressing question is now for the English proletariat, he answered, "If West Ham wins the FA Cup." The comic value of inverse snobbery is unlimited.

But with Bragg, it goes further than that. His is not a muse with a vendetta against yuppies, nor a fairweather radical playing at revolution, but someone who has evaluated the political crisis in Britain and concluded that a commitment to socialism



is the best weapon against Thatcherism.

And Thatcherism does not stop at the Channel.

"If", he says, "the ALP existed in Britain, they would be a Thatcherist party." During the discussion afterwards, someone foolishly suggested Bragg was on a mission. "A mission?" he scoffed, "Christ, I'm not a Blues Brother!"

Billy Bragg is a social democrat out of necessity. He recognises that the only way to get rid of Thatcher is to rally around the British Labour Party. He added that he is "not going to shut up if Kinnock wins." Neil Kinnock is not a socialist and neither is his party. If Thatcher goes, she will be replaced with a Labour Party that has leapt to the Right in order to seize control.

Billy Bragg has a long-term revolutionary plan, grounded in common ownership and community-based socialism. He says this springs from a deep love of and faith in people and their capacity for co-operation. When he sang the William Blake hymn, "Jerusalem", he slagged its Tory interpretation:

"Conservatives would have you believe that the first verse proves that Jesus Christ was an Englishman who drank tea, wore a bowler hat, and played soccer. Verse two talks a lot of swords and armour - which is what the Right has, the army, the police, the media. They talk of law and order. I know what law means,



but what's "order"? It means keeping everyone in his place. The Right have hijacked the noble words of the Left - justice, freedom. For them, freedom means the freedom to exploit. We on the Left have the moral armour".

Bill is not perfect. At one stage he told the lads in the crowd, "It's okay to be a macho wanker with your mates at the pub, but when you're in the bedroom with your lady, be tender, be soft, and sweet." Hmm. Leave it out Bill. What's wrong with being tender all the time?

On the whole, the show and sentiment was brilliant. Although the genre is different, Billy Bragg is to the Left what PJ O'Rourke is the Right - a passionate, witty ideologue. If Proudhon had been there for "World Turned Upside Down", he would have been dancing in his seat over Bill's disdain for "the sin of property".

The crowd on the night was a bit subdued. I even met a prominent young Liberal who told me that he "likes the music but doesn't listen to the words." Why the twat even bothers to go is beyond me.

A balance of pop and politics makes for stimulating listening. As Bill said, unlike a band such as the Redskins, he can go on "Sunday" and "Ray Martin" because he sings of love and life, not just angst, anger, and radicalism.

Again, as Che Guevara said, "Revolutionaries will come to sing the song of a new man with the authentic voice of the people." And Billy Bragg did.

David Penberthy

On Dit has several copies of the latest Billy Bragg album, "Workers' Playtime" to give away. The first people at the On Dit office on Monday to answer the following question correctly, will win a copy; Who had a No 1 hit single doing a cover version of the Bragg song, "A New England"?



The thesis behind Almodóvar's latest film is simple; "The past year has been rich with catastrophes. The world needs a good overdose of optimism, which is why I have tried to make a picture where everything is pretty and pleasant, even if it doesn't seem real."

"Women on the Verge of a Nervous Breakdown" is certainly "optimistic" in that it is high comedy - farce, and one doesn't leave the cinema downcast or immersed in pondering difficult moral problems.

Pedro Almodóvar has mellowed. The golden boy of Spain's ultra-hip artistic movement, La Movida, is still obsessed with the relationship between passion and reason, but has abandoned his scandalous and iconoclastic methods. "Women on the Verge of a Nervous Breakdown" is a sophisticated black situation comedy that represents something of a crossroads for Almodóvar.

Whether he has become more mature or simply mundane I am not sure. But his new film lacks the provocative style of his earlier work and generates more laughs through situations than the blackness and mania of the characters.

In the first (and best) scene we are introduced to Ivan, a suave Latin creep who plays out the role of ladies' man with all the panache of a leech. Filmed entirely in black and white, we see him swanning around a veritable harem of women, whispering lecherous clichés - "Hey, Geisha girl, come make some sushi with me" - in their ears.

Ivan is the cause of the nervous breakdowns. He has walked out on Pepa, his long-standing lover, who puts her house on the market and plans to suicide by spiking a gazpacho with sleeping pills. Her plans are derailed, first by the accidental burning of her bed, then the arrival of her friend Candela who has unwittingly fallen madly in love with a Shiite terrorist.

The deadly gazpacho waits like a timebomb in the refrigerator. Sure enough, when a couple arrives to inspect her flat, the young girl, Marisa, drinks a glass. She sleeps throughout the film while her fiancé Carlos discovers that Pepa is his father's lover, and then proceeds to make tame passes at both her and Candela.

The police arrive, having traced a call made by Carlos warning them of a planned Shiite hijacking scheduled for the 10 pm flight to Stockholm that night. Coincidentally, Ivan and his "feminist lawyer" lover have tickets for that same flight.

Predictably, the gazpacho is consumed by nearly everyone, save Pepa who catches (for the third consecutive time) the "Mambo Taxi" - driven by a groovy man with a golden perm who offers his clients drinks, cigarettes, toothpaste, eyedrops and seven varieties of music - to the airport.

In a parody of American trash drama, she stops Ivan from catching the flight by wheeling a suitcase cart into his side, and ignores his thanks and the apologies. She has consolidated her independence.

Almodóvar does have a distinctive director's style. By any standards, in the first half of the film many interesting approaches to the subject are used - the burning pile of matches slowly igniting Pepa's bed, the clacking of Pepa's fashionable shoes on the

hard floors and the slicing of fresh tomatoes for the poisoned gazpacho were all seen in close-up.

Almodóvar has the knack of making ordinary objects fascinating by his curious eye for the humorous and incongruous.

Almodóvar himself says that "Women on the Verge of a Nervous Breakdown" is "a fierce allegation against telephones and automatic answering services ... The telephone only serves to show our fellow men the lack of interest we have in them." He says that having his leading lady throw the telephone out of the window twice and the answering service once is a result of "giving my subconscious free rein".

Almodóvar is keenly aware of the conventions of High Comedy and Farce and how his film fits into this category.

The amazing coincidence, the last-minute reprieve, the gradual accumulation of characters in a house and the non-stop entrances and exits and telephone calls all feature noticeably in this film. He has avoided giving Pepa realistic surroundings for her flat, which looks out from a balcony crowded with lush tropical plants to an intense azure-blue sky and artificial looking building tops.

Large opulent surroundings are essential for the workings of the comedy, he says, "...even if the characters are flat broke." The same degree of unreality applies to the clothes worn by the leading characters, which are all slick, smart and fashionable.

All of them, except Lucia, are dressed like models even if they are not conventionally beautiful. This director obviously has an eye for interesting faces: Carmen Marua (Pepa) has strong, classic features while Rosy de Palma (Marisa) has the most amazing "Picasso face", long nose and teeth.

None of these people one would say are exactly conventional, and this is partly what makes "Women on the Verge of a Breakdown" so refreshing after the endless round of hackneyed character-types we see in all American films these days, where even the "bohemian" New York artist types

the film, spiked with sleeping pills.

With all this elaboration, Almodóvar's original intention was of writing "a loose version of Cocteau's monologue" where a woman calls a silent absent lover on the phone. When he had finished, he said the only remnant of Cocteau was the *attrezzo*: - a woman alone with only the telephone and a suitcase and the lies of the absent lover.

Almodóvar generally succeeds in the adoption of a light-hearted, "optimistic" style for the film. What we have here is not biting satire giving a ludicrously exaggerated picture of life, but rather a very stylish, fast-moving distortion of true life, powered forwards by the strong performances of Carmen Maur as Pepa the traumatised, jilted lover.

As an absurd and witty piece, "Women on the Verge of a Nervous Breakdown" is a success. What it lacks is the rough, offensive edge that made "Matador" and "Law of Desire" such racy, challenging comedies. Almodóvar always directed with an intimidating anarchic agenda that confronted an audience and pushed back the limitations of a new found liberalism in Spain, wallowing in permissiveness after the death of Franco in 1975.

His films ignored all notions of decency and normality, as characters indulged in all manner of decadence, from incestuous transexual lust to prolonged masturbation over violent misogynist television programmes. He studied the way people behave when racked with love and passion, regardless of its form. This celebration of *l'amore fun* was a direct inheritance from the Spanish surrealist tradition, particularly the cinema of Luis Buñuel, whose obsessive sexual pieces infuriated the authorities during the France years.

For Almodóvar, the enemy is a new one; liberal Spain, but one where reverence for the Catholic Church, subservience to the state and an unwavering faith in the family unit linger on as a legacy of France. The irreverence and intensity of Almodóvar's characters spurned these values and

WOMEN on the verge of a NERVOUS BREAKDOWN

at the Picadilly



and non-conformists have become unreal clichés.

The film gives a picture of "post-Franco" Spain as curiously old-fashioned, a place where girls play with hula-hoops in the narrow streets, old houses are lined with speckly fifties wallpaper, and the action in Pepa's house hinges on a blender full of gazpacho, the most obvious sign of Spain in

undermined the assumptions of a new liberal audience.

Sadly, this dynamism and aggression seems to have dissipated. Perhaps, however, the joke is on us; Almodóvar shocks us more when he fails to be shocking.

David Pemberthy &
Geoff Griffith



Community Aid Abroad presents the Adelaide premiere of "Mapantsula", the first black international feature film to emerge from South Africa.

The film, on Thursday, April 6, 8pm at Academy City Cinema 1, promises to give an authentic account of the black struggle in South Africa, seen through the eyes of blacks so that what is depicted is the raw facts rather than sanitized white perspectives.

African food and music from WAZA will be provided, and producer David Hannay will speak of his involvement with "Mapantsula".

Tickets are available from the Community Aid Abroad Shop, ph 223 3369, or the Academy Cinema Centre, ph 223 8000.

