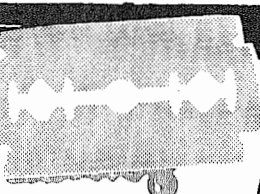


NEWS

ENGLISH FUNDING CUTS Page 3



FEATURES

MINORITY RELIGIONS - THE SIKHS Page 11



NEWS

BROAD LEFT CONFERENCE Page 5



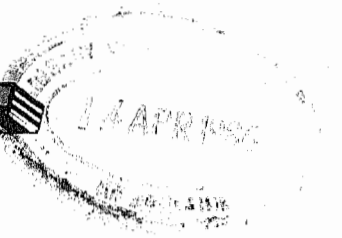
LIMELIGHT

GANGGajang COMES TO TOWN Page 13



Registered by Australia Post
Publication No. SBF0274

OnDit



VOL. 54 NO.5.

ADELAIDE UNIVERSITY

7 APRIL 1986

Inspector
Gadget's hidden
agenda - bourgeois
Western suburbia
meets insidious
neo-Marxist
subversion!
Page nine.



Derek the deconstructor hits campus: not much damage done

The Story So Far

(Sergeant Derringer is in Hospital recovering from psychosomatic whip-lash. Derek 'the Breaker' Pylon is having a pretty good Thursday, and has just arrived at the University of Adelaide to do a particularly tricky bit of deconstruction work for his boss).

There was some confusion at the reception desk of the University over who had tendered the demolition contract, which was not exactly clarified by Derek's spontaneous demonstration of his art, by way of explanation, on a redundant dividing wall behind the enquiries desk. A hurried telephone consultation with the Maintenance Department decided the issue. With a look of relief the secretary, whose job had previously never involved anything more dangerous than a faulty staple-gun, directed him to the Mail Room.

Unfamiliar with University topography, Derek somehow ended up in the bar of the Staff Club, where he was bought several pints by the Professor of Psychology on the mistaken impression that the Breaker was a visiting lecturer in Abnormal Group Interaction. Pleased with such easy acceptance into what he had always regarded as society far beyond the reaches of his humble intellect, Derek indulged the man's monologue on Repetitive Feedback Responses, diplomatically downing each beer as it was bought for him.

The one-sided conversation had eventually led to a bitter denunciation of Socially Accepted Peer-Group Dynamics, which reminded Derek uncomfortably of his drinking sessions with the Northern Districts team after a Saturday match, and he interrupted to ask the whereabouts of the Mail Room.

The Professor politely directed him to the gent's toilets which, although convenient to his immediate needs, did not seem to be the sort of place where anyone would want any deconstruction done. To be on the safe side he battered down the cubicle partitions, surprising a pair of amorous Botany demonstrators, and dislodged some stray plumbing fixtures.

