

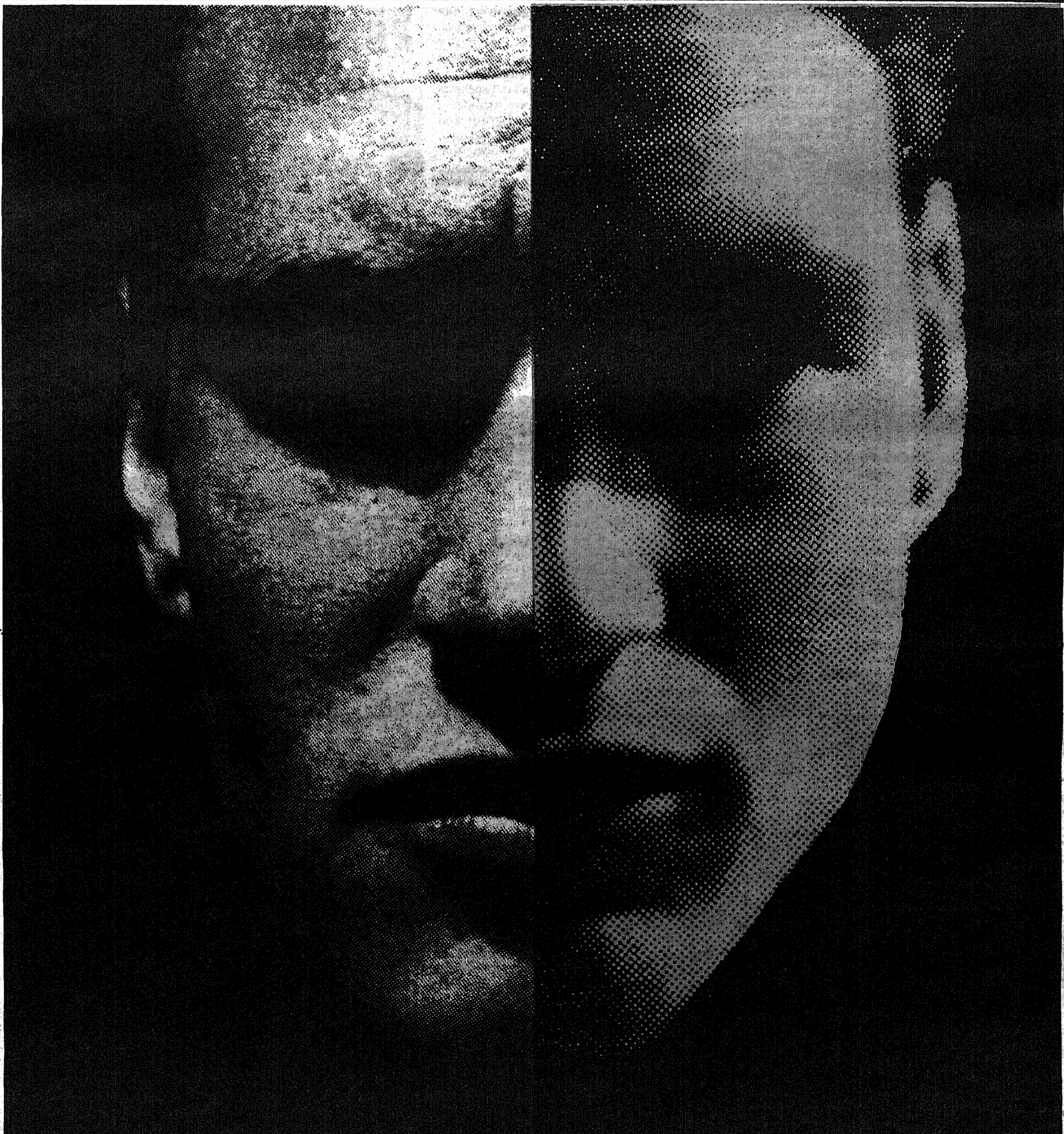
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OnDit



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the dark side of the coalition's economic policy

Travel with Esperanto

Esperanto is more than a language promoted by anarchists to combat cultural imperialism. The following report of the 27th Australian Esperanto Association promotes Esperanto as a door to world travel for students.

At the 27th biennial congress of the Australian Esperanto Association, more than one hundred Esperantists from all over Australia, and visitors from France, the United States, Germany and England met to participate in lessons, excursions and discussions in the international language.

Esperanto is a grammatically simple and easily learned language which was first published in 1887 by Dr Ludvig Zamenhof, to facilitate international communication and co-operation. UNESCO estimates that Esperanto is today spoken by ten million people world-wide. The language is particularly strong in Eastern European and Asian countries where it is taught in schools and universities.

In addition to the usual social activities, the week-long congress held at Melbourne University saw the launching by the younger participants, of JAGE, the Youth Esperanto Group of Australia, in order to attract more young people to the movement and establish a vibrant network of like-minded individuals.

That it is the older generation which at present dominates the movement in Australia is ironic as it is the young who have the most to gain for membership of a strong national and international community. The travel opportunities, for example, are of particular value to the poor but itchy-footed student. By joining TEJO, the International Esperanto Youth Organisation, you become part of a network offering free accommodation with fellow Esperantists in 53 different countries.

Esperanto youth movements are flourishing in many other (mainly non-English speaking) parts of the world. In Korea, for example, every university campus has its own active Esperanto Club. In Cuba (host to the 1990 TEJO congress), China and such Eastern European countries as Hungary, Bulgaria, Poland and Yugoslavia, there are thousands of young Esperantists. In Paris, the writer celebrated the bicentenary of the French Revolution with a group of twenty young Esperantists from at least five different countries who, among themselves, spoke only the international language. There are travel agencies catering exclusively for the young Esperantist. There are Esperanto rock groups and radio broadcasts. The opportunities for making personal ties and exchanging ideas and experiences are endless.

JAGE will be affiliated with TEJO, securing for its members, at reduced cost, the benefits accruing from membership of this strong and active international organisation. TEJO publishes a monthly journal and holds a congress each year (in Havana, Cuba in 1990 and Sweden in 1990) attended by hundreds of Esperantists from all over the globe.

The Australian youth movement is, as yet, small but enthusiastic, and is hoping to expand largely through activities on university campuses. At present, clubs are active at the Adelaide, Flinders and Melbourne universities. Because Esperanto is so easy to learn, novices may choose to teach themselves, using books, cassettes and corresponding courses. Here at

Adelaide University there is a substantial collection of texts and other materials, made available by the South Australian Esperanto Society, from which members can borrow. Tutorial and group study session may also be organised.

As members become more proficient, diverse clubs activities may be organised according to taste. Primary emphases will be the use of Esperanto as a working language, and participation in the Esperanto movement at the national and international levels. The Flinders University Esperanto Society last week threw a beach party. Activities organised by the South Australian Esperanto Society recently have included a weekend at Victor Harbor and numerous gatherings to welcome Esperanto-speaking visitors from interstate and overseas.

JAGE publishes an excellent monthly newsletter to which members are invited to contribute. In the world of Esperanto, distance is no obstacle. We correspond regularly with members interstate and pen-friends overseas.

Of particular interest to the novice will be the trust fund which has been established to send one young Australian each year to the International Esperanto Youth Congress. The qualify, the applicant must attain a satisfactory level in written and spoken Esperanto. This is a fantastic opportunity for a keen student to win a trip overseas to experience the strength of the international Esperanto community, first hand.

The Annual General Meeting of the Adelaide University Esperanto Club will be held at 1.00 pm on Wednesday, 21st March in Meeting Room 1, Level 5 Union Building. All welcome!

For information about Esperanto and club activities at Adelaide University, contact Astrid Riessen (278 8350) or Joseph Wearing (344 6706).

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PRODUCTION NOTES

ON DIT is the weekly newspaper of the Student's Association of the University of Adelaide. The editors have complete editorial control although opinions expressed in the paper are not necessarily their own.

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ATTENTION PRESS CLUB PEOPLE!

The long awaited Press kits will DEFINITELY be ready for collection by 1:00 on Tuesday. Sorry about the stuff-up.

Secretary manager of Union refutes credibility of Staff no confidence motion.

Robert Brice, Secretary Manager of the University Union says that the motion *That the employees of the Adelaide University Union have no confidence in Rob Brice as the Personnel Manager of the Union* (carried 48 - 4 at the recent Union General Staff Association Meeting held on 7th March), was due to the emotion aroused at the meeting by the feared demotion of House Supervisor Dave Maslin.

Brice said;

'It was a very emotional meeting about an individual highly regarded as a human being around the place and I had the unfortunate task of carrying out Union Board Policy.'

In a letter addressed to Union staff reps Richard Shipton, Mark Leahy, James Fairweather and Andy Flack, Union President, Andrew Hamilton explained that the Union Board acted to relieve House Supervisor Dave Maslin of his supervisory duties because;

'It was considered

unreasonable of the Union to expect Mr. Maslin in light of his deteriorating health and his inability to cope with the increasing responsibilities of his position, to continue to manage the ever growing and stressful workload especially as the Union gears up for a planned building re - development.'

Hamilton said that he supported Rob Brice's contribution in the making of the Union Board decision to appoint a new Operations Manager that would take over Maslin's supervisory duties;

'I'll support Rob Brice on this. If there was a problem of handling in this situation, it was that it should have been the Union Board that was the subject of the (GSA) motion because we made the decision; we are the decision making body.'

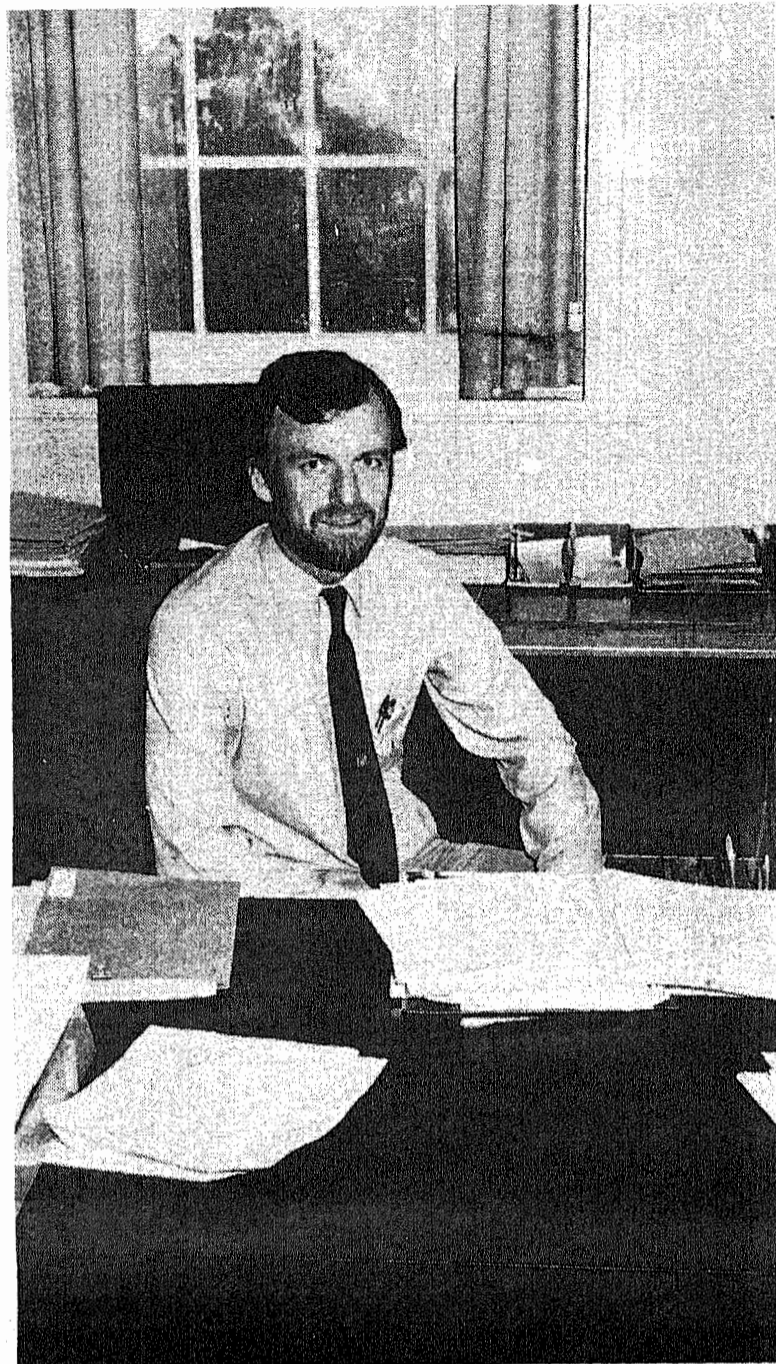
Hamilton stressed that while Rob Brice advised Union Board to create the new position of Operations Manager, Union Board 'make our own decisions.'

It is puzzling that Rob Brice found informing Maslin of the Union Board decision on March 6 by leaving a letter on his desk an "unfortunate task", when he was effecting Union Policy largely based on his very own advice to Union Board.

Hamilton added however that: 'Rob didn't work on this himself, I helped in the process as well.'

While the ultimate decision to create the Operations Manager position was made by Union Board at its March 5 meeting, the 48 - 4 no confidence motion indicates a sharp rift between staff and Secretary Manager Brice. It suggests that the GSA is displeased with Brice's contribution to the March 5 Board decision.

Steve Jackson



Harradine loses appeal against Union fees

Given that Australia goes to the polls on Saturday and the Coalition is committed to a policy of 'non-compulsory student unionism' an analysis of *Harradine v The University of Adelaide* seems pertinent.

In April of 1988 Mr Harradine, an ex-law student, challenged the University's right to levy a mandatory 'union' fee. Harradine claimed that cl. 8 of ch. XXV of the Statutes of the University of Adelaide was invalid. Section (a) of cl. 8 reads 'Every student proceeding to a degree or diploma...shall...pay an entrance fee and annual fee for membership of the Adelaide University Union.'

On appeal before the Full Bench of the Supreme Court, Harradine contended that the section in question was beyond the University's authority and furthermore was contrary to Article 20 of the Universal Declaration of Human Rights which states;

(1) Everyone has the right to freedom of peaceful assembly and association.

(2) No one may be compelled to belong to an association.

As to the validity of cl. 8 the court held that the Statutes confer on the University 'wide powers for regulating, providing for and proscribing fees to be paid in respect of not only instruction, tuition and application for awards, but also any other matters'. The court considered 'any other matters' to include the affairs and activities of the Student Union.

Critical to the effectiveness of future Coalition policy on the subject the Court rejected that a student union was a trade union.

Agreeing with the trial judge King C.J. stated "The learned trial Judge said it is 'not a union of the kind well known in the industrial and commercial world'. It is a Student's Club providing facilities for eating, sport and other activities'."

Given that this decision is not overturned by the High Court, any legislation by a Coalition government to abolish 'student unionism' would almost certainly not effect current University policy in the area.

As to whether the University had contravened the Universal Declaration of Human Rights, King C.J. rejected Harradine's reasoning as 'unsound'.

Firstly, United Nations declarations are not part of South Australian law, unless the government legislates to that effect. And secondly cl. 8 of Statute XXV does not deny the rights outlined in Article 20.

King C.J. reasons that Article 20;

(1) does not state that there be no qualification for entry to a tertiary institution.

(2) moreover no one is compelled to belong to the 'union' with membership being the result of lawful entry to graduate study

King C.J. and Legoe J. stressed

that payment and membership are two separate issues.

For these reasons the court dismissed the Harradine appeal.

Furthermore, the court demanded that Harradine pay the University's legal costs of \$19,517 (and thirty-nine cents). A large price to pay considering Harradine's initial challenge involved a sum of less than four hundred dollars. Harradine has since paid the outstanding fee but refuses to collect his degree.

Due to bungling on the part of the University bureaucracy, the court costs resulting from the Harradine case will not be paid by Harradine, the complainant, but by the Student Union itself.

As Harradine was fighting an ideological battle belonging more to the conservative parties than himself, perhaps the Coalition should offer to pay his legal costs. Being a married father, burdened with a mortgage, such a gesture by the Coalition would sit well with its Family Assistance Package.

Whether a future Coalition government champions the cause of non-compulsory student unionism or not, the issue will not go away. In an item in *The Advertiser* (6/11/89), Harradine is reported to have stated his intention to consult an eminent barrister about an appeal to the High Court.

Simon Morris

ATTENTION ALL STUDENTS!

HECS/AUSTUDY

March 31st is the cut-off date for AUSTUDY applications. If you want to qualify for benefits from the start of this year, get your forms in now.

March 31st is also the last date at which you can withdraw from subjects without incurring a HECS debt. If you're going to pull out of or change a subject, do it soon.

If you have any hassles, see the Education and Welfare Officers, Maria Schuman or Bruce Henderson.

On Dit sexist?

Dear *On Dit* Editors,
It seems a slight contradiction, perhaps even a major contradiction, to suggest in your edition of *On Dit*, March 12th, that alteration of posters 'A Woman's Place is in Adelaide University' to 'A Woman's Place is in the Beauty Parlour' is sexist (with which I agree) and then print the sexist interview with the Doug Anthony All Stars as if it's 'all in pure fun and humour'. I was more insulted by the so-called humour of DAAS than the stupidity of the alteration of the posters.

Certainly all sexism should be opposed, no matter what form it takes. It is most tedious and painful for women (especially in a higher education institution) to be confronted by put-downs whether in a humorous or serious form. OK for the day when women can read a newspaper and not witness a single joke or statement at our expense!

The editors, if then print such sexist rubbish as the interview with DAAS, should at least include a short comment to indicate that they are aware of the sexism. Similarly, the Michael Nelson interview with Archaos included a comment by him to one made by Pasqualist that 'English girls are ugly'.

Nelson replies 'I quite agree'. What do you agree with? First, women all over the world would like to be referred to as women unless they're under 17, second, women are not owned by men (Pasqualist wishes to bring his own girls), third, if women make comments which denounce men as a group, we are referred to as 'feminist separatists', 'man-haters', etc, etc. Women are constantly on guard and very careful in their discussion of men especially in relation to feminism. How is it that men can continue to ridicule women's appearance, genitals, etc, as if it is acceptable to discuss women in such a way?

It is not good enough to have an editorial criticising sexism at this University when the underlying tone of the whole paper *On Dit* encourages sexism. Much of the editorial comment is worthwhile, nevertheless. Men must encourage men to 'take a good hard look at their attitudes and behaviour'. I suggest further that the editors take a good hard look at policy in relation to gender and the media in order to work out how to respond to sexism in articles without censorship per se. Or should we attempt to censor sexism and racism from the media? A discussion on this matter in *On Dit* may add some light on how editors can adopt a policy that appeases the women in our community.

There also needs to be more discussion by men on men and feminism. Surely, the men should be able to become angry over DAAS' sexism or Pasqualist's sexism. Why is that usually it is the women who are expected to respond to questions of sexism? Men should be as angry as the women - if only because the sexist men give men, in general, a bad name. I leave this in your hands,

Lesley Caust
Tutor
Adelaide University

Dear Ms. Caust,
while we agree that the comment by Michael Nelson in the Archaos interview last week was clearly sexist, and therefore should have been edited we believe that the interview with DAAS was not. Why can women comics such as Rachel Berger, Wendy Harmer and Jean Kitson make comments about tampons, panty shields and the like without opposition from feminists but when DAAS mention them it is immediately labelled as sexist. We have heard far more 'derogatory' comments (if you wish to classify them as such) by women who profess to be feminists in everyday

conversation. Using feminine hygiene products as the subject of a witty remark does not to our minds mean that women are being automatically 'put down'. The comments by Paul in the DAAS interview about gynaseal and the Dalkon Shield were made in disgust that such harmful products are ever marketed.

Joking about an important social issue does not mean that it is seen as socially unimportant by the comic or the laughing audience. Mentioning the 'unmentionable' can often highlight the issue in question in a favourable way.

We believe that the Left has been hamstrung for too long by a chronic lack of humour. This does not mean that the Left should indulge in cruel humour. But an inability to laugh at oneself and one's concerns reveals a spirit of seriousness that convinces no-one and can only add to the current lack of interest in the Left.
yours without prejudice,
Steve Jackson
David Penberthy.

Now this is sexist

Dear Editors,
As instigators of the 127 posters, us "poster-makers" wish to dispell the rumours that we suffer from paranoia and insecurity. We are just downright furious with feminism and their gorilla (sic) armies (ie. women in hard yacka overalls with hair hanging from their armpits, not the mention their balls).

It also goes to show how arrogant you guys are. We think that we are pretty damn well exceedingly imaginative, and our signs were not give a fair go. Freedom of speech is supposed to be a big thing in this country. If feminists can go around telling everyone that 'A woman's place is in Adelaide University', then we have an equal right to express our views, without some feminist bushpig tearing down our posters. For the unenlightened, the posters were based around the general theme 'A woman's place is in the home' with "support" posters like 'A woman's place is in the - b r o t h e l / m a t e r n i t y ward/kitchen/bedroom/bathroom/laundry/on their backs/sewing room/"mags"/beauty parlour/tampon advertisement/supermarket/nursery and back seat of the car' - all showing what options a real lady has in life, and furthermore, showing what imagination we do have. Let's just say - end of Phase 1, begin Phase 2.

Shame Feminism Shame
Your sincerely,
M.A.N.L.Y.
(Mercenaries Against Nasty Lesbian Yahoos)

P.S. Obviously we are not going to give our real names - we do feel like living next week. Isn't it sad when a person can't express his views without fear of persecution?
P.P.S. We are men, but we are not misogynists and we are definitely not gay.

Dear MANLY,
you are obviously a bunch of insecure, closet homosexual misogynists who rarely if ever interact with women except in the pages of grubby magazines. Your letter is pathetic. Enough said.
Eds.