The film "Dangerous Liaisons" is based on the French novel "Les Liaisons Dangereuses" by Choderlos de Laclos. Having been nominated for seven Academy Awards it was an interesting exercise to find out if the film lived up to the acclaim surrounding it.

In "Dangerous Liaisons" the beautiful, not-past-her-prime Marquise de Merteuil (Glenn Close) puts forward a request to her former lover and friend, the Vicomte de Valmont (John Malkovich) - he is to deflower Cecile Volanges (Uma Thurman), who is betrothed to Gercourt. Gercourt is the Marquise's most recent lover whom she wishes to avenge.

(If you managed to keep track of that - press on.)

Vicomte is only too happy to oblige, but first, he has his own mission to accomplish. Vicomte plans to seduce the respectable and pious Madame de Tourvel (Michelle Pfeiffer), and derive pleasure in observing her defy all that she believes in. This according to Vicomte, would prove a far greater challenge than seducing a virgin, and if successful, would boost his

amorous reputation (and ego) to no end. So on it goes - the men and women set out to seduce, are seduced, swap partners and end up falling in love with the wrong persons.

Fortunately, the film proves to be more than one huge bedroom romp.

"Dangerous Liaisons" on one hand is a representation of the French bourgeois pre-1789; it also portrays (through the Marquise) the lot of aristocratic women of that era - dominated by their families before marriage, then subject to their husbands in loveless union. Small wonder lovers and affairs abounded then.



The Marquise tells the young Cecile Volanges that the only opportunity women have to assume some degree of control of their destiny is to control men in the bedroom. This, confides

the Marquise, is why she derives much pleasure from her past (and plentiful) affairs. It is really quite a good argument, except that the Marquise fails to realise it is love, rather than revenge, which holds greater power over another - until very

much later.

There are only seven characters in close association with one another in the film, and the narrative is very tight and well-paced. There are some splendid scenes with lavish French chateaux and gardens, food, wine and costumes. Not forgetting, of course, the appropriate Vivaldi and Lully warbling in the background.

Overall, the acting is powerful and convincing - one might even be inclined to overlook the somewhat peculiar combination of American faces and accents with French dress.

A film not to be missed by fans of 18th Century European culture - but be warned: this is no soppy, frilly film!

Isabella Ho



Dangerous Liaisons

at the Academy

LIVING YEARS

Mike & the Mechanics WEA

I used to like Genesis. No, seriously. I actually enjoyed the albums like "Duke" and "Abacab" when Phil Collins played drums that sounded like drums, drums with a big crashing sound that would thunder through the songs.

Now all he produces is some meagre electronic spit amongs a void of M.O.R. pop. The Phil Collins from the mid-70's to early 80's Genesis has become the Phil "Can-I-Play-On-Your-Album" Collins of today. A truly pathetic sight.

Mike Rutherford used to be okay as well. I mean, he always looked like a bit of a geek, but some of the songs he wrote for Genesis were quite good, and he is one of the few people who can handle a double-necked guitar without appearing a complete dorkmund.

But now look what he's gone and done. The actual idea behind Mike and the Mechanics isn't too bad - Mike Rutherford performing his solo material in the form of a hand-picked group. At least we were saved from hearing Mike Rutherford sing for 40 minutes. However the end result is still a disappointment.

The first two singles, "Nobody's Perfect" and "The Living Years", are alright - a couple of moderately interesting pop songs. But on the whole, the album suffers from being clichéd and over-produced.

A song like "The Living Years" makes at least some gesture towards lyrical integrity, but it's all ruined by the very schmaltzy choir, and the song degenerates into a kind of sickly sweet anthem - very unpleasant.

Similarly, there are occasional instances where the music grabs your interest, such as the industrial sounding synth on "Nobody's Perfect", but this interest is never sustained.

Everything on the album is so over-powered that songs very quickly melt into one another until all the listener is left with is a slick, limpid dribble. Ultimately, a sterile album.

Andrew Joyner

DON'T BE CRUEL

Bobby Brown WEA

It has been five years since Bobby Brown first entered the pop music scene with his teenage group, New Edition, and the boppy tune "Candy Girl". Bobby Brown has surely come a long way since those early days but has since split with his old group to embark upon a solo career. The result is his debut album, "Don't be Cruel".

Brown and his producers, Grommy Nominees, L.A.Reid, and Babyface have come up with a unique blend of sound and rap music exhibited in "Don't be Cruel", "My Prerogative", and the ballad "Roni". The rap influence comes from the Kings of Rap, Run D.M.C and the L.L. Cool J who are mentioned in the credits as being part of the band!

"My Prerogative", the second track on side A is another attack on the media and rumour-mongers, following on the heels of Michael Jackson's "Leave Me Alone". Brown's song was co-written by Bobby and Gene Griffin, one of soul's highly valued songwriters. "Take It Slow", a ballad, comes to us with a little help from Bobby's older brother Tommy who contributes to the 'Finger snaps' on the track.

Trying to pick the best track on this record is impossible. I finally decided to go with "My Prerogative" for its theme, and "Rock Witcha" for its strong rhythm.

MCA Records has put out this record on limited circulation, making it available on import from Melbourne or Sydney, which is a pity as it is one of the better debut albums this year. In the US, "Don't be Cruel" has already been in the Top 10 album charts for ten weeks straight and has produced two number one singles in the title track and "My Prerogative".

Bobby Brown has proven that he can hold his ground without the guys from New Edition, with this album. Without a doubt it will do very well both in the dance clubs and on the charts.

Mark Olweny

TOUR OF DUTY II

Various Artists CBS

It has to happen - yet another in the series of 'Songs From the Television Soundtrack and the Era'. All of the usual 'classics' are here: "White Room", "Gloria", "White Rabbit", "San Francisco", etc etc etc ad infinitum (18 tracks in all).

What a great collection - it's just a shame I wasn't 21 in 1966. In fact, I suggest that everyone takes buckets of LSD, wears Paisley underpants, and eats the record. By the time you've digested that you'll probably be dead too, and at least be able to relate to the era on that level (Hate mail care of 'On Dit' please).

Anyway, it is at least a comprehensive compilation representative of the era (undoubtedly due to compilation assistance by Glenn A Baker) and whoever owns the "Tour Of Duty" title rights will pocket some more cash due to T.O.D. III.

What else is there to say? People will buy it anyway tune in, dwell on, cop out, blind youth.

Kenny Evans

THE WINTER OF '88

Johnny Winter MCA/WEA

The Winter of '88 is a new Johnny Winter, even sporting a new tattoo that covers the whole cover. Of all his other albums I've heard this is definitely the best; the rest are crap, sloppy and mournfully boring.

This album is more 'good times' music while still being a blues record, it is almost a raw 'return to roots' rock 'n' roll album in the style that Johnny Diesel plays but not quite. Like in "World of Contradictions":

I make my living feeling rotten
But I'm happy when I play the blues
In this world of Contradictions
What can a poor boy do?

The first track "Close to Me" is the most commercial, sounding like Keith Richards' "Take it so Hard" without the crunchy guitar bits, but in true blues tradition Johnny Winter sings like Keith (badly).

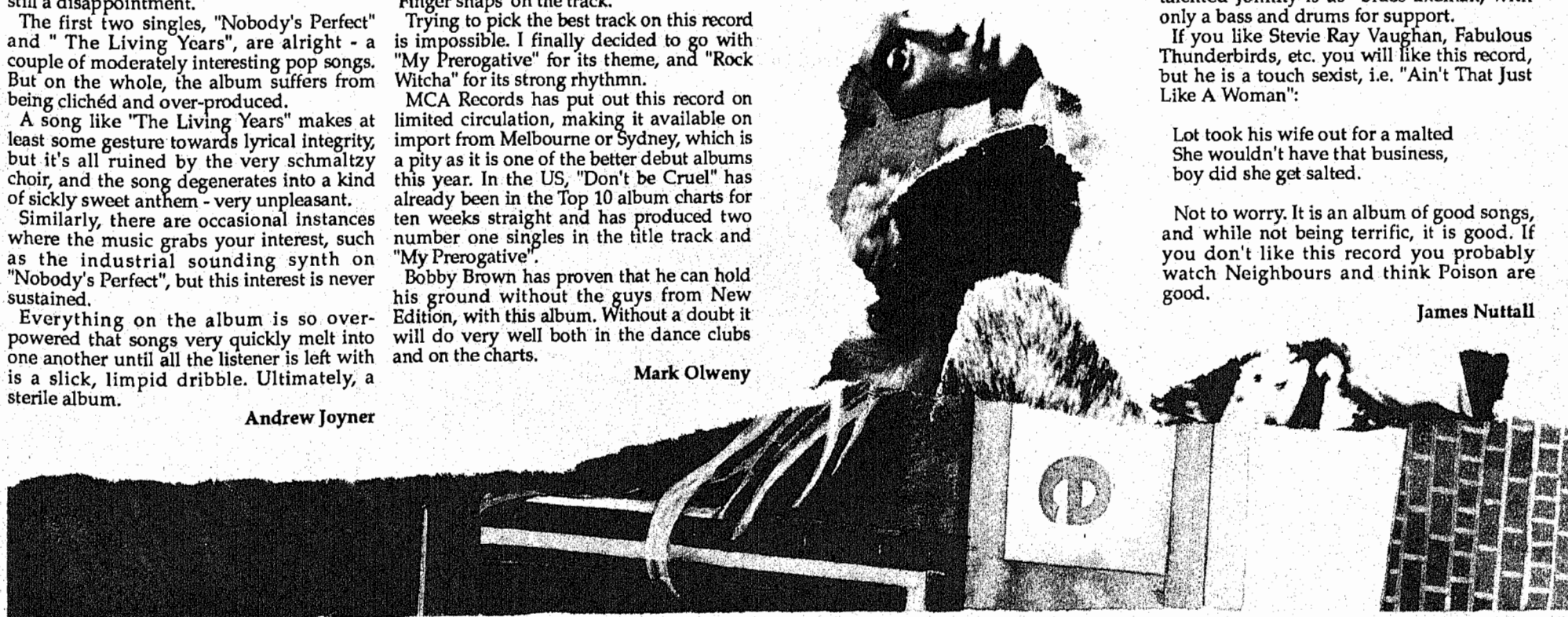
This 'no bullshit' approach can be seen in that only five other musicians are used, two as extras: William Brown backing vocals on "Close to Me" and Lester Snell on keyboards on "Anything for You". But this shows how talented Johnny is as blues axeman, with only a bass and drums for support.