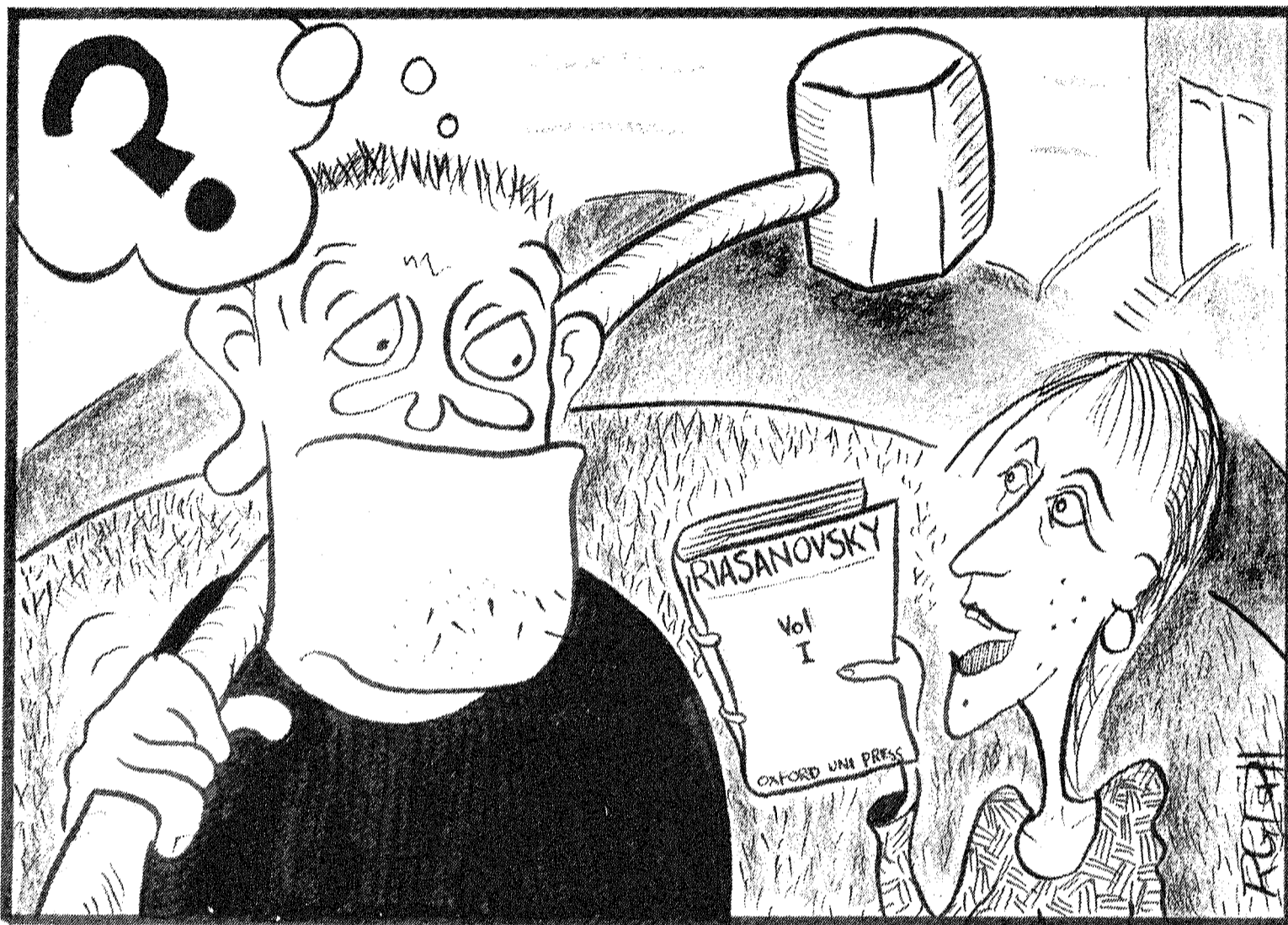
He eventually found the Mail Room, after sneaking out of the Staff Club while his drinking companion was engaged in perusing a Castelli and Co. advertising pamphlet which Derek had given him with a puzzled frown furrowing his professorial brow, only to discover that the Director of Internal Communications was not in need of his services. The director, concerned at the speculative look with which Derek was eyeing his office wall, remembered an old feud with the Politics Department, and suggested that he try his luck there. He gave him a map, and marked the office of the Departmental Head with a spiteful red cross.

Derek, standing outside the Mail Room door trying to read the map upside down, was taken in hand by an aeced undergraduate who happened to be going the same way.

BREAKER'S REVOLT PART FIVE

A SAVAGE JOURNEY TO THE HEART OF THE GREAT AUSTRALIAN DREAM

BY DAVID MUSSARED



"Done any reading for the tute?" she asked as they elbowed their way through the crowd of lecture-bound students. She stared at Gladys briefly when Derek failed to respond, and was unable to decide whether it was a particularly rustic fashion piece or some kind of proletarian metaphor for use in the forth-coming tutorial on Industrial Consciousness.

Being one of a diminishing number of Arts students of the 1970s mould, it did not surprise her that she had not encountered her

companion during the past six months of study. This was, after all, her first tutorial of the year - her attendance this time made unavoidable by threats of preclusion - and she had always regarded going to lectures as being a sycophantic practice beneath her contempt. Derek, who had long ago discovered that silence was by far his most acceptable social grace, continued to plod along tacitly, and she tried again.

"That Riasanovsky piece was pretty heavy going - I'm sorry I don't remember your name - do you think she'll expect us to know

anything about that?"

"Derek" he replied cautiously, not sure that he was answering the right question. He wondered idly what a Riasanovsky piece was, and whether it would provide as daunting a challenge to his skill as his companion seemed to think.

"I'm Carmel." Carmel was meanwhile calculating how to go about asking the formidable mature-age student with the odd period-piece hammer if she could perhaps have a copy of his notes from yesterday's lecture on The Articulation of Revolutionary Response in Post-

Industrial Britain. He did not seem particularly forthcoming.

