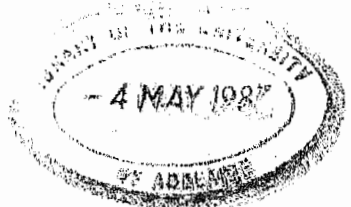


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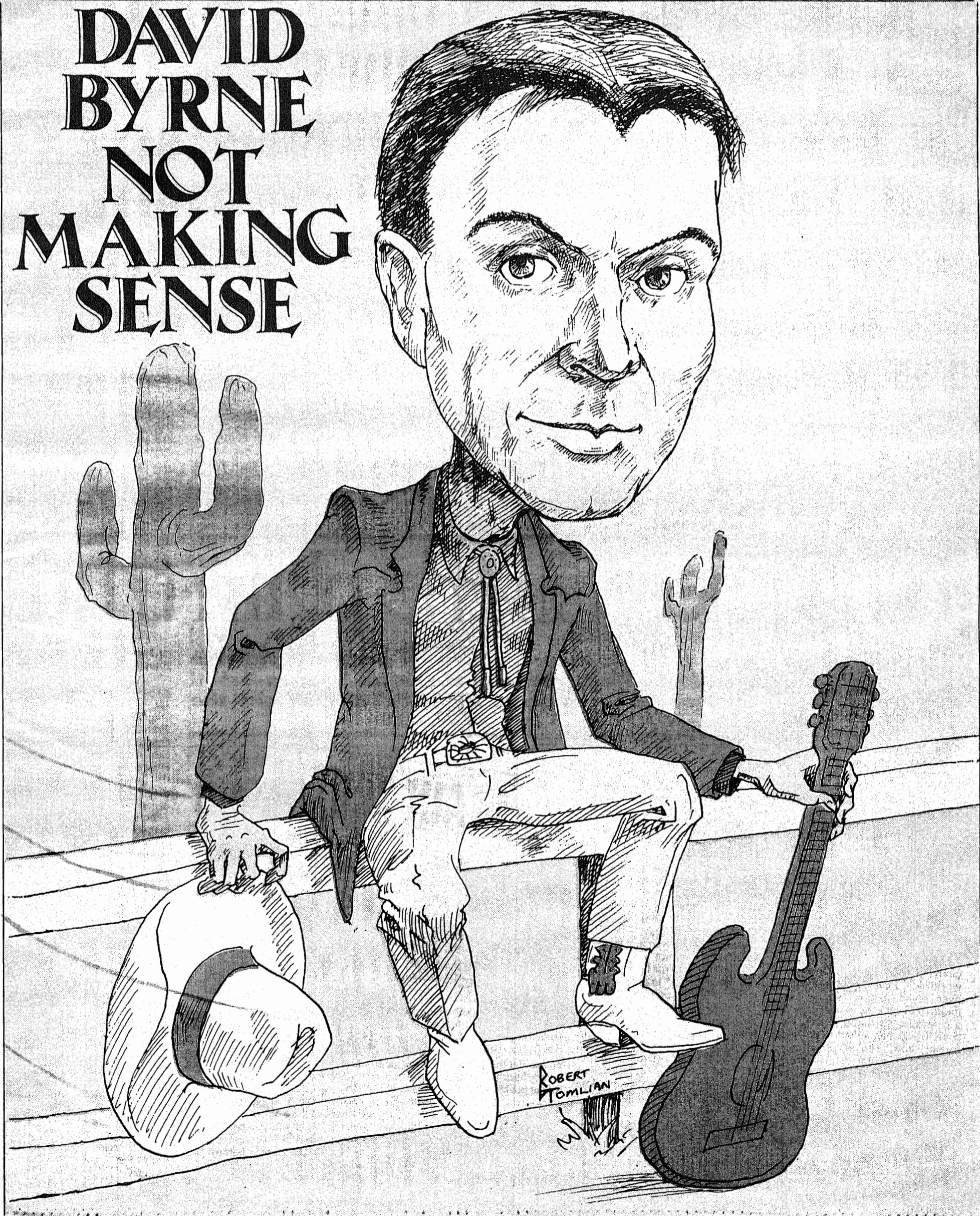
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ADELAIDE UNIVERSITY STUDENT WEEKLY

April 27, 1987

DAVID  
BYRNE  
NOT  
MAKING  
SENSE



# The Democrat stance on Higher Education

Democrat Senator Janine Haines: "fee creates burden for part-time students"



**POLITICS**

**ALISON MAHONEY** talked to Democrat Senator Janine Haines about tertiary fees, privatisation and higher education in Australia.

It was in 1982, that the rather strong feelings of the Australian Democrats with regards to higher education and fees first emerged.

This was the year in which the Liberals attempted to reintroduce the notion of university fees. However the Australian Democrats in conjunction with ALP senators successfully deflected the attempt.

Senator Janine Haines, leader of the Democrats argued that "we felt quite strongly that to inhibit access to anybody was dangerous in the extreme in Australia."

And quite obviously this view is still espoused by the Democrats with regards to what Janine Haines considers the most 'topical part' of higher education today - fees.

Senator Haines argues for the need to have a new emphasis and direction on education. She says that the Democrats believe that in a country of 16 million people where economic problems have been caused by a narrow agriculturally based export economy "we have to pour everything into providing youth with the opportunity to go into the sorts of areas needed to help get Australia out of current

problems."

Janine Haines highlights the sad fact that generally Australians have a low opinion of post secondary education and argues that there needs to be a higher emphasis on appropriately educating the community. Also emphasised by Haines, is the fact that the amount of finance given to research and development at tertiary institutions and industry is very low as a percentage of total G.N.P.

She illustrated one example of a project at the Flinders Medical Centre regarding skin cancer research, which was abandoned due

to government funding 'drying up'. Senator Haines believes that such past occurrences should not be repeated, and strongly argues against the belief that unless education has a totally utilitarian basis - it is irrelevant. She argues that the Democrats ardently oppose such an attitude. Higher education needs to be rid of opposition to retired pensioners and married women studying. Currently in Australia, such groups undertaking study are not regarded as a serious concern, and this is wrong says Haines.

In the wake of the government's introduction of a \$250 administration fee, figures released at Flinders

University a few weeks ago indicate that there has been a clear drop in the numbers of part-time and external students. However the figures illustrate a small increase in the number of full time students, yet according to Haines this can be attributed to former part-time students transferring to full-time studies. Therefore as Haines has argued, the \$250 fee creates an additional burden for part-time students as it effectively rules out the option of part-time work/study combinations.

The Tertiary Education Commission has recently released data for the period of 1987 enrolments which generally show a change in the pattern of enrolments. In 19 universities, there has been an overall 4.7 per cent increase in the number of full-time students as opposed to a decrease by 8.6 per cent of the number of part-time students. It appears from the data that external students have also been hit by the fee's introduction, as their numbers have fallen by 10.9 per cent.

Documents of an advisory committee of the government, illustrate that it is women - mature aged women, who have been affected by the new tertiary charge, although Senator Haines explained that as yet no report has specifically dealt with socio/economic aspects of the fee's introduction, or its exact effect on women, migrant women or those from large families.

When asked her opinion of Mr Peter Shack's education proposal, the response given by Janine Haines was, "which one..." obviously suggesting that the Liberals have no coherent or continual policy. Specifically Senator Haines' reaction to the proposal for private universities was one of anger. She argued that "It is appalling to create a divided society within the education sector." as private universities would be filled with kids from wealthy families who couldn't get into an alternative university because their

results were not good enough. Senator Haines likened the competition between private universities and traditionally established universities to the argument between private versus public schools. And subsequently launched a scathing attack on those who narrowly mindedly argue that elitist private schools are automatically superior to state schools. Senator Haines believes the same will happen if private universities become a growing fact of the higher education sector.

On the argument put forward by Hawke, justifying the tertiary fee, Senator Haines believes it is laughable, "We do not need the fee to help the economy - absolute piffle!" She says she finds it obscene that education is expendable and believes it is even more galling to listen to corporate arguments in favour of cutting funds to the education sector.

Haines, argues that exceptional amounts of government money go to corporations i.e. BHP and BOND CORP and we never review this process.

Obviously this fact annoys Senator Haines as she said that she finds it "highly objectionable that the John Elliotts of this world suggest cutting the deficit by slapping on university fees and lowering pensions whilst they quite legally use the tax system for frolics of their own which produce one job, one extra import and so on."

Finally, it is apparent that the Australian Democrats disagree with both the Hawke Labor government and the Liberal opposition with regards to higher education policy. Under the leadership of Janine Haines, the Democrats are calling for a general change in attitudes towards higher education, greater opportunities for post graduates and a dismantling of elitism in education caused and maintained by both the \$250 fee and the proposed private universities such as the BOND Queensland institution...

# Now, here is the plain truth

**MEDIA**

As the superpowers totter away from accord on nuclear issues and then towards it again, it is perhaps not surprising that 300 000 copies a month of *Plain Truth*, magazine of the Worldwide Church, are taken in Britain alone.

As Frank Brown, regional director of the church in Europe and Africa, puts it: "We are getting towards the end of man's time. The Bible tells us certain signs that prophesy this. We want to spread understanding of those signs and why they are appearing." Backing that aim is a massive media enterprise.

Although the Pasadena-based church boasts only 85 000 members worldwide, *Plain Truth* goes out to over seven million people each month, of which the vast bulk are on a controlled-circulation basis. The church also has a half-hour news format show, *The World Tomorrow*, shown at midnight on Saturday across Europe via Sky Channel and throughout the cable networks in the USA and on stations in France, Italy and Norway.

Of that 300 000 British monthly circulation, half are sent on a "free subscription basis" and the other half are picked up, also free, at 250 selected and carefully monitored newsstands.

**What is it that makes millions of people worldwide read *Plain Truth*, the magazine of an America-based fundamentalist church? HUGH THOMPSON saw the light.**

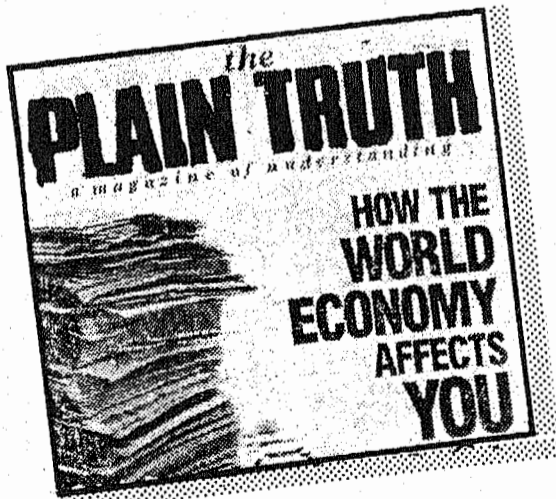
The British figures are just a part of a global effort by one of the world's largest magazine publishers - the impressive high-tech British base publishes over one million magazines a month in seven languages.

The Worldwide Church was set up in 1934 by Herbert W. Armstrong who at one time was "ideas man for America's leading trade journal". It is fundamentalist, believes explicitly in the word and prophecies of the Bible and its day of worship is Saturday.

Armstrong believed that his divine inspiration was not only to found the church but to use his "communications expertise" to plug into mass media to get the message across.

Frank Brown and his fellow church members are aware that fundamentalist preaching, especially on air, has something of an alien image in Britain. Most associate it with fire-and-brimstone emotionalism backed up with a very unstable dose of pleading for funds.

Their message basically is that we have moved so far away from the holy laws that war, terrorism, drug abuse, family break-up, pollution, the nuclear overkill, international tension, misuse of resources and so on - all prophesied and documented in *The Plain Truth* - point in only one direction.



"But we are very conscious of that rather negative fundamentalist image and try to distance ourselves," says Brown. "If people try and pay for the magazine we send the money back. We ask readers to send for our booklets and only if they show considerable interest do we send a priest to see them."

"We accept that while many agree with us on many points, far fewer will agree with us on everything."

The magazine's editorial to me is to the religious right of the *Reader's Digest*. An article on the New

Europe talked of the new currency, law, languages and customs which were submerging national sovereignty in the EEC. This was tied in with the renaissance of Catholicism in Eastern Europe.

The conclusion was: "Slowly, almost imperceptibly, the system outlined in the Book of Revelations - a rebirth of the Roman Empire and the Holy Roman Empire - is taking shape... just before the ushering in by the returning Christ from Heaven, of the Kingdom of God."

Many of the articles which dwell on what is wrong with the world end

on such a note. Other articles on grandparents and what to do with adult children who will not leave home would not disgrace *Family Circle*.

Significantly in one letter to *Plain Truth* the writer criticised the church's anti-abortion line using the case of a 13-year-old victim of rape. Here the church seemed to suggest that a speedy termination of the pregnancy by another means was in order.

The news vendors who allow the magazine on their pitches were carefully chosen and paid, as well as monitored for "performance".

Giving away a presentable magazine rather than deterring other sales is claimed to act as a magnet to certain customers. Two per cent of those who casually pick it up ask to become subscribers. Worldwide, one million have graduated to the even more religiously monthly, *Good News*.

But if at present *Plain Truth* is the main thrust of this remarkable media church, much more is expected from *The World Tomorrow* television show.

"The fact that deregulated airwaves and the use of satellite broadcasting are increasing must be good for us," says Brown. "For there is just not enough programming to fill all this new channel time and so we are confident of getting more slots."

Needless to say this opportunity was prophesied. "The Bible talks of before the end of time, doors opening and a vast discussion of that end time." You heard it first on *The World Tomorrow*.

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The 'Bread and Circuses' debate

# Where do you draw the line?



**STUDENT POLL**

by Sally Nicmann

The *Bread and Circuses* debate has created much comment on campus of late with students describing it as a "racist and obscene sexist" publication. *On Dit* last week spoke to students about the offensiveness of our student newsheet.

Mara Friedkalns, Co-Director of Student Radio, said she thought *Bread and Circuses* was an insult to everybody's intelligence at University. "It is quite obviously sexist - I find it offensive that they have the means to reproduce and distribute really low humour. I find it really sad that they are editors of *B & C*."

Ian Arnold, 26, a second year Arts student, said he didn't read *B & C*, but felt that if any action was taken against the editors it would be censorship.

"Where do you draw the line? Even if you change the language and content of publications it will not help sexist attitudes. You have to change the attitudes and the language will follow on."

Malena Roufos, 20, also second year Arts, objected to the language and content of *B & C* and thought the editors of the broadsheet were "pretty stupid."

"They took it too far. Sexist language does contribute to social

attitudes and they can start fighting that by getting rid of *B & C*."

Michael Fox, Education Vice-President of the Students' Association, said that media law covers the publications which the Students' Association funds, and that constitutionally, editors and directors have complete and unfettered editorial discretion.

"The aim is to have a policy of not having sexist or racist language appearing in a Students' Association publication," he said.

President of the Students' Association, David Israel said that there needs to be a balance struck on the issue, "I think there is a responsibility on Editors to at least tell their readers who they are and the sources for their material. That is a basic pre-requisite for any publication."

Scot Zarcinas, a second year Medical student, said he did not find *B & C* offensive.

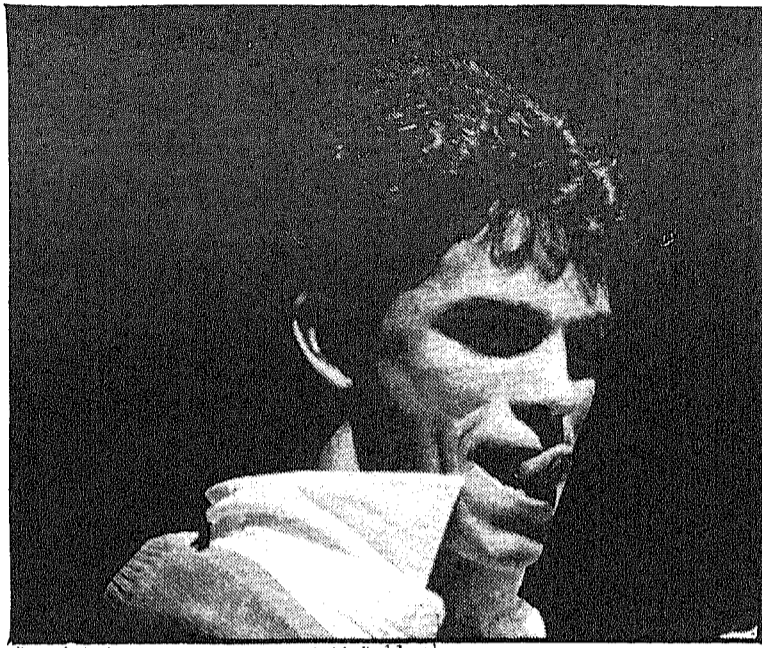
"It's fun, they haven't gone over the top at all."

Steve Watts, 20, third year Economics student, said he believed in free speech, and that he did not find *B & C* offensive.

Angela Gran, 18, first year Arts student, felt that the content of *B & C* was acceptable, and that it was not likely to increase sexism or racism in any way.

Alison Lawry, 20, 3rd year Maths, said she had been offended by *B & C* in the past but Vanessa Hook, 2nd year Arts, 18, did not object to *B & C* at all. "I don't think changing the language will change social attitudes at all."

# Petition against sexist and racist' B & C



Bread And Circuses editor, Neil Ballard

by Sonia Birkett

A petition has been drawn up against the tasteless humour and offensive content of the campus newsheet, *Bread and Circuses*. It has been released in response to the March 30 edition entitled "Pink Bits" which has provoked a backlash from the student community.

The petition notes that *B & C* failed to list club notices in chronological order and included

offensive, sexist and racist material as anonymous editorial columns."

It proposes that all publications produced with student money by the SAUA should adopt a policy disallowing such anonymous sexist and racist content.

*B & C* Editor, Neil Ballard said that he hadn't seen the petition and did not feel the criticism was justified. He claimed that *B & C* was a vehicle for the editor(s) and that their campaign policy was to offend as many people as possible, "from a

fun point of view".

Jim McBryde, co-editor of *B & C* is no longer at university and so there is some doubt whether he should fulfill his role as co-editor.

Ballard said that *B & C* had not been coming out on a regular basis due to lack of time, printing problems resulting in the dubious quality of the newsheet and lack of contributions from students.

This dis-organisation meant that *B & C* was not out for the SAUA bi-election and so its main function as a campus information sheet has made it ineffective.

"People should be allowed to laugh at themselves. The aim of *B & C* is to go as far as you can go in offending people. I get a kick out of antagonizing people even if you agree with them," Ballard said.

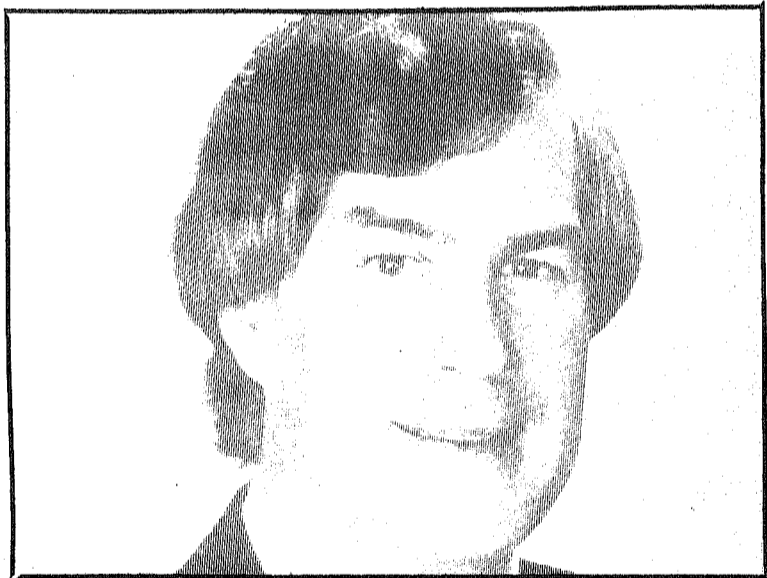
"The role of *B & C* has always been trash and it does not really perform any useful function."

Ballard, who is a full-time second year Medical student said that he believed that *B & C* was a waste of student money.

It has been suggested that if *B & C* was abolished, the Sports Association could create its own notice sheet for campus activities and club notes.

Or *On Dit* could usurp *B & C*'s responsibilities in their classifieds section.

"The \$3 000 of student money could then be spent in a more useful way rather than providing banal provocation already catered for in the uni loos."



New Vice-Chancellor, Professor Kevin Marjoribanks

# Marjoribanks appointed V-C

by David Blades

The University of Adelaide has recently appointed Professor Kevin Marjoribanks as its new Vice-Chancellor.

Professor Marjoribanks has been the acting Vice-Chancellor since the sudden death of the former Vice-Chancellor Professor Donald Stranks in August last year.

Professor Marjoribanks had held the Chair of Education at the University of Adelaide since 1975, and was selected as Vice-Chancellor from a wide field of applicants from throughout Australia and overseas.

His qualifications include undergraduate degrees in mathematics from the University of New South Wales and in economics from the University of New England.

He also has a Masters degree from Harvard University and a Doctorate from the University of Toronto.

The subject of educational attain-

ment has been Professor Marjoribanks' main research field, and his work in this area, particularly in regard to disadvantaged groups, has been widely published.

He has also specialised in studying the role of the family in education, and the assessment of learning environments.