If you like Stevie Ray Vaughan, Fabulous Thunderbirds, etc. you will like this record, but he is a touch sexist, i.e. "Ain't That Just Like A Woman":

Lot took his wife out for a malted
She wouldn't have that business,
boy did she get salted.

Not to worry. It is an album of good songs, and while not being terrific, it is good. If you don't like this record you probably watch Neighbours and think Poison are good.

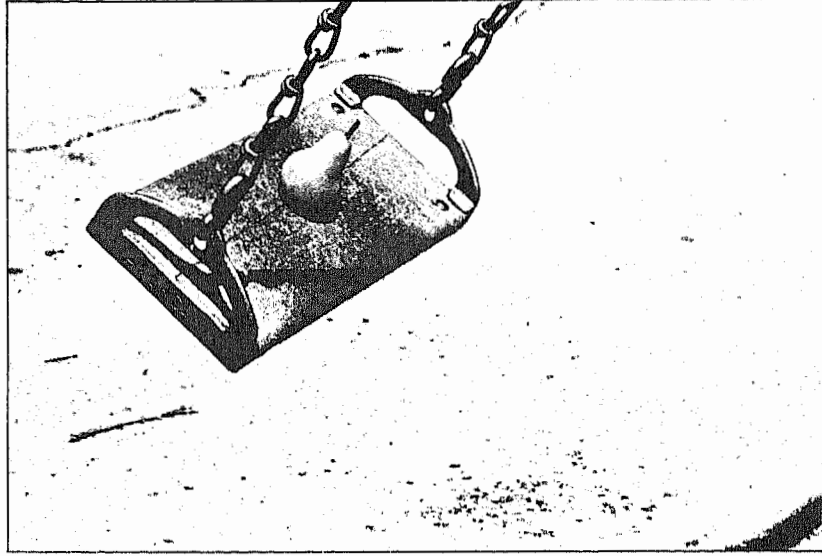
James Nuttall



REFLECTIONS

After the mystery and the prescribed intrigue
 We finally come face to face.
 The stares, made not to embarrass (ourselves)
 But to outlast each others.
 The glances, to find a further aspect
 That we might have hidden away
 Since the last time we had looked.
 The ignorance; - that we could hold
 A conversation without realising it.
 The importance that a clandestine
 Affair could be undertaken and continue
 Without the harm of exposure.
 The beginning knowing that it could have
 Progressed without having ever started.
 The questions about who will be prepared
 To assume the responsibility of
 The salutations next.
 The illusion that the other wants
 Something more than (a) friendship.
 - ALL BUT THAT IS TRUE -

Alex Robertson



JEAN AND LARRY

I often see Jean wandering the streets
 in pursuit of little in particular.
 She calls me 'little gall dear'
 in a husky unhealthy voice
 presenting a mouth of blackened teeth
 scarce and irregular in shape.
 Various patches of dark bristly hair
 fester on her chin and above her upper lip.
 Out from underneath a multi-coloured beanie
 her hair hangs in dull strands
 lacking life and shine.
 Her eyes are glass
 and lost to reality.
 Her clothes seem thoughtlessly chosen -
 She wears a brown jumper
 an extra-large skirt
 thick bulky stockings
 her full length then clad in a heavy overcoat.
 With gnarled hands clinging to a hard old handbag
 she would say:
 'Perhaps we could meet and have san'wiches dear
 and talk about Jesus'.
 Boyfriend Larry would nod in agreement an arm
 resting awkwardly on her shoulder
 a shaking hand twisting and twirling
 coils of her grey-brown hair.
 He said little
 but when he did
 his eyes would glisten like a child's
 and he would stutter in his eagerness
 to tell me something'
 'This shirt here see - well it's from the army'
 and he would thrust his body forward
 in order to show off the badges
 all the while his free hand
 fidgeting nervously in a pocket
 mouth quivering and dribbling in excitement.

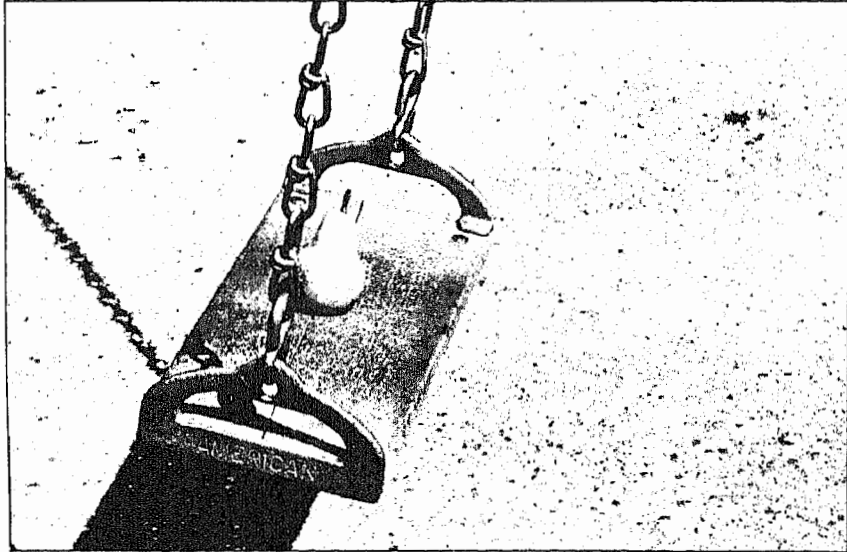
Emma

AUTUMN

They drift down,
 like gilded memories;
 bittersweet recollections
 of dreams I no longer believe in.

In a glorious baptism
 of falling ideals,
 I pass through sunlight and shadow,
 towards a cynical winter.

Michelle Porter



HOT SNOT

The worker feeds the inward bound flow
 for the furnace, where metal glows,
 Intense and relentless, hot forge employee,
 the human factor of the factory.
 A component of motion and routine process,
 he coughs, removing what clings in his chest,
 and with no disruption to the job
 he slags out a chunky blob.
 With proud disgust the phlegm is surveyed,
 as on furnace bound metal it is conveyed,
 "Into the furnace, you fine piece of snot,
 What I coughed up green, now's bubbling red hot!"

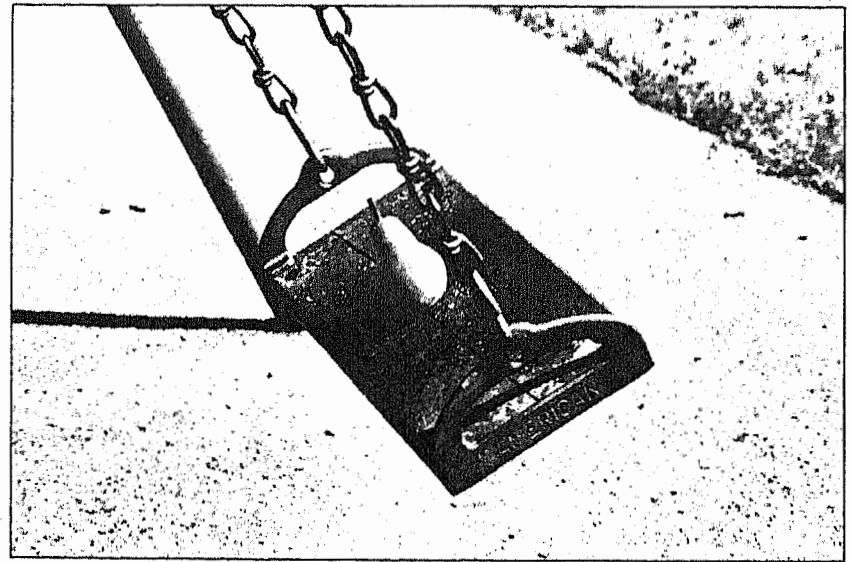
Anonymous

PARROTS

The parrots have returned.
 The raucous clamour of their voices
 drowns out the growl of passing cars
 and fills the morning with optimism
 They hang from gum flowers
 like Christmas decorations.

At my feet,
 a feather,
 a streamlined tongue of flame,
 warms the asphalt with its brightness.
 It dances in the breeze
 and as it trails along,
 it caresses the ground,
 softly.

Michelle Porter

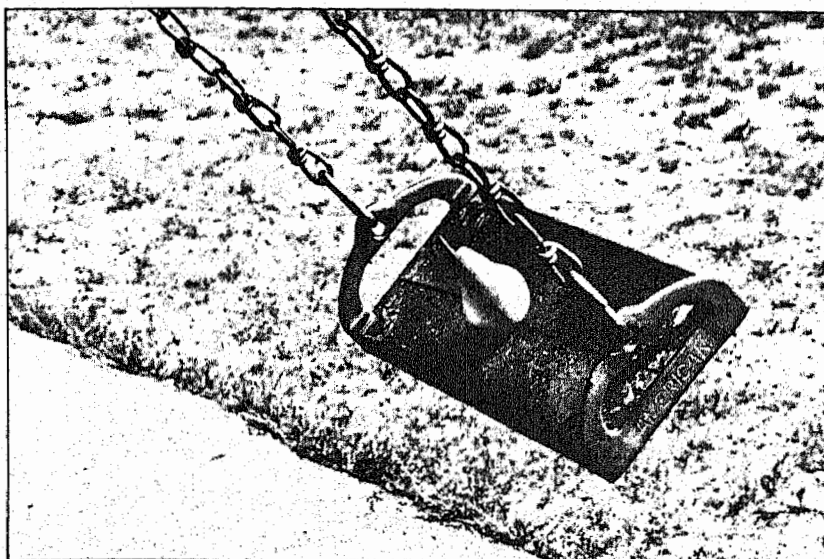


AD IN FINITUM?...