A bit of a worry

Dear Eds,
I'm in complete accord with the sympathies expressed by Ms Stott Despoja in last week's *On Dit*. The tragic assassinations of 14 young women at Montreal university last year signalled an escalation in the trend of violent sexism and obsessive misogyny sweeping world universities

in recent times. Only 3 months before the Montreal incident a young male biology student from Hamburg University was arrested for the unauthorised de-sexing of all female laboratory rats. Two weeks later, at the University of London, 6 men gang-raped their female tutor midway through a discussion of *Pilgrim's Progress*.

Nor have Australian places of learning escaped the influence of this disturbing trend of violent incidents directed against women. Last week, for example, a box of horribly mutilated female kittens with a sign attached saying "Death to all Pussies" was placed outside the office door of the Director of Women's Studies at Monash University.

Quite obviously drastic measures need to be implemented to combat this growing bestiality of men toward women. Classes in self-defence are a good start; however, learning to kick a bloke in the goolies is not much use when faced with a maniac holding a semi-automatic rifle. I suggest a national campaign aimed at all Australian Universities to provide women with the ultimate in personal defence against sexist killers. A campaign entitled "Guns For Girls": the lobbying for official legislation for the right of all female students to carry fire-arms.

Such a step is necessary, I believe, to stem the tide of increased sexual harassment toward young female students in our uncertain times.

Yours sincerely,
Adam Lampe
2nd Year Arts

Get your crayons out

Dear Editors,
May I draw your attention to the Green Plague which is sweeping the Bar Smith Library - dozens of first year students have been struck down by this epidemic, the most obvious symptoms being green, booklet-shaped growths upon their hands, and a blank gaze directed for hours on end towards computer catalogue terminals. This modern affliction has been termed LSW, or 'Library Skills Workbookosis'.

Having personally suffered an attack of Green Plague last year, courtesy of the Anthropology department, I offer the following observations:

1. The Workbooks waste the time of first year students, who could acquire the same skills whilst researching material for essays, etc.;
2. Such exercises strain the limited resources available to Library users, resulting in queues of students waiting to use computer terminals ... (today 2 out of every 3 terminals were occupied by plague victims);
3. Information booklets "help" options on the computers, and Library staff provide all the assistance any University student needs, to learn how to use the Library effectively.
4. Green booklets (and any other coloured strains of the Plague) waste not only student time and library resources, but paper, taxpayers' money for printing (which could be better spent on expanding computer catalogue facilities or updating the card catalogue to cater for the inevitable computer breakdowns) and staff time in marking the completed workbooks.

I fear that if this epidemic is not eradicated once and for all, it may spread to other departments and eventually cripple the Library.

Yours faithfully,
Nadia Osterstock

Open letter

Professor McCredie,
I was appalled at your letter in *On Dit* this week. Your arrogance in criticising

the parking inspectors, who keep the parking spaces clear for those who are legally entitled to use them, was libellous. 'Intellectual malaise' is not what should be found in a Professor!

Anyone who has the good fortune to have a University parking permit is a 'fat cat' envied by thousands of others who have to struggle on slow and inconvenient public transport, or park their car in North Adelaide and walk to the University. Be thankful for what you have, and quit whining. I have worked here for four years, and would be overjoyed to have the privilege of parking my car in the carpark, instead of two hours on a bloody bus each day. If this is 'intellectual leadership', I'm glad I am not a music student.
Cynical Non-Professor Type

Yawn

Dear Editors,
The article "Soap Frenzy" that appeared in 12th March edition of *On Dit* was pointless. *On Dit* is a newspaper for university students, who presumably, as they are intelligent enough to get into university, would not take soap opera seriously. Louise Bassett appears to think that we should be warned of the dangers of watching soap operas. Perhaps students would be better served by making up their own minds, rather than blindly following the advice of an article that, had it not been signed otherwise, I would have taken to have been written by Peter Goers in a particular vile mood.

From her writing, I deduce that Bassett is unable to place herself in the position of the average viewer of soap operas. Now, I do not watch them either - my favourite shows include "Rumpole", "Four Corners", "Lateline", "Sunday", "The Big Gig", "Fawly Towers", "Yes Minister" and "Yes Prime Minister". I hope that this would show me to have a 'better' taste than the people who watch soap operas. Obviously "Neighbours", "Eastenders" and "Home and Away" do not cater for my needs. Bassett fails to realise that 'good' shows (if she would not call mine good, then she can substitute whatever she normally watches) don't cater for the needs of the average soap watcher. As long as the public wants soap operas, networks will exploit this desire by making soap operas and charging high prices, and since the shows I like watching do not appeal to very many people, they will be subsidised by the Government and shown on the ABC (with the exception of 'Sunday', which survives because although its viewers are few, they tend to have high disposable incomes and control large spending allocations - so Michinbury, IBM and BMW will pay large sums to advertise on 'Sunday').

If Bassett aspired to be a polemicist, she has a lot to learn. People do not respond well to being told that they watch rubbish. If she is addressing those who watch soap operas, then those people are hardly likely to change their viewing habits upon being told that they suffer 'Attack[s] of weakness' and watch 'mindless, addictive drive!'. If, as is more likely she is addressing people who are unlikely to watch soap operas anyway, what is the point of the article? None! (Preaching to the converted is not a valid point!) The article was petulant, vitriolic and abusive, filled with grammatical errors and mixed metaphors and, worst of all, is as predictable as the television shows that Bassett professes to detest.

Even though I believe that what Bassett says is true - namely, that soap operas are 'sludge' which are barely worth watching, the article was still a waste of time. An article on the strength and weaknesses of the various comedy shows on television would have been much better to write on because some of the shows are truly puerile and some are excellent.

Anything would have been more informative than the "Soap" article. Louise Bassett: You can't accuse Fred Nile of being a bad Communist!!

Yours sincerely,
Dave Roussy

Splitting hairs

Dear Editors,
It is really distressing to be constantly inundated with inarticulate dribble concerning Midnight Oil's so-called "progression". Nathan Barnes seems to have read too many "Rolling Stone" magazines and taken to heart their edict promoting "Diesel & Dust" as the greatest thing since slice bread. For a "worldly acclaimed" album, Diesel & Dust contained little substance musically compared to such triumphs as "Place without a Postcard" and "10,9,8,...", the only good thing about the album was the accompanying tour, where the songs were played with a much harder edge. Another point of concern was Mr Barnes lack of assessment of "Head over Heels", which in my eyes and many others is by no means a "soppy" love song. If "Blue Sky Mining" is the Oils best album in your eyes, I believe you have no appreciation of the Oils true musical ability displayed in their earlier albums before they sold out to the commercial market, and should allow the reviewing of such albums to people with a better knowledge of the Oils ability, Simon Healy or Jason Bootle for example.

Rolf Scharfhillig
P.S. Hey Chad, those adjectives and images are really getting out of hand, your own style would be better and give more credence to your reviews.

We are sorry

Dear whoever screwed around with my Classifieds ad,
No thanks to whoever stuffed up what was intended to be a serious thank you to everyone who put in time and effort on this year's O'Ball. Not only did you trivialise MY article (ie not yours to vandalise at will), but your attempts at wild and crazy humour failed as well. Instead of a sincere note of gratitude, I have my named attributed to a wanky, half-hearted attempt at humour which I didn't even write.

I don't know if anyone even read the offending article, or stopped to think "What kind of loser would write something as pathetic as this", but I want those who did to know that it wasn't me.

To be honest, I am mildly disappointed at *On Dit* and very pissed off.
Sheri Pickering
O'Ball Director, 1990

Sheri,
no harm intended but I think Donald Duck always needs thanking, coz like God he is always with us.
Sorry.
sincerely,
Steve.

What?

Dear Student who is pissed off with the student who gives a fuck,
You give me the shits,
Signed,
Student who is given the shits by the student who is pissed off with the student who gives a fuck.

Deadline for all letters is 12:00 Wednesdays. All letters should be double spaced. Anonymous or pseudonymic letters will only be considered for publication if the author gives a valid reason for its anonymity and includes a phone number and name (not for publication).

It would be kind of predictable for us to spew out an Akerman-esque editorial outlining the flaws of the gubernatorial process and the fact that the ruling Party is "tired and bereft of ideas" or something along those tedious lines....but we won't. By now you have probably had a complete gutful of the election and

we'd hate to bore you with any more pompous crap. However, if it's pompous crap you're after, read the Environment Officer's column, in which we, "the esteemed ON DIT editors", are misquoted as saying "get pissed and ignore politics". What a lot of rubbish. Elections are important, but there's

much more to life than polemicising, number-crunching and public onanism...at least in our eyes. Anyway, we have no real right to tell you what to do this Saturday. Perhaps a combination of voting and getting pissed, though not necessarily in that order, would suffice. Our prediction? Tim Ferguson

will romp home in Kooyong, Janine Haines will roll Bilney, Judy Fuller will be forced to open a little pastry shop in Burnside, and the Call to Australia will, depressingly, increase its share of the vote. The ALP will probably get up, but there'll be a lot of hippies in the Senate, complaining about the

absence of tofu rolls and soy milk in the parliamentary bistro. Uni fees will probably go up, and New South Wales will win the Sheffield Shield.

Yours in earnest,

David Penberthy
Steve Jackson

Mansfield Park upper-class according to HECS study

In a recent report from the Office of Tertiary Education, the body monitoring the impact of HECS in South Australia, Kilburn, Mansfield Park and Ferryden Park have been categorised as Upper-Socio economic suburbs.

This elevates them alongside the far ritzier suburbs of Springfield, Medindie and Aldauna. The categories of 'lower socio economic metropolitan' and 'upper socio economic metropolitan' were used as indicators to assess the impact of HECS on entry patterns into tertiary institutions in 1988 and 1989. After the State government indicated that it was opposed to HECS, OTE was commissioned by the State government to monitor its impact on students. On the basis of the crude statistical division of students into 'upper' or 'lower' socio-economic areas, the OTE concluded in the December 1989 report that HECS has had no effect on intake patterns.

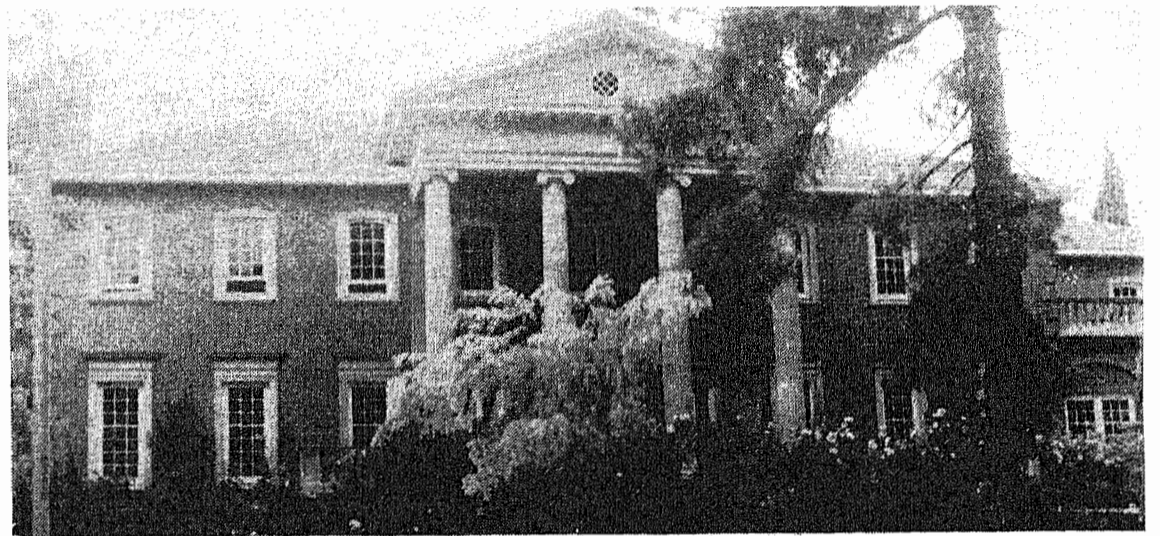
As the photographs alongside indicate, the use of postcodes in the report to decide whether a student comes from a wealthy or poor background is an inadequate basis on which to make the sweeping conclusion that OTE makes in its report. The use of postcodes as the basis of evaluating the nature of a

student's economic background even if the glaring errors of categorising Mansfield Park, Croydon, Ferryden Park and Kilburn as 'upper socio-economic' areas is ignored, is extremely crude and throws the seriousness of the state government's undertaking to monitor HECS into question.

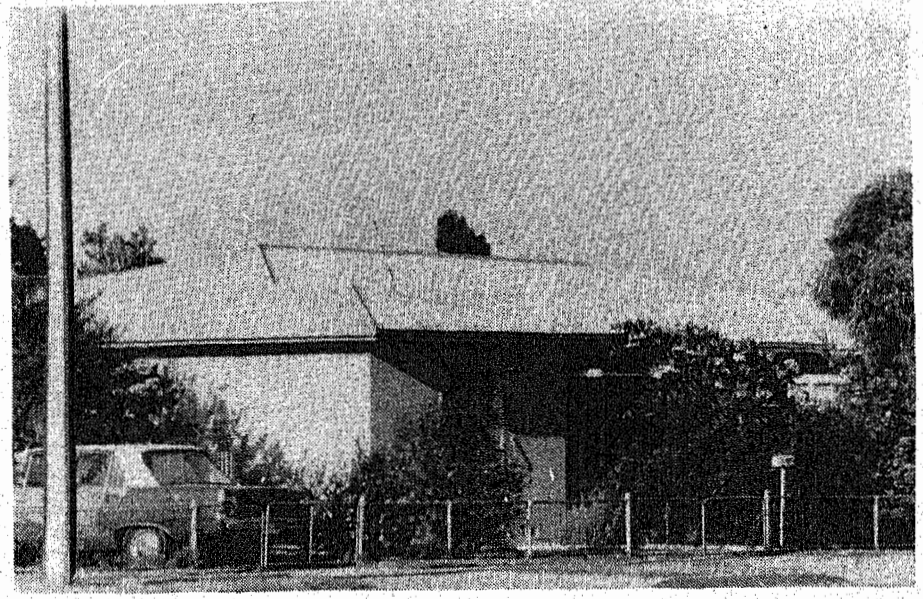
This state of affairs will continue until a more accurate statistical base is created. To date this has not occurred and doubts linger as to whether adequate resources will be given to the OTE to make it happen.

If the state government accepts the OTE's finding that entry patterns have not been affected then it is very likely that there will be within the ALP moves to alter the SA government's attitude to HECS. Students will be sold short once again.

Steve Jackson



One of these is not like the others, but not according to the 1989 OTE report on the impact of HECS on tertiary entry. Both Springfield (above!) and Mansfield Park (below) are classified as 'upper socio - economic' areas. Novel !!



wendy wakefield
president



Mmmm, aren't those photos gorgeous! I just had to comment after the "stunned look" SAUA page grabbed me last week. Thanks a lot editors. (No worries, Wends-eds.)

THE ELECTION - HIGHER EDUCATION, WHAT'S IN IT FOR STUDENTS

By now you should have received the first SAUA Education Bulletin for 1990. There are more available in the SAUA office. **DON'T FORGET TO COME ALONG TO THE DEBATE IN THE HELEN MAYO REFECTORY ON TUESDAY MARCH 20 AT 1.10PM.**

Study Skills

Alan Fairley, Project/Research Officer has written an article in this issue of On Dit which outlines the latest developments.

Census Date

To all those students who have not yet finalised their enrolments, make sure you do so by **March 31**. If you want to withdraw from a first semester subject and not be liable for HECS, then do so by **March 31**. If you haven't made arrangements for the payment of HECS or think you haven't and are unsure of how to proceed, come and see us in the Students' Association. More information is also available from Student Records.

March 31 is also the date by which you must pay the Union Fee, otherwise your enrolment lapses. If you have any problems in making this payment, go and see one of the Union's Education/Welfare Officers, Maria Schuman or Bruce Henderson, who can assist you in obtaining an interest-free University loan.

NUS

The South Australian Branch of the National Union of Students will hold the first State Conference for 1990 on April 5 at 6.30pm in the cafeteria of the City Campus, SACAE (Schultz Building, near the Scott Theatre). As well as discussion of policy and campaigns, by-elections will be held for the positions of Promotions Officer and Alternative Executive Members. All students are eligible to run for these positions. If you would like more information come in and see me in the SAUA or leave me a note.

SAUA Council

A reminder that the next meeting of SAUA Council will be held on Thursday March 22 at 6.15pm in the Union Board Room, George Murray Building. All students are welcome to attend and participate.

Women and Sport Week

April 2nd - 6th.
brought to you by the Students' Association.

Monday, April 2:

10 a.m. Union Dining Rooms
Free Aerobics Class for Women, from beginners to advanced.

Tuesday, April 3:

1 p.m. Women's Room, Lady Symon Building,
Free Self-Defence Class for Women.

Wednesday, April 4:

10 a.m. Union Dining Rooms
Free Aerobics Class for Women #2.

1.10 p.m. Torrens Fun Run

Fill in your entry form and lodge it in the SAUA. Great prizes! Refreshments available and sporting guests will be attending.

Thursday, April 5th:

10 a.m. Union Dining Rooms
Free Aerobics class for Women.

Natasha Stott Despoja
Women's Officer.

mel yuan
education vice-president



The biggest and most important issue facing us at the moment is the upcoming Federal Election. The SAUA is planning to face this in a number of ways, as one of our roles is to make sure that students, who are also in the majority, voters, can make their

decision in an informed way.

On the 20th of March, which is next Tuesday, the SAUA has arranged for speakers from the three main political parties to address students in the Mayo Refectory at lunchtime. This gives us a chance to hear their views first hand and to ask questions of them. The Debate will have a large part of time set aside for questions to be asked so that the artificial constraints imposed by, say a TV programme, will be lifted. Basically there is less room to hide.

Currently there is an "Education Bulletin" being circulated in pigeonholes, which gives a run-down on the SAUA's policy on Higher Education generally. This only scratches the

surface as there are a huge variety of issues addressed by student representatives all the time in an ongoing process.

There will also be a tabloid size broadsheet, produced by the National Union of Students available which gives a summary and critique of the various parties and their stance on Higher Education.

I urge everyone to either come to this Debate or read the material available as the outcome of the Election will have a profound effect on us, as tertiary students. This may not be the case if you are finishing your degree this year, but for those who are continuing, it is of crucial importance.

These are some of the issues that should be taken into account

- the way funds are allocated
- how places are allocated
- the way courses are designed and implemented and the list goes on

So if you value your Education, consider these issues carefully.

P.S. Don't forget that the 31st of March is the last day to apply for AUSTUDY and get back payment to the 1st of January. Also after this date even if you withdraw from a subject you are liable for your HECS payment- so make up your mind THIS WEEK.

environment officers
ian steel
jo dyer



Although we're sure that most of you are all quite exhausted by talk of the election and are probably feeling somewhat browbeaten - unless you've chosen to listen to the exhortations of our most esteemed editors, and have decided to "get pissed and ignore politics", as well as presumably ignoring the responsibilities we all have as members of a democracy - we thought that in this election edition of *On Dit*, we would be ignoring my own responsibilities if we didn't make a few comments.

The greening, at least on a superficial level, of our community has resulted in a much greater interest being displayed in the environmental policies of the political parties. It is interesting to compare the agenda of the 1990 "Great Debate", on which the environment featured prominently - right up there with social justice and the economy - and that of 1987, when it didn't rate a mention. Obviously Hawke and Peacock were and still are competing for the second preference votes of those intending to support Green candidates (we have received from the major parties copies of their policies and don't intend to reproduce them here but if anyone wants a look - by all means come and see us!). Labor points to its record, as do the Liberals and Democrats whilst the various Green alliances try to offer an alternative. The issues have included World Heritage listings, the Great Barrier Reef Marine Park, uranium mining in Kakadu, protection of Antarctica, Landcare (soil erosion and salinity), Ozone depletion, Greenhouse gas emissions,

Endangered species, Tree-planting, Roads, Cities and the list goes on and on.

The number of green candidates and parties which have arisen over the past few months is indicative of the number of people who are concerned, not only with the urgency of the environmental crisis, but also with the failure of the major political parties to seriously address the issue. But can the environmental movement really gain from participating in electoral politics? It's seemed to work in Germany, other European countries - can it work here? Should those really concerned about change try and win a place in parliament as an independent, in either the upper or lower house? Should it just be left to the Australian Democrats, who are desperately trying to establish themselves as the *real* green party, and who seem quite put out that all these other people are stealing their thunder? Or should we support the Labor Party or Liberal/National Coalition, neither of whom have unblemished records on

environmental issues?

We don't believe there are any easy answers to these questions or for those seeking to register a green vote on March 24th. If you want to register a protest vote, then by all means Vote 1 Greens. The reality is, however, the choice of government is between Labor and Liberal. Realising this, if you want to protest and have a choice in who will be the next P.M. (e.g. by lowering the first preference vote received by the two major parties) then vote for either the Greens or Democrats and preference (i.e. give your second vote) to one of the major parties (this is what the Australian Conservation Foundation and Wilderness Society are recommending though they have been criticised for doing so). What those who are genuinely concerned about the future of our unique country, and our planet, must, in all conscience do, is delve beyond the words, observe the actions, recognise who is in a position to take action and vote on the issues. Whatever you do - Vote!

Uni Bureaucracy slow to move on deficient study skill and literacy teaching.

The university bureaucracy's response to a 1989 report on study skill and literacy teaching standards has been long, slow and ugly. SAUA Research and Project Officer, Alan Fairley guides us through the maze.

The University has launched few investigations of its performance in areas fundamental to claims to effective education delivery. In 1989 one integral aspect of the academic infrastructure was examined, and found to have major deficiencies. The Report was released in October and since that time has disappeared into the labyrinthine internal system of the University, a fate somewhat akin to being let loose within Mervyn Peake's Gormenghast.