They arrived at the elevators. Derek politely shoving the occupants of a lift against the rear wall to make room for the dozen or so people waiting, and Carmel bowed to Napier Building lift courtesy by not asking any more questions until the double doors groaned open at the fifth floor. Together they jogged along the corridor to where a group of students were milling around outside a tutorial room. The door opened as they arrived, and Derek drifted in in her wake.



Rugby Club seeks 'Colts' players

The Adelaide University Rugby Union Football Club (AURUFC) was established in 1933 and is one of the oldest clubs in the State. It is strongly student oriented but also has a number of non-students.

Three years ago the club had only two sides and didn't play first

grade. It now has four teams, including a first grade team, and the club is on the look-out for new members.

This year the club will field an Under Eighteen Colts team and is keen to attract First Year uni. students as well as Secondary School

students.

The Rugby Union Club is one of only two University clubs with a bar licence; and the building of Club Rooms at the Waite Oval has proved a great success.

For information regarding the Rugby Union Club contact Mark Clisby on 79 6277.

PRODUCTION NOTES

On dit is a weekly news-magazine produced at Adelaide University. It is the newspaper of the Students' Association of the University of Adelaide.

Edited and published by Paul Washington and Moya Dodd.

Thanks to Richard Ogier, Jamie Skinner, Jaci Wiley, Joe Penhall, David Mussared, Barbara Black, Robert Clark, Graham Lugsden, Alex Hancock, Ron Tomlian, Richard Dall, Emma Hunt, Ben Cheshire (somewhere between Thailand and Israel), Troy Dangerfield, Jo Davis, Marion Ratzmer, Kim Pedler, Carolyn Schuh, John and the 'evil' Monica Carroll - poet extraordinaire.

Telephone: 228 5404 and 223 2685.

Postal address: *On dit*, P.O. Box 498, Adelaide University, S.A., 5001.

Linguistics course to be scrapped

by Richard Ogier

The Linguistics course is to be scrapped at Adelaide University because of funding cuts at a time when standards in student literacy are under fire.

The subject's abolition at the end of 1986 means that students who had planned to take it next year will have to travel interstate, because no equivalent course is available elsewhere in South Australia.

Fifty students are enrolled in Linguistics this year, the majority of whom are taking it as an Arts degree major.

The second and third year subject's demise is due to the University's refusal to provide funds for the English Department to replace the present lecturer in charge, Mr. George Turner, who retires at the end of this year.

Another lecturer in Linguistics, Mr. Tim Mares, retired at the end of 1985, has not been replaced either.

The Chairperson of the English Department, Dr. Alan Brissenden, described the abolition of Linguistics as "scandalous".

"It downgrades Adelaide University because it takes away the opportunity for students from all disciplines to participate, and increase their understanding of the way language works."

(A prerequisite for linguistics studies was removed last year because of the demand for entry from students outside the Arts faculty).

According to Brissenden, the subject's withdrawal has brought "ex-



George Turner, English lecturer

pressions of astonishment and great concern" from members of Adelaide's business and legal communities.

The Director of the SA Employers' Federation, Mr. Matthew O'Callaghan, said the move was a "great pity because it came at a time when there is a real need for a substantial improvement in the standard of literacy skills among graduates."

"We are simply astounded by their poor calibre of both written and verbal presentation and any declining emphasis on these areas must lessen the employability of graduates as a group," he said.

Significantly, the University decided only last year - in response to what Vice-Chancellor Don Stranks called the "widespread community concern about standards in communication" - to make English a compulsory requirement for Uni. entrance as of 1988.

US star wars a "fairytale"

by Robert Clark

The United States is the main stumbling block to achieving a complete nuclear weapons test ban, a visiting American nuclear physicist said on campus last week.

Dr Hugh DeWitt, a nuclear weapons researcher at Lawrence Livermore Laboratories in California, said a complete nuclear weapons test ban was feasible within a few months.

He said the Russians were serious in proposing a freeze on nuclear testing and offering to hold a summit with the Americans.

"However, the US is governed by a President and an Administration which is very belligerent and is dominated by ideas of the Cold War of the forties and the fifties.

"Frankly, I'm very angry with the Administration over this. There is no reason why they cannot take this offer up.

"Of course, the Russians will get a lot of mileage out of the US refusal."

The USSR, said Dr DeWitt, was concerned about Reagan's Star Wars plan, which it saw as an unnecessary and costly distraction to its own economic development.