Professor Marjoribanks has served the University through his administrative involvement in the educational field. He has also been Chairman of the Educational Committee, and Chairman of the Matriculation and Joint Matriculation Committees. He has also been a member of the Public Examinations Board, and the South Australian Non-Government Schools Registration Board.

He is a member of the Academy of Social Sciences, the Australian College of Education and the Royal Statistical Society.

# Pet theory bites dust



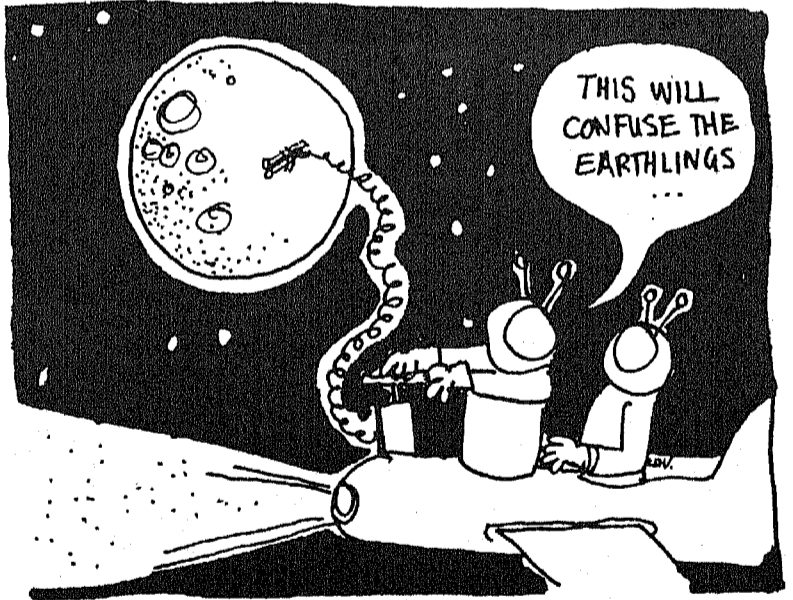
The supernova that astronomers discovered earlier this year may lead to one of their favourite theories about the make-up of the universe becoming redundant, as a result of information the supernova had provided.

Particles which flew off the exploding star 160 000 years ago and which landed here in February have not done what they should have done to verify the astronomers' theory. Astronomers think that the universe contains more matter than can be detected. Hence the universe is more dense than it seems to be - and that this difference is made up by irregular particles.

Scientists believe that the universe has a "critical density", a point at which it is too dense to rush inwards reversing the big bang of 15 billion years ago, but not dense enough for gravity to overcome the initial burst that threw matter outwards.

But all the estimates that have been made of the universe's density - even the bravest ones - result in the universe falling about 90% short of the critical level. So scientists hypothesise that the universe is made up of a large amount of "dark matter" - matter which cannot be readily detected - and that this takes the mass of the universe to about one fifth of the critical mass. Add to this the effects of space-time warping by the mass of the universe, and the critical mass is more or less attained.

Could the neutrino be the particle that makes up the missing mass? Scientists thought. It is an almost weightless particle that shoots around at close to the speed of light, and that is almost impossible to detect because it rarely collides with other matter. A neutrino some-



times causes a nucleus to disintegrate when the two directly collide - and then the neutrino can be detected.

The theory of the big bang predicts that there are on average one billion neutrinos in the universe to every Hydrogen atom, so that even if the neutrino had only a tiny mass there would still be enough of them to make up the missing mass. The supernova presented astronomers with an opportunity to test the theory. If the neutrino has mass then more energetic neutrinos would travel faster than less energetic ones; if it has no mass they should all travel at the speed of light. Because the supernova would have released a burst of neutrinos at the instant of the star's eruption - according to another theory - whether or not neutrinos had mass could be determined by measuring whether they all arrived at the same time or at different times.

Neutrino detectors in Ohio and Japan recorded neutrino bursts at

exactly the same time and which coincided with the arrival of light from February's supernova. These bursts were spread out over several seconds. The two interpretations of this are that either neutrinos do have a small mass or that they were jolted around on their exit from the supernova.

Attempts to eliminate these effects by Dr Sheldon Glashow of Harvard University and Dr Joh Bahcall of Princeton's Institute for Advanced Studies have shown that neutrinos have a mass smaller than 11 electron-volts, if they have one at all.

If the universe is to be prevented from collapsing again at some time in the distant future, either a new particle will probably have to be found to make up the huge mass deficiency, or a new theory is needed.

Reassuringly, there is a large range of particles that scientists suspect might exist and which could solve the problem. All they have to do is detect one.



# Trade wars hurt

**BRIAN ABBEY** Looks at the impending global trade war and asks "Who wins trade wars?"

Each day's news bring fresh reports of an impending global trade war. At last count the US Congress had before it some three hundred draft bills designed to introduce some form of protective tariff against imports. President Reagan, who has made a show of resisting the new protectionist upsurge, has just introduced a punitive import tax on Japanese electronics components. This is not the first shot in this war, but it is the one that has been most clearly heard around the world.

The last great wave of protectionism in the USA occurred in the early 1930's. The tariff measures then introduced are taken to have contributed, along with other factors, to the decline in world trade which helped plunge the world into the Great Depression.

In the intervening years the mood has run strongly in favour of more liberal trade policies, not only in America but in most other parts of the developed capitalist world. The General Agreement on Tariffs and Trade (GATT) was signed just on forty years ago, with the powerful support of the USA, then emerging as the world's strongest trading nation. GATT's goal was the reduction of obstacles to trade and its method was the programmed extension of reciprocal concessions.

The GATT regime was described by its supporters as a design for economic disarmament, while its detractors saw it as an instrument of selfish American policy. Its achievements have scarcely matched that rhetoric, but GATT has been an important part of the international economic order over the last few decades.

Talk of trade wars has been with us for at least the past three years. It is, in part, an outcome of the collapse of the international order which grew on the back of the Long Boom of 1947 - 72. The competitive jockeying for national advantage in the turbulent years since has seen trade and tariff matters, currency exchange rates, monetary flows, low interest loans, aid and arms deals all used for leverage.

There are at least three sources of the current problems. The first is undoubtedly US domestic policy.

Regan's desire to advantage the rich through tax cuts has been even greater than his capacity to claw back disposable income from the poor and lower-middle classes. This has left the US system awash with spending money. The demand for imports has far outstripped the country's capacity to sell abroad. The massive and fast-growing deficit on trade has turned the wealthy US into a debtor nation in the world's financial markets.

Workers in manufacturing industries are complaining about "cheap imports" and have already been successful in having a number of restrictive measures adopted, aimed most notably at Japan and Taiwan.

American farm interests, meanwhile, have employed their political muscle, pointing to the extraordinary agricultural policies of the European Economic Community. These campaigns have been so successful that every non-farm American family is now subsidising the farmers to the extent of \$A950 each year.

Even this sum pales against the \$A1,200 that each European non-farm family is paying Common Market farmers. Here we come to the second source of the current problem. EEC farm policy has bred a monster and no-one has the political will to tackle it. Produce surpluses keep mounting; and guaranteed prices ensure that community subsidies must follow. This leads to the dumping of surplus produce into world markets.

Inside the staggering success of the mighty Japanese industrial machine lies the third source of the world trade problem. Aided by a unique blend of public sector planning and private sector financial and technical ingenuity, the Japanese have achieved an unprecedented dominance of the world's consumer goods markets. The Japanese people as a whole have not been allowed to enjoy the benefits of this achievement. Tight domestic policies have depressed personal consumption and kept government spending comparatively low. Booming trade surpluses have been the result, with records being broken in each of the last four years.

Japan's artificial internal marketing arrangements and the prefer-

ence of the local consumers for local goods has also impeded the flow of imports into this highly attractive market.

Two years ago this month PM Nakasone went on national television, ostensibly to urge the Japanese people to import more. This was about the least he could do, given international pressures. Whether Nakasone's moves at that time were real or sham, the outcome has been little change. Hence the American impatience and the latest round of aggressive counter-moves.

As to the impact on Australia, most commentators agree that we are likely to be among the losers. We do not have the option of cutting ourselves off from world trade as some bigger, more self-sufficient economies might be able to do; and we do not have much opportunity to form a mutually supportive trading bloc, isolated as we are.

Who wins trade wars? The short answer is the already-wealthy. Large, diversified industrial economies can be expected to do better than the small and underdeveloped who depend on the sale of raw materials.

Other evidence points in the same direction. Two-thirds of America's government subsidies to farmers, for example, have gone to those who are wealthier than the average American citizen. Many farmers in the United States got hand-outs of more than one million dollars in 1986. In the EEC, the richest 25% of farmers receive an average of more than \$A12,000 a year in budgetary assistance; the other 75% of farmers receive an average of only \$A1,200 a year.

Successive rounds of GATT talks show little progress towards agreement on these matters. Nobody is optimistic that the dominant classes within the United States, Europe and Japan are committed to work for agreements which would assist orderly adjustment of supply, support and demand. As usual the rate at which the powerful and the wealthy seek peace will be dictated by their own needs and their own capacities to ride out the storm.

Other economies, poorer, more dependent on trade or more marginal (such as we are), are bound to get hurt in the meantime.



## Campus appeals to make passage to India

**Forum is a weekly column where individuals and organisations explain their beliefs. This week JAMES WARRREN-SMITH outlines Community Aid Abroad's campus appeal on 3rd World Development and the slavery problem in India.**

A new consensus on Indian development is emerging, a consensus which emphasises "efficiency", "competitiveness", "high technology" and "market forces". Moves to liberalise the Indian economy including cutting the tariffs on luxury imported goods reducing corporate taxes and relaxing government controls on private enterprise - have immediately benefitted the Indian middle class whose concerns are now touted as "national concerns". The immediate costs have been a rapid worsening in the balance of payments, endemic inflation and a rapid rise in unemployment.

India is the second most populous nation on earth and a modern industrial state yet 80% of her people live in rural villages and 40% live below the poverty line - a meagre 101 Rp or \$12 per month. 2/3 of these villages are still without electricity and 1/3 have inadequate drinking water.

Landowner-capitalists, in an economy of scarcity, have been free to determine wages, debt interest rates and work conditions. Wages for rural labourers are often below subsistence level despite the existence of the minimum wages act. Labourers, then, are forced to borrow from their land owners or social obligations. A labourer pledges him or herself or a member of their family against the loan and they are required to work without wages or for nominal wages until the loan is repaid. As wages or for nominal wages until the loan is repaid. As wages are paid in staple goods there is little or no opportunity to save. And though wages are fixed, the price of such staples has soared and hence labourers are being swindled with impunity. Consequently, there has been a sharp rise in the incidence of rural indebtedness and bonded labour.

When the period of bondage becomes indefinite it may be passed onto their children. Consider Narsianalu - now 60, he had been bonded all his life until he was no longer able to work. The debt was then passed onto his sons. The eldest son now earns 15 bags of paddy a year or \$10 per month. He has changed hands 9 times, being sold from one creditor to the next. The younger son was bonded when he was seven and earned 3 Rp or 30¢ per week in rice. Between them they have incurred a 1000 Rp debt which it is impossible to repay.

Often labourers (faced with starvation at home) will be enticed interstate to work in stone quarries and brick kilns by the promise of a better future. However, once in the

quarries unknown, minimal shelter is not provided, water for washing or drinking is scarce, food is poor and child labour is common. There is a high incidence of T.B. and other respiratory diseases due to dust from the crushers and compensation payments are unknown. The most vulnerable to bondage are those excluded from the caste systems - the harijans or untouchables and tribal peoples who were the traditional slaves of caste Hindus. It is not unknown for entire communities of tribal people to be in bondage.

According to a 1981 Report of the National Institute of Labour at least 5 million people are bonded in India today. Yet bonded labour was abolished in 1976. Collusion between landlords, police, and political officials has ensured that such progressive worker's legislation is not enacted at the village level. Any attempt to release bonded labourers or to press for the minimum wage (7Rp per day) is met by ardent repression. For example on the 25th February, 1980, 500 armed men hired by local landlords attacked a harijan village in Patra in the face of an indefinite strike. 14 people, including 4 women and 6 children were slaughtered and their bodies thrown into burning huts. Lawyers, working on behalf of rural labourers have been murdered. When cases have reached the courts they have often been met by judicial obstruction.

Despite such violent repression, activist groups such as Chattisgarh Krishark Mardour Sangh (C.K.M.S.) continue to agitate for improved rural conditions.

This year tertiary students from around Australia will be working together on an ambitious campaign: The Community Aid Abroad Campus Appeal.

The Campus Appeal has two aims:

- To educate students about issues of 3rd World development
  - To raise money for projects which will directly benefit people in developing countries.
- In 1987, all proceeds from the appeal will be directed to labourers in India who have recently been released from slavery (Yes - slavery still exists; see box below.)

Campus Appeals have already been run for the past two years in Victoria and over \$25,000 has been raised so far. This year campuses around Australia will be asked to choose one of two consecutive weeks to run their Appeals: from Mon. 27th April to Fri. 1st May or from Mon. 4th to Fri. 8th May.

# Miners take, land dies

**JOHN COULTER, Democrat Senate Candidate writes on National Parks and the conservation of them.**

Who ever heard of anyone developing their bank account by withdrawing money from it? Yet that is precisely what is involved when a mining company talks about developing a mineral deposit. These deposits are non renewable. Once used they are gone forever. The minerals have value in place but no value once extracted and distributed to the four winds.

In the last few years there has been an increasing clamour from the mining companies and their trade organisation, the Australian Mining Industry Council, to gain access to National Parks and other protected areas for exploration and exploitation purposes. Now why are the miners so keen to get in and mine

National Parks? A similar question could be asked of the timber exploiters - why are they so keen to log National Estate areas and the last remaining patch of the tropical rainforests?

If those areas really need to be exploited now then we are indeed in dire straits. National Parks and the other areas mentioned cover less than 5% of the land surface of Australia. Moreover, most of this area has been set aside in the last 20 years. If in the brief 200 years since white settlement we have so reduced the actual and the prospective potential of the other 95% of this vast continent then we must be incredibly profligate wasters and it's about time we changed our habits. The future for our children's access to mineral resources is severely compromised. This would provide the most powerful argument for a crash program of resource conservation. But rather what we see are vigorous attempts to increase the rate of exploitation.

So the reason must lie elsewhere. Exploitative practices, particularly mining, have been eagerly encouraged since the earliest days of settle-

ment. They have been traditionally protected against other claims on land use. Not until the claims of National Parks for secure and absolute control of land use were so successful in the last 20 years have the rights of miners been challenged. For example, when we buy land, whether for domestic or agricultural purposes we don't gain title to the minerals on or under that land. Others can lay claim on them. Mineral explorers and exploiters have considerable rights of access and search with respect to such land. Only National Parks have been protected against these activities. But now new park proposals in South Australia have been made subject to review and veto by mining interests.

An extensive gold exploration licence has recently been granted on Kangaroo Island. The area of the licence includes one which had already been identified as containing a rare and endangered plant unique to the Island and one which should be included in a National Park. Not only was the park not proclaimed and excised from the

CONT. P7

Smart Guy

PANDEMIC PART FIVE: The Priest's Tale.

**A STATE OF DECAY:**  
DIE, SINNER  
THAT IS WHAT THIS UNIVERSE HAS FALLEN INTO.

**I TRIED TO WARN THEM...**  
THEY SNIGGERED; THEY WHISPERED OF MADNESS...

**I WAS DEFROCKED, BUT I STAYED A PRIEST.**  
I AM MISUNDERSTOOD, THE ALPHA-OMEGA OF MY CHURCH,

**HOW THE GODLESS FEAR ME!**  
A MODERN SAINT!

**BUT I MUST PENETRATE THIS EVIL WORLD, AND CLEANSE IT OF THE NIGHT-PLAGUE!**

**I REALISED THAT TO ... PURIFY SOULS AS SUCCESSFULLY AS I WOULD PROVOKE THE GODLESS...**  
I MAY BE MARTYRED...

**THEY WOULDN'T LISTEN, AND THE NIGHT... THE NIGHT CLOSED IN AROUND ME... AND I KNEW THE PLAGUE WOULD COME AGAIN...**

**NOW, I KNOW THE NAME OF THE NIGHT...**  
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# Pornography, rape, and the whole darn thing

**WOMEN'S SPACE**

*Kathy Edwards*

One of the most recent proposals of the Adelaide City Council has been the suggestion that a "red-light" district be created around the area of Hindley Street. Many people would argue that this area has been Adelaide's unofficial "red-light" district for years. A walk through the area with its poorly lit and concealed side streets reveals any number of outlets for pornography and "sexual services". These include sex-shops, adult book stores, escort agencies and the infamous "Pussycat" Cinema.

Hindley Street is also the venue for one of the best attended women's gatherings in Adelaide, the annual "Reclaim the Night" march during which marchers protest against all violence that is committed against women. Women who attend the march carry placards with slogans reading "pornography is the theory - rape is the practice" or "pornography is violence against women", and "stop the silence about sexual violence." They are protesting about the fact that our city streets are no longer safe for women. We are constantly being warned about sexual violence of all kinds, from assault to rape. The marchers are also concerned about a less direct, but equally obvi-

ous form of sexual violence - that which is manifested in all forms of pornography, from videos to books, magazines, posters, films and "live acts". Many women are angry about the fact that we can not even walk down a street, or go into a shop without being confronted by images of women being displayed, bashed, raped or even mutilated. Women's bodies are used to sell everything from beer to cars. The common advert depicting the scantily clad sexually provocative woman is a form of pornography just as much as are the "snuff films" in which women are savagely beaten and tortured - often to the point of death.

Pornography in all its shapes and forms has become a common and fairly widely accepted part of our society.

In the past there have been two general reactions to it. The liberal element of society has traditionally been in favour of it, either because they don't find it offensive or because they believe that it is a legitimate form of sexual expression.

Consequently, they are totally opposed to the idea that pornography should be censored, since they see censorship as a threat to the liberty of individuals. The conservative forces on the other hand believe that pornography, and indeed any form of sexually explicit material, is a threat to the moral well being of society. They fully support censorship of all such material, on these moral or religious grounds.

Feminists are, then in an awkward

position when it comes to the debate on pornography. Traditionally they have been allied with the liberal point of view, especially in their battles for the acceptance of homosexuality, abortion, and contraception. Yet, they see pornography as a form of violence directed explicitly against women, not as a legitimate form of sexual expression. Many feminists, then, like the conservatives, wish to see pornography censored.

Also, feminists draw a clear distinction between pornography and sexually explicit material, the latter which they (unlike the conservatives) find perfectly acceptable.

What then is pornography, and why are feminists so vehemently opposed to it? Two fairly recent books, Susan Griffin's *Pornography and Silence: Culture's revenge against Women*, and Andrea Dworkin's *Pornography: Men Possessing Women* provide the answers to these questions.

Both of these authors emphasise the relationship between pornography and violence against women.

There has been much debate recently regarding the question of whether or not pornography induces sexual violence in society, and despite numerous studies a definitive answer has not yet been found. Dworkin and Griffin argue strongly that pornography does induce violence. Furthermore, they believe, in the words of Susan Griffin "whether or not pornography causes sadistic acts to be performed

against women, above all pornography is in itself a violent act."

This is because pornography seeks to humiliate and alienate women. Much of its content revolves around the humiliation of women for male pleasure. As a result, many women who view pornographic images, for example on an advertising billboard as they walk down the street, feel sickened, humiliated, and alienated. This is not because all women are naturally moralistic puritans, but because they realise that the pornographic image is presenting their sex as something that can be exhibited, sold and humiliated for someone else's pleasure.

Many women who come in contact with this pornography feel indeed as if they are interlopers in a man's world. In this regard pornography is a blatant form of sexual harassment.

Pornography does not have to be of the violent "hard-core" variety to be offensive to women. It can consist of the adverts previously mentioned, or even as jokes about women, written and told for male pleasure. People need not look any further than the Adelaide Uni campus for this sort of "humour", as previous issues of *Bread & Circuses* have shown. As Women's Officer I have received numerous complaints from women who feel that what is often printed in *B & C* amounts to sexual harassment.

Pornography, whether violent or not, also seeks to provide a false representation of women. Violent

pornography shows women seeking and enjoying violence, and even non-violent pornography presents the idea that women exist only for male pleasure. In attempting a definition of Pornography, therefore, these two elements of violence and false representation should be key factors.

Most other forms of sexually explicit material which do not involve these concepts, are not pornographic, and are therefore acceptable to most feminists. Indeed, many feminists would like to see more accurate and honest depictions of sexuality available on the market to counter the lies of the pornographer.

This raises the issue of censorship, which is a touchy one for feminists. For many feminists, pornography is censorship, since it obscures the true nature of women. They suggest that the pornographers themselves are the censors, and hence they believe that the censorship of pornographic material is justified. When opponents tell them that censorship is a treat to the liberty of individuals, they ask, *which* individuals? Censorship, however, can not be the ultimate answer to pornography.

Ultimately, it will only be stopped when society takes a more open stance towards sexuality, and stops seeing women as sexual objects. The problem, therefore, must also be addressed at its source. We must discover what causes pornography in the first place, as well as continuing our fight to stop it.

## Catering Committee positions up for grabs

ADELAIDE UNIVERSITY UNION  
Nominations for Catering Advisory Committee  
(3 positions)

The Adelaide University Union is seeking three ordinary members for the Catering Advisory Committee which reports to the Adelaide University Union Board.