Students were informed of the Report of the Working Party on English Language and Study Skills Support ("The Working Party") in October here in the pages of *On Dit*. At the University Executive meeting last Wednesday the issue was safely interred again because one member of the committee had only received his copy a week beforehand. The Report had been provided to Executive members last year and he was a new member. But more on that meeting later.

The Working Party was established by this same Executive Committee following adverse publicity in the general media about the University's performance in study skills and literacy matters. It was asked to report back to Executive in time to have its recommendations, where practicable, implemented in 1990. Students have been unable to get the matter discussed in 1990, let alone have the recommendations implemented. The external and internal pressure on the University to be seen to be doing something about its historical neglect of service provision in this area has continued. Yet the way in which the Report has been handled since October suggests that we can have serious doubts about the capacity of the University to *manage* recommendations arising from an internal and well-substantiated critique of current service provision.

It is difficult to identify exactly what is going on. At times you can feel like Lou Costello trying to figure out exactly Who is on first base. But here goes:

•The Working Party Report was sent to Executive after being issued in October, and was passed on to the Academic (Educational) Matters sub-committee of Executive which discussed it at its meeting of 23rd October. A(E)M welcomed the Report, but expressed concern about four of the twenty-eight recommendations. Dead end number one.

•The Working Party itself last met well before the issuing of the Report in October. Attempts to have it reconvened were unsuccessful. Dead end number two.

The only communication from anyone in the University to the Students' Association in the last three months came in January when the Registrar, Frank O'Neill, requested a meeting with Students' Association President Wendy Wakefield. At that meeting he floated a proposal for improving study skills provision which fell far short of the recommendations of the Working Party. Even worse, the proposal also included the suggestion that funding for a new position, Academic Director responsible for study skills, would be funded by University money previously allocated to Sports. This plan emerges under another head, the report of another Working Party, that examining the Management of Sport and Physical Recreation. This group recommended that "the University's contribution to the budget of the Centre for Physical Health be reduced by the amount derived from fees and that the funds so released be redirected to the expansion of student services, in the first instance towards the development of the Language and Study Skills Unit". Wendy explained this in her President's Column in the first issue of *On Dit* this year. The Students' Association position was put clearly: "At a glance, it appears that the University is expanding its provision of student services. However, it is taking money from one student service, sport, in order to fund another. This is unacceptable ..." Dead end number three.

•At the University Executive Committee meeting on February 14th, the SAUA President asked what was going on with the Study Skills Report. The Chair of Executive, Brian Abbey, informed her that there was an ongoing "misunderstanding" between the Study Skills Working Party and the A(E)M Sub-Committee, and that the two conveners of these (Dr Elizabeth Dines and Dr Ian Brice) would be bringing a report to Executive in a couple of weeks. The matter did actually get scheduled for discussion at the March 14th meeting, but was on the agenda without its recommendations being open for discussion. Curiouser and curiouser. At the March 14th meeting five minutes was to be allowed for the item. No report from the two conveners was tabled. Dead end number four.

To sum it up so far: the Working Party itself was not to be reconvened; A(E)M had raised concerns which were unresolved; Executive could, at last and within five minutes, look at the matter, but not the recommendations of the Working Party; the SAUA had been

approached with specific proposal that involved cutting one student service to serve another; *another* University Working Party - on sport! - did discuss the allocation of resources to a NEW Study Skills unit. Is anyone in control? Are you confused already? Well, the water gets muddier.

In the weeks before the March 14th Executive Committee, trying to organise the student presentation on the matter in the face of a refusal to discuss the Working Party recommendations, more information came to light. There was, it seems, another, different, previously unmentioned Working Party involved! This Working Party, apparently, is looking at the future structure of the ACUE (the University's Advisory Centre for University Education). We don't know how, or why, it has this brief since it hasn't been sanctioned anywhere. But it does. Somehow, this Working Party also now has responsibility for the Study Skills Report. It also hasn't had a student representative on it, and, technically speaking, seems to have been established in 1988 simply to look at the provision of Audio-Visual Services in the University. On March 13th, we received an invitation for the SAUA President to participate in this Working Party.

To sum up about this plethora of Working Parties: which ones are dealing with Study Skills? A(E)M did, the Audio-Visual Services one is, and the one on Management of

Sports and Physical Resources did. Which one isn't? The one on Study Skills of course!

Where were we? The Executive Committee Meeting of March 14th. The Study Skills Report was on the agenda, but, said Brian Abbey from the Chair, it was not for discussion or resolution today. Maybe he didn't know which Working Party was meant to be reporting either.

Wendy Wakefield stated that this was unacceptable to students, suggested that Executive Committee members had already had several months to read the report, and therefore moved that it be endorsed by Executive. Abbey then said the matter could not be appropriately dealt with because it was being dealt with by another Working Party (The ACUE/Audio-Visual one presumably). This, of course, was the first public statement from within the University as to who was dealing with the matter - despite ongoing expressions of concern from students. He stated further that the only reason it was being dealt with today was at the insistence of the Academic Registrar, who wanted, at last, to introduce the Report to Executive Committee. So much for the assurance given at Executive Committee on February 14th that a report would be presented in a couple of weeks by Dr Dines and Dr Brice.

The Academic Registrar, Dr Elizabeth Dines, intervened at this point and expressed her concern because she "had attended previously to discuss this matter and it had been shelved". She went further, stated that the Report had "not been taken seriously", and wasn't convinced that the current Working Party (the ACUE one) was the best way to go. Brian Abbey responded by alluding to the fact that the Report had stalled at the A(E)M stage, and in any case, there was not sufficient time to deal with the matter today. The previous week's Executive Committee, by the way, had been cancelled due to lack of business. As he understood it, the A(E)M had requested that the Study Skills Working Party be reconvened to consider their reservations about four particular recommendations. It

wasn't.

Wendy Wakefield spoke again, seeking clarification as to which Working Parties actually were responsible for what! A new player took the field at this point. Euan Semple, the convener of the ACUE/Audio-Visual Working Party. His group, "mainly the brass of the University", had inherited the issue, principally to look at how to secure financing for the new central study skills unit. This refreshing revelation was followed by the Chair then trying to halt proceedings by suggesting that only five minutes had been allocated to the item, and this five minutes was up.

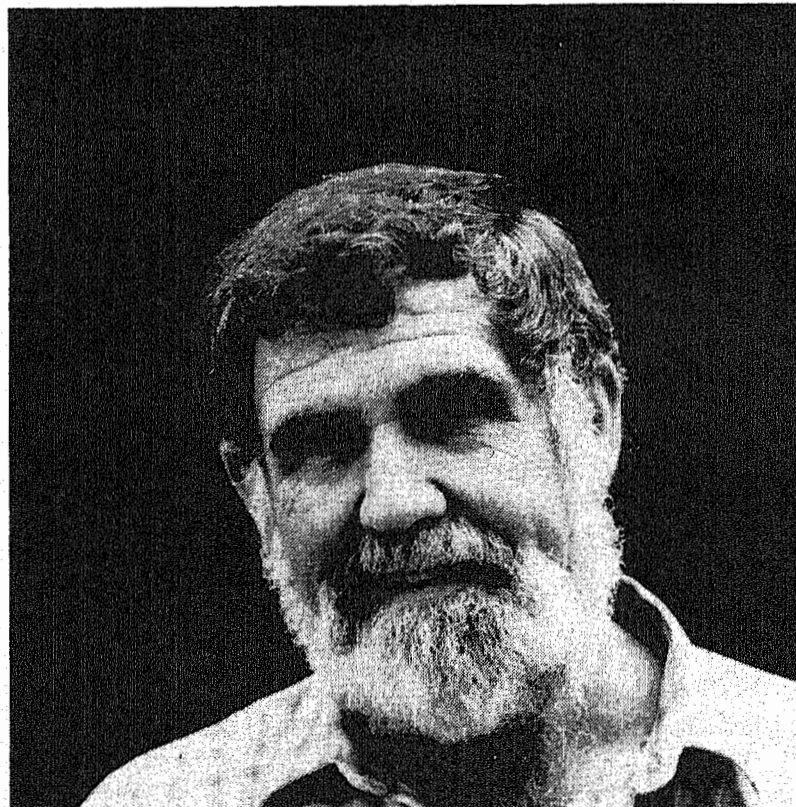
Wendy Wakefield proceeded in any case, stated that she wished to proceed with her motion seeking endorsement of the Study Skills Report, and suggested that matters relating to implementation could be resolved at a later date. This is specifically the way in which the move to Area Management was rammed through the University Committee system in 1989.

Perhaps sensing that the whole affair was a bit of a shambles, John Keeler, the now Dean of Law, moved that the motion lie on the table since he didn't want to proceed as he had only received the Report a week earlier. The rest of the Committee, with two exceptions, thought this was only reasonable and voted to allow more reading time, thereby closing the issue at that meeting. Wendy Wakefield and Angela Renfrey, the postgraduate President opposed this further delay and voted against the motion.

The next item of business was the endorsement of a report of another working party, that on salary loadings for certain academic appointments. These loadings could be in the form of salary supplements, in the form of a car, for the purchase of business related equipment or travel, school fees, telephone, gas and electricity bills, or mortgage repayments, were also covered. Strangely enough, although only established in December 1989, this working party made its report, and had it accepted immediately on its first appearance at Executive Committee. Ms Wakefield's comment that the alacrity with which this report was accepted suggested something about the priorities of Executive Committee was met with righteous indignation by certain Committee members.

In On Dit next week, Wendy Wakefield and I will describe the nature of study skills and literacy support services that students should expect the University to provide. Far from being a system geared to helping students who are unable to cope with University study, services under these headings are necessary in order to enhance the capacity of all students, and teachers, to maximise the process of education delivery and reception.

We suggest that it is about time that the Report received adequate treatment. The Working Party itself found that "the present level of language and study skills support is insufficient to meet the needs of the University". It is hopeless in the face of emerging demands in the higher education sector - but more of that next week.



Chair, University Executive Committee, Dr Brian Abbey

Coalition Economics - the hidden agenda

Peter Gibbard reports that the Coalition has been less than honest in the marketing of its economic policy and warns that it has painful and dark social repercussions.

"Labor and Liberal: polyunsaturated, reduced salt, no flavourings or colourings. But can you taste the difference?"

This toilet wall epigram indicates a sentiment which has gained increasing popularity as the election draws closer. It is understandable how a person with a limited interest in the election could get the impression that the economics of the Coalition differs little from that of the Government. However the impression is, to a significant extent, erroneous.

The economic policies of the major political parties appear similar for two main reasons. Firstly, the electronic media has become the dominant disseminator of political information, transforming the campaign into a

Opposition's program largely reflects a dispute about underlying assumptions, and a refusal to accept the Opposition's promise of unspecified spending cuts. The Government's packaging of the wage-tax deal as a \$50 boost to the paypacket belies the fact that it is made up of \$16 already in the pipeline, and is spread out over the next 15 months.

Adding to the statistical entropy is the recent OECD erratum apologising for using an index which significantly underestimates productivity in Australian manufacturing. So the productivity issue, an issue stressed by the Coalition, has degenerated into a Yes-it-is-No-it's-not debate, with each side quoting the index appropriate for their purpose.

The emergence of the thirty second

current account deficit, and higher productivity and real wages. However, the cynicism of the electorate as to statistics makes hazy the alleged differences in the degree to which the objectives are pursued. Also, the virtual absence of meaningful economic explanations as to how the objectives will be achieved, and the cynicism greeting any statistical component of an explanation, make it difficult for the electorate to distinguish the means by which the common objectives are to be achieved. The debate as to the policy mechanisms and priority of objectives is therefore rendered hollow. All that remains are the ultimate objectives of the parties, which are the same.

The second major reason for the appearance of similarity between the two parties is their pitch for the middle ground. The vote-maximizing strategy is to woo the voter at the margin. Hence in a two party contest each party has an incentive to stress their policies closest to the middle of the political spectrum, and avoid mentioning those on the outer.

This much is obvious. What impact has this on the present campaign? Very little on the Government's side. As the election approached, the Labor position shifted only slightly to the right, largely to match specific coalition initiatives. These Labor moves have included the marginal tightening of conditions for the dole for those unemployed for over 12 months and a greater preparedness to use s115 of the Industrial Relations Act, which allows negotiation of agreements outside national wage case principles. Labor's pitch for the middle ground has not

repeatedly categorised the Coalition presentation as "gain without pain". Paul Kelly (*The Weekend Australian* 10/3/90) terms it "bright, light and cash-in-the-pocket ... 'blue sky' PR". The dark side of the Coalition's economic policies, like the dark side of the moon, is just not seen.

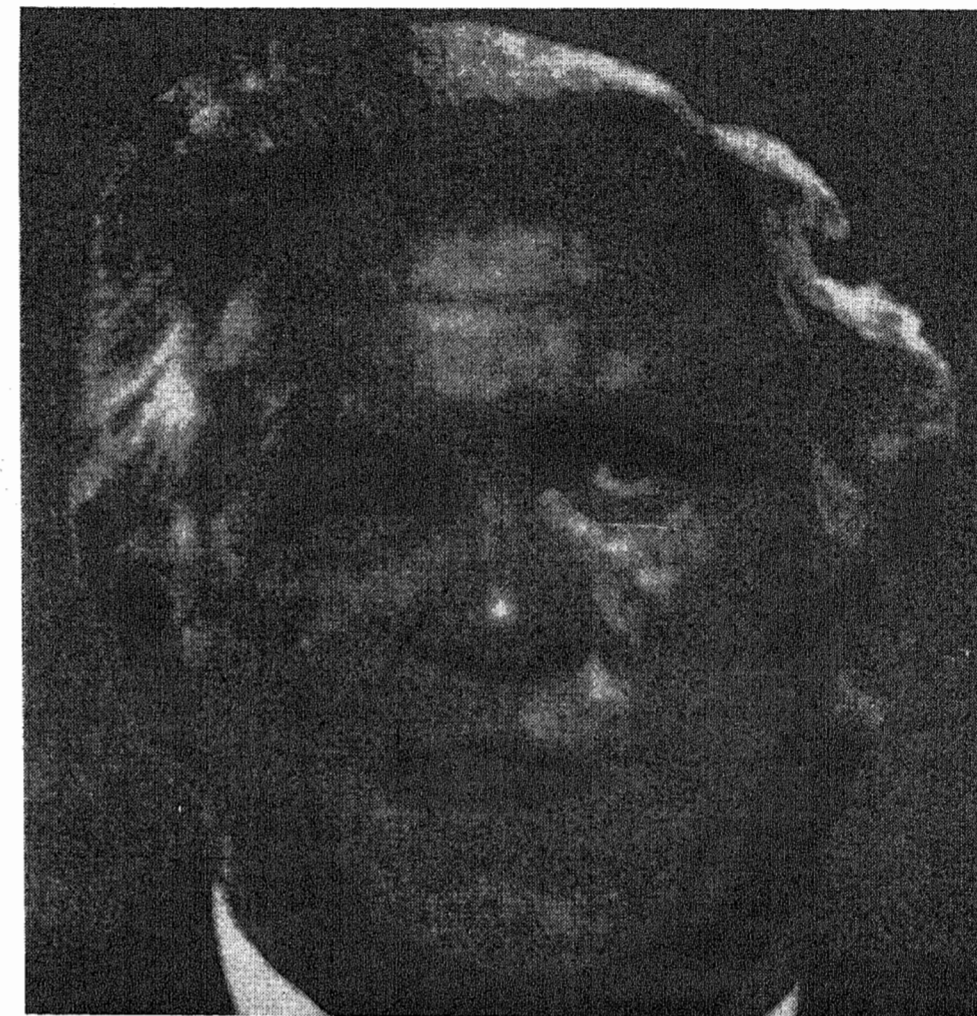
There are exceptions. The policy of virtually cutting out the dole after 9 months has been emphasized, mainly due to market research indicating the electorate's aversion to handouts. However, the Coalition has

consistently avoided certain hard questions.

A good starting point is the Hawke-Peacock debate. Peacock deliberately avoided two important questions. He gave a facetious answer to the question of wage growth. Likewise, the question concerning the level of unemployment the Coalition would be prepared to suffer to reduce inflation was simply not answered.

Behind all the euphemisms, it seems that the Coalition's aim is to cut real wages further, at least in the short to medium term. When pressured on the wages question, Mr Peacock and Dr

' There are considerable differences between the economic policies of the two major parties. '



Hewson have both expressed an intention of bringing real wages in line with Australia's trading partners, which has an obvious implication of a downward shift. They emphasize the linking of wages to productivity, implying a weaker link with inflation. So it is only when the magical gains

from productivity begin to materialize that nominal wages resume the race with inflation.

However, the Coalition places a high priority on reducing inflation. This in turn will cure the nation's economic woes - interest rates will fall, and wages growth will no longer be eaten away

by higher prices. History shows, however, that an all-out attack on inflation has associated costs. The "inflation first" policies of the Thatcher and Fraser governments in the early 1980's both induced recessions of considerable depth. This is a manifestation of the Phillip's curve hypothesis; that for a given level of inflationary expectations, there is a trade-off between inflation and unemployment.

So one starts wondering whether the Coalition requires a significantly recessionary environment in order for their policies to work. Particularly with the more decentralized industrial relations policy envisaged by the

message that Australia faces an economic crisis - unsustainable national debt, record interest rates, and runaway inflation. They should have emphasised their belief that the workforce must incur substantial pain in the short and medium term, to control debt and inflation and, consequently, reduce interest rates. This is the approach Howard would have taken. Unfortunately, he projects the image of a nervous schoolboy...

The Coalition is more right-wing than it reveals in its campaign; right-wing in terms of their preparedness to squeeze wage-earners in pursuit of national economic welfare. This argument becomes all the more

' Peacock's image creators debate whether brown or blue suits are the best solution for his credibility problem. Maybe the answer should have been to tell the truth. '

Liberals, unions would only allow real wages to fall further if there was considerable unemployment, and a serious attack on inflation would be predicted to induce job losses.

This is the hidden pain of the Coalition policy - the fall in real wages and employment in the short to medium term. The campaign has emphasised the long term gain - a fall in inflation, greater competitiveness to narrow the current account deficit and take pressure off interest rates, and an increase in real wages once the marginal increases in productivity come through. The credibility gap in the Coalition presentation is its

convincing when one considers the make-up of the Coalition front bench. Paul Kelly (*The Independent*, March 1990) predicts that "...in office, Hewson, Howard and Stone will dominate...(and) Howard and Stone would demand the hard decisions." It was Senator Stone last year who blamed poor national savings on the welfare mentality that he claims has developed in Australia. And Howard, in his speech to the H.R. Nicholls Society on the weekend of March 10-11, warned that if the Coalition is victorious there will be a far greater resort to voluntary agreements than most people imagined. This is after the

' The dark side of the Coalition's economic policies, like the dark side of the moon, is just not seen. '

sequence of thirty second grabs. As Steve Burrell (*Financial Review*, 12/3/90) notes "If something is too difficult to explain in ten to thirty seconds, it doesn't exist". The victims of the electronic media are twofold - credible statistics; and meaningful explanations of economic policy.

The grossly opportunistic abuse of economic statistics in this election would turn the most naive political lightweight into a hoary old cynic. Perhaps the most heinous was Peacock's assertion that there is a \$14.7 billion hole in the Government's fiscal policy. This relied on an assumption of zero inflation, employment and economic growth over the next three years. Close behind is his claim in the "great debate" that 80% of people who pay capital gains tax earned less than \$35,000. Official Tax Office statistics put the figure at 69%, and even this figure masks the fact that these 69% provide only 24% of the total revenue from the tax.

grab for the electronic media has clearly contributed to this statistical fraud. Dramatic statistics are quoted without being subject to immediate criticism. Then radio news runs the story for the rest of the day, following which evening television bulletins report the figure, often unreservedly.

Finally, the figure finds itself in the tabloid headlines the next morning. The only downside of the ploy is that sceptical articles appearing in the more erudite papers, far from the front page, addressing a much smaller audience.

Meaningful economic explanations are another victim of electronic media "grabs". A claim of lower interest rates, followed by an explanation "this will occur by increasing the size of the pie" leaves listeners wondering whether, in fact, the pie is in the sky.

The electronic media, by facilitating statistical fraud and encouraging glib economic explanations, contributes to the electorate's perception of homogeneity in the parties' policies.

' the Coalition places a high priority on reducing inflation... History shows, however, that an all-out attack on inflation has associated costs. '

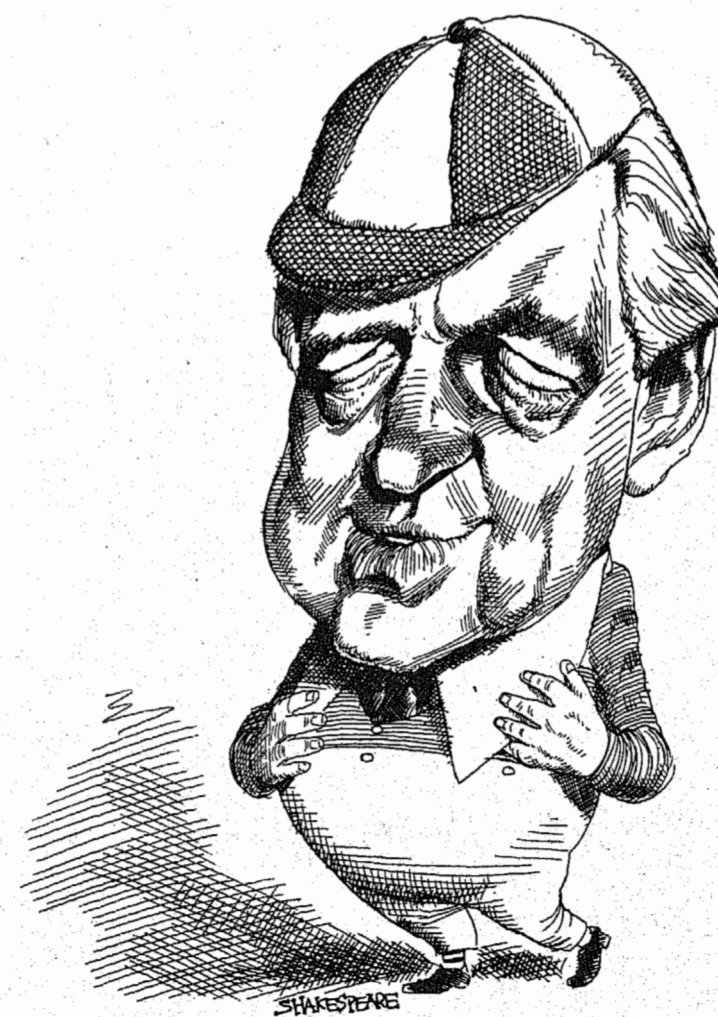
distorted the public perception of their policies. After seven years Labor's policy preferences are clear, and there is no doubt they are offering more of the same. Such is the nature of an incumbent government - the devil you know.