Dr DeWitt said the Star Wars plan, as envisaged by Reagan in his speech of March, 1983, was unrealistic and "a fairytale".

"The stated aim was to make nuclear weapons obsolete. But perfect interception of all Soviet missiles in space is impossible."

"You only need one missile to get



Dr Hugh DeWitt

through and hit one city and a million people are dead."

"The goal is unrealistic."

Dr. DeWitt said that even if the US managed to build its Star Wars defence system, it would have a provocative affect on the arms race.

"To counter this new defence weapon, the Soviet Union will build up its offensive weapons."

Dr DeWitt has worked at the Department of Energy laboratories in California for 29 years, where his position allows him access to classified research into the Star Wars programme.

He decided three years ago that the arms race was only going to escalate, but he was "in a unique position to do something about it."



"It is naive to look at Ethiopia and say you are simply feeding hungry people"

Crying out to the West for rights

by Richard Ogier

An attack upon human rights is being waged by the Soviet backed Ethiopian government against the country's famine-ridden millions, according to an Australian aid worker who has just returned after three months in the region.

Sister Valerie Browning said that the government's policies were designed to "annihilate" ethnic differences, religious practice, and property ownership.

As a result 85 per cent of the population have been mobilized to fight the government through six liberation organisations and about twelve splinter groups.

"Fighting is intensive throughout, and in the Northern regions of Tigray and Ethiopia it is continual", Browning said.

Under its so-called "Villagization" policy Government troops destroy villages and displace people to new sites.

The so-called resettlement policy has used famine relief money from

the west to move four million Ethiopians from their own land to new areas. Said Browning: "Often they are being taken from land that has not been affected by drought and then they are made to mix with sometimes three or four ethnic groups they may never have had contact with before."

The "Band Aid Miracle" saved millions of people according to the sister but it is "naive to look at Ethiopia and say you are simply feeding hungry people."

"We are talking about a nation that is living under a very serious political problem ... and the people are crying out to the west for human rights."

Sister Browning described the Australian governments attitude as 'standoffish'.

"The U.S. government and governments of western Europe are now looking at how they can bring some form of sanction against the Ethiopian government and I think that the Australian government should join with them in discussions."

"If it is necessary we should close the Australian embassy."

Browning does not believe that aid to Ethiopia's starving should be cut, but that it should be redirected.

"Funds should go to relief organisations outside of Ethiopia and therefore outside of the government's control. More than a thousand Ethiopians a day are fleeing to these people, literally for safety."

The Ethiopian government is Soviet backed - "almost Soviet run, in fact" and the military is receiving massive amounts of high-technology equipment according to Browning. Moreover, Russian military experts are working closely with the forces.

And why does Ethiopia seem to have lost its high profile in the Australian media?

"Because the problems there are highly complex, and because it is difficult to tell compassionate donors to turn around and look at a tragic political perspective on Ethiopia," she said.

Woman V-C appointed

Australia's first woman university vice-chancellor has been appointed.

She is Professor Di Yerbury who will become vice-chancellor of Macquarie University in NSW from January 1987.

Professor Yerbury is currently the general manager of the Australia Council.

After her appointment was announced by Macquarie University last week, she said she felt "charged with energy."

"I'm very excited. It's about time a woman filled that role," Professor Yerbury said.

She said Macquarie University had made considerable advances in the area of equal opportunity.

"It's a dynamic university with a forward-looking Chancellor in Justice Kirby," she said.

"The selection panel included a number of people who showed good-will for the idea of equality.

Born in England, Professor Yerbury gained a law degree at London University, a post-graduate degree in management at Manchester University and PhD at Melbourne University.

She has lectured at Monash University and was a foundation professor at the University of NSW's Australian Graduate School of Management.

"It's a university that has put a lot of thought and effort into promoting better access and equality of opportunity for groups which traditionally suffer from gender or socio-economic disadvantage."

Professor Yerbury will replace Macquarie University's current vice-chancellor, Professor Edwin Webb, who is retiring at the end of the year.

Have your *On dit* home-delivered.

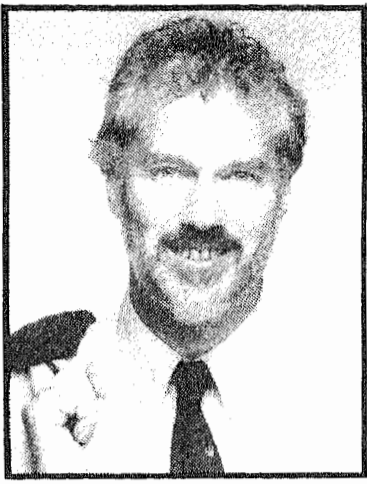
SUBSCRIBE NOW!