The responsibilities of the Catering Advisory Committee are to consider monthly management reports from the Catering Department, to formulate specific proposals to improve catering operations, to consider complaints made about the service provided and to prepare and submit Catering Department Budgets for consideration by the Finance and Development Standing Committee.

Participation in the Catering Advisory Committee offers a student a chance to take part in the decision making processes behind the running of a million dollar business, and to see how union fee dollars are spent.

Any person wishing to nominate should do so by writing to the Union Secretary.

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## SAUA PRESIDENT

*David Israel*

This week I have an urgent message for Malaysian students — get your applications for Malaysian Government loans in immediately — see myself or Santish Dasan in the SAUA.

You may have noticed that nominations have been opened for two members of the University's library committee, I would urge those who are considering nominating to make sure they will be able to contribute the time and energy to this important committee.

Other nominations called for this week are Prosh Directors. Prosh is one of the most significant social events on campus, it has even greater importance because it is one of the rare occasions that Adelaide Uni students come into view of the wider community. See me for further details if you're interested.

The last couple of weeks have been filled with talk (usually late into the night) of a National Student Organisation. At a meeting of the SAUA council before Easter a motion was

passed supporting the principle of a National Student Organisation. While we are working for the reformation of a national body we are acutely aware of the pitfalls of such an organisation but the problems are not insurmountable. The only way students of Australia can stop higher education sliding back into the Dark Ages is to achieve national representation.

The final thing I would like to comment on this week is a decision made by the Union Board a fortnight ago — the decision not to go ahead with a tender for the purchase of the lease on the Oriental Hotel. The Union has, over the years built-up quite a sizable reserve which at the moment serves students one way, that of providing interest income which is used to keep the Statutory Fee down. Whilst this is very pleasing it is a direct result of high interest rates, rates which will not last forever. By passing up the Oriental Hotel the Union has missed the opportunity (once again) to provide the dual role of high income (to keep the Fee down) and student service in the form of an off-campus "University" hotel. The predicted income for the hotel was of the order of 25-26% some 9-10% more than currently obtainable on the money market. *Qué sera sera.*

See you later, Dave.

## Changing of the guard



A By-Election for the Students' Association (SAUA) was held between Wednesday 8th to Friday 10th of April.

Sarah Finlay was elected to the position of councillor, winning by a narrow margin of fourteen votes to her nearest opponent, Andrew Lamb.

So close were the results, that "third preferences had to be distributed before a candidate could make quota", said David Israel, President of SAUA, and Returning Officer for the By-Election.

### FROM P5

exploration licence before the latter was granted, no subsequent move has been made to identify and protect this area from damage. This is despite strong representations to both the Minister for Mines and the Minister for Environment. One to the mining industry!

And that surely is what these moves by AMIC strongly supported by government departments of mining are all about. They don't really need to go into National Parks at all. Just as the woodchippers don't need to go into the National Estate areas. The miners have had such pervasive rights over all land for so long they don't want to see any of these hitherto almost boundless rights wrested from them.

Kakadu - a name almost unheard 10 years ago - in a World Heritage area on the edge of Arnhem Land in the Northern Territory. Last part of it is a world heritage area.

The ultimate and justified objective of those in the conservation movement who battled throughout the 70s and still battle today is to include the whole of the catchment of the East and South Alligator Rivers in the Park. The perimeter of the park should be the natural boundary of the water shed. The reason for this requires little explanation. Much of the lower part of the park is extensive wetland which is important for an incredible variety of both animal and plant life. Any mining in the catchment has the potential to pollute this otherwise pristine natural environment.

Of course before the event miners always claim that their operation will cause no environmental damage. The Ranger Uranium Mine was excised from stage one of Kakadu and allowed to proceed after one of the most extensive environmental impact inquiries ever conducted in Australia. The EIS claimed that no water need leave the minesite yet experience has shown repeated misjudgements over water management and

repeated calls from the government to allow release of water from the minesite into the important Magela Creek wetland. BHP is now claiming it can safely mine for gold within Kakadu despite the fact that in a comparable wet tropical area in New Guinea, at Ok Tedi mine, it has caused extensive environmental damage and the mine has resulted in widespread cyanide pollution. If it is possible to mine without this environmental damage perhaps BHP can explain why it did not do that at Ok Tedi.

It is essential that we keep some areas of this planet in as near natural conditions as possible. We are incredibly ignorant still as to the working of the natural world of which we are a part. National Parks and other protected areas are the reference areas that we and our descendants need to help us better manage that major portion of the world we are progressively and perhaps irreversibly changing. Against this responsibility the claims of the mining interests are seen to be short term, and selfish.

# Checking out Checkpoint Charlie

Continuing his series on student travel across the globe, this week **ALEXANDER GROUS** crossed Checkpoint Charlie to East Germany and smuggled this report to us.

As I approached the border-crossing, my heart rate began to slowly creep up; the miserable weather conditions didn't exactly help. People may attempt to describe the crossing from West Berlin to East, but the actual feeling of paranoia as you approach the armoured regiment of the East is something else! "Achtung! Achtung! Zis vay..." Before you can say AK-47 two guards appear out of nowhere, and muster you into the 'walkway'. This is a stark yellow lined path that begins where the gap in the Berlin wall is situated and allows the infamous Checkpoint Charlie to look into an equally well patrolled Eastern checkpoint. As the rain and snow drench the already hyped up day trippers, the endless procession of formalities just begin. You see, they don't exactly appreciate nosy little tourists running around their tightly walled city; what they do appreciate however is your mandatory twenty German marks which you must exchange for twenty 'Ost marks' - the East German currency. Why? You all ask should they want Western Imperialist currency? Simple, if you exchange your marks at a foreign exchange dealership, you receive five Ost marks for one western mark. At the border the ratio is one for one! This is highly profitable for their economy, and to ensure you don't screw them around, it is illegal to take in an Eastern currency except for that exchanged at the border!

The border crossing involves walking through an enclosed myriad of passport control, customs, body searches, if you happen to catch

their eyes, as I did when looking like your average seedy traveller, and lastly, your visa for the day. It is valid until midnight, when they will come looking for you if you happen to 'lose yourself'.

A tip I received from a persistently annoying "college boy from good 'ol Ohio" was that if you should happen to 'overstay' your time period, front up to the nearest guard and behave like a sick, wretched human being. The local doctor should quickly inform the authorities that you are OK.

So, the worst is over. Luckily the hash you had the good sense to ditch or 'consume' the night before, meant that you were 'clean'. Once you pass through the final guard crossing, you are confronted by a grey, bleak mass of old buildings. If the sky is equally as morbid, you know you are in for an adventurous time. I should emphasise that if you have no previous instructions on where to go, you are truly stuffed!

So, where did this little duck go? To Alexander Platz of course: Just a fifteen minute train ride into the heart of East Berlin. It is where anyone who is anyone heads for; especially morons like me who look as un-local as any ignoramus would in this part of the world.

For the tourist like myself, you are astounded at how cheap everything is. For example, eating at a pub costs you about three bucks for a schnitzel, salad, beer and a roll. And we are talking huge proportions! Likewise, at the local five star hotel where diplomats and those staying more than one night go, the cost of a three course meal is

around ten dollars, and for that you get silver service and quality equal to any of the best Western hotels. Where the fun begins however is if you go 'off the beat and track' (as my mates Mike and Mal say), and find the little German pubs. At times not only will nobody service you, but if there are even a thousand people there, guess who they will all be staring at?

Interesting to note is that you are allowed no "Western political garbage rock music", and your tapes will quickly be confiscated at the border, along with your friend Mr Walkman. And bribes? Well, guards are not armed so as to play cards all day. They are particularly harsh on American tourists going through, as the girls singled out from 'yeeehhaay Texas' in front of me found out. Of course they were attempting to point out the senselessness of the East German lifestyle and maybe that helped.

What did strike me however was the friendliness and politeness of all those working at the East German checkpoint. It is quite a surprise from the monstrosities that they are perpetrated as being by those 'on the other side.' If you were doing a quick spring from East to West and were an East German, your opinion would be markedly different. What about the locals you all ask? Well, they too were exceptionally pleasant people, and no different to any other places in the world. The number of soldiers around in East Berlin is staggering, and if you doubt this at all, a quick glance over your shoulder will convince you otherwise.



Interesting to note that if you try making friends with anyone, they will begin to get paranoid, and may end up bolting. Being a glutz, I could not eat the mounds of chocolate I had acquired in West Berlin, and attempted to give it away. You would have thought it was smack by the apprehension and clandestine transactions that eventuated. Finally, an old lady who thought I was a foreign rock singer took most of it, but only if I would sign it for her... what could I say?

There exists an enormous department store in the middle of Alexander Platz - tourists shopping there will be astounded at the cheapness in prices. A small camera for example, that retails for about one hundred dollars in Australia; will cost you roughly eight Australian dollars. Likewise some of the best focal products in the world are made here, and are equally as cheap.

Perhaps you interested in an East German flag? In West Berlin they can fetch you good prices, and I hear on the grapevine that in the USA a ten dollar flag from East Berlin is worth fifty to seventy US dollars. Who knows, that knowledge might come in handy at the local.... "Oh yeah, well you tell me how much...."

You won't find too many 'young rads' roaming the streets here, as conformity and uniformity are the order of the day. The cultural differences are really brought home when you once more pop your bemused little head over the other side of the

Berlin wall. Pot smoking graffiti writers love to adorn the wall with slogans as constructive as "AC/DC for God" and of course the ever popular "East for death". No doubt many will cheer and swear to their hearts' content as you are seen "coming back to us" - as they say. The thirty or so that were gathered shouting profanities at the guards on the day that I went across no doubt felt a lot better with themselves afterwards.

I should mention that the wall is no towering mass of devastation that it is sometimes made out to be; just a bleak concrete divider, maybe fifteen feet high in parts, stretching as far as you can see, but whose reputation stretches some distance further than that.

If you ever find yourself in this part of the world, you would be quite foolish not to obtain a visa and visit East Berlin. It is interesting to say the least, and makes you look at the liberties of travel that you have in another light. Remember that you are free to merely 'walk back' at the end of the day: Given our freedom it is quite difficult to comprehend that some people will never leave the city of East Berlin, and many generations could likewise live and die without ever knowing anything else of the world.

And so brothers and sisters, we come to the end of another chapter in the book of life. Join me next week on "It Is Not Written" when I look at the long term effects of talking as if I were on sedatives, but really I'm not. "High on Religion"; Next week....

## Yuppified pub



**BAGEL'S RESTAURANT**  
Norwood Hotel  
The Parade and  
Osmond Terrace

by Simon Slade

The yuppification of Adelaide's old pubs is continuing at an ever increasing rate.

Most of them look very good on the outside, but the trick to making it a great renovation is to have the quality of the interior to match. There is something disappointing about lots of modern furniture in a building which has been faithfully restored to its original splendour.

The Norwood Hotel's interior doesn't quite match the marvellous restoration of the exterior, complete with chairs and tables on the footpath. It is, nevertheless, quite pleasantly renovated and is certainly attracting crowds. The night that we were there it seemed that every second person had graduated within the last two years and were busy calculating whether or not they

could afford the leases of the designer-lable cars to which they all aspire.

It was into this atmosphere that we walked; my companion just having finished her day as an accountant and I a day at Law School, we felt right at home. I ordered a Lasagne (\$5.50) and my companion an open toasted Danish sandwich (\$3.50) with a side salad (\$1.50).

The lasagne was hot and the pasta, thankfully, was not leathery or soggy as it so often is in any Italian dishes that aren't cooked by Italians. The Danish sandwich was fresh and nicely presented, as was the side salad.

A bottle of the house riesling was selected and was one of the nicest house wines I've tasted, being at least on a par with that at Ellinis. (Very yuppy to have the house wine in bottles).

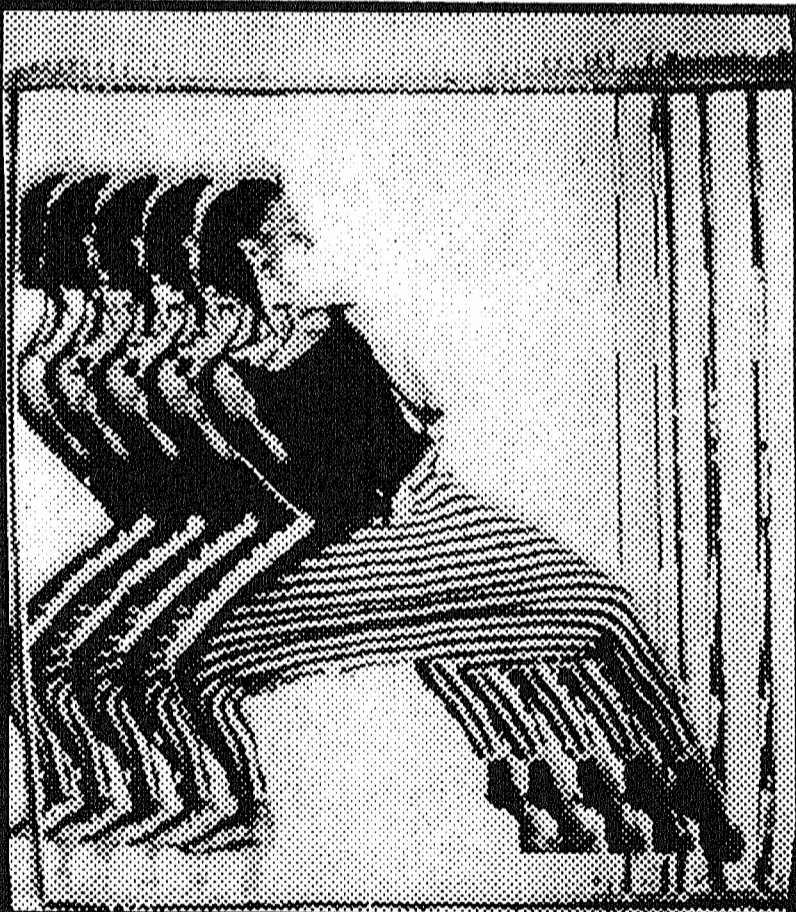
For dessert, I chose a peach cake, which was excellent, and quite a large piece.

We had had a drink each when we first sat down and even including these, the total bill was \$19.50.

After a pleasant meal, we were able to go into the bar and enjoy a few cocktails.

Ratings: Food 7; Atmosphere 8; Service 6.

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# Telling the Grim Reaper where to go



**SEX**  
**RALPH BREW,**  
**education**  
**officer at the SA**  
**AIDS Council**  
**answers ten**  
**popular ques-**  
**tions on the syn-**  
**drome and high-**  
**lights the risks**  
**of not having**  
**"safe sex".**

There's a lot of questions and myths about AIDS floating around the traps at the moment. For your sake and that of all your friends and loved ones, it's imperative that these be clarified.

The mainstream media is apt to latch onto the juicier morsels. Many of its writers use such flowery and ambiguous language that it becomes downright irresponsible.

So here is an alternative - read this article, discuss it with others, question everything it says, find out some more and make some choices. You can be responsible for your actions.

Below are some of the most asked questions around - I hope the answers I give will place things in the right perspective. Whether you're prepared for explicit language in this article is not an issue I'm going to get into - either put the paper down now or maybe learn something of value. Make your choice.

**Q 1. If I have an AIDS antibody test and it comes out positive, does it mean I have AIDS?**

**A.** No. It means you would be a carrier of the virus. It means you could infect someone else if you had un-safe sex with them. It means that you would need to adopt a very healthy life-style to minimise stress on your body's immune system. It might mean that you go on to develop some symptoms in the future. It may mean seeking support from other anti-body positive people through "Positively Positive", C/- P.O. Box 12, North Adelaide.

**Q 2. Why doesn't everyone have an anti-body test and then we'll all**

know who's who?

**A.** Because up till this point in time, people with a positive test result have been going through hell. In little old Adelaide, anti-body positive people have been deserted by their family, friends and lovers. Even with those who have got support, suicidal feelings can be very strong.

Discrimination in the workplace, legal system and insurance industry would likely be uncontrollable should everyone have a test.

It's your personal decision. No test may be your choice.

**Q 3. But if I had a test and it proved negative does it mean that I would have to bother with safe sex?**

**A.** Yes. You will always need to take precautions. Just because one test result is negative doesn't mean that you are not a carrier, and doesn't mean that you can't become one in the future. Remember, a negative result is no licence to fly. Think about it.

**Q 4. What does "KNOW YOUR PARTNER" mean?**

**A.** It means knowing your partner to the extent where you are sure that she or he is willing to follow the safe-sex guidelines that you feel comfortable with. There is no point in having sex if one of you feel uncomfortable about what's going on. If you don't know the person well enough, talk about it.

**Q 5. What are the symptoms of AIDS?**

**A.** Most of the symptoms of AIDS, at least in their milder forms are also symptoms of a variety of other illnesses. They include:

- swollen glands in the neck, armpit and groin,
- weight loss of more than five kilos without dieting,
- chronic diarrhoea,
- chronic pneumonia,
- purple or brownish raised blotches on the skin, particularly in the nose, anal region or sexual organs.

**Q 6. How should I respond if someone I know is an AIDS carrier?**

**A.** With understanding, love and an ongoing support. Assist and take part yourself in any means that person take to reduce stress in his or her life.

In other words, better diet, exercise and emotional support.

**Q 7. Where can I have an AIDS test?**

**A.** At any of the following centres. You should receive counselling before blood is taken. If you don't

get counselling ask why.

**Testing Centres:**

- AIDS Programme  
275 North Terrace,  
Adelaide 218 3668
- Clinic A  
Flinders Medical Centre  
Bedford Park
- Family Planning  
17 Phillips Street,  
Kensington 31 5177
- Your local doctor.

**Q 8. Can I catch AIDS from toilet seats?**

**A.** No. Neither could you catch it from continuous paper towels or taps and door-knobs or any other household item.

**Q 9. Can AIDS be transmitted by mosquitos?**

**A.** No.

**Q 10. Just what is "SAFE SEX" anyway?**

**A.** Safe Sex is a way of continuing to have a happy and fulfilling sex-life without risking exposure or re-exposure to the AIDS virus.

It would be nice to be able to say which was safe and which unsafe and there you would have it. But unfortunately there are several ways of answering this and none of them are easy.

There are a huge range of sexual practices around and a lot of them don't really fit into either "safe" or "unsafe" categories. Your best bet is personal discretion and your ability to communicate during love-making itself.

But as a rough guideline, here is a breakdown which may be of help. You should make your decision from this information. It is the most up-to-date available at the time.

**MEASURING YOUR RISK:**

Now, we look at each of the most popular ways of having sex in the light of the basic rules. Sexual activities are grouped into three categories:

**NO RISK:**

- No exchange of blood, semen or vaginal fluids. There is no evidence the virus is transmitted this way.

**MUTUAL MASTURBATION:**

Masturbation has no risk at all. All other forms of sexual enjoyment with only skin to skin contact, such as massage and body stroking, have no risk as long as the saliva or semen do not touch open sores or cuts.

**KISSING:** There is no evidence that the AIDS virus is spread by kissing. Although the AIDS virus has been found in saliva, it cannot be transmitted through saliva.

Open mouth sores, cuts or bleeding gums are thought to pose a risk.

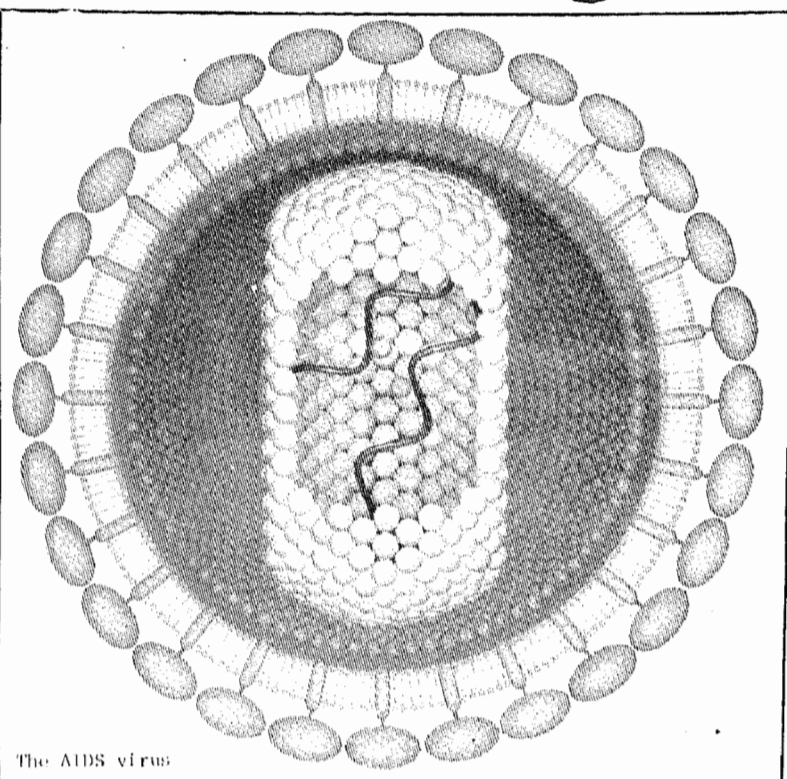
**CONDOMS:** Condoms are highly recommended as a good way of reducing the risk associated with oral, anal or vaginal sex. Laboratory tests show that the AIDS virus cannot pass through a condom. However, condoms must be used properly or else they may break. The key points to remember are:

- use a condom of high quality
- check the expiry date
- choose a condom that suits for size
- practice with different condoms for size, comfort, level of lubricant and general familiarity using them for intercourse.
- put the condom on before intercourse, not just before orgasm.
- squeeze the air out of the tip of the condom prior to rolling it on.
- use plenty of lubricant for anal sex, and use only water-based lubricant, such as Lubafax, KY or Muco.
- hold the condom at the base when pulling out, so there is no spill.