On the other hand, the Coalition's pitch for the middle ground has caused a misunderstanding of their policies. In the campaign they have avoided mentioning the negative aspects of some of their more radical policies, contributing to the appearance of similarity between the parties. Geoff Kitney (*Financial Review*) has

' After seven years the Government's policy preference is clear, and there is no doubt they are offering more of the same. Such is the nature of an incumbent government - the devil you know. '

The Government is no better. Labor's claim of a \$6 billion fiscal hole in the

Both, of course, have as their objective a lower interest rate, inflation rate, and



' A better campaign for the Liberals would have been to hammer home the message that Australia faces an economic crisis... This is the approach Howard would have taken. '

insistence on long term benefits while avoiding the question of the short and medium term costs.

Peacock's image creators debate whether brown or blue suits are the best solution for his credibility problem, maybe, the answer should have been to tell the truth. It is an extremely dangerous strategy for a politician with an image of insincerity to avoid addressing the hard questions. At present all the major independent opinion polls indicate that this strategy is failing, in an election where, to coin a phrase, a drover's dog could lead the Liberal Party to victory.

A better campaign for the Liberals would have been to hammer home the

Peter Gibbard

Growth or growth?

The politics of environmentalism.

As Australia gears up for the most cynical election of its history, the two tweedles are falling over each other to prove how generous, financially sound, and environmentally friendly they are. Even the *Sydney Morning Herald* is giving tips on protest voting. The electoral process seems to have finally lost any semblance of democracy, and has certainly lost everyone's interest. But if it turns out that to be Green is not just the flavour of the month, then perhaps real change is not as far off as we think.

Ted Wheelwright, retired Economics Professor of Sydney University, is one of those who sees the Green Movement as a harbinger of deeper social change. At a meeting in Glebe last week, he spoke on the need to create a new non-growth oriented economics to meet the challenge of the environmental crisis. Economics, after all, is a human invention, while our very existence depends on how we relate to our environment. Classical economics, with its

inherent need for growth, for creating want, is in the long term incompatible with sustainable management of the environment. Professor Wheelwright considers that European experience can be of great benefit to Australia. He points to Dutch attempts to set targets aimed at a gradual reduction of consumption and private transport, and of the development in Britain of the New Economic Foundations, which organise alternative economic summits stressing the environment. He considers that due to our geography, our main concerns in Australia should be transport, management of mineral resources, and land degradation and deforestation.

Though our current illustrious leaders leave much to be inspired, there are hints of change from within the ALP itself. Peter Baldwin, the Federal Member for Stdney, spoke to the Political Economy students on campus about economic restructuring under Labor. Freely admitting the failure of the ALP's policy of

deregulation, he forseees a global move away from the free-market economics of the boring, conservative eighties. Deregulation, he argues, has created uncertainty and short term planning which is not conducive to the development of the secondary industry needed to give us greater control over our natural resources and avoid the fate of the third world economy. Nor is the free market model suitable for dealing with problems of inequitable distribution of wealth and environmental degradation. Europe, to Margaret Thatcher's disgust, is ahead of us in adopting this new paradigm of industrial development- as Baldwin points out, even Thatcher uses government intervention to greater effect than Australia to ensure greater run-off benefits from foreign mining companies. Perhaps the free market, just as much as communism, will end up being 'the God that Failed'.

Carolyn Minchin

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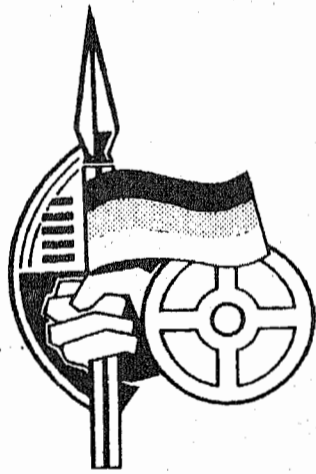
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PRELIMINARY GENERAL MEETING AND INFORMATION DAY

THURSDAY 22nd MARCH 1pm-2pm
SOUTH DINING ROOM, Level 4, Union Building

Everyone interested is invited to attend the meeting.

There will be a discussion of the history of the ANC in South Africa and the roles a student solidarity group can play in South Australia.

Elections for the positions of Convenor, Secretary, Treasurer and Clubs Association Representative will be held to fulfill the requirements for affiliating with the Clubs Association. Please consider standing for one of these positions.

Information has been posted to those people who left their names at the desks during Orientation Week.

For further information contact Ben Mudge 267 2211, or leave a note in the ANC message box in the Student's Association Office.

Cinderella a modern dance classic.

The Lyon Opera Ballet has made Cinderella into a spectacular and breathtaking ballet. Holly McKnight reports.

Under the direction of Francoise Adret and the choreography of Magut Marin, the Lyon Opera Ballet has created a completely entertaining and enjoyable ballet. "Cinderella" has been magically brought to life. The company has combined the traditional fairy tale with a creative, theatrical quality not normally seen in classical ballet performances.

In addition to the grace and skill of the dancers themselves, the set, costumes and use of masks and puppetry gave the story an added dimension. Cinderella had all of the mannerisms of a naive, young girl, but when the masks were removed and the faces of the dancers revealed, Francoise Jouille turned out to be a mature woman much older than the 13 or 15 that she appeared.

One would have thought that the masks would limit the range of feelings that the performers could convey, but this wasn't the case. In fact, the dancers were more expressive than many traditional shows because their bodies were forced to say what their faces couldn't.

Of course the dancers were the highlight of the show, but a large mention MUST be given to the creator of the set. Monserrat Casanova's design was brilliant and conveyed the change of locations without the tedium that often comes with a full set change. The set consisted of a box that filled the whole of the stage and was divided into six compartments with a walkway on the top. Each compartment had a different purpose, such as the dungeon where Cinderella lives, the ballroom at the Princes' Ball, and the rocking horse at the top of the set was used for travelling around the country to find the

woman that fits the slipper.

At one point smoke billowed from one of the boxes and a set of stairs emerged (frightening some members of the audience who were concerned that one of the dancers was about to lose several inches of their height).

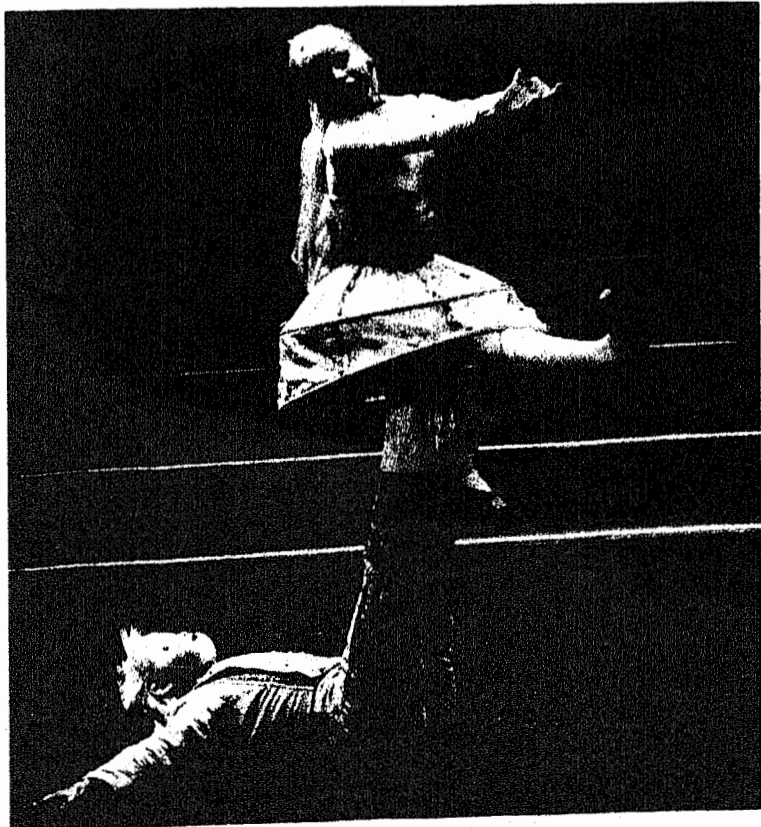
The set also involved a small, pink, motorised car that took Cinderella off to the Ball. The fairy godmother was represented by a replica of Ultraman wielding a glowing sword. Not your traditional dying swan by ANY means. In fact, most of the little details were very high-tech. Cinderella's entrance to the Ball was heralded by smoke, white lights and mirrors in a way that would make George Lucas and Stephen Spielberg proud.

The music was also a bit unconventional. Sergei Prokofiev (1891-1952) composed the music to create a ballet "as danceable as possible" and it is just that. There were times when you could pick out phrases that sounded as though they came straight out of Tchaikovsky's "The Nutcracker". This sounds quite normal for a ballet; it was the baby noises in the background that added that modern touch. The small child in the next row thought it was the best thing that could have happened, but for me, it got a bit much towards the end. The entire ballroom scene was done to the cooing of small children. Happy children, yes, but nonetheless, not terribly musical, and I would imagine the dancers had a bugger of a time counting.

Apart from the feeling of being in a creche, the ballet was entertaining and put new life into an old story. The dancers were all skilled and it would be impossible to pick out a few that stood out, but Cinderella was by far the most

exciting to watch (as she should be). Her movements were exact and always in character. If she hadn't removed her mask, the audience would have gone home thinking Francoise Jouille was the newest member of the company straight out of ballet school.

The show was brilliant in all respects and not just for ballet fiends. The average person off the street with no knowledge of classical dance would have enjoyed this piece thoroughly as my companion did. I look forward to see what this company and Maguy Marin produce in the future. It will undoubtedly cross the lines of traditional, classical ballet to create a piece that reflects the changing times in the world.



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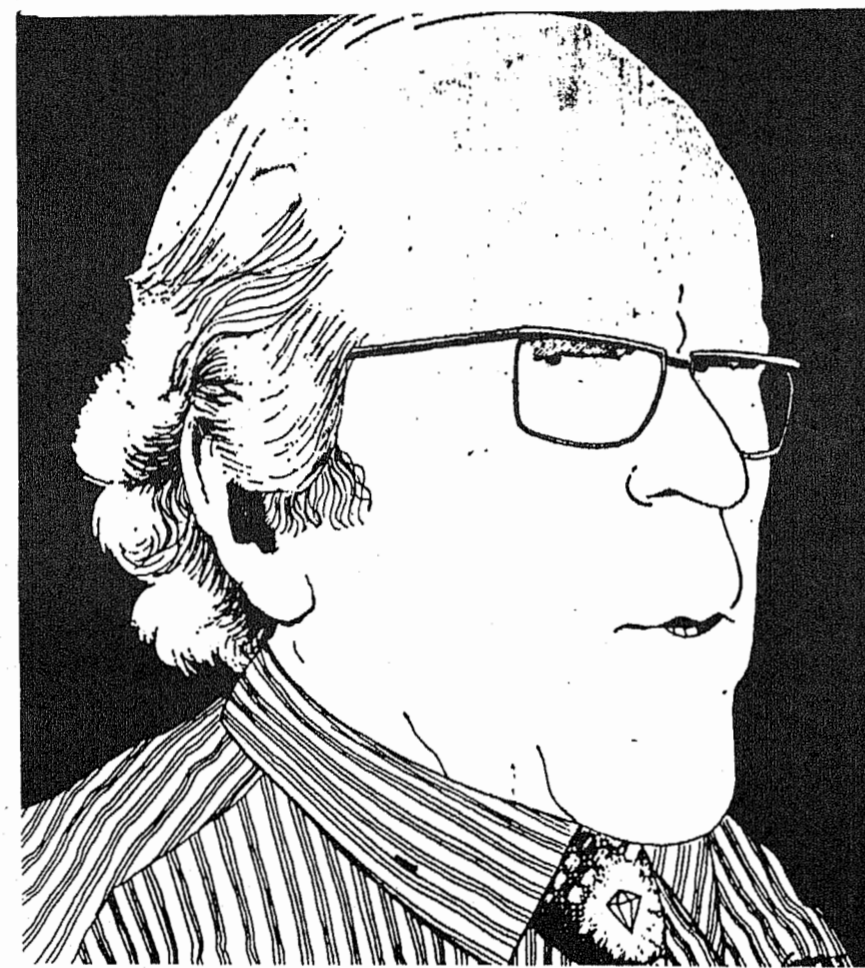
Farah Faroque spoke to controversial former Whitlam Minister, James McClelland about the current state of Federal politics and the Australian Labor Party.

"There's nothing more ex than an ex-politician."

It's an unlikely sentiment coming from a former politician, but, 74 year old James McClelland is not your run of the mill ex-politician. The one time NSW Senator, who was Minister for Manufacturing and Industry and subsequently Labour and Immigration under Whitlam, a Chief Judge of the NSW Land and Environment Court, and, Royal Commissioner into British nuclear weapons test in Australia, is a larger than life personality. He's been described as a man of

had to learn "some sort of trade". On graduation McClelland abandoned revolutionary activity - such as it was - for the more lucrative pastures of a successful industrial law practice. Here, the erstwhile revolutionary distinguished himself in the 50's and 60's by winning a series of important cases against Communist union officials.

The links formed with sections of the Labor movement during these years were to stand McClelland in good stead in a critical pre-selection contest for the Senate in 1970. A



Former Whitlam government Minister, James McClelland.

' There's nothing more ex- , than an ex - politician.'

luminous intellectual and sartorial style, he's mircurial and outspoken - at times outrageously so. These questions have endeared him to some and earned him the enmity of many - including a good number of the Labor side of politics.

McClelland's route to the Labor Party was an unexceptional one for a man of his generation. His family background was typically working class - Irish Catholic and poor. He

combination of skillful manoeuvring and the support of key numbers men brought McClelland into the Senate just when the Labor star was once more ascendant after fruitless years in opposition. It was time.

McClelland recalls those days with a liberal dose of nostalgia: "Gough (Whitlam) was a towering figure. It was a welcome break in the national mood when he

' The Labor Party in this country has taken a direction which makes it almost indistinguishable from the traditional conservative party.'

financed his way through school and university through hard-won scholarships. Lack of money however forced him out midway through his first shy at Arts at Melbourne University. During this interregnum McClelland discovered Marx and *Capital*, joined the RAAF, became an ironworker and was seduced by the writings of Trotsky. It was a classic political awakening.

After the war, and apparently still in a revolutionary frame of mind, McClelland completed his BA and drifted into Law studies in Sydney mainly because he says he felt he

won ... the first big break in the awful conservatism of the Australian people there had been for a generation."

But these days McClelland says he has little time for the ALP. "The Labor Party in this country has taken a direction which makes it almost indistinguishable from the traditional conservative party in that its orientation is towards business rather than towards what I regard as the victims of business."

McClelland believes the Australian political landscape is moving interminably away from the two party model. It's a theme he

has been developing publicly for some time. "In this election people will be looking for solutions outside both the mainstream parties," he predicts confidently.

McClelland's view is that the widespread disaffection with both Labor and Liberal will translate into a big vote for the Democrats and independent candidates. He argues this is a good thing for Australian politics because it could provoke the major parties into a "search for relevance." "Neither of the major political parties can be activated

recipe for unstable government, but, as he sees it, this is only a minor impediment to change.

"All parties start from somewhere. It's always hard to improve society and if both the parties become status quo parties - as they have become - you have to look elsewhere."

Anyway, McClelland things governments don't matter all that much really. He paints a *Yes Minister* scenario of political life in Australia drawing from his personal experience as minister.

' "In this election people will be looking for solutions outside both the mainstream parties", McClelland predicts confidently.'

into being parties of genuine reform unless they get a terrible fright" he warns.

McClelland concedes a fragmented parliament can be a

"It's a great illusion people have, that politicians matter. The major bureaucrats run the country. You'd be astonished how much influence the major bureaucrats - the tops of

departments and those immediately below them - have on the process of government. The politicians make all the noise but they're speaking other people's words more often than not."

These pronouncements are naturally not well received in Labor Party circles. But McClelland seems to derive a measure of satisfaction in being a thorn in the Party's side. On a personal note McClelland admits to even liking some present day Labor politicians. For example he has good things to say about Treasurer Keating.

"The one with the ideas is Paul. The picture people have of him as this dour, undertaker type and Hawke as a nice, jolly fellow is totally wrong. Hawke is not a

the making of any one party - that's what bores me about the political contest ... It's a fault of our own history by the fact that we thought that we would always be able to sell our commodities at sufficiently high prices to be able to afford whatever imports we wanted ... We neglected our manufacturing industry ... so that it never became efficient. The people who run industry are at fault. Our managers are not good enough at it and we have a climate that fosters indolence. Events out of our control have also contributed to the situation. So the politicians who say they can cure it all are pulling your leg."

McClelland speculates the tide will turn only as we "learn the hard

' The major bureaucrats run the country. You'd be astonished how much influence the major bureaucrats...have on the process of government.'

likeable man at all and Keating is. Keating is a funny, entertaining - very, very attractive character. Somehow or other ... Hawke manages to convey the impression he is a nice fellow and Keating that he is a nasty fellow. That's how false people's images are of the true man."

McClelland blames the media for distorting how we see our public figures. He is generally

' the politicians who say they can cure it all are pulling your leg.'

contemptuous of the quality of the media in this country. He launches into a litany of criticisms. "They blow up non-stories into high drama. They don't discuss the things they should discuss. They let the politicians set the agenda for them instead of raising the issues themselves ..."

McClelland confesses however to enjoying his own forays as a journalist regular columnist for the Sydney Mornign Herald "as much as anything".

Striking a more pessimistic note McClelland reflects on what he predicts as a "dark future" for Australia and the likelihood of a "deep recession" in the short term.

"The troubles we're in are not of

way" and "people who want to stay in business will get better at it".

In the very short term McClelland forecasts Labor will narrowly return to power at the Federal Election "primarily because of the absurdity of the alternative."

Despite McClelland's cynicism about the political process, he does not promote the idea of political abstentionism either. "Young people have to take an interest in politics. I

can understand their disenchantment but politics will always thrust itself upon them whether they think they can turn their backs upon it or not. My advice is that they get into the Labor Party and change it." McClelland himself says he is too old to get involved and change things in the Labor Party. He hankers for "old fashioned Labor which believed in a more egalitarian society and was oriented towards the underprivileged." He claims to no longer belong to any particular philosophy or party. But despite his denials there still seems to be plenty of sound and fury left in this stylish iconoclast.



' McClelland discovered Marx and *Capital* , joined the RAAF, became an ironworker and was seduced by the writings of Trotsky. It was a classic political awakening'

Prisoners and victims of the fettered brain

Rachel Healy witnessed the best State Theatre Company production for many Festivals; Marat/Sade.

All the Arty Festival Groovies waited with bated breath- after 12 years and 6 Festivals of State Theatre Company fizzers, we were all dying to discover if Simon Phillips, the new and excitable Artistic Director of the STC, would be the person to resurrect the STC's festival reputation to give some small illustration of how good the STC can be. The verdict? *The Persecution and Assassination of Marat as Performed by the Inmates of the Asylum of Charenton Under The Direction of the Marquis de Sade* (hereafter called Marat/Sade) is a well-executed, non-boring, flawed in parts but thoroughly worthwhile Festival production. Phillips seems to have chosen the play because of its potential to interest an audience on different levels and provide visual excitement. It is also a play with enormous theatrical clout, being one of Peter Brook's biggest successes with the Royal Shakespeare Company in 1964, a production which improved Peter Weiss' reputation no end. The play itself (I quote) "opposes the ideas of revolution and repression and psychological freedom and egalitarianism, and places the debates within the context of a madhouse world."

The STC's production accentuates the dichotomy between two forces of revolutionaries, one that succeeds in only immediate destruction, and loss of liberty, the

other consisting of organised injustice-the poor at the bottom, rich at the top, and no bloodshed. It's rather a case of the devil you know being better than the devil you don't.

Essentially, the State Theatre Company performs Marat/Sade as two distinct stories and concurrent performances-the conflicting arguments of the logistics of the French Revolution are debated by Marat and his fellow inmates, however they are a performance in themselves. When the theorising of the French Revolution becomes too highbrow and grandiloquent there is always the concomitant performance of the insane attempting to put on a show.

The actors, in this production, fall into three categories: A few are completely mad and can barely contribute to the drama occurring around them, whereas most have some idea of their role as actors and participate with intermittent eccentricities, hysterical fits and, as they warm to their roles, excessive and raucous enthusiasm. The characters of Marat and the Marquis de Sade, however, exist in a third realm-Geoffrey Rush as Marat is Marat and very seldomly a mad inmate playing Marat. Further, Marquis de Sade never appeared to be an inmate as his control over the proceedings on stage are absolute, and his committal to the asylum for sexual excesses is never alluded to.

Having these three options for all

the actors made it easy for them to slip in and out of their roles. They could choose to participate in the drama of Marat, performing as members of a revolutionary mob, or they could lapse into their 'real' roles- those of inmates of an asylum. The amount each STC actor contributed to the story of Marat also varied throughout the play, which in turn is an accurate assessment of the concentration span of the insane.