Thank you for your kindness,
 It was indeed sincere
 As if by folly, we meet again
 - I was surprised we were ... so 'near'.
 We reminisced about those 'old times'
 Quite impromptu, I don't know how,
 We got together, just like that,
 - Better acquainted only now.

Thank you for your courtesy,
 Of paying tribute so to speak,
 It was nice to see you by yourself,
 Showing that honest sweet natured streak.
 Though it was a time too short,
 Five minutes or so; - 'round there,
 I'll see you soon, I don't know when....,
 But I'm glad to know you care.

Alex Robertson



AFTERTHOUGHTS

Indeed you panicked
 I know, I saw
 Did you think of an escape route?,
 "Where did they put that door?".
 But you needn't have been startled
 By the poem on that page
 - I'm not about to lock you up
 In a dirty great big cage!
 But then again, you may have thought
 That the animal was me;
 - But look at my letter, think again
 I'm really not you see!
 So now you can appreciate
 My point of view I hope,
 And just be friends with honesty
 With any luck, we'll cope!

Alex Robertson

our epicurian legacy

Shaun Minahan dabbles in Australia's culinary history and reveals the truth about 'our great Aussie food'.

Greetings, Fellow Foodies!

A little over 200 years ago, the First Fleet arrived in Australia with its cargo of convicts and rations. Now, these rations consisted of bread, salt pork, salt beef, peas, oatmeal, butter, cheese and vinegar.

After landing at Port Jackson, Captain Phillip allowed rations of flour, beef or pork, peas, butter and rice, but these were not plentiful, and until the Second Fleet arrived years later, these first settlers suffered an unappetising diet, sometimes below subsistence levels, low in nutrition, leading to the emaciation of convicts and soldiers alike.

This may sound dreadful, and you might think that this has all changed for the better, but sadly, no. At meal time in most Australian homes, on pub counters and in factory canteens, you see the same unimaginative garbage being served day in day out, year after year. Chips, chops and peas.

Our eating habits have not changed a great deal for two centuries! Why?

The answer seems to be a combination of many factors which have produced one of the most bland and nondescript cuisines in the world.

The first and subsequent settlers made no attempt whatsoever to learn from the Aborigine about Australia's natural resources. The Aborigine had no need to farm as he followed traditional paths to hunting and foraging grounds.

Unlike us, he had a rich culture, stretching back 40,000 years and a varied, nutritious diet which kept him fit and healthy. Then we came along and managed to destroy in less than 200 years what took thousands of years to cultivate.

A chance to produce a culture and cuisine that was at one with the land's climatic conditions, was all but lost. It is only recently that the advent of nouvelle cuisine has helped us in a way to rid ourselves of this colonial legacy by introducing kangaroo, crocodile, quandong, bush turkey, etc. to our menus. And by farming, as opposed to hunting, we also preserve these

natural wonders.

One of the reasons the convicts were never allowed to forage for themselves was because they were never permitted to stray too far from the soldiers' watch. They could never hunt as the simplest of weapons were kept from them to prevent an uprising; they were still convicts in the British penal system. Hence, they were kept prisoners, in another sense, of the scant provisions dealt to them by the captors.

In the early 1800s, the success of grazing in NSW turned us into a nation of meat-eaters. Itinerant workers in the industry were paid weekly in rations. This was invariably 10lb flour, 10lb meat, 2lb sugar, 1/4lb tea and salt. And so this set the standard for the next century.

Three times a day, meals consisted of damper, fried meat and a billy of tea. Any liquor that was provided was usually strong rum, the high alcohol content providing its preservation in the Australian climate.

Now remember that Australia wasn't colonised, so that present day citizens could watch football, discover the structure of DNA, make films like "Crocodile Dundee" or challenge for the America's Cup.

Australia was colonised with the same imperialistic ideals that saw the British Empire extend itself over the surface of the planet; to produce for the Mother Country. And we did, with gusto. Thus, our country went from colonisation to industrialisation, geared to British wants and needs, missing out an important step essential to all cuisine-orientated cultures; a history of agrarian peasantry.

Many of you might stand and shout, "Are not the meat pie, Peach Melba and the Pavlova our contributions to international cuisine?" No.

The meat pie arrived with the British, Peach Melba was contrived by Auguste Escoffier to satiate the ego of an opera prima-donna and Pavlova was recently found to have been first made in New Zealand by an English man (we only dedicated it to a dead ballerina). If true cuisine-culture is the product of an intimate

relationship between a people and its natural resources, clearly Australia has none.

Ever since 1788, the new Australians have constantly endeavoured to re-create England in a foreign land. We are invaders, huddling in cities on the edges of this continent, building the wrong houses, wearing the wrong clothes and eating the wrong food.

Look around the world and you will see how humankind has adapted to the land and climate of other countries.

But not here. We try to live in a mediterranean climate but produce temperate zone lifestyles. For example, we drink almost exclusively a style of beer most suited to the climatic conditions of Britain and Northern Europe, when this country has the potential to be the biggest wine-producing nation ever!

The exceptions to all this were the non-British immigrants. The Chinese, Italians and Germans were shunned by the British during these formative years. They settled in small areas away from British influence and kept to their own cultures.

However, they adapted quickly and succeeded in producing food and beverages (from their homelands, which were similar in climate to Australia) and were persecuted for their success.

The jealousy the British had was the basis of the White Australia Policy. This basically excluded all non-English speaking peoples from this country. The dogma behind this was that the "foreigners" were producing goods that did not have a market in Britain. The British didn't eat "wog food".

This conservative view of eating in this country was further entrenched in our minds this century by the advent of processed foods and the wide abuse of preservation by freezing, drying, chemical additives, pasturisation, canning, etc.

Fresh food is seasonal, as all marketeers know. You don't use leeks in November because they're not in season. But you can buy practically anything you want from the supermarket shelf at any time of the year.

In the same way the rations of the first settlers lasted a long sea journey through initial preservation, so too does the modern day family continue to have its modern day rations.

Meat that has been chemically preserved, coloured and frozen, potatoes kept in store for months or french fries, ready cut in deep freezers and tinned or frozen peas available all year round when harvest season lasts only a matter of months. So the average Australian household is secure in the knowledge that it can always eat, no matter what the circumstances, its staple diet. Chips, chops and peas.

The production of food in this country is still geared to transforming fresh produce into "rations" or food with ration-like quality. People who have grown their own tomatoes will never buy another shop tomato again.

We have battery-produced eggs with pale yolks, apples covered in wax and grease, canned pineapples that taste more like the can than a pineapple, lager beer full of sugar and preservatives, chickens that taste like soap, dried herbs, spice and even dried onions, for heaven's sake and recently the bloody Queenslanders have been exposing food to high levels of radiation so that it keeps longer. We also have processed cheese that's never seen a cow, frozen pizzas, canned carrots, dried fish, spam, dried soups, stock cubes and the list goes on. It's all RUBBISH!

It's NOT NATURAL! Throw it away.

Well, I hope I made my point clear. We can, and I hope will, produce food that is fresh, and suited to our country, native if possible. The benefits I am sure would be of gigantic proportions to our agricultural industries and to our eating habits.

For more information on the topics I have outlined above see "One Continuous Picnic" by Michael Symons, (Barr Smith Library; 641-3/5988) and "Convicted Tastes" by Richard Beckett, (641-300994/B396).

I leave you with this: it is better to have tried and disliked, than never to have tried at all.





AUSTRALIAN EYES ONLY



MICHAEL SEXTON

AUSTRALIAN EYES ONLY

Michael Sexton
Transworld Press / Bantam Books

Never having read one of Michael Sexton's works before, I was initially driven to this book by curiosity. Next time I read it, it will be because I enjoy a good thriller.

This is a story in what might now be regarded as an old style, somewhat reminiscent of Ian Fleming's. What really grabs the attention is the setting and the consideration Sexton gives to detail. Those readers who know Canberra will feel very much at home with some parts of this book, and I have little doubt that the other settings are equally authentic. It is this realism that brings a terrifying feel of credibility to the plot. The convincing portrayal of powerful civil servants is equally disturbing.

The story revolves around one Jim Murchison, an Australian journalist who was posted from

Canberra to Washington DC because his incisive style of reporting embarrassed those who gave his paper's proprietor a knighthood. One night, an old friend and (somewhat outspoken) colleague arrives on his doorstep from Australia. This is Tim Naughton, who for a short time ran an independent paper in Sydney. He is now writing a book on the secret service operations run within Australia by friendly countries. He is murdered shortly after arriving in Washington, and Murchison's flat is ransacked. Going through Tim's papers, Murchison finds a memo marked "TOP SECRET - AUSTEO". AUSTEO means Australian Eyes Only, and the memo refers to the Pine Gap base, and an "oil pipeline", whatever that means.

Murchison decides to continue Naughton's work and an attempt is made on his life. Thereafter he visits a variety of experts in defence and intelligence matters. One of the things they appear to be expert on is Murchison's movements. These people are usually

murdered shortly after his visits (not by him). Another attempt is made to kill him, and when he tries to find a Mr Longman, he is quietly removed to a CIA safe-house. He is rescued by the daughter of an American senator (with whom he earlier became entangled) and with her flies back to Australia. Here he foils an assassination plot (more by luck than judgement) and enlists the help of Australian politicians to clear up the problems he has uncovered.

This book raises many questions. Is this country really run by bureaucrats? What is the role of the CIA in Australian government? What is Pine Gap really for? What can Pine Gap really do? Does freedom of speech really exist?

Don't worry. The story has a pleasant ending...but after all, it is a work of fiction. This book should do something to dispel the romantic image of Intelligence services. I thoroughly recommend it.

C. Lanspeary

FEATURE

craft work

Monica Carroll
dropped in to
the Craft Studio.

materials, and we buy that wholesale so it's cheap."