**THEORETICAL RISK:**

There's a risk in theory, but there is to date no evidence that the virus is transmitted this way.

**ORAL SEX:** (Your mouth on another person's penis or vagina) Studies have consistently failed to show oral sex as a way of infection.



The AIDS virus

The virus is found in semen, but it has not yet been found in pre-cum. Semen and pre-cum and vaginal fluid can come into contact with tiny cuts in the mouth, through which infection could theoretically occur. Any small cuts or sores on the penis can theoretically serve as doorways to the bloodstream.

There have been no cases so far of oral-vaginal transmission but oral contact with menstrual blood is to particularly be avoided.

**CLEAR RISK:**

There is a strong, clear risk of AIDS virus transmission. It involves exchange of body fluids and studies show it transmits the virus.

**RECEPTIVE ANAL INTERCOURSE:** (Another's penis in your rectum)

Studies and common sense show that this is a prime way of virus transmission. Infected semen can easily enter the bloodstream through the membranes of the rectum and through cuts that may occur during intercourse. Condoms, properly used, prevent this risk.

**INSERTIVE ANAL INTERCOURSE:**

(Your penis in another's rectum) The virus is found in the cells that line the rectum. It can therefore easily come into contact with the penis. Tiny cuts on the penis could

lead to infection. Condoms, properly used, prevent this risk.

**RECEPTIVE VAGINAL INTERCOURSE:**

(Another's penis in your vagina)

The virus is active in semen and it can be easily spread through vaginal intercourse. Condoms, properly used, prevent this risk.

**INSERTIVE VAGINAL INTERCOURSE:**

(Your penis in another's vagina)

This is an easy route of transmission. The virus has been found in vaginal secretions. Any bleeding in the vagina, including menstruation, obviously increase the risk. Condoms, properly used, prevent this risk.

**COITUS INTERRUPTUS:**

(Withdrawing before orgasm) You might think this practice prevents virus transmission. However: pre-cum, which could possibly carry the virus, can still enter the rectum or vagina.

blood or vaginal fluids can still contact cuts or sores on the penis, or enter the tip.

it relies on withdrawal before orgasm, which sometimes does not happen.

Withdrawal before orgasm combined with proper use of a condom prevent the risk.

AIDS Information Line - Phone 223 6322 until Mid-May.

## SAFE SEX QUIZ !! TRUE OR FALSE???

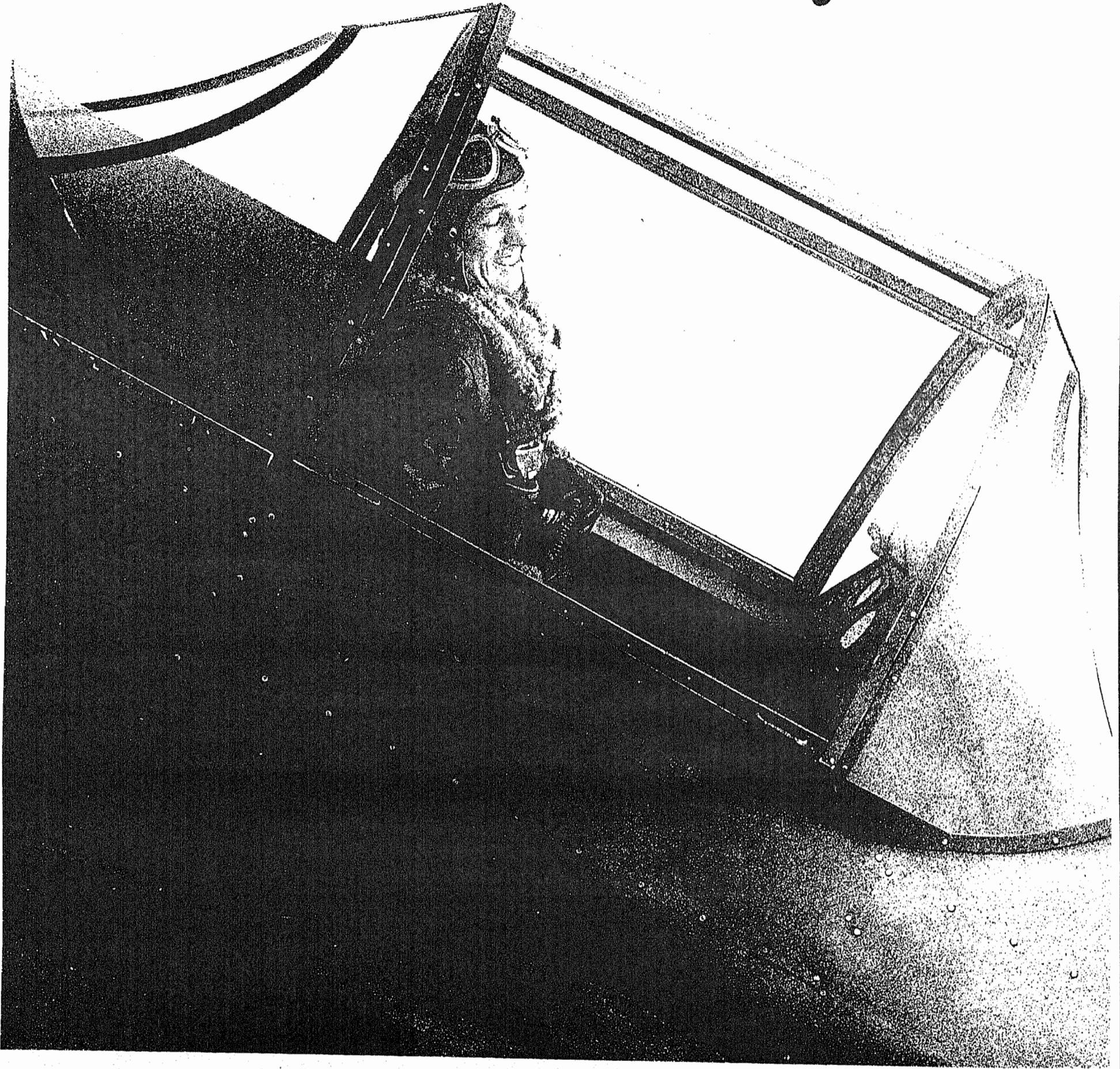
1. It's HARD to get AIDS from Kissing ?
2. Washing needles doesn't protect you from AIDS ?
3. COLD SORES on the lips can be given to sexual organs (penis, vagina) ?
4. Only gays get AIDS ?
5. S.T.D.'s (Sexually Transmitted Diseases), including AIDS, can be caught from toilet seats, dirty cups and swimming pools ?
6. Giving or receiving blood is now safe ?
7. Sex is just as much fun with CONDOMS ?
8. If the symptoms (sores, rashes, pain, discharge) go away by themselves, the S.T.D. is gone ?
9. Visits to STD clinics are confidential (kept secret) ?
10. Women can get AIDS from sex ?

### ANSWERS

## SAFE SEX QUIZ ANSWERS

1. TRUE Aids has been found in spit (saliva) but in much smaller amounts than blood or semen. You'd have to tongue kiss for hours to cause any concern. There are no known cases.
2. TRUE Never share needles
3. TRUE Sores on the lips (cold sores) are a type of Herpes and can be caught by kissing or oral sex.
4. FALSE Anyone can get AIDS.
5. FALSE STD's (including AIDS) can NOT be caught from toilet seats, swimming pools or cups
6. TRUE Giving blood is completely safe. Receiving blood has a risk of only one in 2 million!
7. TRUE You can buy CONDOMS that are extra sensitive or coloured.
8. FALSE Unless the STD is treated it may come back or cause serious illness.
9. TRUE You don't have to give your name. You get a number instead
10. TRUE Women can get AIDS by sex (vaginal, anal or oral) or by sharing needles.

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# FEATURES

## Academics of Australia uniting to wage war for higher salaries

In the leafy groves of Australian academe, life will never be quite the same again. After decades during which the size of academic pay packets have been fixed by a process of polite discussion with a Canberra-appointed salary tribunal (and few discussions can be politer than that), Australian university staffs have recently been granted standing by the Arbitration Commission.

While this is not a development likely to cause panic in the ranks of the H.R. Nicholls Society, it is nevertheless significant for several reasons.

The most obvious is that, from now on, Australia can expect to be treated to the diverting sight of white-haired professors, bookish dons and mild-mannered classicists standing in line with metal workers, builder's laborers and (shudder!) even nurses when their turn for a pay rise comes around.

Another is that, once the preliminaries are disposed of, academic staff associations can be expected to press regularly for whatever they can get for their members by way of improvements in pay and conditions. While this might be good news for academics, it is almost certainly bad news for university administrators, governments and taxpayers.

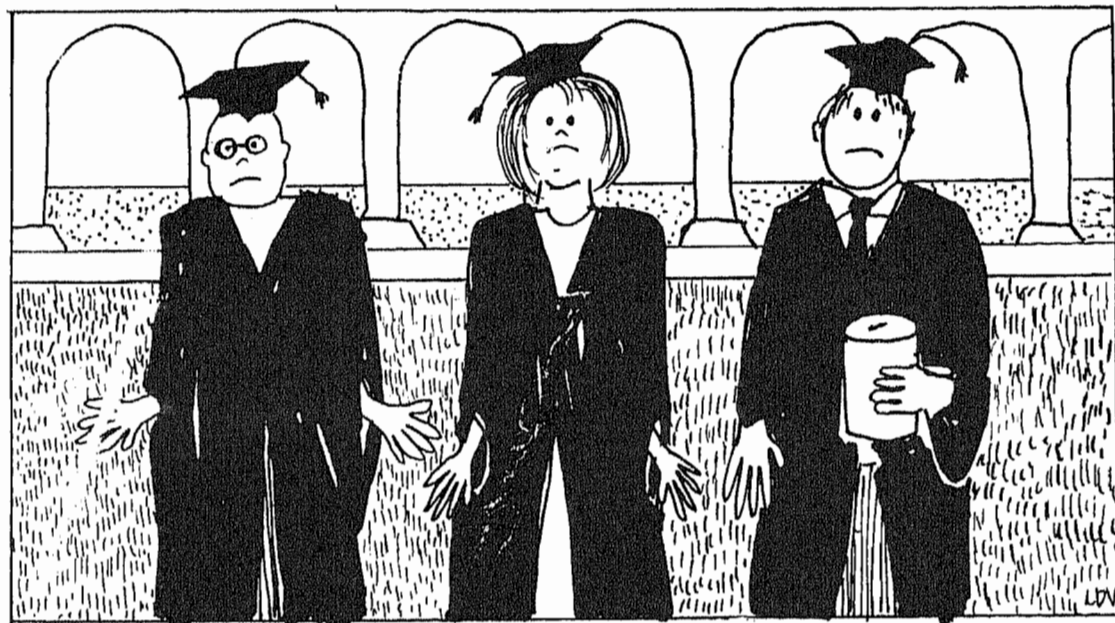
In the view of some conservatively minded dons, however, the most important effect of the new dispensation is likely to be the change it portends for the subtle relationship between academics and the universities they make up. Their fear is that the arrival on campus, at least figuratively, of Arbitration Commissioners and their attendant retinue of lawyers, industrial relations professionals and union officials will threaten the ancient concept of universities as self-governing islands of independent scholarship.

The contrary view, which has no shortage of proponents either, is that this view of university life is about as live and as useful as the dodo - or, to employ a scholarly metaphor, as the belief popular in mediaeval times that academics should be tried only by ecclesiastical courts. According to this school of thought, total independence in an era when universities are financed overwhelmingly by governments is no more than a pipe-dream. Fair financial treatment for both institution and staff, they argue, need not be incompatible with independence in the traditional university fields of teaching and research.

To say that some university dons are concerned by the implications of changes either now being discussed or actually taking place on campus would be a sizeable understatement. "What is happening around universities at the moment is a minefield," says Professor Hugh Emy, of the politics department at Monash University.

The entry of the Arbitration Commission, empowered to set academic salaries and conditions, raises the possibility of a wide-ranging conflict of interest for many council members.

What almost everyone associated with universities agrees, however, is that most Australian academics are now overworked and underpaid - at least, by comparison with 10 years ago. Professor Emy says there is wide consensus that salaries for some professional groups (notably



**Are Australian academics overworked and underpaid? Because many are now showing a tendency to adopt union methods to keep their place in the wages structure. TOM DUGGAN reports.**

architects, lawyers and doctors) have moved well past their counterparts in universities, where annual pay-packets peak at \$58 000.

Dr David Wood, department chairman and reader in chemical engineering at Melbourne University, concurs. The situation is particularly critical in the engineering and science faculties, he says, where competition from private industry for top staff is keen. Most university engineers and scientists are attracted by the non-financial rewards of academic life, Dr Wood believes. Otherwise they would all be working outside.

Volatile seems a likely word for the situation, but in the newly occupied and clinically neat South Melbourne headquarters of the Federation of Australian University Staff Associations the atmosphere is surprisingly serene. The federation - which in a field where the acronym is king, is inevitably referred to as FAUSA - recently hit universities with an ambit claim which began with a modest demand for a 100 per cent salary increase all round, and followed up with scarcely less imaginative suggestions concerning superannuation, leave entitlements, working hours and penalty loadings.

As a projection of reality, the FAUSA ambit claim probably ranks somewhere between the script for *King Kong* and the first draft of a Tolkien novel. But Les Wallis, the general secretary of FAUSA, is unapologetic. The claim, he says, is a technical device employed widely in the industrial relations field and is meant to do no more than put the ball into play. Naturally, the Universities Industrial Association - which is the recently formed employer opposite of FAUSA - rejected the ambit claim and, naturally again, the Arbitration Commission ruled on 22 December that a dispute existed. So, let the Games begin!

Salaries, superannuation, sick leave and the like quite rightly exercise the minds of people in universities, says Wallis, sinking into a chair in his office. But an equally important concern has always been

preservation of the circumstances in which scholarship can flourish. "The basic questions," is what Wallis calls these: research grants, research leave, academic freedom, tenure statute and the like.

"Problems such as people being fired because they do not happen to agree with the politicians of the day. Or even because they disagree with influential people in their own departments. Politics inside universities can become pretty heavy, you know." Heavy, indeed. Perhaps - and begging Les Wallis's pardon - C.P. Snow, that wise old fellow of Christ College and the chronicler of Cambridge's Machiavellian ways, might have made a splendid secretary for FAUSA.

In fact, boffins have been meditatively scratching their foreheads about these things almost since the Arabs first thought of universities in the 11th Century.

It comes as something of a surprise then, to learn that the first national inquiry into university salaries in Australia did not happen until 1964. Even then, it was a one-off commission, chaired by Mr Justice Eggleston, whose brief had its background as much in bureaucratic necessity as in any Canberra qualms about the possibility that Oz academics might be condemned to lives of genteel poverty. The reason for this was that Canberra was just then beginning to get involved in the financing of universities, from which it followed that the gnomes in the Commonwealth Treasury became vitally interested in the commission's decisions.

This led to the Eggleston inquiry and to the peculiar situation - peculiar, at least, in the view of those whose salary claims were being so closely scrutinised - whereby the bureaucratic tail was seen to be wagging the university dog. Rather than functioning as an arbitration system, the university salaries inquiry had, as its primary role, the recommendation to government of the level of salaries that ought to be used in order to calculate university funding.

Several more *ad hoc* inquiries were held in the early 1970s, one of which recommended the establishment of

a permanent academic salaries tribunal. This came into existence in 1974, tacked on to the Remuneration Tribunals Act which set parliamentarians' and judges' salaries. The new tribunal could act of its own volition but, apart from the ACT, it was empowered only to advise governments on salary levels.

Alas, the new system satisfied practically no one. "I've been in this business since 1975," Wallis says, "and in all that time the one thing people have wanted to achieve above anything else is an award where salaries are set independently and not just at the whim of governments. There was nothing in the tribunal decisions which obliged universities to pay the salaries recommended. The fact is that, although the majority of determinations were adhered to, they had no binding force."

An even bigger shortcoming was that tribunal deliberations were restricted to salaries. "You couldn't pursue the matter of leave; study leave, long service leave, sick leave," Wallis says. "You couldn't pursue anything to do with allowances, which are important in determining the quality of academic life. Academics are inevitably concerned about things such as travelling allowances and outside-study allowances because of their need to know what people are thinking, saying and writing in other centres. Then there was the question of the hours of work. University people have never been enthusiastic about having that fixed for them by a tribunal, we would not have been able to do so."

In the face of all this, it must also be said that the idea of Australia's university boffins being generally underpaid and over worked is not universally accepted. In the bar at Naughton's Hotel in Parkville, for generations the favored watering-hole for a large proportion of Melbourne University's undergraduate population, the suggestion - even in an ambit context - that everyone from tutors up to professors is worth double the salary he or she is now getting is met with hoots of good natured derision.

Horror tales, such as the one about the law tutor at a Melbourne university who missed several tutorials in a row last year without bothering to either warn his students beforehand or apologise to them later, are not hard to find. Nor are stories of arcane and - to a taxpayer, at least - pointless research. *Abnegation as Statement: symbol and sacrament in the achievement of the Icelandic balladists*, and so on.

A flick through the 'Alternative Handbook', the sensationally irreverent users' guide to university lecturers put out by Melbourne and Monash student representative councils, indicates that dissatisfaction with teaching standards is widespread. "Lazy", "boring", "repetitive", "unreasonable", "often late", "slow to return essays" are just some of the ultra-frank assessments.

Are these reports unrepresentative? Yes, according to most experienced university teachers. But then, scepticism is certainly not confined to undergraduate ranks. In a submission to a Senate inquiry in 1982, Professor Emy, of Monash, claimed that between 10 and 15 per cent of university academics finished up as handicaps to their departments. Departmental chairmen, he complained, had virtually no power to discipline staff who were rude, lazy, cancelled lectures to suit themselves or took time off without good reason.

Professor Emy believes that his estimate is still about right for universities - and for commerce and industry in general. He points out that he gave his evidence at an inquiry into another academic hot potato - tenure - and that his belief that some university staff are not giving good value for their salaries does not conflict with his further belief that the majority of academics are overworked.

At professional and senior administrative levels, work loads have risen by 20 per cent in the past 10 years, he contends.

There are so many time-consuming procedures to go through now that it is just no longer possible to put someone on for a brief teaching assignment."

The procedures, says Professor Emy, are largely the result of increasing government requests for information, which are at least partly due to the growing unionisation of universities.

"In addition, universities are now required to put on all sorts of short-term and ancillary courses, which come on top of the traditional task of teaching and research."

So where - as they should, but almost never do, ask in university philosophy classes - is all this leading us? Probably towards a realisation that academics are neither flawed nor less worthy of their hire than the rest of us.

Their learned lordships in the Arbitration Commission are probably working on this assumption already. But if they need case material they might be interested in the touching confession of an eminent Melbourne University office holder to a recent staff meeting. Ten years ago, he told them, he was getting the same salary as a judge. Now, he was scraping by on many thousands less than a judge takes home.

Now there's abnegation as statement for you.

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# Minding your sexist language

**With the current debate over the offensiveness of Bread and Circuses, STEPHEN HARVEY looks at sexist language at university.**

Two letters appeared in *On Dit* (13th April, p.4) both concerned with sexist language, Moya Dodd's 'B & C give 'em enough rope' and David Hester on 'Sexist' Language and Communication both, in my view, completely miss the point.

Moya Dodd offers the classical 'Liberal' defence of 'Freedom of expression' but unfortunately she appeals to this 'lofty' ideal in defence of the editors of *Bread and Circuses* who persist in publishing material that is both sexist and racist and they do so anonomously. To that end she creates a false dichotomy - 'Freedom of expression' v 'the evils of censorship'. She assumes that the adoption of a non-sexist non-racist language policy by our Student Union will seriously hinder the editors' 'freedom of expression' and thereby lead to the inevitable and pernicious consequences of censorship. Whilst I am sure that her fears are genuine, I think she is mistaken. Furthermore, I think her line of argument is both misleading and dangerous - I believe it to be far too tolerant of sexism and racism and we have every right to be critical of these repugnant attitudes, precisely because they impinge on the freedom and rights of others.

Firstly, Moya Dodd has failed to realise that, with 'Freedom of expression', like all other 'Freedom' and 'Rights', come certain obligations and responsibilities. Surely the 'Freedom of expression' rightly granted to editors assumes some degree of editorial integrity - in the case of *B & C* this assumption is clearly unfounded.

When Moya Dodd argues:

'If you wish to discredit *B & C* editors, let them publish, then debate the merits of what they have done. Freedom of expression not only gives them the right to print it, it also gives you the right to object to it.'