Some inmates became obsessively involved in the drama of Marat and became obviously unable to distinguish the story (illusion) from reality. In one scene, Charlotte Corday beats Marat with a whip, beginning hesitantly she soon relishes in hitting him unrestrainably. In a second scene, Simonne, Marat's nurse and lover, fails to distinguish her role in the play from reality and collapses into hysterical paroxysms. At these junctures the definite boundaries between the inmates and the characters they adopt become blurred and thus tenuous associations begin to suggest an analogy between the mentality of the French mobs during the revolution and the state of the intoxicated inmates. These links are pushed along by the Marquis de Sade's observations at how easily the inmates can be whipped into a frenzy and concludes his performance with the lines:

"And while this is so
We all remain
Prisoners and victims
of the fettered brain"

The production is a physical display of the politics of tyranny and the debate between Marat and the Marquis de Sade is an exposition on the power to sway the masses, violence as a means to an end and the meaning of freedom. However, with such careful construction of the action on stage, if the audience is to be presented with such a double-edged performance, it is vital that it proceeds on the terms already outlined. The main problem with Marat/Sade is the intrusion of the music and dancing. The story of the murder of Marat as performed by asylum inmates does not seem to be an appropriate place for harmonious, three-part harmony singing and perfect choreography. The singing and the choreography are so well executed that they undermine the story of a murder as performed by asylum inmates, and inject the production with a third aspect- that of the State Theatre Company actors showing their well-rehearsed voices and well timed dancing. Throughout the play the inmates are reminded by the Marquis de Sade of their lines, are given to bursts of irrational temper, are sometimes carried away with the dramatic flow and become



overwrought. In short, they behave as inmates of an asylum showing a performance. Thus the sudden side-step into a perfectly executed three-part harmony suspends what is being so carefully established in the play and reminds the audience that it is really only STC actors dressing up. It works against any extraordinary appeal. The performance is, however, visually exciting and the set is sensational.

The stage is completely white, there are silver bars on cages that hang precariously from the ceiling, and the floor covered in three inches of water that actors wade unhappily in. The feel of the production is a kind of 18th century *Ghosts of the Civil Dead* and works beautifully with the action on the stage.

The acting by the STC ensemble is good, with particular actors giving exceptional performances. Carmel McGlone as Simonne Everard is stunning. She carries her role as an inmate playing a mistress and nurse with perfect steadiness and an unhinged aplomb, her intense nervousness eventually leads to a manic state that does not for one second reach the level of melodrama and she is the most cleverly delineated of the inmates in the play. Geoffrey Rush, the great magician and hero of so many past STC shows is Marat, however I never glimpsed his character outside his role of Marat. He is beautifully cast with a pervasive stage presence-you can't take your eyes off him-but his role, and his performance, is odd. He comes to life as Marat, but only plays Marat. At the beginning and end of the Marquis de Sade's play Marat stands limp and lifeless until he can be prompted by de Sade to launch into the scratching of his scabs and frenzied writing. Further, his flaccid, diseased body and impossible face does not correspond to the booming resonant voice that erupts from his bath-ridden body

whenever he speaks.

Giordano Gangli is a Paul Pettit style Pierrot doll, a sinister master of ceremonies character who does not seem to be at ease with his role and thus plays down a role that could be extremely powerful. Bob Hornery is a very able intellectual Marquis de Sade and Richard Piper as Duperré provides sick comic relief as erotomaniac and mincing madman. Jane Menelaus plays Charlotte Corday, a character who suffers from sleeping sickness, and thus most of her speeches are said listlessly before she shuffles lethargically offstage. The inmates of the Asylum of Charenton make up ten of the cast and are terrific. Each succeed in delineating his or her character whilst maintaining the coherence of the group. Joanna Cooper, Maurie Annesse and Richard Margetson are particularly good.

The Marat/Sade, existing on so many levels, provides great scope for the actors and audience alike. It is, at once, a modern, social commentary, a political dissertation and an elaborate analysis of the meaning of liberty. Aside from its intellectual force, it is also a visually spectacular piece of theatre. It is stimulating, beguiling and erudite and a noteworthy achievement for the State Theatre Company.

Rachel Healy

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The voice of Argentina

Mercedes Sosa, the Argentinian folk singer exiled from her own country because of her socialist beliefs, was a tremendous hit at this year's Festival. Alison Corbatt reports.

Mercedes Sosa is certainly more than just a folk singer.

Incredible life, incredible woman. Presently playing in the Union Hall, Mercedes Sosa has kept her audiences spell bound with her rich voice. To be quite honest I don't think many had seen anything like her, whether they understood Spanish or not. Her ability to transcend language barriers derives from the extraordinary way in which she is able to weave the dynamic intensity of emotion into the fibre of the music itself.

The stage was simple yet appropriate. Accompanied by the Argentine guitarist Nicholas Brizuela, the two of them sat perched on their chairs for most of the night, Sosa rhythmically beating out sombre tones on her bombo drum, an instrument peculiar to the regional music of north-west Argentina where she was born.

The show was punctuated with a subtle display of lights changing in colour and form to suit the dynamics of the music. She was dressed simply in a black caftan and shimmering blue scarf. There was little needed to embellish the performance, for her vibrant contralto voice was quite enough to please the most finicky listener.

Unfortunately, there is much more to Mercedes Sosa than a non-Latin American audience can understand. She sang with conviction and purpose, dedicating many tunes to artists killed in various Latin American coup d'etats.

Two songs were written by and dedicated to Victor Jara, a Chilean song writer who was the catalyst behind the wave of protest music which swept South America after the overthrow of Allende in Chile in 1973. Victor Jara was killed because of his tremendous popularity and his outspoken left-wing beliefs. Other songs were dedicated to Bolivian and Peruvian musicians and activists.

Mercedes Sosa is a committed left-winger who strongly supports the idea of people's power. The main thrust of her music, regardless of the ideological or political nature of the audience, is her strong emphasis on human rights and their relationship with everyday emotions such as love, fear and loneliness.

Her repertoire extends beyond her native Spanish. She sang a Japanese lullaby, a Brazilian samba and a moving Greek song. Perhaps the most stirring song of the evening was "Indio Doba" sung in Quechua, the Indian language spoken throughout the Andes by descendant Indian groups of the Incan Empire. This highly emotional song mournfully told of the plight of the present day Indians. It ended with a frenzied crescendo of beating drums and wild shrieking. Sosa passionately accentuated her Indian heritage and the dignity that exists within her community.

Another song worth a mention was her rendition of the theme song "Vuelvo al Sur" ("Returning South") which deals with exiled artists returning home to their native countries. This is a song that would be very close to the heart of Mercedes Sosa, having been exiled herself after the outbreak of "La Guerra Sucia".

La Guerra Sucia, or the Dirty War, virtually destroyed Argentina. Runaway inflation led to unbearable living conditions, and the country was locked in a recession. Business and industry worked half shifts or shut their doors altogether. Investments disappeared, and low wages brought on conflicts and strikes throughout the whole country. The government of Isabel Peron was overthrown and a succession of Generals attempted to get the country on its feet again. When the war finished in 1983, the Generals had failed to redress Argentina's economic problems, and sent the country into a



disastrous war with Britain in an attempt to raise the pride of the nation. The juntas had committed such horrendous abuses of human rights that it became an international scandal. It was in these circumstances that Mercedes Sosa was arrested and exiled.

I spoke briefly with Mercedes Sosa after the show. "There is no worse punishment than to be uprooted like that. To emigrate is not the same as being exiled," she said.

I asked her what were the greatest influences on her music.

"Reading and knowledge", she explained, "for the man without culture doesn't have anything. As human beings, literature is our greatest strength. Young people today should read a lot. All types of artistic expression are important painting, drawing, literature, music, and so forth."

Mercedes Sosa returned to Argentina after the democratically elected Alfonsin government won

power in 1983. I asked her what the future held for Argentina and what she thought of the Menem government.

She said that she didn't have any crystal balls for predicting the future, but that it would take a lot of work to set things straight.

"In Argentina, our democracy has to be treated with much care. We have a democracy that is so very fragile. Our worst threat now is unemployment and hunger."

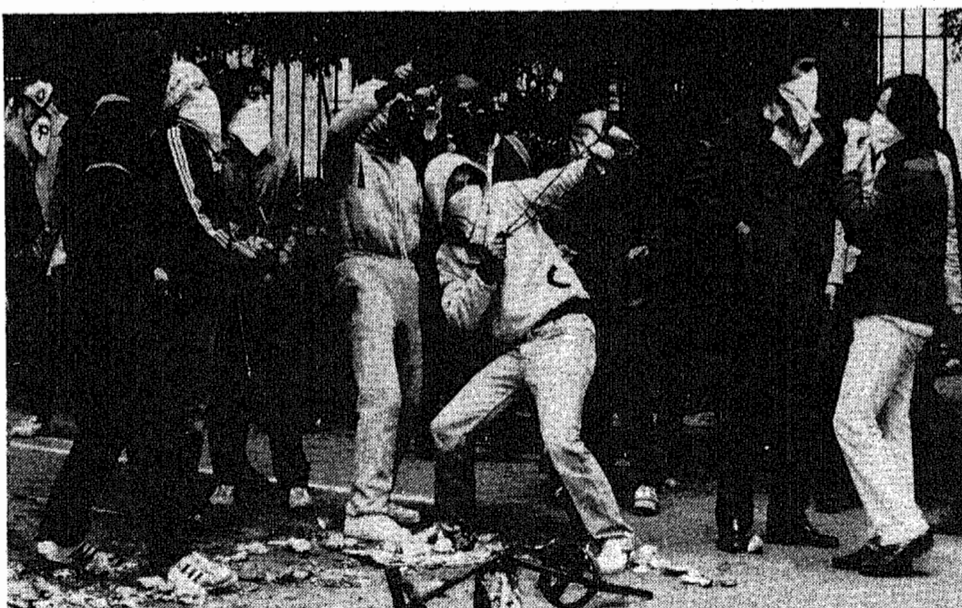
She said of the dictatorships that they were "the shadow of the people of South America" and have never improved the society of any nation.

These beliefs strengthen her hope for democracy during her years in exile. It seems, however, that some scars remain. I told her that having lived in the city of her birth for a year, I saw her music as a source of strength and inspiration to many people, rich and poor. She thanked me with tears in her eyes, confessing that

she often feels rejected and unloved by her country, a country she loves so much and travels the world to sing about.

For all the admiration I have for her singing and the amount of influence she had on people, there is something either very sad or very wrong about the kind of audiences she attracts outside of South America. Without the use of a translator, her audiences can only be impressed by her voice and music, and fail to appreciate her political views. For this reason, she was misunderstood by the majority of her Adelaide audience. It was a pity that the majority of those who experienced Mercedes Sosa was the well-to-do Adelaide theatre set.

Alison Corbatt



Just the beat

The hypnotic rhythms of Steve Reich have filled the just-on-time Town Hall (which has recently been accused of causing the 1990 Adelaide Festival to run at a loss).

I had the honour of escorting the centrefold of the AU Literary Society newsletter (not to be confused with the centrefolds of B & C) to Steve Reich's Festival concert. Reich's concert was held in the newly and banally renovated Adelaide Town Hall, as usual, tastefully trimmed with wall to wall conservatorium staff and students.

But who wants a post-structuralist review? So, to the composer and music! Steve Reich was born in New York in 1936, and spent a good deal of his youth studying drumming under the head tympanist of the local orchestra, an interest that became apparent throughout the performance.

Later Reich turned to Minimalism, a form of modern classical music that makes a point of writing pieces the general public will have a chance to relate to - a trait that causes many 'artistic' European composers to scorn it. More important to this

particular concert is the basic structure of Minimalism, namely, the layers of slowly changing or repeated and fading motifs. The motifs themselves are more aligned to rhythm than melody, thus the emphasis of Reich's music is upon the cross rhythms rather than the harmony produced by the layered motifs. To altogether take away the melodious instruments of the orchestra and leave only the percussion section seems a logical step for Reich's music to take, and, not surprisingly 3 of the 5 pieces played used percussion almost exclusively.

The most stunning performance was a piece composed as long ago as 1972, "Clapping Music". If ever there is a work that suits the reverberating characteristics of the Town Hall, it is this simple piece. All that happened is two people came on stage, nodded to each other, then began to clap in unison into two microphones. Slowly one changed the rhythm

he was clapping while the other remained constant, producing amazing cross rhythms that echoed continuously throughout

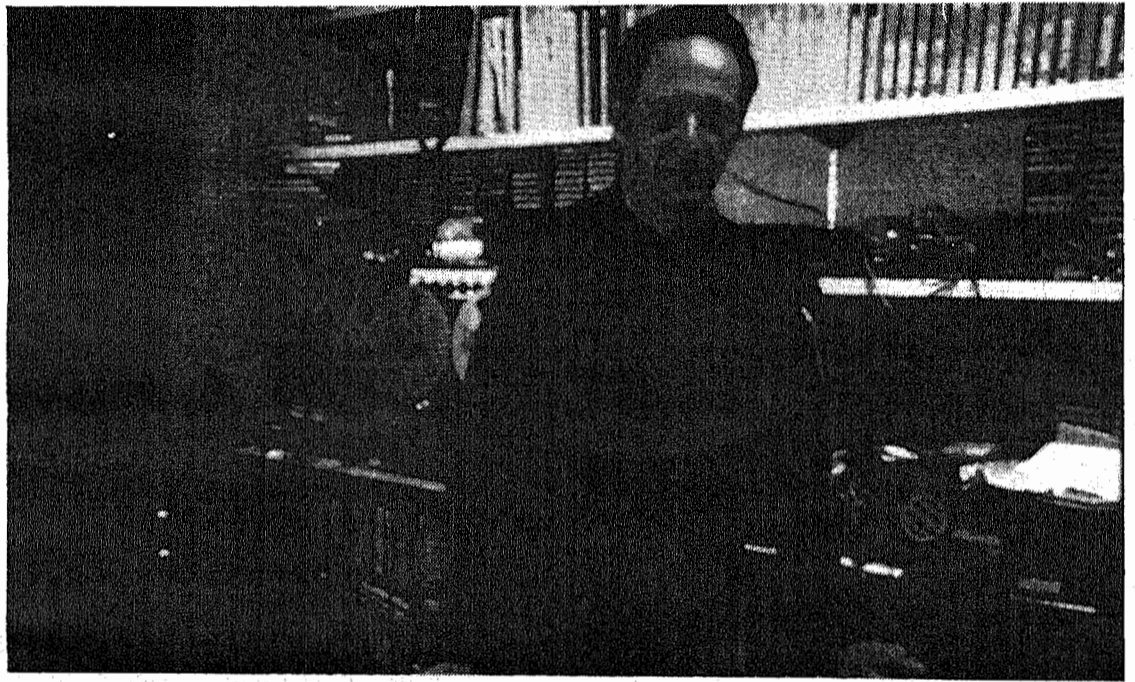
the hall. This is a piece that definitely has to be heard live to be appreciated in full.

"Six Pianos", one of the non-percussive pieces, was more conventional in its use of Minimalism. However, the typical use of fast tempos, multiple layers of sound and electronic keyboards produced a texture that was rather muddy and thick, with a constant barrage of sound that did not cease until the end. This was the least successful of the pieces played, whereas "New York Counterpoint", which used the same concept of multiple layers of rhythm and motifs, worked beautifully. What distinguished "Six Pianos" from "New York

Counterpoint" was the use of clarinets as opposed to electronic keyboards. The clarity and precision of the solo clarinetist playing live against the pre-recorded tape of himself mean the individuality of the motifs was not lost. Instead the piece stood out as another great work in modern music.

Apart from "Six Pianos", the concert was a great success, and if you get a chance, do see Steve Reich and Musicians for he is one of the few Minimalists composers that benefits from a live atmosphere.

Catherine Gough-Brady



Australian Chamber Orchestra gets a Tan.

Stanley Ritchie (violin) and Melvyn Tan (fortepiano) joined the Australian Chamber Orchestra last Tuesday in the Town Hall. Geoff Griffith reports.



Soloists: Stanley Ritchie - Violin; Melvyn Tan - Fortepiano

There was a real sense of occasion at the newly scrubbed and

polished Town Hall at the first of the Australian Chamber Orchestra's Festival concerts on Tuesday. The orchestra filled the hall with a warm, rounded Baroque tone which

seemed ideally matched to the soft, rosy interior surrounding them. Even the striking colours and designs of the players' dresses added to the effect. The sound of a Chamber Orchestra is never overwhelmingly loud, but instead of pyrotechnics, careful emphasis is placed on rounded tone, dynamics and phrasing to achieve a classical ideal of balanced emotion and feeling reputed by form. Excess vibrato is eschewed by the string performers, giving a "flatter" but still rich tone. Early music studies have made a very great contribution to the development of an authentic and musical approach to early classical music.

Vivaldi's Sinfonia in G was a short representative piece of rigorous string writing, similar in style to parts of *The Four Seasons*. It made an effect opening, introducing the orchestra's sound before the piano concert.

The fortepiano as an instrument is definitely on the rise at the moment. For those unfamiliar with it, the fortepiano is the 18th century predecessor of the modern pianoforte, the missing link between the harpsichord and the piano. Being half way between the tinny sound of the former and the ringing tone of the latter, the fortepiano can sometimes sound like an indifferent clunk. I certainly have my doubts about its comeback, so readily embraced by the hard-liners of the Early Music crowd in their stampede to authentic instruments. To my mind, the piano was a big improvement, and I'm sure Beethoven never looked back after the piano hit the

big time.

In an attempt to recreate how these works would have sounded to their first audiences, the use of fortepiano is effectively a musical experiment: we listen for the added illumination provided by hearing the work on the instrument for which it was written. Inevitably, however, there are limitations. I like the bell-like tone of the piano's upper register in the faster passages of the Mozart Piano Concerti but the fortepiano comes across here as rather wooden. There is also the problem of the orchestra drowning out the soloist. This was apparent in Tuesday night's performance, but I suspect that modern listeners have probably been pampered by the prominence given to the keyboard by sound engineers in modern CD recordings of all piano concerti (Malcolm Bilson certainly makes out a convincing case for the fortepiano in his series of recordings of the Mozart concerti on the DG "Archiv" label).

Melvyn Tan, in any case, is heralded as "the first superstar of the fortepiano". There is some truth in this label, as Tan exhibits the sort of affected stage-presence of a nineteenth-century popular virtuoso rather than the usual early music aficionado. He hunches over his fingers as he plays, looks always about to burst into tears, and gazes sorrowfully up at the ceiling at the slightest minor chord.

The cadenza, containing the most extended bout of Mozartian showing-off I can remember, was about the only chance we got to hear Tan do his stuff unenveloped by the warm hugging tone of the

orchestra. (My companion, meanwhile, regarded the performance with amused curiosity, only to pronounce Tan "cute". I admit there was something comical about his bowing and scraping at the end.)

After the doctors, lawyers and others of Adelaide's CD-owning community filed back from the apple green foyer, there was a Vivaldi violin concerto and Mozart's fourth-last symphony, No 38 "Prague". Stanley Ritchie was an authoritative and generally clear soloist, demonstrating great affinity with the orchestra. A few slightly muffled notes marred the playing, but not its enjoyment.

The conductor Franz Brüggen then returned to guide the orchestra through the "Prague". To my mind this is one of Mozart's more unremarkable symphonies; neither stirring nor heart-breaking, it was written to charm an audience already familiar with some of the tunes (the finale is based on a theme from the "Magic Flute"). There were touches of the sublime in the slow movement, and no faults in the orchestra's excellent performance, but I was left with an impression of ingenious conventionalality (probably, of course, a fault of mine rather than Mozart's).

The Australian Chamber Orchestra are well worth the effort, especially in such a conducive atmosphere where a sense of period is maintained more easily. The youth of the players makes them good possible role models for the students of our own conservatorium.

Joe Pass

Space Cabaret
Season ClosedJoe Pass
Space Cabaret
Season Closed

"That was...ahh...a blues in G, with a bridge", said Joe Pass by way of an introduction at the Space Cabaret last week. The American jazz guitarist delighted the crowd with a beautiful ninety-minute set made all the more enjoyable by his relaxed banter with the crowd. Pass has a healthy aversion to dazzling the audience with technical guitar talk, which I found extremely reassuring, having a limited understanding of jazz music. Instead, he sat upon a straight-backed chair, tapping his feet from side to side, his eyes closed and a broad grin across his face, weaving his way through an eclectic blend of traditional and contemporary pieces.

Joe Pass has been described by American jazz critic Philip Elwood as "...quite possibly the all-round greatest jazz guitarist who has ever lived." He has played with a variety of jazz greats such as Oscar Peterson and Stephan Grapelli, and as a session musician has produced some of the classiest jazz albums of all time, particularly "The Catch Me Sessions" and "For Django".

He certainly demonstrated his versatility at the Space last week. By taking simple melodies and adding to them, Pass can turn what is a relatively ordinary tune into something rich and sweet. His interpretation of Billy Joel's *Just the Way You Are*, well

illustrated this gift, as he transformed it into one of the most memorable numbers of the evening.

Pass is in no way confined to a slow-moving brooding style. At times he increases the pace to a fast swing, keeping himself kicking along with his feet tapping loudly on the stage. It often sounded like there was a bass guitarist on stage with Pass.

In the racier pieces, such as *Joy Springs* and *Blues in G*, he would keep the melody strumming along and punctuate it with a solid bass line which he thumped out with his thumb.

Pass treated his guitar like a toy. On a few occasions he would take his hands off the strings and hammer out a rhythm up and down the fretboard with his left hand. Midway through *Satin*

Doll he let his hands slide all the way down the fretboard and "fall" off the guitar, leaving them dangling in the air.

What made the evening extra special was his genuine desire to respond to the demands of the crowd. When Pass finished playing *A Time for Love* he said "I haven't played that in a long time...I must try to remember it....", and then threw the floor open for requests. A couple of people yelled "*Georgia*" and he began playing it within a matter of seconds.