The Craft Studio makes excellent T shirts and these are always in demand. As Sherry points out, they are probably the cheapest ones available in Adelaide, and people are encouraged to design their own. The Engineering Students have enlisted the Studio's service for their famous (or should it be infamous?) 'pub crawl' T shirts and the St Anne's College Club is another recent customer.

Looking around the Studio and speaking with Sherry and Helen, it is apparent that the notion of Craft Studio activities being only for certain kinds of people is a great misunderstanding of its function.

Successful courses are run throughout the year and these cover such areas as car maintenance, meditation, yoga, bar and waiting skills, beginners' photography, coloured photography, silk painting, basic sewing, pottery, Tai Chi, and public speaking. Different courses are offered in the two terms of each semester and a brochure is produced and pigeonholed so that students are informed of these activities.

The courses are kept as cheap as possible and are varied, according to demand. For example, an African dance course will be offered if enough people are interested, teddy bear-making courses have been given, and the Studio has the facilities to make silver jewellery.

The only problem associated with these courses is the Craft Studio's lack of space. Sherry says, "Facilities are stretched to the limit so the space problem is a difficult one."

The Craft Studio also has a potter in residence, David Pedler, who makes those wonderful teapots and cups (among other pottery pieces) which are on display in the Studio's front window, the services of a marvellous haircutter, Dr

Damage, who "repairs the damage that other hairdressers do to your hair" as Helen says, for the student price of \$10, and sometimes offers massages from a skilled masseur.

For photography fans there is a dark room and, in fact, the Craft Studio is the 'headquarters' of the Photography Club, so students who have been unable to track down the Club are bound to meet up with some of its members here. Students can learn to frame pictures, and the Craft Studio also helps out theatre groups with materials etc for their productions.

Of the Craft Studio administration, Helen says, "It's good to have two people in at different times. Students obtain two different views and ideas on art and craft; it's a good combination."

The display windows with students' work for sale, bear witness to the encouragement given by Helen and Sherry. "We help anyone with anything, but we encourage people to do something for themselves" explained Helen. And one doesn't have to be technically advanced to make something worthwhile - as Sherry says, "Anyone can get a good result from silk scarf painting or from making a pot."

The work (including some from Helen and Sherry) which is for sale is at bargain prices. For example, hand-painted silk scarves usually cost from \$70 up whereas the Craft Studio sells these for \$15 to \$30.

While the Craft Studio primarily exists for students, non-students can use the facilities for a nominal fee. The Studio welcomes everyone and guarantees a stimulating hour or two or three or whatever!

The last word belongs to Helen; "The Craft Studio offers a nice touch of the Bohemian in an increasingly conservative University."



NICE ONE, BOB

Bob Hawke's interview with Clive Robertson didn't live up to the pre-publicity, in that we never got to see tears trickling down his cheeks as promised. All he could manage was a sort of welling up, probably sufficient to fog up those bits of his glasses still lodged in his eye, but not much more. This is very poor in comparison to his performances around the last election and sure sign that the old codger is losing his touch.

He did manage the most marvellous piece of irony when asked about whether he got depressed in his job: "I love this country, I love the people, so it's very difficult to get down." He then went on to contradict himself by admitting that he had indeed got down with several of our country's people, however difficult it may have been.

One thing that the interview and its public reception did make clear was the impossibly difficult position which an interviewee can be placed in. All poor Bob did was answer

"Yes" to a question which constituted less than 1% of the entire interview, and he was regarded as being involved in a premeditated attempt to buy votes by the cleansing of his conscience. Not that he can expect much sympathy, as he admitted that he wants to spend his decaying years asking a new breed of politicians what it feels like to have blood on their hands.

DAVE AND MARG'S HYPERCRITICALS

It should probably be mentioned that "The Movie Show" (SBS, Wednesday, 7 pm, repeated Sunday 10 pm) is a very good program. It fills a gap that no other movie reviewer comes near, least of all Anne Wills or ETW Leonard Scrotum: analysis of cinema as a serious art form.

A good number, if not most, of the films released in Australia can withstand serious scrutiny, and so our own aging weathergirl's style of "It looks like it's going to be a big hit. Here's a clip from it" isn't really enough. Margaret and David both come up with a

complete argument about a movie rather than a one-sentence opinion, which is why they are always having lengthy and heated conflicts over a movie for which their marks only vary by half-a-star.

It's obvious that they never consult with each other before they get on-camera, as there is no sycophantic "Yes, I think you're completely right on that one" banter. Add to this the fact that they're both strong-willed people who won't surrender their argument just because the next segment is due to start in thirty seconds, and the show always has a healthy, if lightly unnerving, air of tension to it.

Its intensity is also its biggest problem, however it often takes itself too seriously and moves dangerously close to the realm of the pretentious intellectual wank. Margaret especially seems to have missed the idea that movies can be FUN as well as being artistic masterpieces. One particularly disappointing example of this was when she dismissed Pee Wee Herman's "Big Top Pee Wee" without a proper review, while Molly

Ringwald and Andrew McCarthy's new movie was allotted almost half the running time of the show. This was presumably for the sole reason that it had no laughs in it and was therefore intended as a "serious movie", because they both hated it.

WHAT I AIN'T

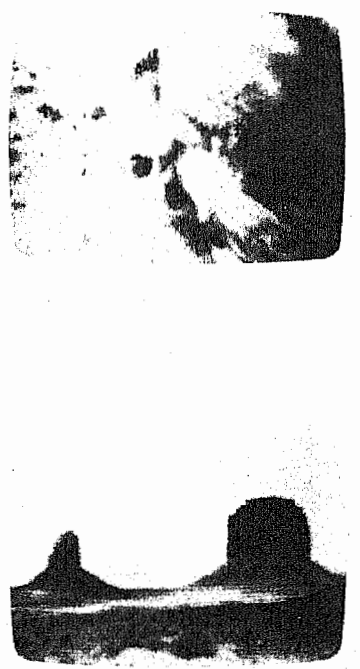
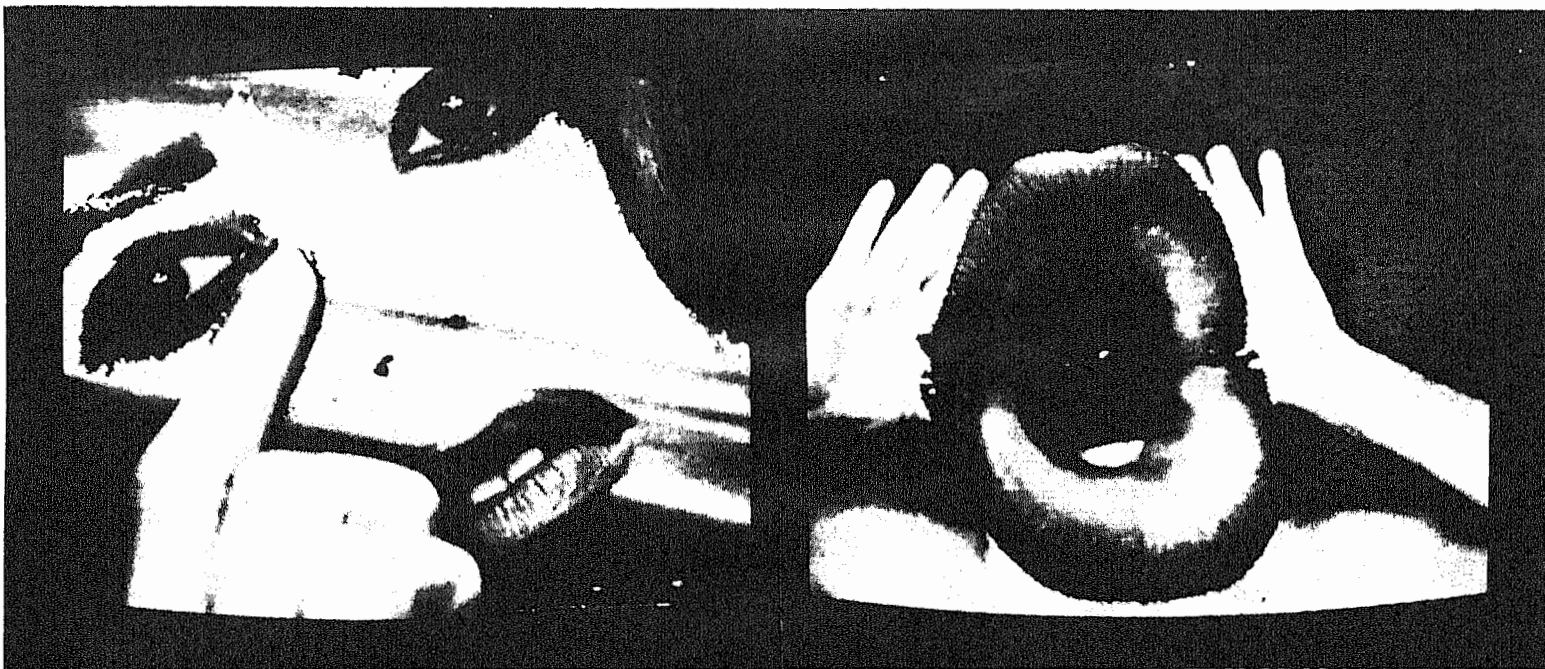
There now follows a disclaimer stating that I am definitely not some tiresome whinger working for the ABC, which will not doubt shatter the millions of you who have been reading my column under that impression.

Coming up in future weeks: shock revelations that I am also not the Australian wicketkeeper, and have no relationship whatsoever to a blind guitar player from Canada. Stay tuned...

Simon Healy

DISCLAIMER

Please note that the Simon Healy who writes this column is not the Simon Healy who works for ABC FM.



COUPLE OF KIDS

Site 55, 155 Port Road, Hindmarsh, until April 15

One is invariably filled with a sense of foreboding when a press release contains the words, "A celebratory event for the young and the young at heart." Despite this, the new show for 'Come Out' by Magpie Theatre (the 'Theatre in Education' branch of the State Theatre Company), "Couple of Kids" is innovative as it details the perils of first time lurv. It may seem like a hackneyed theme but the company has made it visually exciting by using the space to create two performance levels, with high-energy performances by the Fresh-From-Flinders-Drama-Centre cast.