This inevitably privileges the editors of *B & C* by allowing them to set the 'agenda'. By determining 'what' and 'how' something will be debated clearly foregrounds the offensive material - yet again. To that extent anyone who attempts to engage them in debate is entrapped 'in their language' and is forced to address 'their material' thus becoming an unwilling participant 'on

their terms', 'in their games'?

'Freedom of expression' is highly valued and rightly so, but there are other freedoms; 'freedoms' which we ought to try and uphold. What about the rights of women and minority races to live and study in a University environment 'free' from either sexual or racial harassment. As a matter of fact we are obliged both legally and morally to provide such a University environment. When one person's 'freedom of expression' conflicts with another's legitimate rights then some compromise is necessary. The adoption by our Student Union of a non-sexist non-racist editorial policy does not, in my opinion, seriously limit the editors' 'freedom of expression', whilst it does go some way in securing the legitimate rights of a substantial proportion of the student population. Clearly 'Freedom of expression' is important but it is not the only 'freedom' we value in our society. The editors of *B & C* are not 'free' to - sexually or racially harass women and members of racial groups - they never were and hopefully they never will be.

When Moya Dodd says;

"Better still, run on a non-sexist, non-racist platform for *B & C* at the next elections."

she has missed the point altogether. Surely it is reasonable to expect that the elected officers of our Union will not publish sexist or racist material? Can we not reasonably make this a condition of such appointments? Can we not reasonably ask that our Union funds not be given to publications which are sexist or racist? We should remember that the funding for *B & C* - some \$1 500 or so - is provided by the Student Union, 47% of which are women undergraduates and all of whom pay union fees. It does not seem to me unreasonable to expect our Union to adopt a non-sexist non-racist language policy. Can we not reasonably expect that the Union adopt an editorial policy which reflects our view that sexism and racism are wrong? If not, I'd like to know what kind of a Union I belong to?

Moya Dodd finishes with;

"Your best protection against the likes of the present *B & C* editors is to give 'em enough rope."

This is nonsense. It provides no

'protection' whatsoever for the victims of their spiteful little games. Presumably Moya Dodd thinks that by 'giving 'em enough rope' they may hang themselves - an appealing idea - but unlikely. On the other hand I think that if we 'give 'em enough rope' they will simply continue to whip whomsoever they please until such time as they are stopped!

To my mind the choice is simple enough: either this Student Union adopts a non-sexist language policy or we endorse the sexist one we already have. I for one do not believe that there is any neutral ground between these positions.

'Lady Doctors and Male Nurses' by Kathy Edwards focusses on non-sexist language. (*On Dit*, 30th March, p.9). In my opinion it is clear, factually accurate, moderate in its approach and uncontroversial in its conclusions. On the other hand David Hester's reply misrepresents Edwards, and is both inaccurate and misleading. Furthermore, what he has to say that is interesting is also totally irrelevant.

According to Hester, Edward's article rests on two 'concealed assumptions'. Firstly, 'that it is possible to change our language by appropriate legislation'. Indeed this is well 'concealed' - nowhere can I find a trace of it. Nowhere does she talk of legislation being an effective means of changing language and nowhere does she hint at it.

Although Hester is correct to highlight Edwards' underlying assumption that by changing non-sexist language the situation for women will improve, nonetheless, she is correct to do so and it is relatively easy to defend. Before doing so I would just like to tidy up a couple of points. Firstly, he attributes the 'ungrammatical' 'they' as a bisexual singular pronoun' to the language of 'official documents' 'controlled by legislation' and considers it 'doubtful' that 'such innovations' will ever become part of 'normal language'. In reality 'they' has a long and respected history in the English language it being the preferred singular pronoun by such literary numskulls as Jane Austen, Walter Scott, Shakespeare, Addeson, Swift, John Ruskin et al.

Secondly, the generic use of 'man'. The generic use of man is neither 'natural' nor 'neutral'. It has a relatively short history and is infamous for being blatantly sexist. 'He' became the preferred singular pronoun when the grammarians were standardising the English language in the mid 17thC. They explicitly used the masculine 'he' as generic precisely because they believed that it reflected the innate and moral superiority of men over women. 'The Masculine is more worthy, than the Feminine. (J. Poole *The English Accidents* 1646, Lond.). So much for the generic use of man being non-sexist!

The fact that the generic use of 'he' does discriminate against women educationally and psychologically by representing maleness is relatively easy to demonstrate. As this British Rail advertisement, aimed at company executives, illustrates. What might have been a generic reference at the beginning is unequivocally male at the end;

Consider the effects long-distance driving can have on an executive. Chances are when he arrives at his meeting he'll be feeling every inch of that journey. Worse, his tiredness may make him unresponsive and irritable. Would you feel happy about doing business with a man like that?

The degree to which the generic use of 'man' successfully represents or includes women is testable empirically and quite indepen-

dently from the claims of grammarians. In a series of experiments using primary, secondary and tertiary students, it was discovered that they all chose significantly more male illustrations for supposedly generic topics like 'urban man' than for such general topics like 'urban life' (sh). Psychologically the degree to which the generic use of man influences the development of children and the way in which men and women perceive themselves and each other is difficult to estimate but there is an increasing number of experimental investigations of the generic masculine and mounting evidence that its continued use puts women at a 'special disadvantage because only they 'have the task of making sense of the fact that they are both "man" and "not man" at the same time' (Bate 1979). Further, according to White cited in Miller and Swift 1977 the effect of this language on 'the minds of little girls as they grow up to be women is more profound than most people think... for it implies that personality is really a male attribute, and that women are a human subspecies'.

These examples are indicative of a wide range of evidence that demonstrates that women are seriously disadvantaged both educationally and socially by our continued use of sexist language.

Although DH agrees:

that women have long been discriminated against, and that action must be taken to correct this situation, both by raising the qualifications of women and by ensuring that those women obtain positions in accordance with their qualifications.

He is surely inconsistent if he thinks these qualifications can be obtained fairly by using a language that clearly disadvantages women. On the contrary what better place to begin to redress these inequalities than by rejecting the sexist language - the very language which women will have to use to obtain these higher qualifications.

As far as Hester's observation that;

'all the women chairman I have actually met, and who have expressed an opinion to me on the subject, prefer to be 'chairmen'.

To begin with I am inclined to think that this observation supports KE thesis and my own and not DH's. Presumably the women concerned having reached the academic rank whereby they may call themselves 'chairmen', have been in academe quite some time. In the process I have no doubt that they have been thoroughly brainwashed by the language they have grown up with and been educated with and that they do in fact prefer to think of themselves as 'chairmen'. I personally think that this is a very sad indictment of our present sexist language to think that women of such undoubted ability were never given the opportunity to think of themselves 'with' a language which was not riddled with sexist assumptions. To my mind this simply reinforces just how fundamental the debate concerning non-sexist language really is - language is not just our means of communication it is our means of thinking both about our social relationships and about

ourselves.

Clearly DH and KE think that language is 'fundamental' to human society but to my mind neither of them go far enough.

To begin with language is not passive or transparent or neutral it is active dynamic and it changes; it changes to reflect our concerns, whether they be social, economic, political or sexual. These in turn enable us to think more clearly and express ourselves more precisely in our communications. Language is neither totally dependent on thought nor thought on language; they are independent. Thus when we invent new technologies we also invent new words and to some extent a new technical language. This enables us to discuss and thereby expand our ability to communicate these new ideas to teach, to think more clearly, and to become aware of the newer and more subtle distinctions which will, in there turn, make our thinking - our understanding and thereby our knowledge more precise. So too with our social relationships. The fundamental reason that some feminists think we need to change our language is not only because it is sexist but they are asking us to change the way we think or more accurately, to think for the first time, about gender and the complex social, economic relationships which revolve around gender. This is why the debate concerning sexist language is so fundamental.

My strongest disagreement with DH is with what he has to say in his opening and closing remarks namely that it is possible to separate the issue of 'sexist language' from 'discrimination'.

If as DH claims 'language is fundamental to human existence' then it is surely inconsistent to also claim that 'sexist language is a side-issue' and 'language is a secondary front'. If language is so fundamental, as I believe it is, then how is it possible to separate it from the broader educational, social, political debate.

His attempt to separate language from its social and cultural context demonstrates that he does not really understand what he is talking about. Worse still he posits a mysterious 'underlying cause', which we must first discover, of which 'sexist language' is but a 'symptom'. This will simply delay urgent reforms and waste a great deal of time and energy - the only cause underlying sexist language is sexism - the cause of sexism is equally simple - men think they are better than women; furthermore the men have the power. In short DH totally ignores the ideological and cultural construction of language and the way it permeates our very consciousness.

Although the University has a policy on sexist language - like many such policies it lies dormant (sic) but not forgotten in the pages of the university handbook. In my view it is time this University administration took this matter seriously and implemented and if necessary supplemented the existing policy. At a time when the attribution rate for women post graduates is so high, is it really appropriate that the admissions form for a higher degree addresses the prospective candidate as a HE. Presumably this is intended as the 'generic' he - but frankly I doubt it!

tional communities of scholars. In the final context, it is imperative that we do not, as some have suggested, ignore the problem in the hope that it will go away. As this paper has endeavoured to point out, there exists a mounting problem which must be squarely faced. It is abundantly clear that there is not simple cure or quick solution for racism, and there are no easy policy options which will even begin to address the problem without a substantial input of resources from Governments and educational authorities.

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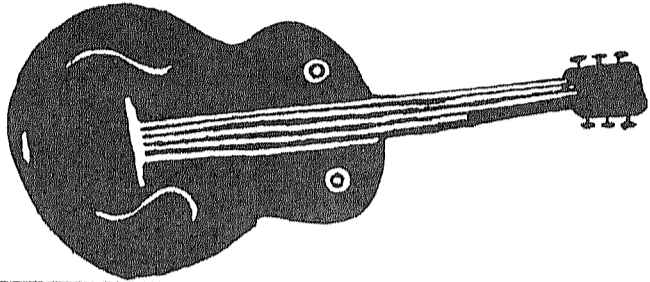
*The Church, The Stems, Jason and the Scorchers.*

FROM P12

dent policy and the benefits which overseas students bring, human diversity in culture, and religion produce people ill-prepared to cope with a multi-cultural society. The problem is compounded by institutional policies and practices in higher education, principally through a failure to provide adequate means for meeting the needs of overseas students, and a failure to follow through in practice the theory of universities as interna-

# LIMELIGHT

## NORMAN BATES MEETS GOMER PYLE



David Byrne: "self-effacing manner and faintly ironic voice"

**David Byrne and Talking Heads are still makin' sense with their new movie, True Stories. Here SUZY FREEMAN-GREENE talks exclusively with Byrne about life, film and the contents of his fridge.**

Is David Byrne serious? Does this man, perpetually hailed as a contemporary genius, really not know exactly what his new film *True Stories* is about?

"I don't know. I can't answer that. I might be able to answer it years from now but I really don't know now," he mournfully replies when asked that question about the film he co-wrote and directed. It seems he can say what it's not, but not what it is.

The dilemma is characteristic of David Byrne, lead singer of cerebral rock band Talking Heads, who also happens to be a filmmaker, actor, photographer and composer. (Does he garden as well?)

The man with the hypnotic stage presence still cultivates an air of confusion - evidenced in interviews by a surprisingly self-effacing manner, faintly ironic voice, giant pauses in sentences and frequent termination of thoughts in mid-air.

In *True Stories* David Byrne - playing a straight-laced narrator who has a documentary maker's concern - floats around an imaginary town in Texas with this same bemused mien as he discovers the bizarre in the ordinary. The drawn, deadpan face, huge eyes and vacant expression rarely change. It is hard to know where the person ends and the character begins, but then the movie wears all over, the familiarity surreal stamp of Talking Heads.

When we spoke to Byrne he was at home in his Manhattan loft. Yes, he still prefers his loft despite the fascination with metal buildings (he describes them as "the dream of

modern architects") he displays in *True Stories*. He was writing "words" and was going out to catch a film. It was called 'Tin Man' and you guessed it, is about an aluminium sidings salesman in Baltimore. It's supposed to be good, he reckons.

Talking Heads is in its 12th year and now attract tags like "the world's smartest rock group". From its avant-garde art school beginnings, the band and Byrne's frenzied squawking vocals has travelled a musical kaleidoscope. The group's live concert movie, *Stop Making Sense*, is approaching cult status and the band has traversed the musical spectrum from "alternate" to "widely accessible".

Recent albums have been blander and its members, other than Byrne, are itching to tour again. While the band may have arrived at a creative bottleneck, Byrne meanwhile, has pursued his own artistic projects: enter *True Stories*.

Talking Heads he says, will get together in two weeks time to work on a new album. He has been writing a lot of lyrics, including one song which describes children being fed up with the world and deciding to "go away and come back when adults behave themselves". He's been to South America, Japan and England and listened to a lot of Brazilian samba music which is "fun to dance around at home to". He says he is "starting from scratch" creatively and has no projects in the pipeline, although he wants to do another film. Could there be a sense of anti-climax in the air?

The problem with David Byrne is knowing whether take him on face value. Is this polite, slightly angst-ridden man as he seems or are we dealing with a successful public persona?

His associates in *True Stories* are convinced of his idiosyncratic brilliance. "He is the most wholeheartedly perverse person I've ever met. Like grapefruit with salt or green beans with sugar," said actor Spalding Gray. Yet in a recent interview, the other members of Talking Heads were fed up with Byrne attracting media credit for the creativity of the whole band. Said guitarist Tina Weymouth: "Why did it happen? Because David assumed credit for everything that ever happened in Talking Heads. And we allowed that to happen."

Byrne has been trying to look happier and be funnier lately because, he says, his pained expressions actually don't symbolise deep inner torture and he doesn't want to give anyone the wrong impression. "Most of the time I was trying to show a greater range of emotion, but I soon found out that a lot of people were depressed, or the audience just thought that I looked like I was in agony; that I was a very troubled person. And I thought, 'Well this isn't the way I feel'. I mean I may deal with some strange subjects but I don't feel particularly troubled. So I thought that this was something to be corrected," he says.

It seems that he is also suffering pangs of regret about the overblown publicity for *True Stories*. There



has been a torrent of interviews, a glossy book, the soundtrack album - all for a movie which he frantically reiterates is far from mainstream. "Although maybe it's been marketed like a mainstream movie, it's really not. It's really kind of an unusual movie," he stresses.

Even public relations people are in awe of Byrne, whom they warn is notoriously hard to interview. And while amiable, he seems to prefer describing thoughts rather than feelings. Asked what motivates him he replies languidly: "Today I think it was, I tried to think of what was in the refrigerator and I thought, 'What's in there that tastes really good that I would jump out of bed for?' There wasn't too much in there this morning but someone rang the door with a delivery so I had to jump up and get that."

Okay David, but what about in the slightly longer term? "Oh you mean kind of metaphorically?"

Well, does life have a meaning? "That's kind of a big question." He laments: "I don't know. I feel like I'm still too young."

His aims keep changing and are pitched just a couple of years ahead. "I assume that if I make choices I'm comfortable with as I go along then when I get old some kind of pattern will emerge that there was some sense to what I was doing and to the direction I was taking. But I don't figure that out in advance."

While the members of Talking Heads have been crying out for another tour, Byrne is adamant. Following the success of *Stop Making Sense* he won't go on tour unless the band has a new presentation, which it hasn't. "Otherwise it's just going along to play your songs in front of people. I don't feel the need to do that and it's not worth eight months out of my life."

He agrees their recent music has been blander but says the *True Stories* songs were written to match the movie and not to be "some weird new direction for Talking Heads". But he thinks this next record will be more experimental.

As for his personal star status, it will "fade into the woodwork" after a while. "I mean I think it's very nice that what I do has drawn some attention but it's strange when you are going out to buy groceries and you feel like people are watching you to see what choices you make."

Byrne thinks he has a sense of humour. "I think it's pretty dry but I think there's always been a certain amount of humour in the song lyrics that I've written and that kind of thing, but it wasn't very apparent. I think sometimes my lack of experience maybe made it difficult. I

sometimes thought I was being funny and sometimes the audience thought that I was a great pain."

*True Stories*, he stresses, is a comedy. The tale of a strange bunch of normal people living in a town in Texas, it looks at people, says Byrne, not to make judgements but to say: "This is a kind of a new way that they are living... which doesn't fit the normal patterns."

The message is that the weirdest things can be found in the most normal, conformist people. Appearances don't count, because housewives may do crazier things than punk rockers.

The movie was inspired by real-life examples found from (where else?) tabloid newspapers. The Lazy Woman lives in bed, surrounded by gadgets, while a respectable husband and wife only speak to each other through their children. Louis Fyne desperately wants to marry and advertises on television for a wife but has "too big a heart"; the Lying Woman is a frighteningly realistic mythomaniac with a lie for every occasion; and the Cute Woman responds to life's alienation by surrounding herself with frills, fluffy toys and "cuteness".

The thing which is either depressing or uplifting, depending on your view, is that these people are so sure of what they are doing and like life very much in their state of blissful ignorance.

Byrne writes in the *True Stories* book: "None of the characters are alienated or lost." Indeed they appear to want the simplest most usual things. The lyrics of 'People Like Us', sung by Louis in the film, sum this up. "People like us... We don't want freedom. We don't want justice, We just want someone to love."

*True Stories* is a simple, somewhat anticlimactic film, which can be viewed on two levels. At times it looks like a string of film clips, but the visual images, Byrne's forte, are brilliant. And while the theme is not new, the feeling is one of a quirky celebration of mankind. In America it has been well-received by the mainstream and rejected by the underground press due, says Byrne, to the misguided feeling that he has abandoned them.

The film contains the same distorted pictures of modern consumer life found in Talking Heads songs. The residents live on housing estates, congregate at the shopping mall, work with computers and generally live dominated by technology, but the questions do not fly as

CONT. P22

## THE BOX

### Jon Hainsworth

This being such a volatile and interesting political year it should be a boom time for TV satirists. For some it is, but not for the new ABC comedy show *The Dingo Principle*. In this day and age the people who watch and enjoy TV satire are quite a sophisticated audience because for the last 20 years there has been an avalanche of this style of clever, sometimes brilliant, often bitchy comic assaults against the status quo and sacred cows.

From *That Was The Week That Was* through *Monty Python* to the ingenious impersonations of Max Gillies we have come to expect certain high standards. It comes as something of a shock to many

though not to me) at how utterly wretched is *The Dingo Principle*. In its woeful attempts at humour it has employed a cast of leftovers from other shows who seem quite ignorant of the poverty of their send-ups.

Patrick Cook is a fine, if somewhat cryptic, cartoonist but he can't act in a sketch to save his life. The other nonentities struggle to impersonate Hawke, Sinclair, Joh, etc. but they are so badly made up, and are such poor mimics that it takes a while to figure out who is meant to be whom. Alternately childish and self-indulgent sketches about the Queensland premier make up about half of each show. It's left-wing overkill of the worst kind.

Often when performers are floundering you feel sympathy for their dilemma. Who likes to see a clown booped by children? Such was the case with Gary (*Aunty Jack*) Bond's embarrassingly misfired *Laugh Free Zone* (1985). But such pity is not to be felt for the talentless cretins of *The Dingo Principle*, because these

alleged comedians are so ideologically smug that one begins to feel sorry for Joh. They are totally biased against anyone who is to the right of them, while avoiding their own sacred cows, like the trade unions. All these wimps think they are so gutsy for taking on the fascists that they break the first rule of satire which is to kick everyone in the guts. To betray a position of cynical neutrality is to become propagandists for your own stale ideas.

This comes as no surprise because these 'dingos' are really *The Gillies Republic* without Max (or worse John Clarke). *The Gillies Report* (1984) was a brilliant show but only for about four episodes and then it began to run out of steam. It became boringly repetitive. The jokes began to have no payoffs whatsoever. And then this insidious smugness began to creep into the writing and acting. By the time of the second season, *The Gillies Republic* (1986) people were no

longer willing to tolerate being lectured to rather than entertained.

Gillies departed (having never once done an impression of Norm Gallagher) but his unfunny troopers march on. Despite the presence of a live audience *The Dingo Principle* has to rely on a laugh track to drown out the silence that closes each sketch. The hypocrisy of these holier-than-thou comics is that in the middle of a joke about media manipulation there is a machine telling the viewer when to laugh.

Thankfully the ABC has redeemed itself somewhat by commissioning another season of the excellent *The D Generation*. The same channel also runs a brief puppet segment each week; *Rubbery Figures*. Both of these programmes are balanced, accurate, and eager to entertain. However the latter's hilarious creations are a somewhat painful reminder that Channel 9 has still not brought to Adelaide the sensational British puppet satire show *Spitting Image*.



It is time once again for another Student Radio Bar night, so all of you people who enjoy ultra-mega-hardcore drinking and bleeding ears, come and see Melbourne's *Venom P. Stinger*, who are comprised of ex *Fungus Brains* and *Moodists* members. Adelaide's own *Mad Turks* have been specially released from the Istanbul asylum for this eventful evening, and they will be preceded by ex-Sydney's *Bloodloss*. We have a stupendous evening in stall for everyone, and if you all come, the uni bar will never be the same again. See you there!

□ □ □

### STUDENT RADIO PROGRAM GUIDE FOR WEEK BEGINNING MONDAY, 27TH APRIL - FRIDAY 1ST MAY.

**Mondit:** 10.00 pm -- 20¢ of Mixed Lollies, this week it's the "Trashcan Magazine". Views and opinions from faculty and students, Assorted Musical Tendancies, mixed with conversational obscurities; 11.30 -- Another mystery hour, listen and find out who it is that won't tell me they are on; 12.30 -- Maryanne and Avril have a show, but they won't tell me what it's called either.