When Pass introduced *Willow Weep For Me*, he described it as "...a melody he wrote at a beautiful time, for a particular and very special person." He later found out that the melody, which had been rattling around in his head for some time, came from the 1933 film *Frankenstein*. Pass added, with a wry smile, "...but I'll play it anyway."

The *Porgy and Bess* medley began with a smooth interpretation of *Summertime*, which at times died down to a barely audible murmur and then rose to a powerful crescendo.

Joe Pass is a superb guitarist and a remarkably humble and laid-back man despite his enormous gift. Seeing him weave his way through such a fine selection of beautiful songs is an experience I will not forget.

David Penberthy



John Williams

Festival Theatre
Season ClosedJohn Williams
Festival Theatre
Season Closed

I must admit that I approached going to see John Williams with a degree of scepticism, due to the fact that I am not a huge fan of Classical guitar. However as soon as John strode onto stage, resplendent in purple skivvy and grey slacks, my interest began to escalate. An expectant silence fell across the audience, as Mr. Williams began carefully tuning his instrument.

Then he began playing and my opinions as to Classical guitar were changed irreversibly. The show was labelled "The Spanish Connection" and the first half was devoted to slower, lyrical pieces. It is a common perception of Spanish guitar that it is all speed and fire, Flamenco style, but composers such as Ferdinand Sor and others were better known for these slower Classical pieces.

I could not help being reminded of Buddha, as Williams' expression and poise matched the sombre tone of the music, as he delivered it flawlessly (actually he did make a few MINOR slips). Williams' playing made me notice something I had never noticed before in Classical guitar. When I began studying it, it was all boring scales and crap, but the music was emotional and powerful, in a word beautiful. He has the ability to make the music soar like an eagle, rousing and powerful, or float like a butterfly,

soft and delicate. After the first ten minutes, my scepticism had disappeared, and I found myself really enjoying the show.

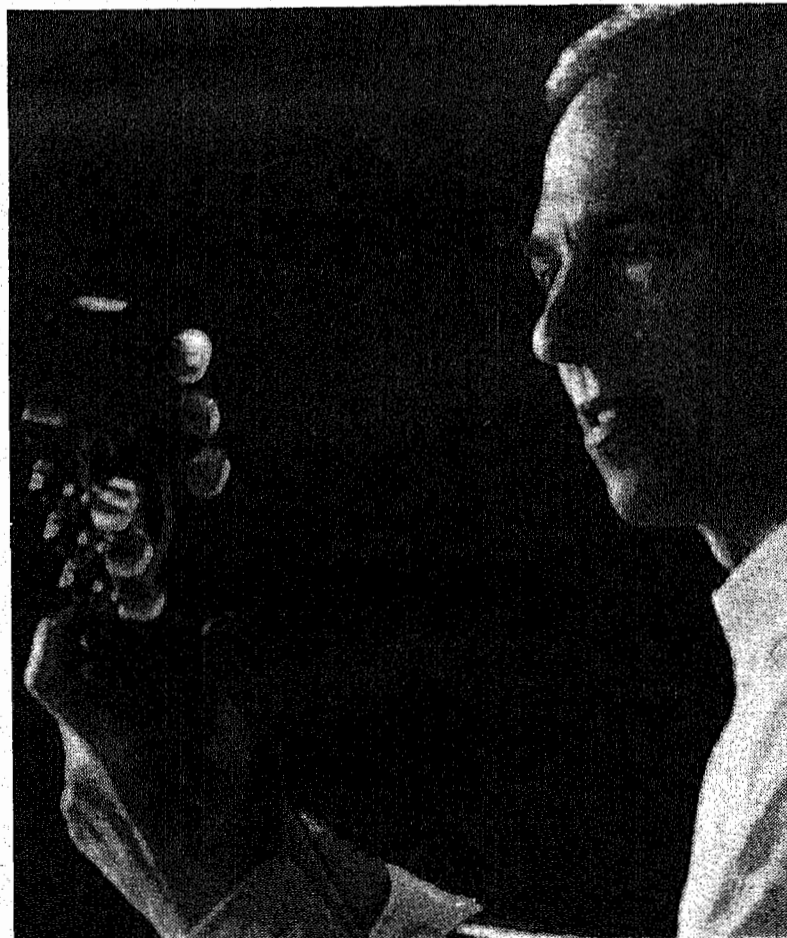
John Williams is known for his technical virtuosity and skill. He can play the most complex of compositions without diluting the emotion contained within. He was born in Melbourne in 1941,

studying the guitar under his father until he was thirteen. His family moved to London in 1952 giving him the chance to become a disciple of Andres Segovia. He also attended the Acedemia Musicale Chigicana and studied piano and music theory at the Royal College of Music. His recording career includes

"Changes", "The Height Below" and "Travelling" which were hailed in the contemporary/rock arena. He also performed on the soundtrack to "The Deerhunter", but had absolutely nothing to do with the soundtracks to "Star Wars", "Close Encounters" or "Raiders of the Lost Ark". He is perhaps better known for his work with Sky, with Herbie Flowers, Kevin Peek (A graduate of the Adelaide Conservatorium), Tristan Fry and Francis Monkman. Sky was the only band, as far as I know, to get Bach's Toccata airplay on Countdown.

The second half of the show displayed the fiery side of Williams' repertoire, and once again his facial expressions matched perfectly. These more vigorous pieces were a good counterpoint to the serenity of the first half. About then something began to dawn on me. Not only were the audience enjoying the show, but so was Williams. Basically, it seemed as if he was playing for his own pleasure, and the fact that an audience was there enjoying themselves was just a lucky by-product. It would be damn good to be in his position. Here is a man doing something he obviously loves, and getting paid for it. He also thrills audiences, and has the ability to convert sceptics like me.

Michael Foord





Taking as his target of attack the present status of the New York art scene, Robert Hughes began to dismantle what many had come to regard as the place to consult for the latest developments of artistic standard. From the outside, it appears as though New York since the mid 1940's has assumed the position occupied by Paris between 1870 and 1913. If you wanted to be taken seriously as a competent artist, you were expected to make your name in the Galleries and Salon exhibitions of Paris.

However, it was the level of achievement embodied in the works of the artists that established figures of prominence. Names that have become standards themselves- Cezanne, Picasso, Matisse and Van Gogh- maintained versatility and experimentalism without having to sacrifice the primary role of their private experiences.

Hughes suggests that it is the process of financial patronage that generates the status of the artists. As such, it has no fixed standards of assessment- for instance, in the recent history of art acquisition, there are no works which stand out by themselves as indicative of a unified approach and style. Compare this to the reputation of Picasso's *Les Femmes d'Alger*.

Regardless of these inherent faults, New York possesses the status of the imperial capital of the art world. As Hughes observes, imperialism necessarily entails provincialism yet these provinces are excluded, 'as a consequence of the tyranny of the



ART AND MONEY

Robert Hughes speaks at Artist's Week



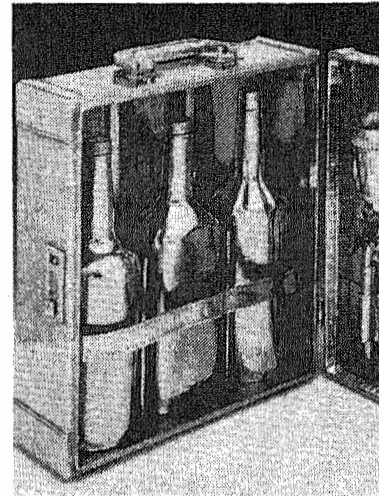
unseen masterpiece. There is no potential for inclusion, as the evaluations do not proceed according to a fixed criteria. If this is the case, as it was in Paris, the provincial elements would be represented.

The thoughts of Herbert Marcuse echo the same contempt for a process which seems to be fuelled by chaos and arbitrariness; "The danger of 'destructive

tolerance' (Baudelaire) of 'benevolent neutrality' towards all has been recognized: the market which absorbs equally well, although with sudden fluctuations, art, anti-art, and non-art, all possible conflicting styles, schools and forms, provides a "complacent receptacle, a friendly abyss", in which the radical impact of art and the protest of art against the established reality is swallowed

up. ("Repressive Tolerance")

It is evident that the conditions expressed by Hughes and Marcuse permeate and determine the nature of American society. The dominant effects of the mass-media and mass-communications in America have caused the erosion of publicly observable criteria. Every judgement is in itself valid and sound. Those who generate the progress of art do so



entirely within the domain of the auction-room. Financial speculation is the only justification required for aesthetic judgement. This explains the sporadic support accredited to a few artists who become instant celebrities, sometimes lasting long enough to be the flavour of the month.

A current example of this is represented in the works of Jeff Koons, who was previously a stock broker on Wall-Street. The main appeal of his work is its cleverness and wit, but as art it is devoid of experience, and hence possesses no lasting significance. It is important to note, therefore, that valued art seems to have been dehumanised.

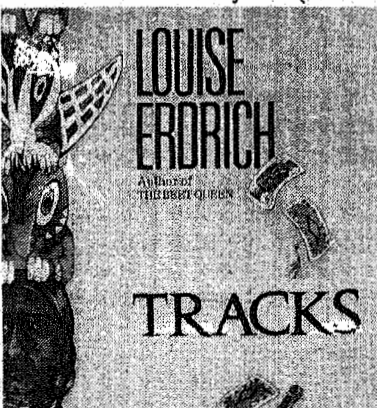
For art to lift itself above the superficial novelty of wit and cleverness, it must derive its spirit from the experience of the artist. All art of real achievement displays this consideration. Art which neglects human involvement exists only in a vacuum, and is of no worth. As a consequence of this, Hughes notes that the greatest loss is experienced by the viewing public. They are dislocated from aesthetic experience, and hence are unable to partake of any aesthetic judgement because the monetary value of the piece overwhelms the artistic intention. It is in this sense that art is made to work against the viewer, who is isolated from aesthetic participation. The essential relationship between art and viewer has become one of alienation.

David Joyner

books

Tracks
Louise Erdrich
Picador \$13.99

"Tracks recounts 12 years (1912 -



24) in the lives of some members of the Shippewa tribe of North Dakota. It has two narrators, who take alternate chapters. The first is Nanapush, a wily old man, steeped in the old ways. He has little respect for the white culture, but, as a born survivor, can exist alongside it. He stands as a 'last man', the last brought up with old beliefs, old ways (though he does pass on some of his hunting skills, his students learn in a perfunctory manner). He tells of the tuberculosis epidemic of 1912, in which his tribe 'unravelled like a coarse rope'. He makes the sad observation that the tribe's "trouble came from living, liquor

and the dollar bill". The second narrator is a plain young woman called Pauline, who wants to reject her heritage ("I would not speak our language") to the point where she almost greedily adopts the Catholic faith. Nanapush, however, "ran back to the woods and forgot all... [his] prayers". This dual narration is expertly handled. There is no confusion as to who is narrating. Only very occasionally does the author unwittingly reveal herself. The protagonist, a difficult and odd young Indian named Fleur, is a curious mix of pragmatism and mysticism. She is not always

likeable, but certainly never dull, as she stumbles from a job in a white town to marriage to motherhood. This is a novel about dispossession and the issue of language often rears its ugly (?) head. The power of words is well elucidated throughout, especially when Nanapush tells of an interpreting job he lost because a warning he gave to his chief was somehow understood by a white. Indeed, the dialogue throughout is sharp and believable, if a little too thinly spread. The natives' attachment to the land is well drawn. In a typically fresh simile, Nanapush boasts "we

Indians are like a forest ... The trees left standing get more sun, grow quick". This is a book to admire for more than just its cover and pleasant typeface. There are some excellent scenes - a chilling poker game, a hunt and Fleur's watery rendezvous with her 'lover' - which bear much re-reading. As the blurb on the back says "one can almost smell the pine resin. The smoking meats [and] the kindling wood. Just a word of warning - don't expect to empathise too closely with these characters - you will have very little in common!"

Marc Hudson

Glory
 an Edward Zwick
 film
 playing at Glenelg

The most disappointing aspect of "Glory" is not contained in the film itself but in how the public has responded to it. Another war film, "Born on the Fourth of July", appears to have captured the imagination of the public (the Tom Cruise factor) and the votes of the critics, probably at the expense of "Glory".

It is disappointing that a film, of as great a magnitude as "Glory", has won none of the major "best picture" awards and is not even nominated for "Best Picture" at the Academy Awards. Cinematically, "Glory" is the best American film since Martin Scorsese's masterpiece, "Raging Bull", yet for some reason the only award it has managed to secure is "Best Supporting Actor" (Denzel Washington) at the Golden Globe Awards. The critics and the public are obviously wrong.

"Glory" is a movie that deals with the development of the 54th Massachusetts Volunteer Infantry, the Union's first black regiment, and chronicles the 54th's battle against deeply imbedded racism, the Confederates and, ultimately, their own capacity to accept death in the name of an abstract principle.

The story of the 54th centres around Col Robert Gould Shaw (Matthew Broderick), whose letters, narrated throughout the film, provide the movie's historical basis. Broderick plays the part of Shaw with a sense of strength and honour and Broderick's boy-like qualities enhance the role.

In the film, Shaw, recently returned from battle, accepts the responsibility of leading the 54th

and immediately obtains his first recruit, Searles, an educated bookworm who thinks fighting for the Union is a great honour. However, the idealistic Searles has to enlist as a soldier because of his colour and Shaw must increasingly distance himself from Searles in order to maintain the officer/soldier relationship. This, along with some other scenes in the boot-camp, reflects the structured oppression of the army as much as they reflect racist attitudes.

Like many modern films dealing with war, the first half of the film takes place in a training camp and shows the enlisted men being transformed into soldiers. The appalling actions of their drill sergeant are important in hardening the men and exposing the fragility of their ideals. Searles, in particular, is given a hard time by the drill sergeant.

One of the most important scenes in the movie occurs when Trip, the character played by Denzel Washington, is treated with the painful indignity of a public flogging. This only fortifies his already cynical attitude towards the war and towards the prospect of social change.

It is Trip who satirises the premise behind American society that an office-boy can become President. Trip says, when asked what he did before enlisting, "I ran for President", and then, to sceptical faces, "I didn't win though".

The disillusionment of Searles and the anger of Trip are tempered by the stabilising influence of Rawlins (Morgan Freeman) who acts as a social regulator. Rawlins

becomes the first black officer in the war and he helps solder the regiment together. Perhaps most pertinent is how he stops the regiment from falling apart during a long absence from fighting.

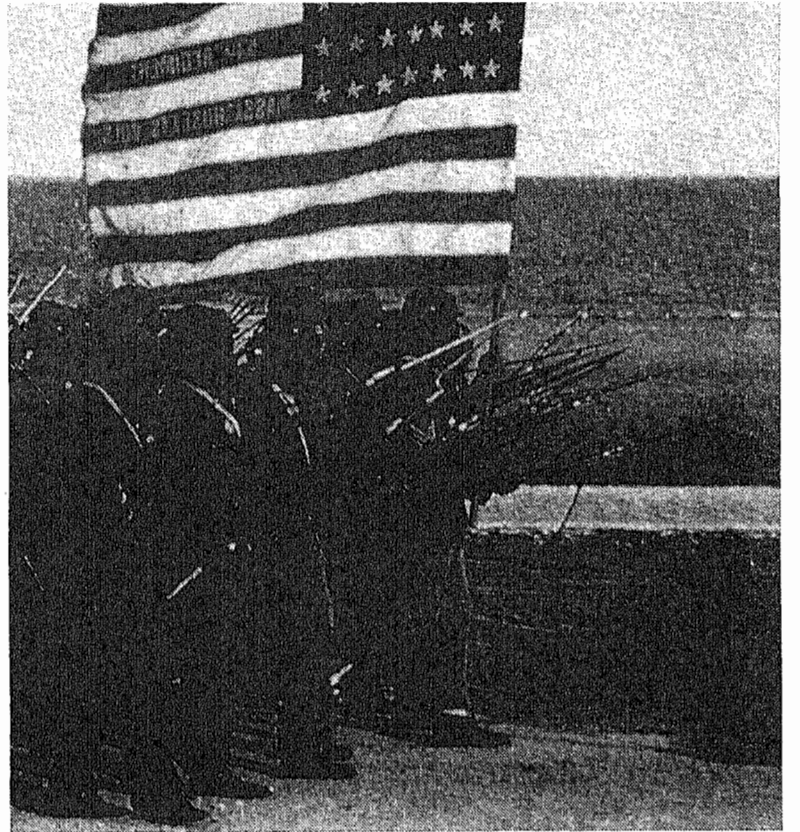
When the 54th is eventually allowed to go to battle they perform with merit and Shaw volunteers to lead the attack on Fort Wagner. Being more of a diversion than anything the attack is destined to fail, and the men realise this.

It is in these last moments of the film that "Glory" becomes so

visually inspiring. The locale is brilliant and there is only one badly filmed scene, when a very unconvincing fleet of ships is shown firing on Fort Wagner.

The last moments of "Glory" are memorable; shot with a necessary degree of pathos but not overdone. The conclusion of the movie is brilliant and inspiring, although some may argue a grand example of futility, but the power of the symbolism is undeniable.

Shane Carty



Apartment Zero
 a Martin Donovan
 film
 playing at Trak

I must agree with the reviewer who writes about his cynicism of "unknown films laden with prizes from obscene film festivals". They all too often disappoint, and turn out to be empty parcels decorated with elaborate and pretentious wrappings.

Apartment Zero, however, is one of the exceptions. With superb performances by Colin Firth and Hart Bochner, this bizarre character study-cum-black social comedy commands the audience's constant attention.

Colin Firth plays an eccentric

cinema who is forced to take a lodger in his Buenos Aires apartment when money becomes tight. Enter Hart Bochner whose good looks belie a darker, more sinister side to his persona.

Meanwhile, in the real world - a serial killer is on the rampage; leaving in his wake grotesquely mutilated bodies (for the more sanguinary viewers; we do get glimpses of a few of the corpses!). Police suspect a mercenary from the notorious Argentine Death Squad, but no-one really knows. Firth seems at first to be the

archetypal British expatriate, but as the plot thickens, his many idiosyncracies emerge - an ultra paranoid, anti-social sociopath, his sexuality is put into question by his ultimately symbiotic relationship with the charming Bochner, who is although terribly suave, always quite creepy, nonetheless.

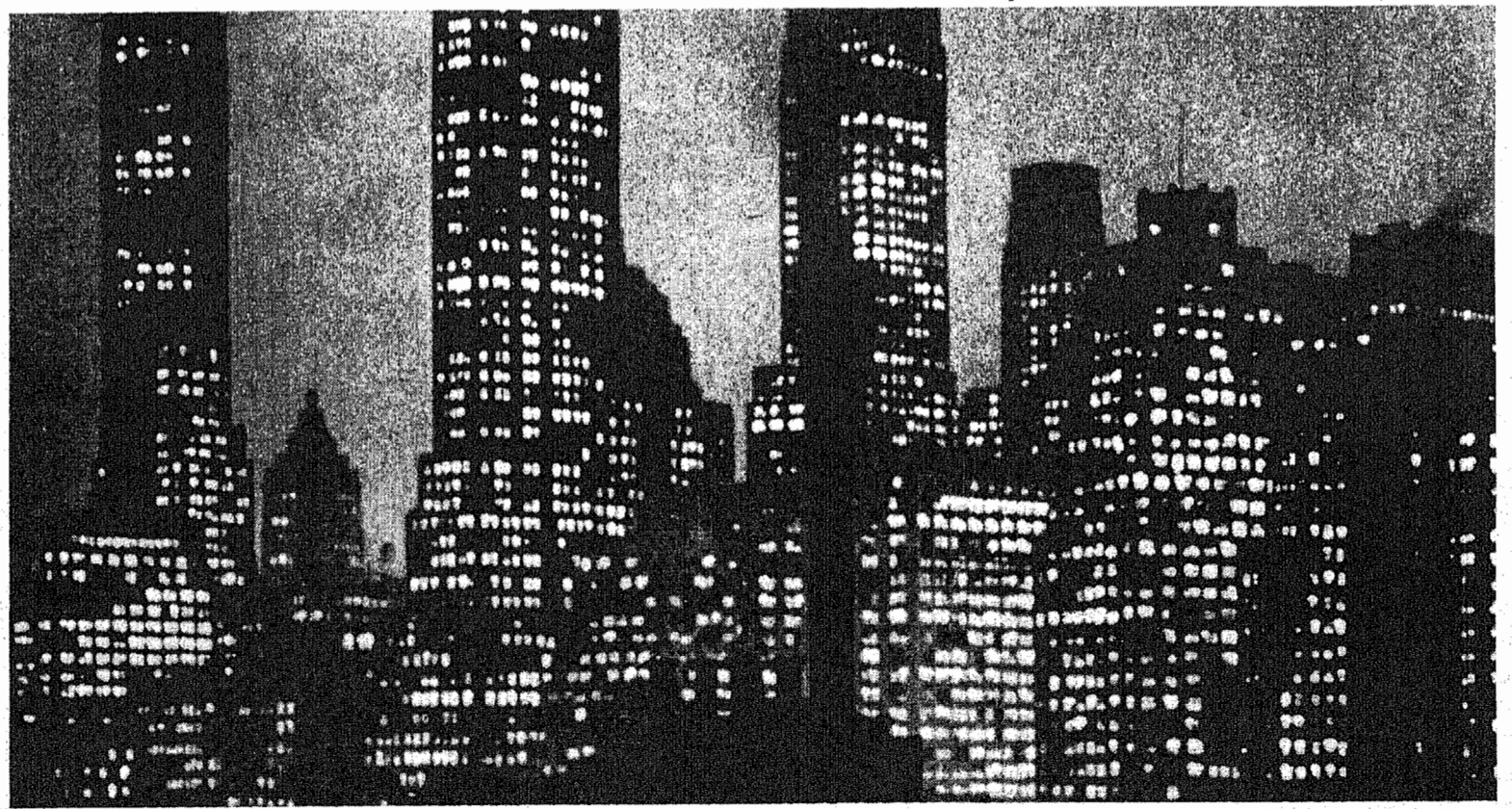
Before I forget, there is, on the side, Firth's mother who is really quite strange - watch for scenes of the two together, you won't be disappointed.