Julianne O'Brien has devised a dual plot for "Couple of Kids", which deserves kudos for bravery if nothing else. One level of the space is devoted to the medieval romance between Isolt and Tristan, the wronged lovers and inevitable escapees from the dubiously tyrannical King Mark, who just so happens to be married to the wilful Isolde.

Juxtaposed with this is William and Cammille, he the judo student and friend of Cammille's brother Mark, and she the author of the said medieval story of Tristan and Isolt. Many of the events in the medieval tale parallel the happenings in Cammille's own life, but the two stories are largely independent on stage. The two levels are connected adroitly by a fireman's pole which allows the characters to drop from one world to the other.

The two stories run concurrently and it works surprisingly well. However, the plot is predictable. This surprises me, as one

would imagine the contemporary portrayal of falling in lurv would seek to dispel the "man-on-white-steed-rescues-beautiful-young-damsel-and-lives-happily-ever-after-myth. Luckily this standard plot is saved from tedium by high-energy performances from the cast. They exploit the space to the maximum and combine aerobatics, Sustagen Gold, climbing, leaping, running, to create highly visual performances.

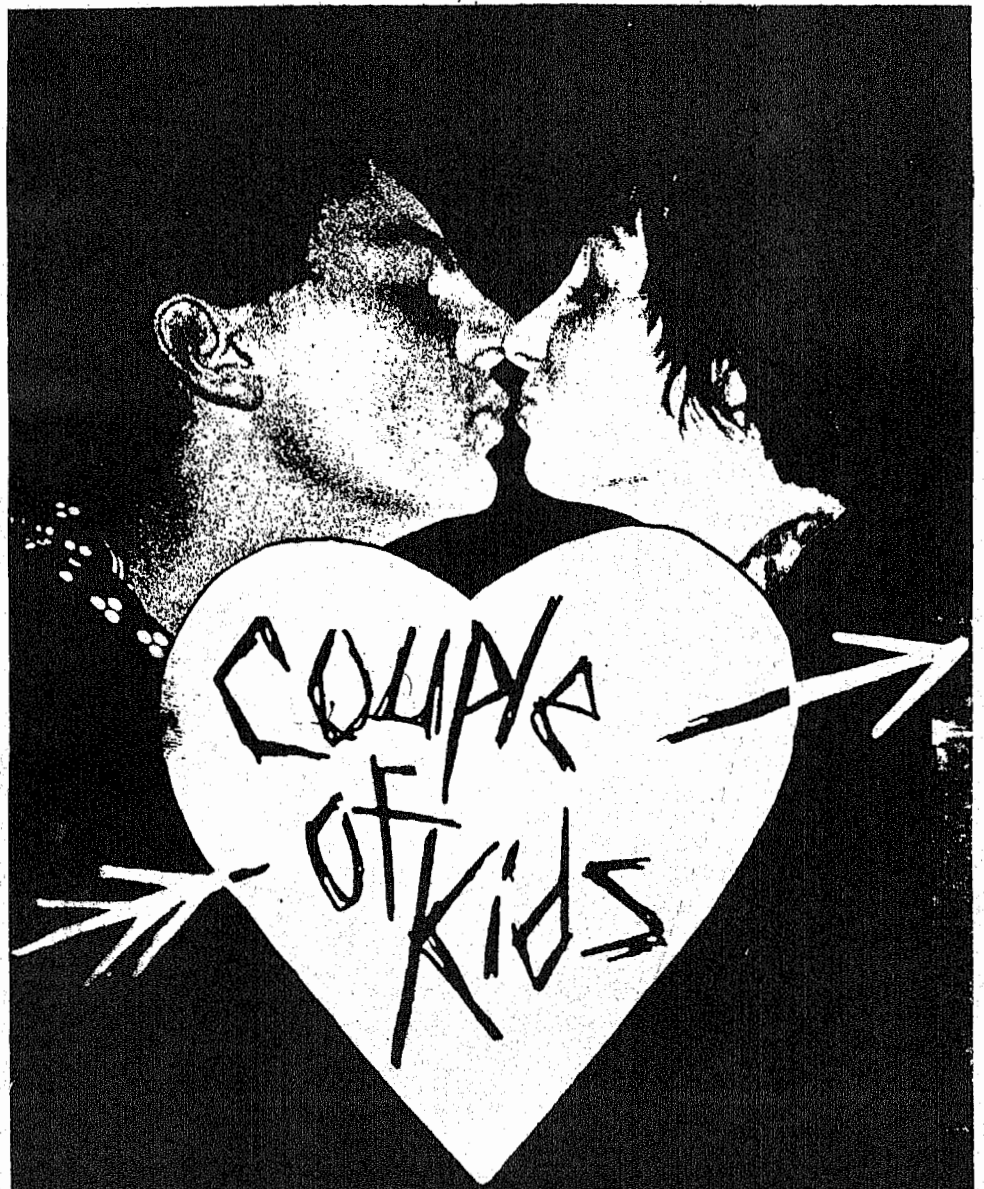
This is, I suspect, done for purely theatrical purposes as it is not for the benefit of the plot. Indeed at times the cast seemed to get carried away and the stage becomes awash with roly-polys and purposeless leaps.

The music by Andre Greenwell ranges from both atmospheric to Top 40 bop, and the set has been cosily fitted into the theatre by Katherine Sproud, which allows the two worlds to be easily differentiated by the audience.

The heart-shaped pond was a bit unfortunate and I was not struck by the beauty or elegance of the aluminium tree house but, hey, lurv is blind and lurvers cannot see the pretty follies they themselves commit.

It should be noted that the play is specifically aiming for the 13 and up age bracket but as the beloved press release will stress, there is no room for cynicism in a celebration that the whole family can enjoy.

Rachel Healy



THE BLUE STOCKING SHOW FOR WOMEN

On Student Radio 5UV, Wednesday fortnights at 10 pm.

EDUCATION ACTION GROUP IGM

Continue the fight for free public and accessible education.... Get involved! Free Education Action Group AGM Wednesday April 12th, 1.00 pm, Games Room, Level 5, Union Building.

LIFT NEEDED

Lift to Brisbane needed at start of mid-semester break. Will share expenses. Contact Marc Hudson, ph 297653 or English Department.

MSA MEMBERSHIP

The AGM of Malaysian Students Association for 1989 was held on the 18th March at Adelaide Uni Union Dining Hall. It was attended by 60 students. In our first committee meeting we decided to launch a campaign for greater memberships. Membership is open to all Malaysian students. Come and join us. For further details please contact: **Abdillah** (Wanndwi - Politics) 362 9673 **Sherilla** (Mottammaboan -

Economics) 364 0762.

PROSPECTS CAREERS SEMINARS

31st March - *In Search of a Career* 4.00 pm - The Application - Interview technique - Recruitment from an Employer's viewpoint.

7th April - *Commerce Careers* 4.00 pm - Merchant Banking - Securities and Finance - Management in Industry - Public Sector Careers.

12th April - *The Professional Accountant* 7.00 pm - Chartered and Public Accountancy - The Professional Year - Management consulting - The changing role of the Chartered Accountant.

North/South Dining Rooms Level 4 University Union.

Limited tickets \$4 each or 3 for \$10 available from the Sports Association Office and the AISEC Office 1 - 2 pm daily.

STUDENT TALENT NIGHT

Friday April 7th, 8 pm - late Union Bar. Campus Battle of the Bands featuring the best and worst Adelaide Uni performers.

Special Swan Dry Beer Night Two for the price of one all night.

TAI CHI

Ancient Chinese Art ... Now at Uni March 14 saw the beginning of Tai Chi at Adelaide Uni. This ancient art of health and fitness has been studied in China for well over 500 year. Tai Chi is both relaxing and energising as it works to calm the mind and stimulate the internal organs simultaneously. It is a set of flowing movements which attempts to focus on BREATHING, BALANCE AND CO-ORDINATION, THE MIND, THE PHYSICAL BODY. It is the Chinese way of physiotherapy and mental balance. Why you should think seriously about Tai Chi! Tai Chi makes movement pleasurable and fitness fun. It is relaxing to do as it calms the mind and dispels unnecessary mental overload. Anyone who works continuously mentally or is in a high stress situation ought to be doing Tai Chi. Tai Chi strengthens the body evenly and develops muscle tone so it is beneficial for both sexes - in fact, women are more loose often than men so they are easily feeling the flow of Tai Chi quicker. When one is low in energy Tai Chi peeps one up and soothes those sore shoulders, stiff necks and sore backs as one learns to relax. It has

been found beneficial in cases of indigestion, heart problems, stress, mental breakdown, back pain and muscle tension. Moreover it gives the person confidence and a new way of being free ... both psychologically and physically. Tai Chi is the way of harmony ... the way of the slow river ... the water spirit of continuous dance. You are invited to come and try ... have some fun and relax in the Union Games Room on Wednesday at 4.00 pm or Thursday at 2.30 pm. Book at the Craft Studio. Cost \$3 per class.

CATHOLIC COMMUNITY

The Catholic Community holds mass in the Chapel (upstairs in the Lady Symon Building), every Wednesday at 1.10 pm. Discussion/talks are also held every Friday at 1.10 pm in the Catholic Community room; everybody is invited to bring along their lunch.

TYPING

Thesis typing (including mathematical, chemistry and physics) and any other papers. Fast, accurate typist. References available. Price negotiable. Ph: Julie on 298 6636 (Warradale).

NOWSA

General Meetings every second and fourth Monday of the month

(commencing Monday, April 10th) at 6.30 pm in the Women's Room, Lady Symon Building, Adelaide University Union.

NOTICE OF NOWSA

(Adelaide University Collective) Inaugural General Meeting. -To discuss the proposed Constitution -Elect Convenors and Treasurer -Elect Clubs Association Representative. 6.30 pm Women's Room, Adelaide University Union, Monday, April 10th.