**Tuesdit:** 10.30 pm -- Who is this Basil and Who is Kaleb or rather Kaleb, and Why do the Dogs die young in Tin Pan Alley? Listen and you will know; 11.30 pm -- Guy and Alison, Nick and Bob sneak out after bedtime to bring you 1. an hour of British Rock and 2. an hour of Black Soul. Combined they are the "Looking down the barrel of a loaded gun just to see where the bullets come from" show. This loy includes, 1. Guests Spots, 2. Spontaneous wit and social comment, 3. Scooter Club information, 4. A SPW (oops) SPECIFIC MUSIC FORMAT.

**Wednesdit:** 10.30 pm -- 20¢ of Mixed Lollies, Interesting news and reviews of what really is happening in the city of churches; 11.30 pm -- Thunderbirds are Go; 12.30 -- Grub on a Grant with Henry.

**Thursdit:** 10.30 pm -- "Overseas and Underground" with Mike and Mara, non Australian, non commercial music ranging from thrash it out heavy metal to melodic Jazz; 11.30 pm -- Malena, Tom and Mathew attack your household with "The extended torture Hour"; 12.30 -- Time once again for all you glitter kids to pull on your boogie shoes and turn your attention to the sensational sound of mega-ultra-hardcore 70s GLAM.

**Fridit:** 10.30 pm -- Yes it's time to finish off another great Uni week with "Friday on my mind" presented by the lovely girls Litza and Suzanna; 11.30 pm -- Get up and get down to the absolute best in DANCE Music presented by Bathsheba; 12.30 -- 4 Buckets of Fish with Bernie.

STUDENT CONCESSION!!

STUDENT CONCESSION!!

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DANTE FERRETTI - JAMES HORNOR - TONINO DELI COLLI, A.C. - ANDREW BIRKIN, GERALD BRACH, HOWARD FRANKLIN, ALAIN GODARD

BERND EICHINGER      JEAN-JACQUES ANNAUD

HEAD OF THE PICTOR PAPER      PHOTO BY THE PICTOR

**Hoyts REGENT CINEMAS**      **STARTS MAY 14**

**On Dit and Hoyts International have 50 double passes to the mediaeval-drama, *The Name of the Rose*.**

**The new film is directed by Jean-Jacques Annaud (*Quest For Fire*) and stars F. Murray Abraham as an evil inquisitor more interested in burning heretics than solving a murder. Sean Connery plays the monk investigating the murder in this exciting 14th Century whodunnit.**

**To collect a pass, drop into the On Dit office this week and tell us the name of one of the stars from Annaud's previous film, *Quest For Fire*.**

## A riot of styles

**FOCUS ON SOUTH AUSTRALIA**  
Union Gallery  
Until April 30

*by Stipo Androvic*

Normal hidden deep in the bowels of University bureaucracy, the 23 works in this exhibition are enjoying well-overdue exposure. Curator Pamela Runge has used the excuse of a common ownership to assemble an array of pieces in a riot of styles - ranging from timid historic watercolours to raging abstract oils.

The wistful frozen glimpses of 1840s Adelaide-hunt and race meeting - by S.T. Gill afford a gentle opening tonic. In a similar vein is H.P. Gill's watercolour 'mouth of the Onkaparinga, 1898': so this is how the cliffs at Seaford looked before they were graced with carparks and surfers. The only jarring note in this fine work is the obligatory maximum-kitsch.

Flying Ducks-V on the skyline. The Hans Heysen watercolour - 'Normanville', and his charcoal-on-paper 'Country Road, 1920' complete this selection of parochial South Australian.

As if to throw us violently back from nostalgia, we're presented with three modern works by living artists. 'Coorong Country, 1961' by Jacqueline Hick is the complete antithesis of S.T. Gill: a threatening colloidal suspension of ill-defined forms - torso, rose, half-face. The soft foreground burgandy reds fuse into a spectral desert landscape crowned with gnarled trees, whose Cezanne-like branches have snared bolts of newsprint. The smac elemental savageness pervades 'Tetraktysa IV' by Lawrence Daw, a shimmering essay in crimson and jaundice. A blurry missile (looks like Ned Kelly astride Phar Lap) blasts across the canvas, rampling a wizened dark figure. Could be allegorical.

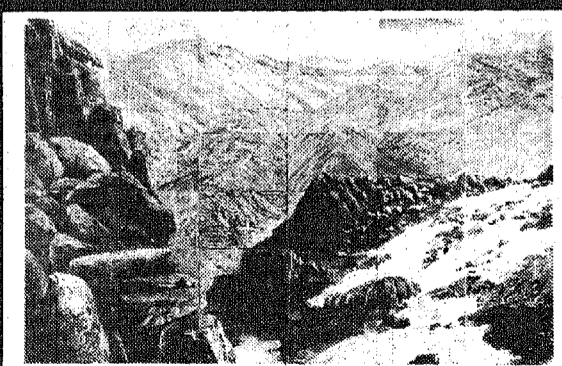
Not so Franz Kempf's 'The contract', which delivers a wry cubist joke - but even as a parody the form has exhausted itself. Oddly enough as I write in the Barr-Smith typewriter room works by Daws and Kempf mark my progress.

Arthur Boyd is represented by six superb works, set to Max Harris' poetry. He uses the same motifs present in 'Jealousy' (a large work hanging in the Art Gallery of South Australia) - the floating lovers adorned with flowers, ravens and insects. Harris' verse alternates between the witty ("He dreams on her the stigmata of his loins") and bombastic ("Dim the Green Hope in your young eyes, For there is no Bride but Death"). Boyd's images retain a haunting mystery despite this verbiage and, (to Quote Max again) are "washed... in a fine detergent love".

The Far West is saluted with Guy Grey Smith's 'Whyalla, 1961' and 'Coffin Bay' by Ruth Tuck. Smith's steel town is a frolic of thick-painting derriks and masts, reduced to the texture of a TV test pattern - it's interesting to compare it to 'Newcastle 10' by Mervyn Smith, also on an industrial theme.

Tuck seeks inspiration in Van Gogh (& you can't go wrong there, according to the auctioneers) in her lurid aquamarine watercolour. This and 'Snake Gully, 1963' [James cant] leave one in quite a heady spin. But they'll probably be returned to some dark, mouldy corridor soon to fester in a Mithcell Building attic once this show is over.

Don't wait for that moment - or you'll miss these delights from our own backyard. And have some sympathy for the paintings: hanging over an apparatchick's in-and-out trays is an ignoble end for paintings of this sort.



Mount Analogue, 1985 (detail)

### Imants Tillers Paintings for Venice

Australia's representative at the 1986 Venice Biennale of Contemporary Art.

6 spectacular new paintings in Tillers's distinctive style, including his large-scale rendering of Eugene von Guérard's view of Mount Kosciusko.

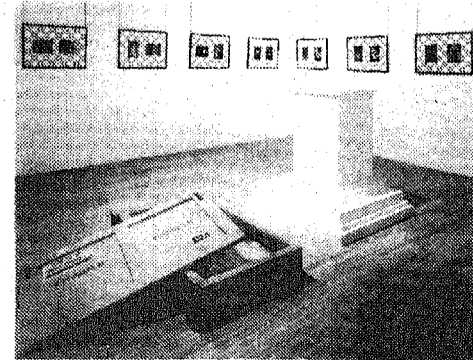
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### Five from the Fifth

**Richard Dunn, John Lethbridge, Mike Parr, Peter Tyndall, Ken Unsworth.**

Dramatic new installations by five leading Australian artists.

First shown at the daadgalerie, West Berlin.



Tyndall, detail/A Person Looks At A Work of Art, 1985

## ART GALLERY OF SOUTH AUSTRALIA

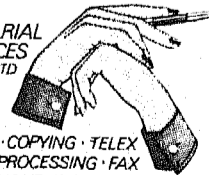
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# Plot potholes in passion pic



Vivian Bell & Gay Rivers from "Desert Hearts"

**DESERT HEARTS**  
Piccadilly Cinema

by Arthur Kavooris

*Desert Hearts* is the story of Vivien (Helen Shaver), a prim and proper English professor, who journeys to Reno for a quickie divorce but instead discovers more about herself than she wished she had.

Vivien meets Francis (Audra Lindley), the town floosie who runs a residential ranch. Francis' step-daughter Kay (Patricia Charbonneau), is an attractive high spirited

person, who was thrown out of college because of her "unnatural behaviour". Vivien and Kay are instantly drawn to each other as Kay helps Vivien in facing the truth about herself.

The premise to *Desert Hearts* sounds interesting and although the characters might be, the film is anything but interesting. There are too many production problems and storyline potholes that destroy *Desert Heart's* potential.

Tacky fade in and fade out scene changes are only one of the prob-

lems that this film has. The appalling quality of sound is so bad that the audience will have to strain their hearing to pick up the loose treads of conversation. Also in many scenes the unaccounted period of time suggests the occurrence of an event that does not take place. This makes it very difficult for the audience to accurately follow the story.

The performances in *Desert Hearts* range in quality from the fantastic performance of Audra Lindley's, as the dipsomaniac Francis, to the passable effort by Helen Shaver. Her deep but meaningless performance does not enhance the appeal of her character.

Neither does the performance of newcomer Patricia Charbonneau, her smug and almost narcissistic portrayal of the free-wheeling young women.

*Desert Hearts* is a very honest treatment of a lesbian relationship, however the film does not quite deliver what it promises. The story moves at a snail's pace, and although there are some interesting scenes the poor production quality does not make *Desert Hearts* a worthwhile film to see. Save your coppers and wait till some quality comes along.



From left: Lea Thompson, Eric Stoltz & Mary Stuart Masterson

# Some kinda blundered flick

**SOME KIND OF WONDERFUL**  
Hindley Cinemas  
Glenelg Cinemas

by Michelle Chan

The latest celluloid attempt at portraying the complex world of youth is *Some Kind of Wonderful*, which really out to have been titled *Some Kind of Remake of Pretty in Pink* with the sexes reversed.

Needless to say, the plot is somewhat recognisable. Eric Stoltz (the congenitally deformed Rocky in *Mask*) stars as Keith, who mixes with the "other" crowd at school and is generally viewed as having come from the wrong side of the proverbial tracks. He wants to be an artist but, in keeping with the typical narrow-minded parent of teen films, his father only sees his future in terms of business college.

Keith finds himself falling in love with the beautiful, leggy Amanda Jones, played by Lea Thompson (probably best remembered as Michael J. Fox's mother in *Back to the Future*). Amanda's having boyfriend problems with rich, arrogant Hardy. Tired of endless flirting, she accepts a date with Keith, and that's when all the trouble begins. Caught in the middle is Watts (Mary Stuart Masterson) from *Catholic Boys* and *At Close Range*, Keith's tomboy best friend and lover of drums, who is now in love with him.

If you think the plot sounds familiar, there's more. The film was written and produced by John Hughes, Hollywood's resident guru pro-

ducer of teen movies. It seems that when he wrote *Pretty in Pink* there were two possible outcomes of the love triangle, and the second one has now become *Some Kind of Wonderful*. The similarities between the two films are so numerous and blatantly obvious as to be almost ludicrous. How a producer can make two versions of the same film (without even attempting to disguise this fact) is beyond my comprehension.

But despite such unashamed rehashing, the film will be at least a minor hit. *Some Kind of Wonderful's* underlying philosophy is that being independent and true to one's instincts are more important than peer-group popularity. It focuses on such key adolescent issues as bitter-sweet first love, rejection and have always responded and which here are presented in an immensely palatable way. Besides, the film has good-looking young stars (Stoltz in particular shows much potential) and boasts a soundtrack that the teenyboppers are sure to love. It all adds up to your average glossy teen movie.

Generally, the film is sensitively directed, though its lack of innovation is disappointing from the writer-producer who gave us the thought-provoking *The Breakfast Club* and the winsome *Ferris Bueller's Day Off*. The talented stars do well with a script festooned with clichés and improbable dialogue, and in any case such flaws don't necessarily spell box-office doom.

# Comedy with hilarious moments

**CRITICAL CONDITION**  
Hindley Cinemas

by Angus Keay

*Critical Condition* starts in a seedy sex shop with Richard Pryor looking over various stud encrusted leather devices.

Pryor plays Eddie, who has a meeting with a powerful mobster in the shop. Little does he know that he has become a stooge in a police operation to arrest and charge the mobster.

He finds himself arrested, and puts on a fabulous show for the judge to try and avoid gaol sentence and scores a psychiatric investigation instead.

He finds himself in the psychiatric ward of a hospital, he being the sane among the insane, (not unlike *One Flew Over the Cuckoo's Nest*). However he doesn't stay there long, as he manages to escape when the Hospital Administrator, played superbly by Joe Mantega, comes to tell him that he is to go to prison. The other patients get angry at this and allow Eddie to get away while holding the administrator hostage.

At this point in the film the pace quickens considerably, as Eddie is intercepted by the new assistant administrator and mistaken as being Doctor Slattery. To avoid



Rachel Ticotin, Richard Pryor & Randall "Tex" Cobb

being revealed he quickly takes command of a hospital suffering from power blackout and keeps it running in what would have to be one of Pryor's most powerful roles. Eventually he is caught out and yet still

manages to sustain his freedom, and get-the-girl in the sweet ending by becoming a heroic midwife, helicopter pilot and firefighter who saves the hospital from disaster.

A rather strung out looking Pryor manages to perform excellently in one of his more demanding characterizations, although his lunatic act has been seen before in *Stir Crazy*.

Underneath the main plot is another in which a vicious killer manages to escape from police cus-

toy in the hospital and proceeds to attempt an escape. Joe Dallesandro plays this role with more skill than in his numerous Warhol/Morrissey films, but doesn't make his presence felt as he did in Warhol's "home movies".

Rachel Ticotin (*Fort Apache the Bronx*), is an accomplished dancer who certainly graced the screen playing the assistant administrator whom Pryor's character falls for.

As a comedy it has its hilarious moments, even when a helicopter is pulled up some stairs by a mob of junkies. It has all the ingredients of a great movie, but is a little too predictable in parts. Overall it is probably one of the more enjoyable films currently showing around town.

*The Light of Day* deals with the break up and disintegration of a family but may better exemplify the going to seed of was once a promising director.

The problems with this film are too numerous to mention, but the main criticism is the mis-casting of Joan Jett and Michael J. Fox in the lead roles. Michael J. Fox's one dimensional acting is all too obvious "pure" mid-western American charm work against the effectiveness of his characterisation. Even the presence of Gena Rowlands is not enough to save this picture, as although she is good to her first few scenes, she soon resorts to using cliqued acting techniques to act out the cliqued script.

Tragically, this film will never see the light of day. Neither will Joan Jett's acting career, or Michael J. Fox's bid to be taken seriously as an "artist". This film is destined to slip out of hte cinemas as quickly as its unheralded entry. A film that is a waste of money and time and should be avoided at all cost.

# Avoid at all costs

**LIGHT OF DAY**  
Academy Cinemas

by Arthur Kavooris

No matter how successful entertainers are in their chosen field, many feel the need to expand their horizons and demonstrate their versatility.

This urge has compelled singers to attempt acting and actors to attempt singing, usually with no great deal of success, serving only to highlight their limitations. The latest film from Paul Schrader who previously brought us *Cat People*, *Blue Collar* and *Mishima* is a perfect example of how casting against type can go terribly wrong.

In *Light of Day* Michael J. Fox

(that's J. for juvenile) plays the streetwise Joe Rasnick while his sister Patti Rasnick, the lead singer of a rock 'n' roll band is played by none other than Joan Jett.

Joe and Patti live in the industrial city of Cleveland, and dream of making it big with their band, the Barbusters. The world has not been kind to Patti so, Patti has become a tough and ruthless character. To complicate matters, Patti and her mother Janette, played by veteran actress Gena Rowlands have not had a king word for each other since Patti gave birth to her son Benji out of wedlock. Patti is unthoughtful, and her devil-may-care attitude causes friction between herself and her wise brother, who attempts to coax her back onto the straight-and-narrow before it is too late.



**POOR BITOS**  
by Jean Anouilh

Directed by June Barnes at the  
Little Theatre, University of Adelaide  
April 30 - May 2, May 6-9, May 13-16

Adults \$8.50, Conc. \$4.50  
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## An exuberant show with energy and vibrancy

**CHANGING PACE**  
Australian Dance Theatre  
At the Playhouse  
Until 2 May

by Mary-Anne Haddad

*Changing Pace* set the pace for a highly innovative, energetic and exciting exploration into movement. This latest production is a definite change in pace for the ADT, as their new Artistic Director, Leigh Warren, has successfully combined an impressive programme of three works by three female contemporary choreographers.

Overall, the three highly individual pieces all express an extremely strong visual element to the performance with sparse setting, lively sound and dramatic use of lighting all complementing the works.

The first of the three programmes, *Mixed Media*, by Ruby Shang, opened with a group of figures all producing a most wonderful rippling movement pulsating through their bodies. An array of shadowed images projected onto the backdrop formed silhouettes of dancing figures. The combined use of mixed media, such as the projections penetrating on the back wall exhibited Pollock inspiration complementing the splattered, blotchy pastel costumes worn by the dancers and all hand painted by Ziggy Moskwa.

The element of the television situated in the orchestra circle just

below stage, screamed a side view of the performance which added another mixed media dimension to the piece. It was a lively and exuberant exploration into the world of the imagination as a riveting presence was felt during the interweaving, intertwining and mingling of the bodies on stage. It was also interesting to note the primitive and ritualistic qualities to be found both in the music and movement.

The second programme was again strong in visual content with light-hearted images of holiday life in *Travelogue* by Helen Hebertson. Streamer-clad and sadly waving goodbye, a group of dancers stand solemnly at one side of the stage, symbolising a typical bon voyage scene. Sue Peacock enhanced the stage with a free-flowing, idyllic movement which set the pace for a calmer and more controlled change in pace towards holiday life. Suddenly from behind the hazy mist of the backdrop there appears a dream-like, ghostly figure of a girl bathing in the water. The satin-like shimmering backdrop designed by Ken Wilby and Mark Thompson enhances this lazy, dream-like feeling, as the flickering effect of the lighting, designed by Keith Tucker, complements the image of the cool, crystal-like water in which the girl is bathing.

The next scene plunges into a humorous jungle excursion of safaris and tropical exotica. The light-hearted, simplistic, child-like movement of the elephant with its

swaying trunk worked so effectively throughout this jungle scene. Finally in the *Travelogue* trilogy, a burst of energy pervades the Long Drive South, an enlivening and invigorating piece, with dramatic gold and black dominating the striking costumes and set.

The last programme, *Open Weave* by Nanette Hassall, expressed a highly dynamic and innovative use of movement through space. The set, designed by Mary Moore, formed an integral part of this visually oriented piece as it consisted of several thin chrome poles positioned above stage. The set was constructivist in design, with geometric and sequential patterning of the poles combining and complementing the movement. The pivoting of the steel rods and their patterning into a climax of a magnificent, seemingly intertwining spiral shape, enhanced the riveting mood of the spatial, rhythmic and dynamic elements of the piece. The music, performed by the Robert Lloyd Ensemble, also enhanced a bold, over powering, constructivist feel, producing many useful and forceful sounds.

*Changing Pace* is the most lively exuberant programme which successfully highlights the "contours and vibrancy" of dance and movement, producing a breath-taking and hypnotic effect on the audience.

## Castration scenes shocking

**THE CHOIR**  
Barnstorm,  
Old Unley Theatre  
Season Closed

by Graham Lugsden

Deep in the middle of the chemical bonding of organic polymers, after a day of integral calculus and Milton's use of the comino in *Samson Agonistes*, one occasionally begins to wonder if school is ultimately not a shade pointless. Why should schools subordinate individuality and the expression of imagination in favour of the 3R's?

Barnstorm's production of *The Choir*, playing last week at the Old Unley Town Hall, examined the fundamental ethos of the Western educational system and found it lacking. A choir of schoolboy

orphans are virtually imprisoned by their choir mistress in the Orphanage and find that their lives are subjugated to the cause of improving their singing voices. The choir mistress takes this to the extreme of cutting their balls off to maintain the purity of their voices. The pointless cruelty of this barbaric act (and, by extension, the educational system as a whole) is underlined by the fact that she is too late to save their voices. The orphans are all teenagers, and emasculation must be performed before the boys turn eight or nine to work.

(Oddly enough, it was the female members of the audience who seemed to be most disturbed by the Stanley-knife-on-the-cobblers scene. Somebody ought to write a thesis about that.)

The cast of half a dozen lads were

quite impressive in their difficult effeminate roles, but David Courcier as Colin stood out, and deserves to succeed. Shaun Luttrell and Daniel Lapaine in the two main roles of Michael and Andrew, while sufficient, lacked (ironically) vocal range and power to be entirely convincing. However, the cast as a whole were nonetheless disciplined and competent.

The main fault lay with director and author Error Bray, who did not allow enough variation in location or character to maintain interest. Being only 1½ hours long, it had no interval, which did not help.

But that could not overshadow what was a very fine production by a consistently professional company, and it is to be hoped that the Sydneysider Barnstormers return to Adelaide soon.