Martin Donovan, the chef of this delicious concoction, spices his

creation with such actresses as Dora Bryan and Liz Smith - two delightfully wanton old maids (also included in the eccentric cast are an adulterous wife and a sensitive transvestite, among others).

Atmosphere abounds; the apartment building is reminiscent of Gothic elements. Coupled with the admirable acting, this film is definitely well worth a bash - festival or not.

Fay Khou



CAIN speak

Having released the best local album in 1989, Mark of Cain now leave for overseas tours of the US and Europe due to guitarist John Scott's job commitments. Steve Hards of 5UV reports.

In late 1984, John Scott, veteran of various jam bands and later of *The King Bees* and *Spiral Collapse*, encouraged his brother Kim to take up the bass guitar. Kim did so and the *The Mark of Cain* was born. Since then the band has seen drummers, including a drum machine, come and go. Now, with Campbell Robinson on drums, and following the success of their highly acclaimed album, "Battlesick", last year, they are in the final stages of recording another album. I spoke to John and Kim last month about their music.

I wanted to know about their attitudes and how they were tied up with the music. "You've both had comfortable childhoods? They confirmed this with a nod. "You've got good jobs and lovely girlfriends. In fact, your lives seem to have been very successful." Another nod. "So why do you write such depressing songs?"

John disagreed. "I don't consider

them so much depressing. I think it's more a point of sensitivity."

"Success is an external thing," explained Kim as his brother continued.

"Yeah, what's inside is always the right feeling. I mean, I consider myself a fairly easygoing person with quite a positive view to life. But I don't normally write songs to say 'I'm so happy - H-A-P-P-Y.' The only times I even feel like writing is when I want to represent something that is ... deep and meaningful. But depressing, is that the right word? I don't know."

"Well, your lyrics aren't exactly uplifting, are they?"

The two responded in unison.

John: "I wouldn't ever have thought that Joy Division lyrics were uplifting, but at the same time I could listen to a Joy Division song ..."

Kim: "And get strength out of it."

John: "And go out and say 'yeah!'"

Kim: "I'm right ..."

John: "Someone else thinks that way, while I'm thinking 'Gees, what a loser I am. Am I just some sort of no-hoper? Am I not the same as everyone else inside?' And then you'll hear something or read something and it just makes you think, 'Hey, I'm not alone. There are other people that think this way', and to me, that's where the uplifting side of it comes from."

I probed further and asked them about the war theme which is so predominant in their music. "Do you see war as being a glorious thing?"

John jumped at the question.

"No, it's not meant to glorify war at all. It's basically an expression of youth. It comes back to my childhood [when the Vietnam War occurred] ... and my understanding that there were guys in the street that were going there and weren't coming back ... I was eight and I was thinking 'if this goes on for ten more years, I could go to war'. And when I was very young, I had this understanding of what death is and death is really final, and I used to be frightened of this infinite non-being when you die."

"When I grew up I was always reading about these extreme

experiences that people had in war and also murder ... War represents such strong extreme images and it parallels, to some extent, how you can feel about your own life."

"'Battlesick' wasn't just supposed to mean battlesick as in a war battle. There's urban battlesick. Perhaps not to the same emotions that a soldier would feel, but there's a housewife that just goes through the same mundanity every day. We thought we could probably have a housewife sitting on a vacuum cleaner on the front cover [of the album] with her head in her hands."

Kim summed up the sentiment.

"It's just the struggle of life - battlesick of life."

John continued. "Everyone tries to make you be like them. They hate you if you're different. That's the whole thing, trying not to fall into that mass. Be the same; listen to SA•FM; don't listen to lyrics in the songs; ... get married; get your mortgage; work and die. That's it. What a load of bullshit."

"... But I'm not saying that I can feel as much pain and anguish as a soldier, ... or in an aeroplane that's about to crash. It's that sort of thing that fascinates me, that extremity. It's a whole range of human emotions just in death. And I think

that's more central to the Mark of Cain stuff. I'm absolutely shit-scared of dying and that's what I write about a lot ... I haven't reconciled it yet ... You know - 3 am, I'll wake up in the middle of the night and suddenly think 'what does it feel like not to exist'."

As I silently read through the lyrics of "Wake Up", which suddenly came to mind, I cracked another beer and discussed the significance of some of the other songs. Kim told me of a guy who wrote to a Melbourne fanzine, saying that "Call In Anger" sent chills down his spine because it summed up his whole life.

In April, John's job will take him to Israel for a year and a half. During that time the new album will be released, the Mark of Cain will tour the United States and then Europe. The final Mark of Cain performance in Adelaide before John leaves will take place in the Adelaide University Bar on Thursday, April 12th. They will be supported by Where's the Pope?, Love Fever and The Plague.

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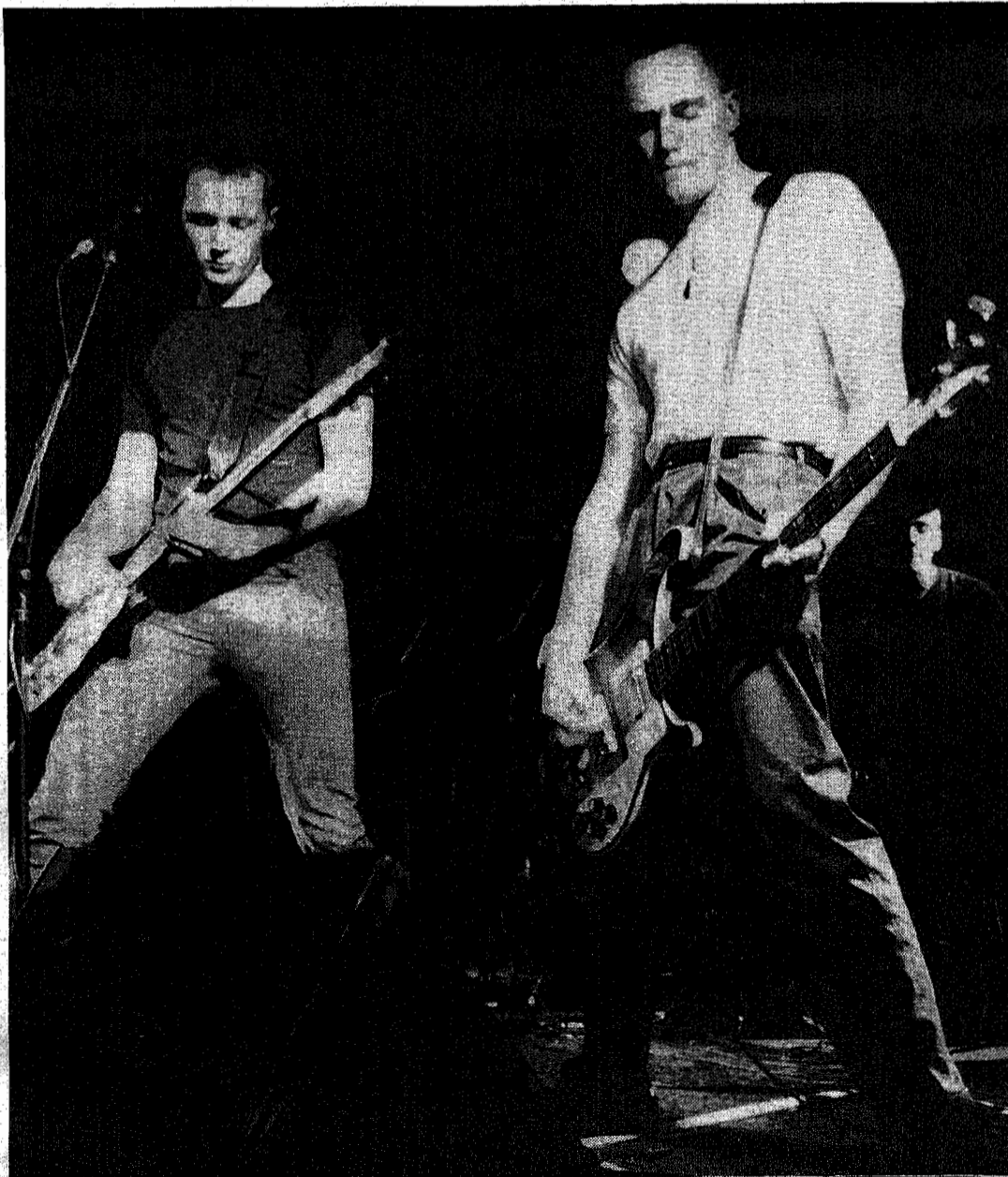
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Mark of Cain. John Scott (left), Kym Scott (right) and Campbell Robinson.

Lloyd Cole

After a three-year wait from his previous release, "Mainstream", and the split of the Commotions in 1989, Lloyd Cole has moved to New York, where he made his first solo album and toured England in support. From Nick Gray, *On Dit's* exclusive UK correspondent.



Lloyd Cole : Live, Hammersmith Odeon, London, February 28, 1990

The wind tore through me as I walked down dark and dreary King Street, Hammersmith. Usually I would have been complaining bitterly but I had more important things on my mind. The drops of rain on my cheek reminded me that half of north Wales was underwater but I knew that even if the Atlantic pushed itself all the way to Hammersmith, the man I was going to see would walk out over the sea towards me. Lloyd Cole's second sell-out night at the all-seater Odeon was just beginning as I arrived. After a moment of riotous cheering as the sunglass-wearing, long haired, unshaven Lloyd appeared, I was amazed to see the entire audience sit down. Lloyd launched into a couple of tunes from his new album which were politely applauded but didn't cause anyone to leap up from their seats. Lloyd's voice sounded as smooth, rich and mellow unassisted on stage as it does on record. However his backing band (not the now defunct Commotions but a collection of session musicians) despite playing the songs note-perfect, didn't quite seem to get inside the music. After the two newies, the next song to greet our expectant ear drums was "Perfect Skin", an old favourite. This finally provoked the reaction I expected - everyone stood up, cheered and clapped along. The band seemed to improve with the situation and Lloyd's voice whipped the audience into a frenzy.

Unfortunately the next song was another new one so everyone sat down again. Lloyd retained this pattern of playing two new tunes and then an oldy. The fans followed suit by sitting down for two songs and standing for one. The audience were just warming up to the idea of the new band and the new album when, all of a sudden, Lloyd said, "Good night." "Leave it out," said the chap next to me. I quite agreed, as, upon glancing at my watch, I realised that he'd only been on for half an hour. Everyone else seemed to treat it as normal however and screamed, as per Australian audiences, until, five minutes later, Lloyd reappeared. To my horror he commenced with a cover of "Little Sister" before playing a couple more of his own. I was shocked that he could even think of covers when he'd played so little of his own classics.

As is now standard practice, Lloyd returned for a total of three encores. The highlights of which were fabulous renditions of "Jennifer She Said" and "Forest Fire" but he unfortunately felt the need to play another cover. This time a very boring Bob Dylan number. I may seem a little harsh in my criticism of Lloyd, but anyone who saw his Thebarton Theatre concert in 1986 would have been disappointed with his one and a half hour Odeon show. The quality was very high but it did not make up for the lack of quantity, especially given the vast array of material Lloyd had to work with.

Lloyd Cole
Polydor (local release scheduled for April)

Lloyd Cole's latest album, simply entitled "Lloyd Cole" is not full of surprises for the dedicated fan. The style is more reminiscent of "Rattlesnakes" and "Easy Pieces" than "Mainstream" and yet is an obvious progression from all his previous work. Lloyd now lives in America and seems to have changed his image accordingly. No one in England seems to like it much, "His pretentiousness makes me want to vom" (NME), however his music hasn't suffered for his haircut. The album consists of eight fantastic songs and five less inspiring but still Colesque tunes. Lloyd has not lost his ability to capture something of the real (depressed) Britain.

There are more faster, rocky songs than usual but these are well balanced with the more laid back numbers. The first UK single "No Blue Skies" seems a little too formulated and the odd song is somewhat sloppy, for example "Waterline". This song would have absolutely fallen apart if it wasn't for the overpoweringly mixed Hammond organ drowning everything else out. But these are its only faults and rather minor criticisms. More than half the album is made up of tracks which will become Lloyd Cole classics. This album is nothing short of brilliant and will be well appreciated by even the least devout Cole fans. Buy one for the walkman and one for the car.



charge anyway. If this is as wrong as singer Alistair proclaims it then his conclusion is as mystifying as it is breathtaking in its simplicity: "The workers should rise up and take over" Audience at the Fringe Club on Wednesday night were left reeling (sorry), though not from any lack of logic, you understand...

•Imagine having a weekly segment (out every Thursday) called 'Entertainment' and padding it out with just *two* record reviews between the adverts and articles on important (ie very nearly dead) persons such as John Travolta and John Waters. Yep, that's the *Advertiser*.

•Heavy Metal quivers this week, remembering the deaths of three stalwarts. In 1976, whilst Gary Thain (Uriah Heep) was electrocuting himself, Paul Kossoff (Free) was having a heart attack at 30,000 ft, on the transatlantic flight. Curiously Randy Rhoades (guitar, Ozzy Osbourne Band) missed his flight in '82 when the aforementioned O's private aircraft chopped his fucking head off with its prop. Sucked in, Randy!!!

the Axeman

•Hello funlovers; that cute boy Julian Lennon turns twenty seven this week. Also Frank Sinatra's version of "My Way" turns twenty. Only twenty? It's true!

•Piercing investigative journalistic integrity does not go hand in hand with the profligate usage of non-prescription drugs. Or does it? Anyway, falling asleep at the keyboard is a definite no-no and may explain why the Axeman just couldn't get it together for last weeks' pitiful emission.

•If you're Roaring Jack you can spout politics from the stage, right? What about when you exhort people not to vote for anyone in politics who just want to take

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Toast The Mad Turks

Festival
Why, Why, Why? Countdown Revolution? Melbourne? Then, Sydney? The shortening of the name? Are the Turks really after that elusive dollar?

Toast still has the Turks' brand of gangly guitar pop scralled on it, but there seems to be a lack of instantly irresistible songs like that off of *Cafe Istanbul*. Exceptions to this are *Tempers Fire* (first single) and the infectious *Blodmoney*.

Lyrically, there has been an increased maturity in their songs;

All the daily papers are scattered 'round

Full of carnivals and capers, full of clowns

You want crying, they've got the tears

You want dying, look at your peers

(The Last Time)

And a continuation of the old;
She looked like my friend

Barbara

But that just could have been her nose

Because she looked like somebody else

When she took off her clothes

(Left The Right)

Production is polished and clean, and adds a certain charm to the more heartfelt pop that the Turks play.

Toast is not as 'pub' orientated as *Cafe Istanbul*, but nonetheless it is a fine example of guitar based pop.
Jason Bootle

Michelle Shocked Captain Swing

Polygram/Mercury

According to Capt. Swing, Michelle Shocked's wise musical deity, "Swing is a feeling. Everything else is just style." In other words, Shocked is not taken by the bland, blatant commercialism she sees as rampant within the music industry.

However, on *Captain Swing*, Shocked has come to terms with the industry sufficiently to not treat the recording studio like a prison shirt. Since *Short Sharp Shocked* she has developed a far more effective partnership with producer Pete Anderson (in spite of his car phone and satellite dish). It is the arrangements on *Captain Swing*, horns and all, that allow Shocked to match on record the spontaneity, simplicity and humour she manages with apparent effortlessness when on stage.

There are no pleasant illusions on *Captain Swing*. "My love is like a wishing well/Your love is like a clear blue sky/Sometimes it takes a thunderstorm/ To fill me in when I'm dry", she sings in "On The Greener Side". (I expect a metaphorical meaning was intended).

Having lived in near homelessness, Shocked is adequately qualified to comment on America's social backwardness. She does so openly and with happy sarcasm, which is why Capt. Swing is folk/blues in its most exuberant and original form.
Patrick Allington

Could Have Told You So

Halo James
CBS
12"

A lush keyboard wash, and then, suddenly, the drums go *Ba-Da-Da-BANG*, like that bit in football replay promos when the teams burst through the banner and the crowd cheering noises are dubbed in.

"Could Have Told You So" employs every trick in the book, like the slow section in the middle where the singer pretends to be impassioned, and a screamingly cliched guitar solo.

However, it can't hide the fact that it's a passionless, and more importantly *soulless*, attempt at English White Boy Soul, a genre which became passe three years ago anyway.

Of the songs on the flip, "Well Of Souls" is notable for the most laughable attempt at the Masculine Rock'n'Roll Grunt this side of Wa Wa Nee's "I Could Make You Love Me", and "Promises" is notable for...being the best third-rate Simply Red rip-off I've heard this week. Or something.

There are people on this planet spending money trying to promote Halo James. A chilling thought.
Simon Healy

Passion Crimes Darling Cruel

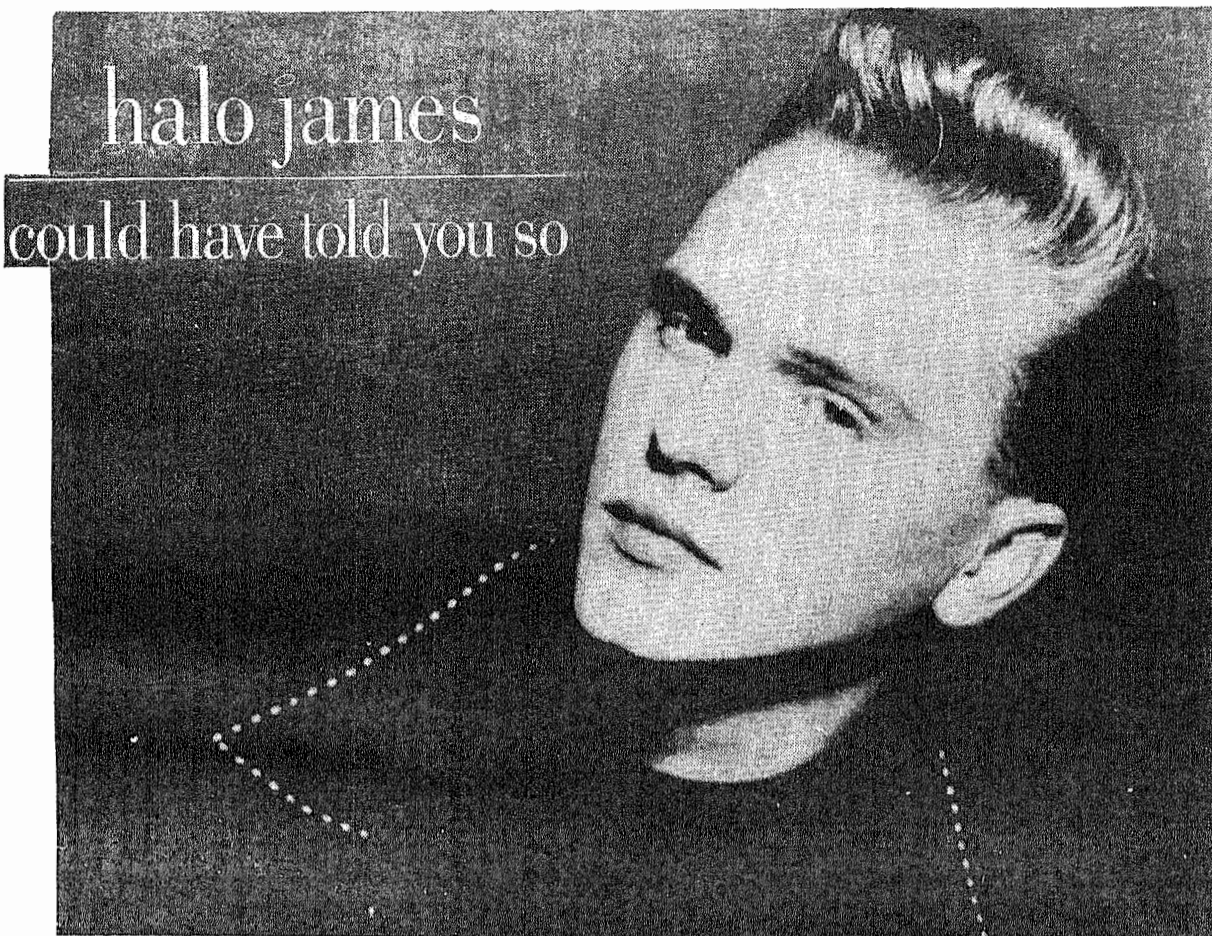
Polygram

For two weeks I have been trying to describe the type of music on 'Passion Crimes', the debut album by the Los Angeles band Darling Cruel. The best I could come up with was schizophrenic symphonic rock. Imagine it, by some freak of nature, David Bowie, Hendrix, Terrence Trent D'Arby, Mozart, ELO, Jim Steinman, Queen and the Cult had a love child, the music it would make might sound like Darling Cruel.

The album opens with "Everything's Over", which has a Hendrix guitar riff, string section (London Philharmonic and BBC radio orchestra), Mandolin and Balalaika all in the same song. Amazingly, this is very effective. "Weight on my Shoulders" is a rock song with a big brass/saxophone sound, it opens and ends with Mozart sounding classical strings. The haunting "Beautiful One" has a beautiful blend of piano and orchestra and includes the backing of a choir in the chorus. This leads into "Sad Song Jenie", a heavy rocker with distorted guitar. Side one ends with "Love Child", with its Terrence Trent D'Arby vocals, starting off slowly and building up to a "Hey Jude" type ending with Van Halen sounding guitar. Other tracks include the Bowie "Star Collector" and "One by One" and an excellent song about handling emotional rejection ("Tales of Emotion") which includes a string section, flute, acoustic guitar solo and some superb singing.