TABLE TENNIS AGM

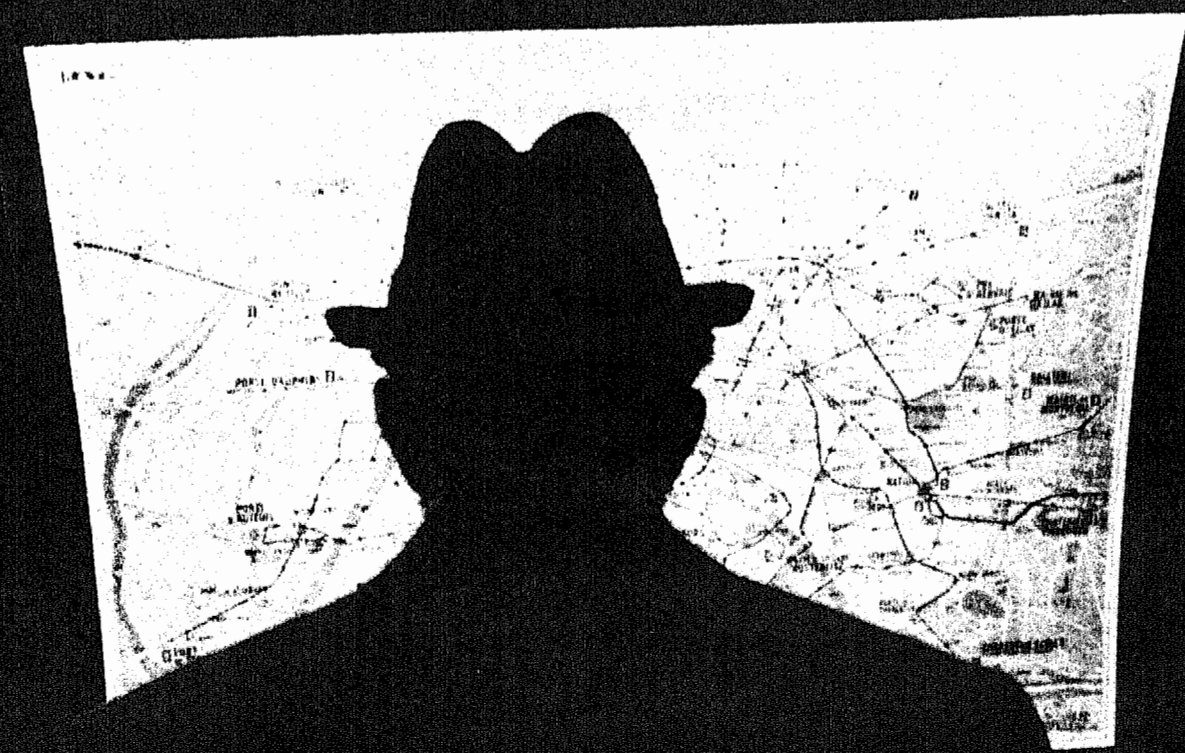
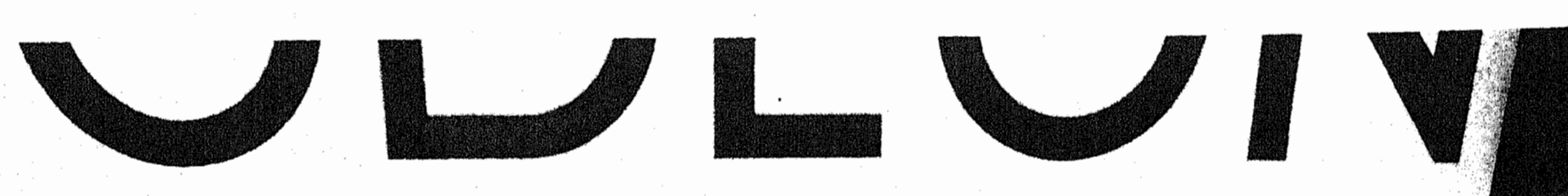
Wednesday, 12th April. All those interested in playing Table Tennis welcome. 1 pm Games Room, Level 5, Union Building.

SEMINAR ON POMPEII

Speaker Melinda Armitt. Tuesday 11th April, 1 - 2 pm Room 417. Free food and drink available.

AU FRIENDS OF THE EARTH

present a talk by *Jack Munday*, trade unionist, ecosociologist, instigator of Green Bans in the early 70s at 1 pm Tuesday, April 4th in the Union Cinema. All welcome. Come and hear the man who helped inspire Die Grünen in West Germany!



IANFRANCO GORGONI

ABSTRACTIONS 1950 - 1980

Union Gallery, Level 6
until Friday 21 April
open Monday - Friday 10 am - 5pm
& Saturdays 2pm - 5pm.

The current exhibition "Abstractions Abstractions" at the Union Gallery, features many dramatic examples of the elements of contemporary abstract art. Focusing on a group of South Australian artists of varying backgrounds, the display clearly illustrates the diversity, and concentration upon specific elements, of one art form. Jenny Jones has succeeded in organising a distinctive and wide-ranging collection of abstract art.

The language of expression, or form, as it appears in these paintings strikes a different chord in every canvas. In the emotionally charged and visually compelling works of Wladyslaw Dutkiewicz, the form and content, expressed by colour, focuses on the intensity of the artist's personality. The emotional experiences and perceptions of the artist are represented in the bold and natural colours of brown, green, and ochre, which work to produce emotions in the viewer.

However, the works of the other artists are founded on different levels of expression and experience. David Dallwitz and Michael Dutkiewicz are concerned not so much with the emotional force of paintings but rather the energy of the painting as it is created independently of any objective reference points. As suggested by Michael Dutkiewicz, the nature and function of aesthetic appeal is achieved by the "primal energy of colour" and form. His two paintings, "A Flock of Seagulls" and

"Biosphere", illustrate the attempt to direct the attention of the painting towards the viewer.

The work of Ludwik Dutkiewicz expresses an attitude common to many of the 'traditional' or 'classical' abstract artists. The primary role of form is extended by the emergence of line and the role it plays in structure as a whole. The development and experimentation of his works appear prominently in "Classical Abstract", "Fragmental Abstract", through "Four Corners" to "Horn Sonata". The progressively active function of line provides another example of art seeking to gain independence from specific reference.

The large canvases of Ron Orchard can be identified by their abstract representation of the environment. Although the work bears a strong resemblance to American styles, it is associated with the art of Australia by its treatment of the landscape. Reminiscent of the Aboriginal combination of the landscape and mythology, "Ravine" relates to this theme in its incorporation of symbolic motifs placed within a stylised representation of nature.

Clearly, the significance that each of these paintings retains, hinges on the essential form and function of abstraction. As I have attempted to illustrate, these two components have been superbly demonstrated in all of the works which reveal the achievement and distinction of quality that the artists have reached.

The praise deserved by this artistic event cannot be understated, due to the wealth of expression and commitment reflected in the works as a whole. The opportunity presented to students, that of comparing and evaluating prestigious works of art on their own campus, is uncommon and cannot be overlooked.

David Joyner

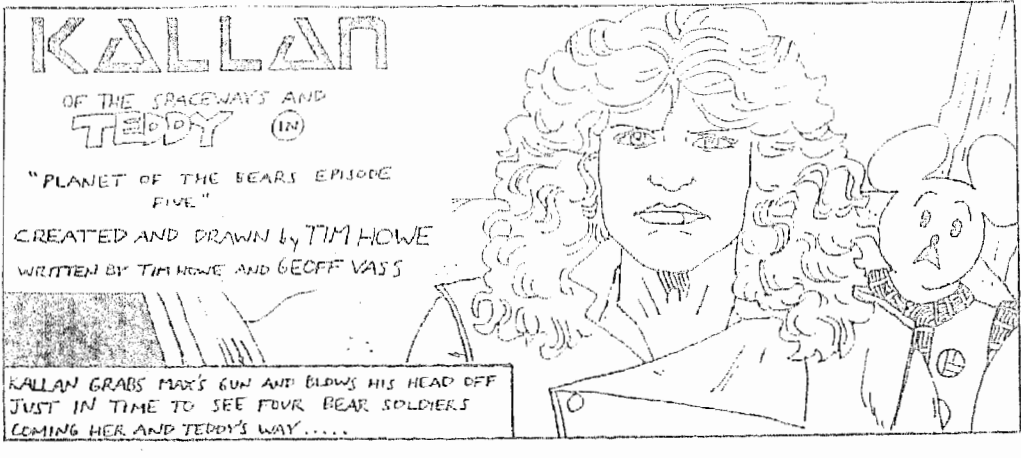


KALLAN

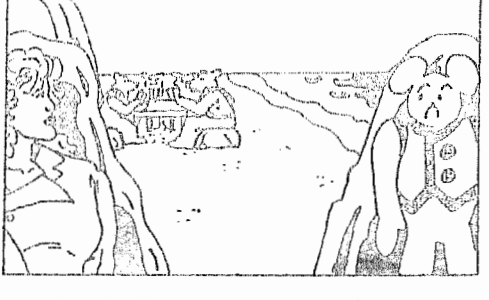
OF THE SPACEWAYS AND TEDDY IN

"PLANET OF THE BEARS EPISODE FIVE"
 CREATED AND DRAWN BY TIM HOWE
 WRITTEN BY TIM HOWE AND GEOFF VASS

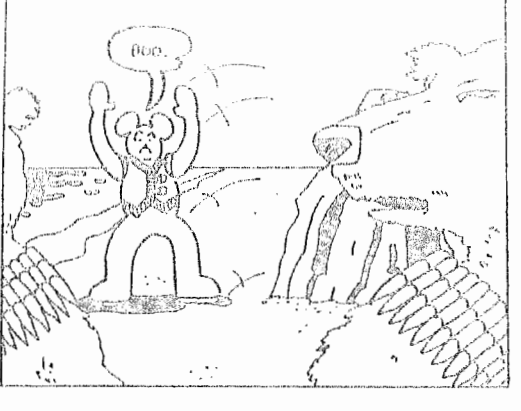
KALLAN GRABS MAX'S GUN AND BLOWS HIS HEAD OFF JUST IN TIME TO SEE FOUR BEAR SOLDIERS COMING HER AND TEDDY'S WAY.....