## At 18, a new star is born

**ARTHUR KAVOORIS** talked to stage actress Lynn Wakefield about *Come Out*, playwriting and coping with celebrity status.

Many of us would like to do more with our life, if only we had a few extra hours in the day. Young Lynn Wakefield has managed to conquer societies inoperativity as she has accomplished more than most people would do in their entire lives. At age 18 she is not only appearing in "The Iron Man" youth opera, but is having her play "Sarah's Dream" performed by Troupe Theatre as part of *Come Out 87*. After a busy day's schedule, *On Dit* caught up with Ms Wakefield as she talked about her recent achievement.

**On Dit:** Can you tell us how you came to write a play for *Come Out*?

**LW:** I saw an advertisement in *The Advertiser* for the young playwrights' season. I decided to enter as I considered myself fairly competent with English. Also it provided a fantastic opportunity to escape from the dreary curriculum work. "You know, that terrible work schedule." Troupe thought my play was representative of the issues that concern the youth of today, and along with three other plays it was chosen for their theatrical potential. Also the contest provided a great opportunity to be part of the whole process of producing a play.

**On Dit:** Is this the first of many plays to come or the last of a creative burst?

**LW:** I'd like to think it was the first of many, but at the moment it's just a hobby, as it's difficult to come up with ideas. I can't just sit down and write a play. With my play "Sarah's Dream" a range of topics was specified and I chose the topic - "Dreaming of Tomorrow".

**On Dit:** Can you tell us about play, "Sarah's Dream"?

**LW:** "Sarah's Dream" is written in two acts. In the first act we meet Sarah, whose teacher is trying to give war some sort of economic justification. Her father is a bigot and Sarah has a difficult time communicating with her elders. In the second act Sarah envisions how she would like to see the world run. All the world leaders are removed and dumped in the Nulabour Plains. She is at the centre of a network where all the people have to be under 18 to be in a position of authority, the idea being that anyone over 18 would have most likely been corrupted by the adult way of thinking. It is a serious subject that is treated with a lot of tongue-in-cheek humour.

**On Dit:** Why did you choose the theme of peace through revolution?

**LW:** Now-a-days people are pretty complacent, as everyone is pre-occupied with competing with one another in order to succeed. At school, I noticed that many students were not concerned with the plight of the world today. For instance many of my colleagues talked about Apartheid in South Africa, justifying our non-involvement as "what has it to do with us". Being a native of South Africa the Apartheid issue is one that is deep felt. Naturally I have incorporated many of my personal hopes for peace and equality in "Sarah's Dream". I believe I have accomplished this as when I saw the play run it reminded me of the struggle in South Africa. The basic story of "Sarah's Dream" centres around peace from bloodless revolt. Sort of what I'd like to see happen in South Africa some day soon.

**On Dit:** How long did it take you to write your play?

**LW:** It took roughly two weeks to write. I was inspired and very enthusiastic as I wrote the play over a weekend and worked on it sporadically during the two weeks following.

**On Dit:** You have received quite a bit of notoriety. How have you coped with your new found celebrity status? Has it changed you in any way?

**LW:** After tasting the sweet fruit of success, I want to continue and hopefully again someday be financially rewarded. To be totally honest I'm quite surprised at all the interest. People think that it is incredible that a professional theatre company such as Troupe Theatre would want to produce an amateur's play. I was on "Come On Kids" and I was asked a series of stupid questions. I hated it! It was so staged, for one thing and they wanted to know what input I had? Had Troupe changed it a lot, and gone their own way? Lots of people presume that they would do so. But they haven't at all. Their interpretation has been good as they have conveyed what I am trying to say.

**On Dit:** Do you think that University will get your creative thoughts going, or will it stifle your intellectual flow?

**LW:** I want to keep on studying for a number of years as I like the lifestyle. I usually need some gentle coaxing to get me to do some work as I'm not a self taught intellectual. As far as getting my creative thoughts flowing, it yet has to occur. Oh god! Come on, I'm doing an Arts degree!



Lynn Wakefield

## KING SNAKE ROOST

by Dale Flemming

"I haven't heard *Radio Birdman* for years!" shouted someone standing next to me at a recent party. She said she missed the pace, energy, and the aggression of punk music and could find little relief from the turgid monotony of soft-pop which has invaded much of contemporary music. Die-hard romantic indeed, but she pointed out, very clearly, how easily musical fashions can change. Not so long ago, bands like *The Stranglers*, *The Saints*, *Blondie*, to name a few, were innovators in punk music but look at them now. Sure this is 1987 and I'll be the first to concede that Punk is dead but does this mean that the wit, the cynicism and the eccentricity which sponsored this sort of music can't continue to be seen and heard? Originality will be the only way it can survive and in Adelaide band, *King Snake Roost*, there is a new direction, firmly settled upon strong foundations and eager to advance.

*King Snake Roost* draws upon a wide variety of sources including

*The Stooges*, *Richard Hell and The Voidoids*, *The Birthday Party* and through their efforts to put the power back into grunge they have created a unique style and sound. Things weren't moving fast enough in Adelaide however and on Wednesday, March 18, the band filled their cars with petrol and guitars and headed for Sydney.

With a larger and more accessible scene to work with, *King Snake* soon became a part of Sydney's impressive Grunge-Punk line-up. In a seemingly reunion-like experience they supported *Thug* [Both bands have exmembers of *Grong Grong* which had almost a cult following in Adelaide a couple of years ago]. Other shows included work with the *Vanilla Chainsaws* and *Venam P. Stinger* at the Graphic Arts Centre.

A tentative recording arrangement unfolded into an album deal with the Aberrant label, with the American West-Coast company, Satellite taking almost immediate interest in the band's material, for a compilation album in preparation.

Aberrant's Bruce Griffin is also interested in releasing a six track E.P. Although this is *King Snake Roost's* second attempt to play together, in their latest line-up they've only been together for about five months and so it would seem that things are moving fairly quickly. However, consider also that music, like any fashion, not only moves in time but space also and what may appear to be a dead-end in Adelaide could be quite successful somewhere else.

It is apparent that the success of a particular musical fashion will reflect a society's socio-political attitudes and those certain definable moves will in turn set the trends. In its most pretentious form we see bands like *Spank You Very Much* playing flavour-of-the-month covers indicating that this generation's conservatism and complacency is embodied in the popular cabaret revival and would also indicate that the underground movement of alternative original bands will be quite lifeless in Adelaide for some time to come.



## Grab Some Good Time Rock 'n' Roll

**BLOW YOUR COOL**

Hoodoo Gurus  
Bigtime

by Andrew Marshall

This album is a winner. While the critics heap praise (and superlatives) the public is buying - so why all the fuss?

I remember vividly a live performance by the Gurus shown on Rock Arena soon after the release of their first album, *Stoneage Romeos*. I remember it mainly for the fact that lead singer Dave Faulkner basically apologised to the audience for their current single "My Girl". On this album the band makes no such compromises, the result, an album that is commercial without the self-consciousness of "Bittersweet" and "My Girl".

The simplicity and drive of "Where Nowhere Is" (a standout track) provides a standard for the rest of the album, aggressive guitar and drums push this song with newfound maturity and enthusiasm - power pop at it's best.

"Middle of the Land" kicks off side

two in a similar fashion to "Where Nowhere Is" but the mood soon mellows with the more lyrical and evocative "Caravan". Once again simplicity and confidence is the key to songs that are strong and individual. The moody, sultry feel (a highlight of Mark Opitz's production) provides a unique backdrop for brooding lyrics in "Caravan" while the brighter "Come On" distils and refines a style of writing evident on quieter tracks from their second album *Mars Needs Guitars*.

It is, however, the first tracks on side one that will receive airplay. The first single, "What's My Scene" harks back to the rhythms of "I Want You Back", (the Gurus first successful single) and is popular with programmers from most stations. The tracks immediately following ("Good Times" and "I Was the One") are also attracting airplay with a strong melodic basis that works well with the radio format.

The last two tracks of *Blow Your Cool*, "On My Street" and "Party Machine" round up an album of typical Gurus good time rock 'n' roll.

keyboards. Duffield, an ex-member of the band coincidentally wrote theme music for the much maligned CDPTV. Unfortunately the band is planning to break from touring (contrary to the last *Scratches* - you can't believe anything you read nowadays) for about 10 months to catch up on R and R, with a couple of solo projects tipped for the future.

□ □ □

**Tours:**  
**Georgia Satellites**, Atlanta's bar-room rock 'n' roll quartet will be playing one show only at the *Thebarton Theatre* on Sunday May 3. (look out for album review in forthcoming *On Dit*.)

**Sky** (with Rick Wakeman); a change of date and venue has been made, now Friday May 22nd at the *Opera Theatre*.

**Hoodoo Gurus** (with the *Cockroaches*) *Blow Your Cool* tour, Tuesday May 5 and Wednesday May 6 at the *Thebarton Theatre*.

**Midnight Oil**, Friday May 15 and Saturday May 16 at the *Thebarton Theatre*.

**Jason and the Scorchers**, Tuesday June 2, Wednesday June 3, at *Le Rox*

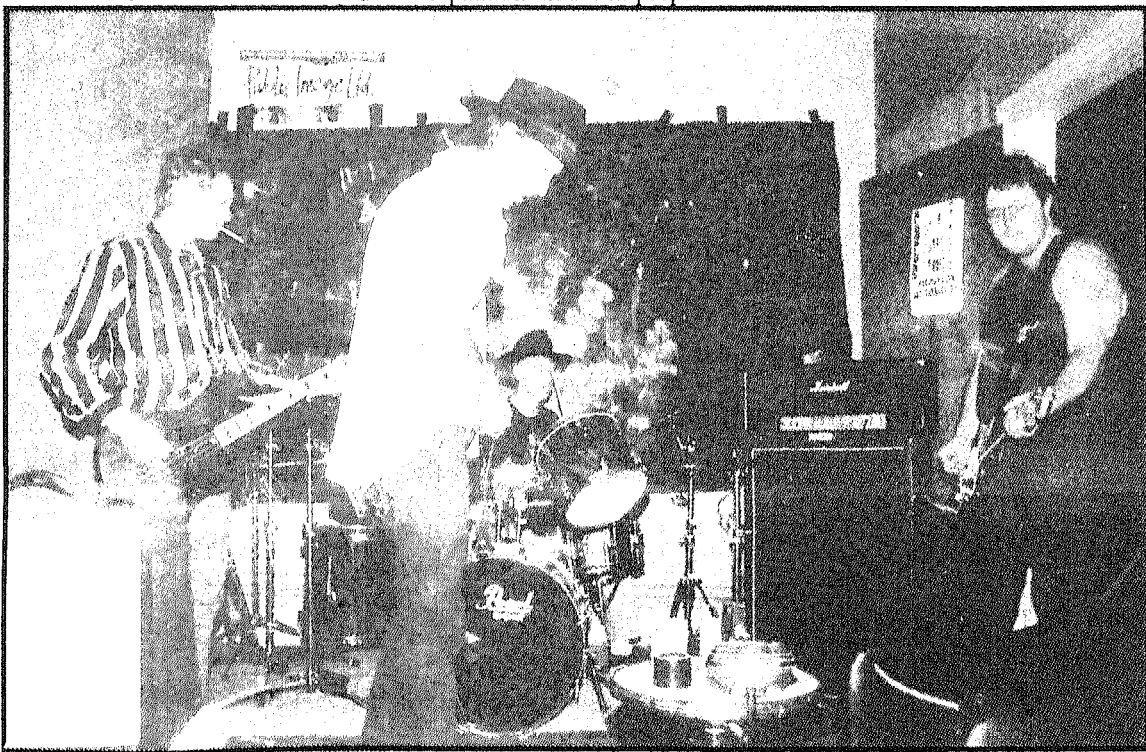
**The Pretenders**, Monday April 27th at *Thebarton Theatre*

□ □ □

**New Releases:**

**Level 42 - Running in the Family** (PolyGram)

Mark King demonstrates a finely tuned pop sensibility as well as the best bass playing in the business on this, the second single from the album of the same name. No surprises - no disappointment.



## A riot of styles

**THE FLAME IS LIT**  
On Heat  
On Heat Records

by Andrew Marshall

"Gritty" is the current buzz word in the music industry and is fast becoming a cliché, it is however, the only word which accurately describes this band's sound.

Recorded in Adelaide over four days, *The Flame Is Lit* is an independent (self-financed) release from local band *On Heat*. It consists of tracks selected from a body of work built up over the band's eleven year (!) history - Gary and Graham Mallett (the nucleus of the band and accomplished "garage musicians") have survived several lineup changes to produce this, the band's

debut album.

Described by the band as "not exactly punk, grunge, thrash, psychedelic or blues," their sound is, however, uncannily like that of seminal Australian punk group *Radio Birdman*. In fact "New York Dudes" (one of the better tracks) is virtually indistinguishable from similar radio songs.

"Sense of doom" provides a welcome relief from the similarity of all the other tracks and highlights the need for creativity in production.

If you do listen to this album (and I would only recommend it to dedicated independent music fans), don't expect much in the way of melody, the focus is on energised rhythms ... and very little else.



Coinciding with the release of their second single "12", *Boy Wonder*, **BIG PIG** will be playing three Adelaide shows, kicking off at *Le Rox*, Thursday April 30th. A student discount of \$2 per head will be available for the Thursday show upon presentation of ID. A reliable source tells me student concessions may become available in the near future.

The band has been busy of late. Their new single will appear with tracks by the *Saints*, *Lime Spiders* and *Paul Kelly* on the soundtrack of the Australian film, *Young Einstein* to be released here and in the States later this year.

Following completion of the current tour, **BIG PIG** will be going into the studio to complete pre-production for the very important debut album. The final recording will be done in London, and the band has been signed to A and M Records for world release. **OINK OINK!**

The ABC premiered *Rage*, an all night program of "uninterrupted adult party music" over the Easter break. Screening on Friday and Saturday nights *Rage* is an eclectic and interesting mix of innovative videos by up and coming directors and those not usually seen on the Saturday morning shows.

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## Sisters doing it for themselves

**DIFFERENT LIVES**  
- Reflections on the Women's movement and visions of its future  
Jocelyne A. Scutt  
Pan, \$12.95

by Kathy Edwards

Jocelyne A. Scutt's new book *Different Lives* is a book that is written in the same vein as Susan Mitchell's *Tall Poppies*. It is a book about the last three decades of the women's movement in Australia; its history, people, campaigns and aims. It is a book about the lives and stories of real women, and their fight against oppression. Jocelyne Scutt describes *Different Lives* as being about woman's identity. She says, "That right is the essence of this book."

Women fighting for their rights and their identities include Lilla Watson and Elizabeth Williams, Aboriginal women who had to fight against racism as well as sexism, and Elsa Atkin and Patricia Bolero who had to fight against the oppressive patriarchal traditions of their home countries, as well as that of Australia. Altogether there are twenty two separate mini-autobiographies in *Different Lives*, twenty two different struggles to achieve equality, recognition and an identity.

For those who are lucky enough to remember the stirrings of feminism in the sixties, and the fully fledged movement in the seventies, this book will provide the opportunity to wallow for a while in nostalgia. For those of us who are only now embracing feminism in the eighties it will show us how our sisters began the fight. It is indeed an inspiration to read about the women who "began it all", and even more of an inspiration to hear that most of these women are still fighting.

Not every tale in the book is a happy one, however. Many women question both the actions and ideals of other women, as well as the concept of a unified sisterhood. One point that several of the writers make clear is that other women, "sisters", can often be the worst enemies. Feminism has certainly not provided instant answers for all women, indeed for many it has provided only further heartache and confusion.

The only fault that I can see in the book is that it portrays, as does Susan Mitchell's *Tall Poppies*, only the tall poppies or successful women of society; women who have striven and "made it in a man's world". Speaking of an international women's day conference in Sydney Scutt asks, "Where are those women from the outer suburbs, from the country towns, the shacks and shanties of Moree and Nowra? The women on small incomes or no incomes at all - the representatives of the majority of Australian Women?" I would ask the same question of her book. Scutt does realize that involving these women and recognising their achievements must be part of our vision of the future of feminism. We must change the definition of success for all people. We do not want to succeed in a "man's world", we want to make it *our* world as well.

Scutt's final point regarding the future of feminism is one that I agree with wholeheartedly. She questions the "reformist" nature of '80's feminism and concludes; "Let's take the battle back out into the streets again, and fight anew. We're stifling in those board rooms. And who's listening? Out on the streets they can't help but hear. Our voices are pitched to carry well in open spaces".

## BETWEEN THE COVERS

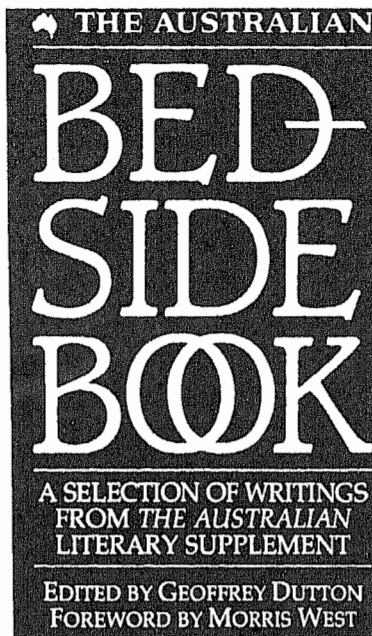
**BEDSIDE BOOK**  
A Selection of Writings from  
*The Australian*  
*Literary Supplement*

by Dino Di Rosa

In 1985 (could it have been 1984?) *The Australian*, by virtue of literary editor Geoffrey Dutton and with the encouragement of editor-in-chief Les Hollings, began publishing every quarter a twelve-page lift-out *Literary Magazine* in its weekend edition. Since then the *Magazine* has generally proved a qualified and quantified success; with writers, who have consistently found it a wide and worthy form and forum, and with many readers, who have thus benefitted from the writers and who have done their own writing in droves for the *Magazine's* occasional competitions.

Now comes yet another national collection, even more cozily titled and jacketed, of prose and verse, which *The Australian* has put out over the last couple of years. Only a quarter of the *Literary Magazine's* efforts have been included, and anthologist Dutton has to explain in the editor's refrain: "In any anthology some sort of balance of style and content has to be aimed at, and every editor of an anthology awaits the complaint of the reader, let alone the writer, that some favourite has not been included."

With the fashion now in short story



EDITED BY GEOFFREY DUTTON  
FOREWORD BY MORRIS WEST

collections and editions, it is perhaps fashionable among Australian reviewers to do just as Mr Dutton dreads and expects. They are always wasting column space complaining to editors of their "favourites" (commonly friends or friends of friends) being omitted from such miscellanies. I have no friends, literary or otherwise, but I do have such "favourites" in the Aussie lexicon, and some are not involved in this one, and I must complain, just a little. Whatever happened, for

instance, to that superbly acerbic Frank Moorehouse lead story published about twelve or so months back? (yes, so superb that I cannot, at this time of writing, recall its title). It certainly does a number all over the Moorehouse story included here, "Martini" (though this, it is true, has one great line: "...but the heart is a big hotel"). Or Manning Clark's distinguished "Phillip Island" piece?

Mr Dutton's other choices are no surprise and critically apposite, when not strictly pedestrian, prosaically middle-of-the-road. Helen Garner's "Life of Art" masterpiece has been literally anthologized to death ("My friend reads *The Children's Bach* as she sucks onions. My friend likes a good cry") but it originally appeared there in the *Magazine*, so I suppose it deserves its place here. Other writers included are Barry Humphries on his salad days, like wise Dutton (naturally), Barry Westburg (soon to appear also in the Adelaide University LitSoc *Magazine*), Gerard Windsor, Bruce Dawe, Patricia Rolfe, Les Murray, Morris Lurie, an interview with Peter Carey, David Foster, Tim Winton, Kate Grenville, Craig McGregor and Sandra Hall. All seem to be present and accounted for.

Perhaps the biggest editorial query in this case is: who is responsible for the illustrations in this volume? Some of them are just plain awful.

## Stories for ankle-biters

**THE LAND OF IDEAS**  
Stories for children  
WAU Adelaide  
Edited by Pauline Wardleworth  
and Adam Dutkiewicz

by Andrew Gaffey

This anthology is of 18 short-stories for children demonstrates a fascinating mix of styles in stories gathered specifically from South Australian writers of this century. Five of the stories were written prior to 1955 and seem to have been included to give historical perspective to the development of the genre in South Australia.

From the moment of picking up this volume, I was puzzled about its intended role. The introduction suggested that the stories were aimed at children 7-12 years old, yet the format and lack of textual illustrations convinced me, and the several neighborhood ankle-biters surveyed, that the book is more likely to sell on its adult appeal.

The editors have divided the book into 4 sections, from "Early Fantasy" to "Modern Realism". This



system of division appealed to my orderly adult mind but I would judge it to be incomprehensible and pointless in the eyes of younger readers to whom the story is all important.

I was pleased to read Vernon Knowles' inclusion "The Land of

Ideas", which fascinates today as much as it must have done when written in 1926. From the same "Early Fantasy" section was a delightfully crafted story concerning the universal theme of physical deterioration under pressure. This story, entitled "Mr Jigsaw" by Elizabeth Powell in 1928, received top marks from me and my ankle-biter audience with the more contemporary "As Fast as the Wind" (Mike Ladd 1984) coming in a close second.