This is one of the most original sounding albums I have heard for a long time and it is completely free of synthesizers. The band are quoted to have said "We decided to get off our synthesizers and work".

Rating: 8 out of 10.
Jack K.



Stone Roses Stone Roses

Countless listens to this eponymous album enabled me to work out two crucial points. I wasn't sure what I was dealing with, and I wasn't able to remember one individual song.

No matter. Stone Roses are an English band who are seen in some circles as the saviours of the U2/Echo and the Bunnymen style. Style, they've produced an excellent album that builds and builds to a fully satisfying, post-modernist-destructualist conclusion?? Side One passed me by completely as it is too busy building, but by Side Two the vagaries are all worked

out..."Made of Stone" is delightful and the eight minute finale "I am the Resurrection" shows masterful use of space.

Rather than clutter their sound, Stone Roses aim for a character and depth, based on bass and crisp drumming in much the same style as the afore mentioned Bunnymen or the legendary minimalists, Velvet Underground.

This album really is one of those "growers" rather than an immediate pop hit, and that probably adds to its appeal. All a bit of a wank really, but this band have the panache to cover, and the faint '60's feel don't hurt their chances of some commerial airplay either.

Alex Wheaton

Shy Reptiles Shy Reptiles

PolyGram

No wonder they didn't put a picture of the band on the cover. These guys look bloody awful; however, to my complete dismay, their music is only moderately awful.

Side 1 of the album was quite enjoyable, with the first track "High Desire" sounding very much like Echo and the Bunnymen. Their musical style is a very gentle melodic sound that sounds like U2 in places. At the end of the side I was left interested, but was left quite bored.

Side 2 disappointed me greatly. The Shy Reptiles performed a lacklustre set of songs that bored me shitless. If you're interested in half a record....

Jason Bootle



Amnesty International

Welcome to Amnesty International, 1990! Thanks for joining and giving a damn! Our very first meeting is to be held on Friday, 23rd March, at lunchtime, in the Little Cinema (Level 5, Union Building). It will be an introductory meeting to determine the course of events for the year, and the role you will be playing in Amnesty International. See you there!

Criminal Justice in China

The Westernisation of Chinese thinking is impacting on their policing and criminal justice system. Is this a good thing? How has it been effected by the recent uprisings? Come and hear about this in a talk by Michael Dutton, lecturer in Asian Studies, on Tuesday, 20th March at 1.10 pm, in Lecture Theatre 1 in the Law School. Organised by the Broad Left Law Group.

Hallo boys and girls,

My name is Jan (John) Krenek. I'm from Czechoslovakia, from Velke Karlovice. I live in freedom state now. I'm very happy, that our revolution is victorious. I'm a student. I study in Zilina. That's Slovakia town. I'm 19 years old. I should like correspond with some girl. My English is not good. I want The language improve so this way. I'm interested in sports, automobiles, motor cycles, geography and travelling. I collect postcards and automobiles and motor cycles pictures. I expect in answer. Good luck. My address: Jan Krenek, Milonov 472, Velke Karlovice, 756 06, CSSR

Adelaide University Evangelical Union, a large christian group on campus holds meetings every Tuesday from 1 - 2 pm in the Union Cinema, Level 5, the Union Building. This week Geof Bingham will be

talking on Romans 1.

The Film Society Inaugural General Meeting will be held on Tuesday, 27th March at 1 pm, in the Gerry Portus Room (in the Lady Symon Building). Come and be part of a dynamic new club on campus. All welcome.

GALA

The Gay and Lesbian Association announces its Annual General Meeting 1990 for the 21st March in the Jerry Portus Room. All old and new members welcome. Thursday, 22nd March 1.10 pm in Jerry Portus Room.

Two days before promises start getting broken in the Pollies' palace, an event sure to be loaded with controversy and scandal - **The German Club AGM**. Make sure you are seen at this Galah event on the social calendar. If you would like to run for a position, place your name and the position for which you would like to run, on a piece of paper and address it to 'The German Club', c/- the German Department. Positions available: President, Treasurer, Secretary, PR Officer, Committee (3) - Go for it! Oh yes, be prepared for the 'Auspicious Buildings of the Barossa' tour going to a winery near you in April. Readings for the play to be organised March/April.

Wanted

A person to share a newly renovated house in Brompton (very close to city) furnished, fridge, washing machine, etc. Rent: \$50/week. Prefer post-grad vegetarian, nonsmoker, but if you are interesting I may compromise! Contact Daniel Ballantyne - 266 3448 (h), 231 0899 (w).

Overseas Students' Association will be having its **Annual General Meeting** on Saturday, 24th March 1990 at 11 am at the Wills Refectory. All members are welcome. Lunch

will be provided.

All positions are open. Nominations can be forwarded to OSA by 11.30 am, 24th March 1990.

Student Christian Movement

An open forum for anyone interested in issues of peace, justice and faith. Thursday, 22nd March - Fundamentalism is not the only way to approach the Bible! Father Bob Rice talks about different ways of interpreting this complex collection of writings. In the Chapel at 1.10 pm. All welcome - bring your lunch.

Clubs Association

Could the following clubs please present a 1990 club contact list and club membership list to Vicki Ferguson in the Clubs Association Office. Failure to do so by March 30th, 1990, will result in the Clubs Association Executive advising Council to **disaffiliate** the Club.

Ad Hoc
Campaign Against Nuclear Energy
People's Front of Judea - Monty Python Appreciation Society
Philosophy Club
Play-By-Mail
Pleasure Principle Society
SCREWED
Socialist Club
Space Society
Tertiary Heads Club
Student Initiatives in Community Health.

Friends of the Earth

General Meeting Thursday, March 22nd, 1.00 pm, Union Theatre (Level 5, opp lift, i.e. bar level). Introduction to Friends on Campus, history on campus, Introducing: Ian Steele - Environment Officer. Mark Right, visiting from London to discuss "Friends of the Earth Internationally". All welcome.

Hey Geographers!

The Geography Society will be holding its first meeting for the year on Thursday, March 22nd from 12.30 onwards. This auspicious event shall be a barbeque in the Napier Courtyard with beer and wine

provided. Price: \$2.00 members, \$4 others (includes membership fee). What a treat!

Activities Week beginning Tuesday, March 20th

Tuesday, March 20th

7.30 - 10 pm
Cinematheque Film Programme commences in Union Cinema with 12 film screenings for \$12. This week: "Even Dwarves Started Small" (West German, 1970, B/W, 96 mins) Director: Werner Herzog; and "Land Without Bread" (Las Hurdes) (Spain, 1932, B/W, 28 mins) Director: Luis Bunuel. Films introduced by Shane McNeil, Lecturer in film and media at Magill and Sturt campuses at SACAE.

Continues every Tuesday night for next 11 weeks. Pick up Cinematheque Programme from Gallery and other areas for information.

Thursday, March 22nd

1 - 2 pm Classical music in Gallery/Coffee Shop with "Camerata String Ensemble". Free.

Friday, March 23rd

1 - 2 pm Free concert on Barr Smith Lawns with "Billy & the Redfins". Adventurous jazz/rock fusion.
6 - 9 pm Pianist in Union Bistro.
9 pm - Midnight Free entertainment in Union Bar with "Expresso Bongo". Exotic dance rhythms.

Saturday, March 24th

10.30am - 3.30 pm Free bus trip to Roseworthy College for a free lunch, wine tasting and use of facilities including swimming pool. Drop your yellow voucher into the Students' Association Office before lunchtime on Thursday, March 22nd if you want to go.

No Bar Night due to Federal Election night.

Coming Entertainment "Cartoon", "Blues in Our Shoes",

"Artisans", "Paper Moon", "Raiders", "Auntie Raelene", "Wintermind" and more.

Campus Battle of the Bands

Friday, April 6th
8 pm - late First heat for Adelaide Uni entrants to enter CASA State Campus Battle of the Bands competition. At least 40% of band must be Adelaide Uni student or staff member. Perform for 1/2 hour. Second heat night is Friday, May 4th, then Adelaide University Final May 11th, with State Final here on June 2nd. National Final is in Sydney in October (we'll fly you there!). See Tim Marshman or Meredith in the Union Office to enter fill out an entry form.

Union Voucher Scheme Prize Giving Day

Thursday, April 5th at 1 pm on the Barr Smith Lawns Special Guest presenters. Chance to win some of the forty or so prizes from participating in the Union voucher Scheme including;

- Trip to Bali, donated by Student Travel Australia
- Dinner for two at L'Entrecote Brasserie
- Union Fee Refund
- Lunch with the Vice Chancellor
- Walkman recorder-cassette
- Dozen bottles of champagne and lots more.

Please lodge your vouchers in the specified areas before Friday, March 30th.

The voucher books were distributed in the showbags at enrolment and most of the vouchers entitle you to freebies such as a free schooner of Coopers beer, a bottle of Spring Valley Orange Juice, a Union pen, highlighter from the Bookshop, etc, or discounts such as a 25% discount on a Bistro meal, a free Mars Bar when you buy a Twix, etc. Each voucher book is worth over \$10 if you use the offers, and more if you win prizes.

STUDENT RADIO

MONDAY

10.00 "Three Boys, A Girl And Their Dog"

11.30 "Orinoco Flow"

12.00 "Voices In The Dark"

TUESDAY

10.00 "Stir Fried Armadillos"

11.00 "Adelaide Underground"

12.00 "Russ Hinze Benefit Show"

WEDNESDAY

10.00 "Baltic Radio"

11.00 "Good Times"

12.00 "Buster Gonad and his UNFEASIBLY Large Testicles"

THURSDAY

10.00 "UV-Blockout"

11.00 "British Beat"

12.00 "Nerdorama"

FRIDAY

10.00 "Ilva Wakefield"

11.00 "Eleventh Hour"

12.00 "The Heavy Concept Show"

FEDERAL ELECTION 1990

"Higher Education - what's in it for students?"

Come and hear representatives from the three major parties tell you why they should get student support in this Federal Election.

Each will be available to answer your questions.

- Labor • Senator Chris Schacht
- Liberal • Senator Grant Chapman
- Democrats • Senator John Coulter

Helen Mayo Refectory

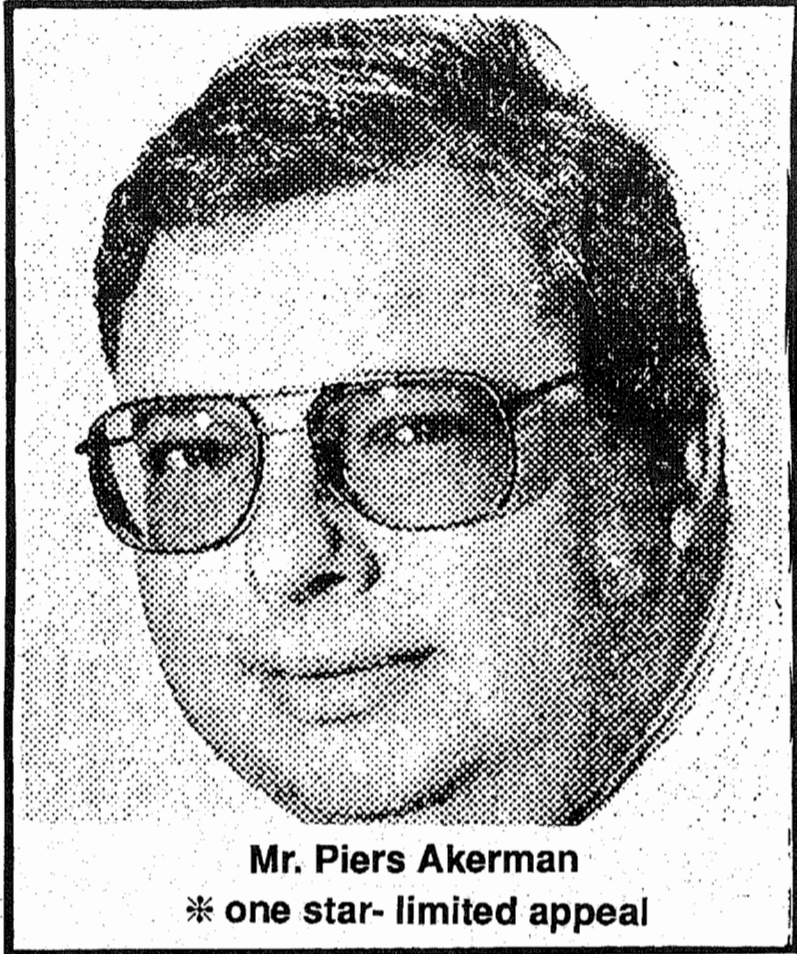
1.10 pm

Tuesday, 20 March

Bot Chat



with
Salmonella Harris



Mr. Piers Akerman
* one star- limited appeal

EVERYONE HATES THE ADVERTISER

Over the last few weeks, ON DIT has interviewed about thirty different Festival/Fringe performers. And what do they all have in common? A **BURNING HATRED** for *The Advertiser* !!! First of all, may we congratulate them on their exceptional taste and perception. Secondly, may we say that we couldn't agree more with their reasoning- throughout the Festival and Fringe the *Tiser* has insisted on awarding every act with a star rating, ranging from one ("limited appeal") to five ("superlative"). One of the problems is that there are so many different reviewers with different tastes reviewing a ridiculously varied assortment of acts. The main problem, however, is that most of the reviewers simply cannot write. As the Doug Anthony Allstars pointed out, there are gardening writers reviewing Shakespeare, and sports writers, such as Lance Campbell, reviewing avante garde theatre. How can a person whose main area of knowledge is Australian Rules football make an informed comment on a play? Anyway, here's a few examples we composed ourselves, capturing the essence of the Piers Akerman/Rupert Murdoch school of journalism..... understaffed, uneducated and unbearable.

OPERA

with
Alan Shiell



Tristan and Isolde

It was a clash of the titans last week at the Festival Theatre.... **Tristan the Jumbo Prince** pitting his sheer strength and aggression against the big sheila herself, **Isolde**. Out at training, Tristan was looking solid, but Isolde was showing the strain...she's been out of form for a few weeks since she did her **hammie**. Early in the first movement Isolde was looking pretty vulnerable to Tristan's advances, and when the big man flew, she was down for the count. **Tristan weaved and baulked** his way through those arias and completely **floored** Isolde with a **solid hip and shoulder** to the vocal region, leaving her pretty crook for the duration. The outer went **wild** as he slotted one through the **big white uprights**. You know, I wouldn't be surprised if Tristan picks up the **Melba Medal** at the end of the season...but I reckon his tendency to **backchat** the conductor and the ugly scene where he **shirtfronted** one of Isolde's suitors might just work against the big fella. But at the big break, Tristan was looking solid. He's been training hard, and I'll bet **London to a brick** that we'll be

seeing more of his **throat** for a long time yet.

Isolde wasn't looking 100%, she's carrying a lot of **weight**, and looked absolutely **bugged** by the end of the first movement. She was **cramping** up badly by the end of the third act and at one stage almost called the stretcher. She's a **big girl** and finds it hard to pick up a note and run with it. In the dying minutes she made a complete **balls** of it, missing it completely before moving off to the wing. At the end of the scene she was taken off by the **prompter** and given a good **dressing down** by the conductor, **Stewie "Crackers" Challenger**.

But it was during the final moments that the crowd went absolutely **wild**...and the players came back for about ten minutes of **time on**. But it's not over until the **fat lady sings**...but boy, when she sings, she bloody well sings! So at the final aria it was a definite **percentage booster** for **Wagner**. He's had some stiff competition from the other lads, **Verdi, Puccini**, who've both been moving up the table. And the defection of some of our toughest operatic rookies to the **Victorian Opera Company** has certainly weakened our league. But the competition is still **bloody fierce**, don't you worry about that. **Tristan and Isolde** played it hard, they played it strong, but they played the aria not the man, and **strike me pink**, I'll definitely be there to see 'em take the field next season. **Good show fellas**.

GERIATRIC FASCIST LIAR

We all know that P.A.C. is a wonderful, wonderful school....but **Mr. Glen Bottam**, the **Grey Power** candidate for Hawker, seems to have got a bit carried away. Check out his outrageous election pamphlet...

GREY POWER S.A.
Candidate.



GLEN BOTTAM - CANDIDATE FOR HAWKER

Born: August 8th, 1923 at Prospect S.A. Educated at Norwood Primary School. Tertiary education was at Prince Alfred's College, Kent Town S.A. War service in the Army from 1942-1946 with Overseas service on Horn Island, Morotai and Ambon in the Former Dutch East Indies Colonies.

MORE SUBLIMINALS

SUBLIMINALS

Salmonella was overjoyed with the response to the subliminals contest. Due to space restrictions, they have been divided into three categories, and only the finest suggestions have been included. They have been forwarded to the coordinator of the social control/Newspeak sub-committee at Farmer's Union.

Mildly plausible

"Buy Australian"
"Change comes slowly"
"Conform"
"Conscription Now"
"Give blood"
"Give"

Disturbing, tasteless and bizarre

"Expose orifice to promote maggot strike"
"Tell your grandmother Ray Martin is dead"
"Being a milk carton isn't fun"
"We know where you live"
"Sue everybody"

"The end is nigh"

"You are only one person and there are four billion in the world"
"Use by March 17th-1983"
"Ingest non-prescribed pharmaceuticals"
"Blame yourself"
"Firebomb Telecom"
"Have unprotected sex"
"Chill out with Ice"
"Cheat"
"Lie"
"Steal"
"Craig"
"Open other end"
"Trotsky lives"
"Covet your neighbour's bottom"
"Watch more TV"
"Share needles"

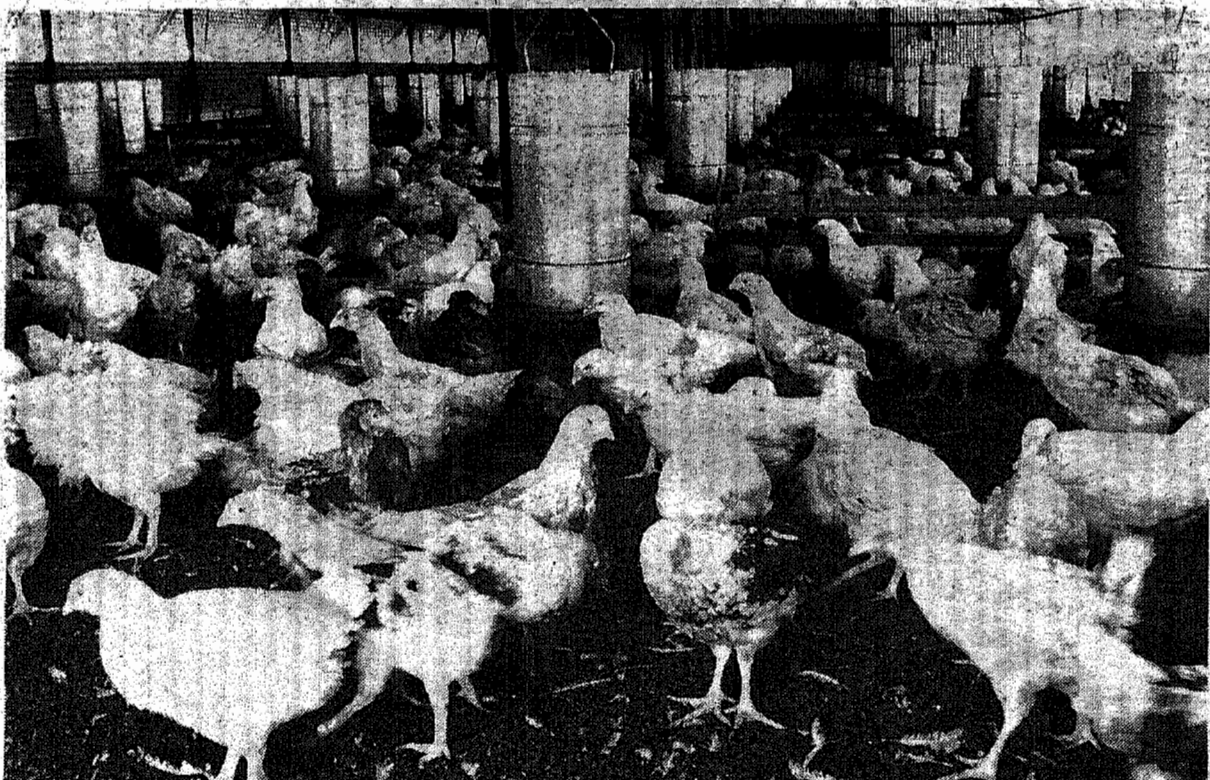
Satanic

"Burn in hell"
"Natas Pishrow"
"Sabbath Bloody Sabbath"
"Aargh the snake-beast within"
"Beware the twisty, turny thing"
"There's a lady who's sure all that glitters is gold"

NEW PRODUCT

Cock-a-doodle-doo! **CHOICE** magazine has some great news for all chicken fanciers! There's a new chicky on the market. **CHOICE** says that "The new breed contains on average 32 percent less fat and 20 percent more breast meat than normal chickens." **CHOICE** goes on to add that "The chicken was developed by selective breeding." They conclude

that "The new bird is a winner." All right! These pesky little pullets are **TRIM, TAUT AND TERRIFIC**, which, after all, is all you could want in a chicken.



LIES, LIES, LIES

Which bank helps ordinary Australian home owners? Which bank protects the interests of the poor and underprivileged? Which bank released an election pamphlet claiming that if it is sold, the only groups who stand to benefit are "...the rich, the corporations, and foreign interests"? Which bank? Australia's leading bank... The Commonwealth Bank. **WHAT?** Wasn't the Commonwealth Bank one of the first

banks to introduce a surcharge for all people with less than \$250 in their accounts? How many banks can you think of which are set up as some kind of compassionate social service anyway?

THOUGHT FOR THE WEEK

"Lo, I have given thee cow's dung for man's dung and thou shalt prepare thy bread therewith."
Ezekiel 4:15