For a year-long subscription, send \$10 and your name and address to:

On dit
c - University of Adelaide,
North Terrace,
Adelaide, 5000.

Sth Africa: myth of the empty land

The University of Adelaide Foundation lecture programme for 1986 is concentrating on the future of South Africa in a series of three public lectures held in Bonython Hall. The first lecture held late last month on "The Historical Origins of the South African Revolution" was given by Dr Norm Etherington of the History Department. KIM PEDLER reports.



The lecture was aimed primarily at dispelling the widely accepted myths of South Africa's colonial history, believed by the majority of South African whites, and even by Western journalists. Dr Etherington presented historical evidence to discredit these misconceptions, helping to show how they have shaped past and present government policy, and contributed to the current situation of unrest.

The legend goes that European man arrived in the country at about the same time as black Africans in the shape of Dutch settlers during the 17th century.

"The myth of the empty land is a self-serving piece of propaganda invented in the late nineteenth century. Its purpose is to deny that black men have any legitimate claims to the land based on prior settlement.

"Even if the myth were not true it would not serve to justify white claims to the whole of the subcontinent."

The idea has been propagated that the black natives were primitive and warlike savages obsessed with wasting the land with their bloody fights, while whites set about their noble task of colonizing the country. Dutch settlers believed they were charged with a sacred task of

spreading Christian civilization among these primitive savages, as they built up the country. "They [whites] discovered its gold, wisely husbanded its soils, made deserts bloom and built radiant cities." One misconception is that Africans were culturally disabled. "They were slow to change old ways of thinking, wedded to backward agricultural methods, unfitted for the rat race of modern capitalism." However, such assumptions are not based on facts, said Dr Etherington. Records show that many blacks responded enthusiastically to white settlers because of the opportunities it gave them to make money through trade and agricultural production.

Dr Etherington denounced current government policies to segregate black Africans into tribal groups on the basis of ancient tribal feuds characterised by bloody warfare. "It is nonsense to imagine that modern Africans smoulder with resentment because of brief battles between ancestors more than 150 years ago."

The policies of the white government have been shaped by this distorted version of history, and also by the origins of the coercive labor system. From the beginning, white settlers tried to make it difficult for blacks to possess, and live off their



Millions of blacks live in shanty towns because tribal areas are overcrowded

own land. This was designed to keep available a large supply of cheap labour, a need that increased in the 19th century due to the growing monopolistic hold on the mining industry by Cecil Rhodes and others.

By 1912 a growing number of educated blacks formed the African National Congress in a bid for equality of opportunity. However, the government tried to suppress it, and by the 1930s the few blacks who did have the vote were disenfranchised.

Dr Etherington believes that the situation of the blacks in South Africa has been "politically imposed". In 1913, a national law was passed making it illegal for blacks to own land outside of designated "tribal reserves". The rise to power of the National Party in 1948 promised apartheid - "complete

separation of the races to be achieved by gradually removing all blacks to rural homelands." In 1961 all black political activity was banned - "the political clock moved backwards."

There are now millions of blacks living in shanty towns as illegal residents simply because there is no room for them inside the tribal reserves. "In some cases, as at Cross-roads near Cape Town, the whole population is composed of illegal residents. People live there under corrugated iron or plastic sheeting as best they can." Violence, crime, malnutrition, and just about every form of disease occur in these areas.

Dr Etherington said of the current violence in South Africa "that in a city of a million people with an unimaginable rate of unemployment and crime with only marginal

possibilities for existence, riots are inevitable when there are no channels through which the discontented can express their grievances.

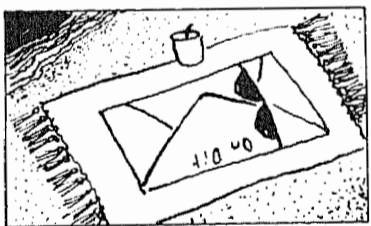
"That is what we are witnessing - not African savagery, not ancient tribal rivalries, not outside subversion, but revolution conducted in the only way outgunned, leaderless masses know how to conduct it.

"I say the revolution has already begun. I say it is unstoppable. I say the only question in doubt is what form government will take when the revolution has run its course."