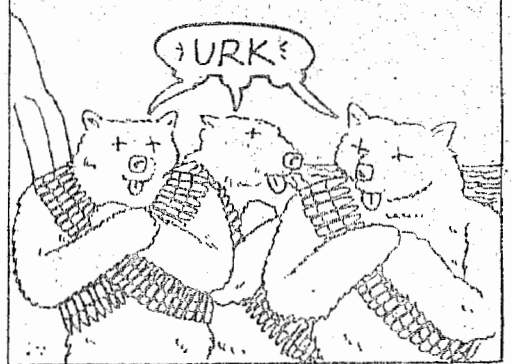
TEDDY AND KALLAN DECIDE ON A DESPERATE COURSE OF ACTION... ONE THAT MUST NOT FAIL! THEY WAIT WITH BATED BREATH FOR WHAT SEEMS LIKE HOURS... IN FACT WHAT IS HOURS BECAUSE THE BEARS HAVE A GAME OF BRIDGE BUT AREN'T VERY GOOD AT IT.



THEN AT THE CRUCIAL MOMENT, TEDDY LEAPS OUT AND...



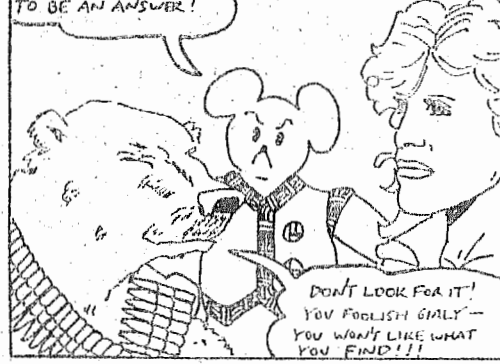
THREE HAVE HEART ATTACKS AND THE LAST ONE IS COVERED BY KALLAN....



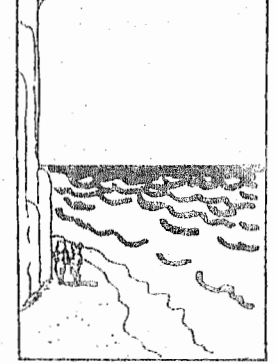
FOOLS! WHERE CAN YOU RUN TO?



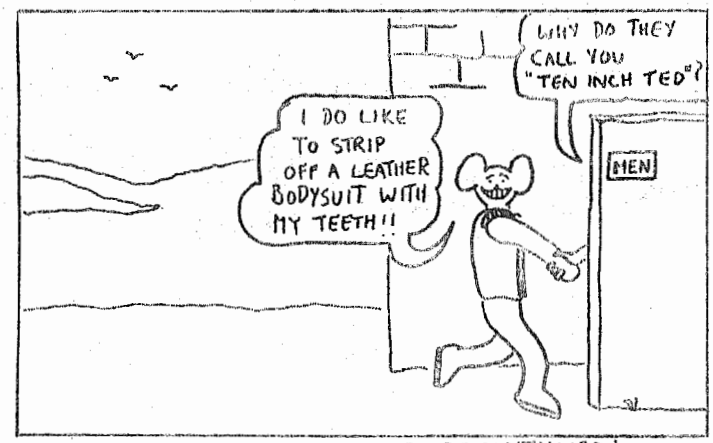
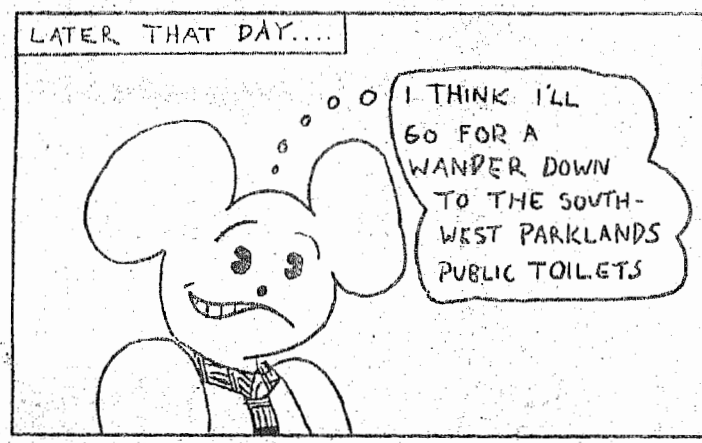
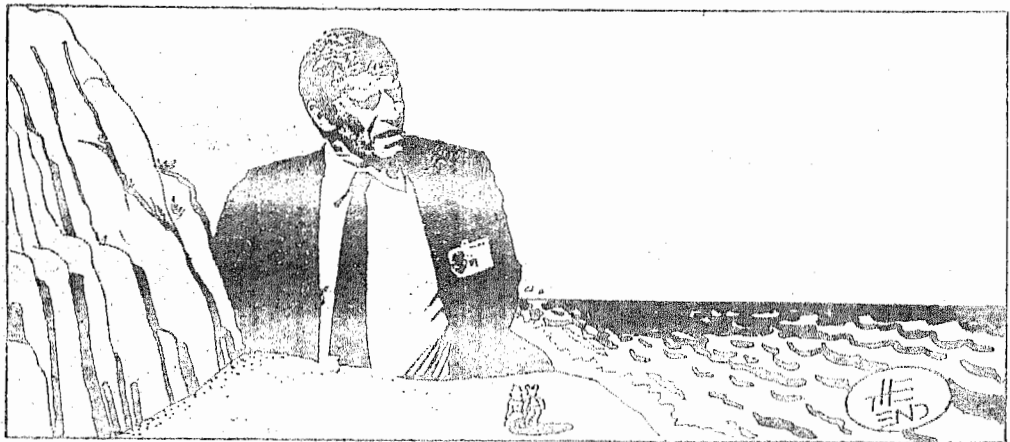
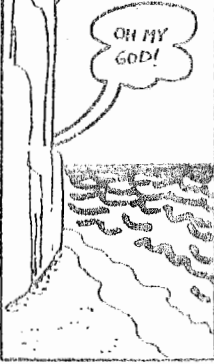
WE'LL FOLLOW THE SHORELINE AROUND THOSE CLIFFS!



A PLANET WHERE BEARS EVOLVED, NOT MEN? THERE HAS TO BE AN ANSWER!



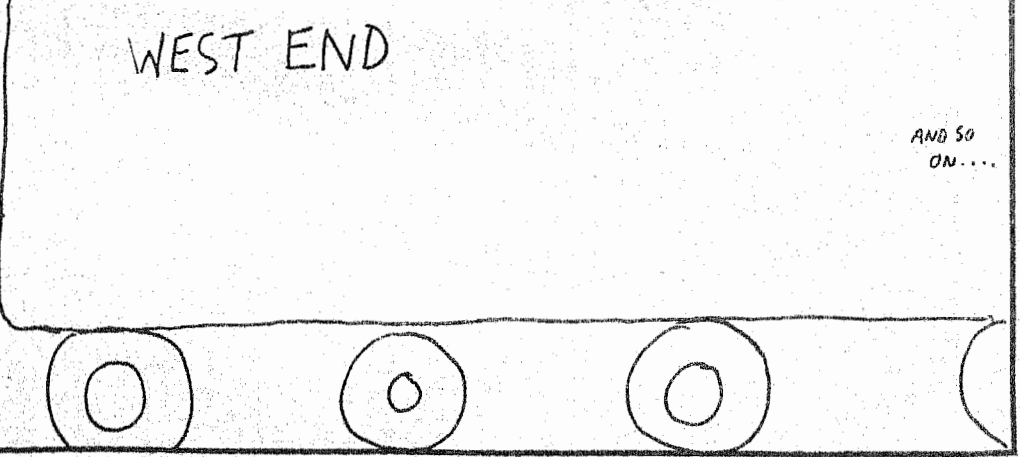
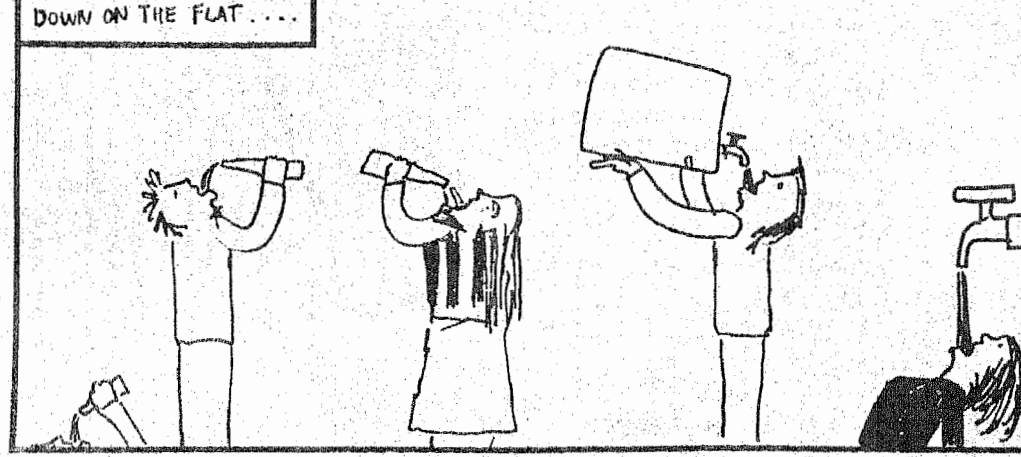
OH MY GOD!



TO BE CONTINUED!

SCUM in UTOPIA

BY DAVE KRANTZ



NEXT WEEK! FUN GAMES TO PLAY WITH 3 EMPTY STUBBIES, A GERMAN SHEPHERD, A VEGETABLE GARDEN, SOME LEATHER STRAPS AND A VACUUM CLEANER.