The plethora of strange proper names encountered in "The Kallere Machine" (Kate Brennan 1984) lost me and my audience and with the inevitable Colin Thiele-exercise-in-imagery-inclusion (The Shell) could have been omitted in favour of a different flavour.

On the whole, this is a book of significant literary merit that may not reach all of its deserved audience. It may succeed as an anthology of bedtime stories to be read aloud, but will likely rot in a child's bookshelf next "Pilgrims Progress" and "The Water Babies" due to its adult approach to format.

## A book you can't refuse

**CONNECTIONS II**  
Bob Bottom  
Sun Books, \$9.95

by Rob Ilbery

Bob Bottom, Australian superstar chronicler of organised crime, has published another very readable *Who's Who of the Eastern States underworld*.

*Connections II* (\$9.95, Sun Books) follows his three previous best sellers; *The Godfather in Australia*, *Without Fear or Favour*, and *Connections*.

The first part of the book briefly covers how organized crime and particularly American mafia found New South Wales to be an El Dorado during the Askin years in the 1960s, and how very little has changed since then.

Melbourne, the massage parlour and prostitutes capital of Australia, has an underworld of a different flavour. Here are a few titbits from Bottom's book.

Nine out of ten street prostitutes become drug addicts who will die of an overdose or drug related cause before they are considered too old for prostitution.

And the reverse applies. Heroin addiction costs at least \$54 000 per annum for supply to one person and one in ten addicts turns to prostitution to finance a habit.

On white slavery Bottom quotes QC Douglas Meagher. "Promises are made of legitimate employment and the girl, more often than not are in her teens, is transported to an environment totally foreign to anything she had previously known. Her passport is taken and she is deprived of any financial resources that would allow her independently to escape .... The trap is often reinforced by inducing heroin addiction."

The last section of *Connections II* covers Operation Lavender, the

police operation name for Australia's largest hash bust. One of the standing jokes I heard on my last trip to Sydney was that the seven and a half tonnes of hashish imported was of such low quality that it was virtually unsaleable.

Convicted were doctor and illegal casino operator Nick Paltos, solicitor Ross Karp, and farmer and illegal casino proprietor Graham Palmer. Bottom explains the lack of quality. Apparently, some of the shipment fell into the sea when offloading from a Greek freighter to an Australian trawler.

Bottom devotes the last eight pages to 'Tackling Corruption', and analysing Mick Young's anti-crime moves as Special Minister of State and Ministerial Head of the Australian Federal Police.

*Connections II* is a good book, good enough to be official reference material for American crime intelligence agencies. And nearly as entertaining as *Cop Shop*.

## BOOK MARKS DINO DI ROSA

I pitch this week's book column as a sort of *Start At The Back* for those who can read and write.

Here are some quotables from Australian writers, courtesy of **Candida Baker's Yacker 2**, which was reviewed rather hastily in the last issue. **Gerald Murnane** is said to have on the wall of his office an excerpt from Kafka's diaries: "I hate all conversations that do not relate to literature." The noetic nomad converses accordingly: "I do feel strangely drawn towards Kerouac, not just for the drinking and the wandering around and talking to people, but for the way he tried to go beyond experience. Nothing was ever enough for him. If he had been happy he would have broken the letters of the word HAPPY up to see what was inside them."

Prize-winning novelist and Rugby League tipster **Thomas Kenneally**: "All novelists are flashers - pardon my using a male popular image there - we desperately want to be loved. That's the basis of starting to write."

**Les A. Murray**, who like Whitman is large and contains multitudes "I'd like to get through this world without seeing it come down in ruins. I'd like to go on writing until I die. But most of all I'd like to think that there was some sort of liveable, honourable world left for my children when I go."

Now for deaths of the week. I was informed that **Primo Levi**, the legendary Italian survivor of Auschwitz, died recently by jumping off a tall building. I was, apparently, misinformed. He in fact is said to have died by a fall down a flight of stairs. How strange. A small step for a man who made such a giant step for mankind.

**Kenneth Cook**, the author of the Australian classic *Wake in Fright* and 17 other novels, died the Saturday before last of a heart attack while camping at Narromine, NSW. He was 57.

**Martin Buzacott's Charivari** is yet another debut Australian novel, to be released this year, this time by Picador (good to see them stepping up work in our own back-yard). Buzacott has talked of endeavouring not to fall into the virgin novelist's trap of being self-conscious and fitfully literate, and in this book about a rebellious, nihilistic adolescent couple he has attempted, via his hypocritical narrator Milton Prendergast, to throw everything in a casebook form, with detrital reports, interviews, diaries, even a play. The result is so self-evidently a self-conscious first novel, though reportedly a very promising one. See soon for the review of *Charivari* in these pages.

Pssst. Last week's *Start At The Back* gossip on the LitSoc magazine *Diphthong* is old, old news. The magazine (the new name of which is still marked negotiable) is up and running, and the 1986-7 edition looks like being the best ever - and I'm not just saying that. In a matter of weeks you will be able to pick up a copy, at a modest price, wherever all good books are sold - which is to say the Union Bookshop. Meanwhile the incoming editors are open to any offers of prose and poetry for the second *Diphthong* (or whatever) for this year. Submit your work in the LitSoc pigeon-hole in the Jerry Portus Room, Lady Symon Building, or the one in the English Department, Level 6, Napier Building (just follow the smell of tweed and pipe smoke). You can start writing now.



**FROM P15**

harshly as they did in songs like 'Once In a Lifetime'.

Byrne himself thinks real life is mostly mundane. The master of understatement offers his own example as proof. "Today I answered the mail and telephone calls and wrote some lyrics and then I went out to buy some groceries and came back in...I'm going out probably to see a movie and then maybe meet some friends for dinner later - I mean that's not so unusual, that's a pretty normal day. It's hardly exciting. I'm not complaining...I enjoy it, but it's hardly a roller coaster ride."

In the book of the film he describes America as "an empire in retreat". "The Government is selling the country down the river. The real wealth of the country is in the people," he writes angrily.

He tells a depressing scenario of the future America. "I think it will be more like a sort of bizarre king of

Third World country...kind of like mediaeval but more high-tech. There'll be some rich people and then some very poor people and a few in the middle.

"And I think a lot of things will break down in general - social and mechanical. Things seem to be poorly made and poorly built and those will begin to fall down and the social structure I think is very edgy anyway. It's only survived because in the last 40 years or so everyone has had plenty to eat." But what will happen to the people? "I really don't know."

What will politicians do? "Not much, I think things will take their course." Byrne as social commentator verges on despondency and life seems suddenly black. Then he laughs. "But I think the music could be better - that could result in better music."

*True Stories* starts at the Academy on May 28.

*the Age*

IN THE FIRST DAYS OF THIS COUNTRY WHEN THE BUFFALO ROAMED THE LAND, ALL THE SADDLE TRAMPS AND COWBOYS USED TO ROLL THEIR OWN BY HAND, THEY'D SWING UP TO THE SADDLE ON THEIR ASS OR ON THEIR HORSE, AND RECITE A LITTLE DITTY THAT WENT LIKE THIS, OF COURSE:



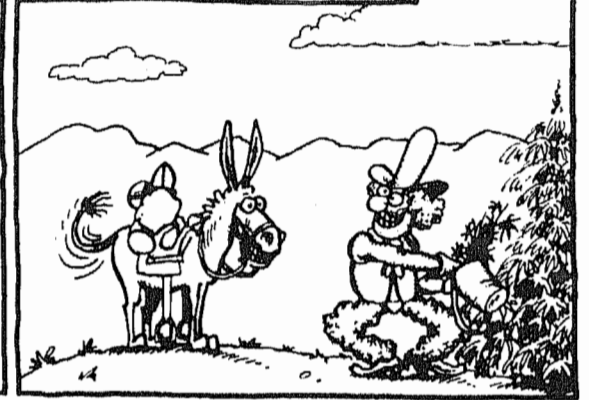
WHEN YOUR FEET ARE IN THE STIRRUPS AND YOUR ASS IS ON THE GROUND 'CAUSE THE GRASS THAT HE'S BEEN EATING IS THE FINEST STUFF AROUND, WELL, LET US NOT REMEMBER, BOYS, AND LET US NOT FORGET: STRIKE A MATCH AND LIGHT ANOTHER MARIJUANA CIGARETTE!



AH, YOU HAVE HEARD OF EVIL, AND YOU'VE HEARD OF MISERY, AND YOU'VE HEARD OF RICHARD NIXON, BUT YOU HAVEN'T HEARD OF ME! YOU MAY THINK THEY GO TOGETHER, AND YOU MAY THINK THEY DO NOT, BUT THERE AIN'T MUCH YOU'LL BE THINKIN' WHEN YOU'VE STARTED SMOKING 'POT'!



YOU CAN SMOKE IT, YOU CAN EAT IT, YOU CAN MIX IT WITH YOUR BEER, YOU CAN HANG IT ON YOUR WALL AND YOU CAN HANG IT IN YOUR EAR; AND IF YOU'VE GOT THE NOTION, AND IF HE'S GOT THE CLASS, YOU CAN SHOVE IT IN YOUR FEEDBAG AND FEED IT TO YOUR ASS!



WHEN YOUR FEET ARE IN THE STIRRUPS AND YOUR ASS IS ON THE GROUND 'CAUSE THE GRASS THAT HE'S BEEN EATING IS THE FINEST STUFF AROUND, WELL, LET US NOT REMEMBER, BOYS, AND LET US NOT FORGET: STRIKE A MATCH AND LIGHT ANOTHER MARIJUANA CIGARETTE!



ST. MARKS COLLEGE PRESENTS

# JCR 87



FEATURING

**Harry and the Hearthrobs**

AND **HIP POCKET**

**\$10.00** ADMISSION

**I.D. REQUIRED NO UNDER 18'S**

**.CIGARETTES AND MUNCHIES AVAILABLE.**

**SAT. 2<sup>ND</sup> MAY**

**FREE BEER, WINE, CIDER + SOFTIES**  
**ENTER KERMODE ST. ADELAIDE.**

..G.

There was a man who challenged the very heart of the religious world of his day when He said...

... Not every one who says to me 'Lord, Lord,' will enter the Kingdom of heaven, but only he who does the will of my Father who is in heaven . . . .

**JESUS:** Your perfect example today of obeying the truth in a world of religious confusion



**THE ADELAIDE CHURCH**  
'helping you to know Jesus'

**Worship:** Sundays at 10 am in the Barron Townhouse, Hindley and Morphett Streets.

Ring Charles Porter, E.C. Umberger, Jo Umberger or Frank Daniels at

**223 4633**

or come by our offices, conveniently located in the **JM Building, 5 Chesser Street, 5th floor.**



# START AT THE BACK

Edited by Rupert and Enzo

## More bloody condoms

Redgum, the band that was only nineteen, have released a song to promote the use of condoms by youngsters. Called *Roll it on Robbie*, the song's proceeds will go the Kings Cross Youth Resources Centre.

"You want to get around, want to stay up late/ You want to make love, just can't wait/ You want to get it on like the birds and bees/ here's a little secret stop you catching a disease.

It's a shower in a raincoat for your bald-headed friend/ Its putting on thebrakes before you hit the bend/ Taking time to think when your blood's running hot/ 'Cos if you're looking down a barrel then you might get shot."

Chorus: "Oh, oh, roll it on Robbie/ Oh, oh, slip it on Sam/ you want to play it safe, you want to be secure/ Remember that prevention is better than cure.

...Explained my situation and

asked her for a loan/ She just said: "Don't worry, I always bring my own." (Reprise chorus)

"Me and Suzie at the party just fooling around/ It was gettin' kinda heavy then the lights went down/ I said: 'Suzie you can feel it?' She said, 'I'm feeling it too/ But if you haven't got protection than you know what you can do.'" (Reprise chorus).

Whatever happened to Bebop-bopalulabelopbamboom?

...and yet more

The Queensland Government, ever the progressives, banned the installation of condom machines in State public buildings some time ago. In an effort to overcome that, though, a Labor councillor from Ipswich, Paul Tully, suggested that the machines could be installed in *Federal* buildings quite legally, and specifically suggested using Post Offices.

This, however, has been knocked

back. Not by the Nationals, mind, but Neal Blewett, the Federal Health Minister. So there will still only be one sort of French letter in our Post Offices.

## Quotables

**Sir Joh:** "People have said to me I should sit down and talk to Mr Howard and Mr Sinclair. But I'm not going up that same dry gully to end up in the same creek as they went before."

**Yuri Belobrov**, First Secretary of the Soviet Embassy in Canberra: "I don't believe or disbelieve that we have bugs."

**Senator Flo Bjelke-Petersen**, on her husband: "I prefer to see him as Churchill."

**Roger Turner**, a trustee of the British Vegetarian Society, after being caught red-handed selling hamburgers: "Business is business - you've got to give the public what it wants."

## American Update

Length of bookshelving in the New York Public Library: 568 km.

Number of bottles of Windex detergent required to clean the shelves: 20 000.

Rank of *Cosmopolitan*, *Glamour* and *Vogue* among the best-selling magazines in college bookstores: 1,2,3.

Percentage of Dartmouth (Military College) senior students who know what S.D.I. stands for: 58

Percentage who know what I.U.D. stands for: 76.

Numbers of American youths 15 years old or younger who were charged with rape in 1985: 2 645.

Estimated number of referees at children's sporting events who are attacked by parents each year: 100

Fine for burning a cross without a permit in Charlotte, North Carolina: \$50.

Bail set for the Chilean soldier who was accused of burning a demonstrator in Santiago last July: \$23.

Proceeds of the 175 circuses held by the Shriners (an American religious group) for charity in 1984: \$17 500 000.

Amount donated by the Shriners to charity in 1984: \$182 000.

Value of assets seized by the (US) Drug Enforcement Administration in 1986: \$378 814 291.

Budget of the D.E.A. in 1986: \$377 775 000.

Number of Soviet military advisers in Nicaragua: 40.

Number in Peru: 150.

Bryant....

Cue round of applause for - *John Eastman*. Yes, John, the two weeks in Noosa were wonderful, and Enzo is still moaning rapturously about your evening out together. You've done wonders for his little trouble, and he's most grateful. For services rendered, you can collect a couple of dreadful records.

All who entered can also collect a double doobrey to see *The Whoopee Boys*. Apart from those mentioned above, that is: Glen Borlace, Caleb Gardner, Joanne Jansyn, Guy Freeman, Geoff Andersen (who is attempting to earn the record for most entries in SATB competitions, currently standing at 12 384: keep trying, Geoff), Stuart Taylor, Sean Reilly (nice to see our South-East Asian readers getting involved), Arthur Tsakonas and H. Struga. Collect your freebie from *On Dit*, *On Dit Lane*, this week.

Meanwhile, Johnno's entry:

1. Oh shit, I knew these little bloody circles would start popping out of my head.
2. I hope Greg doesn't mind if I insert my right finger into his eardrum.
3. So I dropped the 3000cc in 'er: she bloody burns some gass, eh?!
4. Next week Greg dies of AIDS."



"Gosh, Di, aren't these American chappies friendly?"

Well, he didn't really say that, so we want you to tell us what Chuck (or the dark-haired fellow) *did* say. The piccy is a still from the alleged comedy, *The Whoopee Boys*, currently showing at the Hindley. Scribble thine offerings on the back of a postcard, and we may be beneficent enough to send you along to see the film and decide for yourselves. Think peace thoughts about the Hindley Cinemas management while you are there.

IS YOUR PHILOSOPHY: "WHO CARES ABOUT THE MEANING OF LIFE WHEN YOU CAN AFFORD CONCRETE LIONS?"... ARE YOU THAT STRANGE MIXTURE OF MEMORISED FACTS AND OBSCENE MATERIALISM NEEDED TO BE ON THE GAME SHOW THAT'S BEEN GOING SO LONG IT MUST BE...

# THE CRIME OF THE CENTURY

**WELL, ALECH... I BELIEVE ITS TIME FOR YOU TO INTRODUCE OUR CONTESTANTS.**

**THANKS, PHONEY...**

**OUR FIRST CONTESTANT COMES FROM THE BAROSSA VALLEY... HE'S A FORMER NAZI WAR CRIMINAL AND PART-TIME MARRIAGE GUIDANCE COUNSELLOR... HE ENJOYS PAINTING MODEL SOLDIERS AND PERFORMING SPONTANEOUS VIVISECTION. PLEASE WELCOME... KLAUS SMITH!**

**OUR SECOND CONTESTANT IS A STUCK UP INTELLECTUAL BOOK-WORM FROM SYDNEY... THREE TIMES ARRESTED FOR BEING BORING AT PARTIES. HIS HOBBIES ARE COUNTING THE HAIRS IN HIS NOSTRILS AND MAKING HIS OWN TOOTH PASTE... PLEASE WELCOME... CYRIL PHLEGM!**

**AND OUR LAST CONTESTANT IS A WORLD FAMOUS PHYSICS GENIUS, SO YOU TWO ARE IN FOR A BIT OF COMPETITION HERE. BEST KNOWN FOR HIS THEORY OF RELATIVITY... AND TRENDS-SETTER IN THE FIELD OF SCIENTISTS' HAIR DOGS... HE DIED IN 1955, BUT HE'S WITH US TONIGHT... PLEASE WELCOME... ALBERT EINSTEIN!**

**OK, BEFORE WE GET STARTED LETS CHECK BUZZERS...**

**KARL? CYRIL? ALBERT? BARRT! BARRT! SILENCE!**

**OH... IT APPEARS YOUR BUZZER ISNT WORKING, ALBERT. SO IF YOU KNOW A QUESTION, JUST FART VERY LOUDLY... ITS THE SAME SOUND...**

**O.K. FIRST QUESTION: WHAT... BARRT! HE WAS KILLED BY BAZOOKA FIRE. ...HAPPENED TO TREVOR LAST EPISODE, YES, YOU'RE CORRECT BUT YOU DIDNT WAIT FOR ME TO SAY YOUR NAME SO NOW I'M GOING TO TREAT YOU LIKE AN IDIOT ON NATIONAL T.V....**

**AT THAT MOMENT, SOMEWHERE FAR, FAR ABOVE... WHATS GOING ON? WHERE AM I? WELL, I'VE GOT GOOD NEWS AND BAD NEWS. THE BAD NEWS IS: THE COST OF LIVING HAS GONE UP AGAIN... NEW ARRIVAL**

**WHAT'S THE GOOD NEWS? YOU'RE DEAD! NOW TAKE A SET OF WINGS AND A HALO AND PAY AT THE CASHIER. UM... YOU DID BRING IT WITH YOU DIDNT YOU?**

**SPACEJUMP! ALCOHOLIA... YOU BASTARD! YOU HEARTLESS SOULLESS... EYELESS, NOSELESS, EARLESS BASTARD! YOU KILLED MY SON!... I WAS MEANT TO DO THAT! I WAS LOOKING FORWARD TO CAUSING HIM A HIDEOUS DEATH... WELL GO STICK ONE OF THE PRISONERS IN A BLENDER IF YOU'RE IN THAT KIND OF MOOD...**

**NO... ITS NOT AS MUCH FUN IF YOU'RE NOT RELATED. GEEZ, YOU'RE SICK... ITS PEOPLE LIKE YOU THAT GIVE MURDER A BAD NAME. ANYWAY, STOP COMPLAINING. YOU GET ENOUGH FROM US IN RETURN FOR YOUR SURGICAL SKILLS; ALL OUR RESOURCES AND LABOUR TO HELP YOU BUILD YOUR 'TIME SUITS' AND THAT STUPID 'FIFTH-DIMENSION' MACHINE...**

**THATS NOT STUPID! WITH IT, I WILL BECOME THE FIRST BEING TO ESCAPE FROM THIS MEANINGLESS FACADE OF EXISTENCE AND REACH A HIGHER PLANE... WHERE THE VERY FORCES OF DETERMINISM AND DESTINY BECOME TANGIBLE! AND THERE... IN THE TRUE FABRIC OF REALITY, I WILL DISCOVER... THE MEANING OF LIFE!!!**

**MEANWHILE, BACK IN HEAVEN... ... AND SO THAT'S THE MEANING OF LIFE. HA! HA! GOD, YOU'RE A CARD!... ANYWAY, WHAT ARE WE DOING FOR WEATHER TODAY? WHAT DID THE FORECASTERS SAY ON T.V. LAST NIGHT? FINE AND SUNNY. MAXIMUM 27.**

**O.K... MAKE IT FINE AT FIRST, THEN BRING IN A THUNDERSTORM. MAXIMUM 16... I LOVE DOING THAT. AND SEND IN THE NEXT ARRIVAL PLEASE... EARTH. CONTINENT LAYOUT PLAN.**

**HELLO TREVOR. O'DAY GOD-BARY... LONG TIME, NO SEE... NO NO? YOU CANT GO BACK TO LIFE. NOT AGAIN. BOLLOCKS!**

**NO, I'M SORRY... THE CORRECT PRONUNCIATION IS 'BULLOCKS', SO YOU JUST MISS OUT ON THE CARS AND THE MILLION DOLLARS IN CASH, BUT YOU DO GET THIS LOVELY BOXED SET OF HIS AND HERS, BATTERY OPERATED TEE-NAIL CLIPPERS, NORMALLY VALUED AT \$5000!!! NOW, ALBERT... THE MONEY OR THE BOMB?...**