Dr Etherington said that he is in favour of economic sanctions against the South African government, but he opposed the idea of an academic ban such as the one imposed by Melbourne University.

"It's important that the truth about South Africa be told by those who really know about it."

Stay in Touch is where it's at



from Marianne La Rue in Sydney

In the annals of Sydney there is something which should not go unremarked upon. On April Fool's Day the popular Sydney Morning Herald columnist David Dale wrote his last Stay-in-Touch column in the paper.

For over four years this column has grown from a simple guide to keep readers informed on the mundanities of everyday life to an outrageous commentary on Sydney, Australia and the world.

In his last column Dale went out in style. He fabricated it from start to finish and included such marvels as the retirement of Neville Wran and speculation from Mr Wran's press secretary on a possible successor.

It wouldn't be the Deputy Premier Mr Ron Mulock because: "It's fair to say that the Premier's view of Mr Mulock's mental agility is that Ronnie wouldn't know if the XPT (a NSW high speed passenger train) was up him until the passengers started getting out," the Premier's press secretary said.

So Sydney newspaper readers will no longer be treated to a description of the world in the inimitable



Dale style. He has had the most idiosyncratic view of state and federal politics and kept us up to date on what he called medical milestones, the march of science animal acts and family life. And for years he has performed the useful service of telling us, not what shows are coming to town, but what is about to leave.

In all this he was ably assisted by

two cartoonists, South Australian Matthew Martin and a mysterious fellow called Colquhoun who, I am assured, is no relation to *The Advertiser's* light-hearted daily columnist.

For the record here is a selection of David Dale's best, though the column will continue under a new editor.

Great moments in sportsmanship

MAY 21, 1985
This is an item about ducks. Australian Associated Press reports that near the town of Te Puke, New Zealand, at the weekend, a duck dive-bombed a duck-shooter, hitting him in the face with enough force to give him two black eyes and a broken nose. It said the duck dropped out of the sky soon after the opening of the annual duck season last week. The shooter, who declined to be named for fear of ridicule, said the duck attack came without warning. "One minute I was turning around, the next I was in the mud. I didn't know what had hit me," he said. "When I came too I found blood steaming from my nose. I thought a gun had exploded." His glasses were also broken in the attack. The duck was knocked unconscious. The hunter's companion used a shot-gun to kill it.

Diet corner

December 10, 1984
Showing it has other priorities than hitting black people about the head, the South African Government issued a warning last week against a new "worm weight loss technique" which is being advertised in newspapers in Pretoria. This is not a technique for helping fat worms to become thin, but a technique which required fat humans to eat worms. The advertisement said that overweight people can become slim by swallowing a product which contains tapeworm or roundworm eggs. But the Department of Health and Welfare said in its statement: "Infestation of human beings by different types of parasite worms can present serious health hazards. Apart from the health hazards, tapeworm infestation also creates the possibility of measles occurring in cattle and pigs which may result in a snow-ball effect with severe economic implications."

ALP boss addresses campus club

by Paul Washington

The ALP Students' Association's annual general meeting held the week before Easter was addressed by Chris Schacht, State Secretary of the ALP.

Schacht spoke to ALPSA on "The challenge for Labor in government"

His talk centred around the necessity of formulating a cohesive set of government policies, and setting priorities.

"If you introduce all the ALP policies together you will actually introduce regressive policies - it's a matter of setting priorities" he said. He went on to condemn "one-issue" members of the party.

Schacht had earlier compared the Adelaide University Labor Club of the sixties and seventies to ALPSA. The Labor Club which had included Premier John Bannon and Gordon Bilney in its membership had played a part in the Labor Party moving out of "a long period of opposition in Australia" he said.

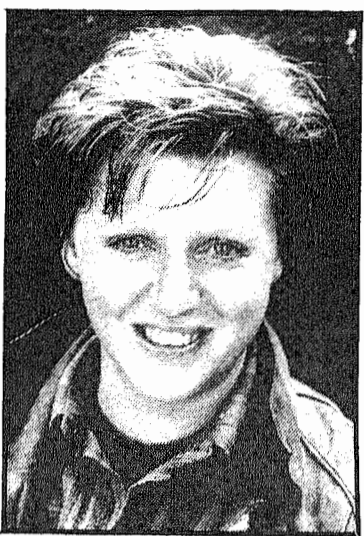
"It seemed that forever we were going to be the permanent opposition."

"It's your task to make sure the Labor party stays in government" he told ALPSA.

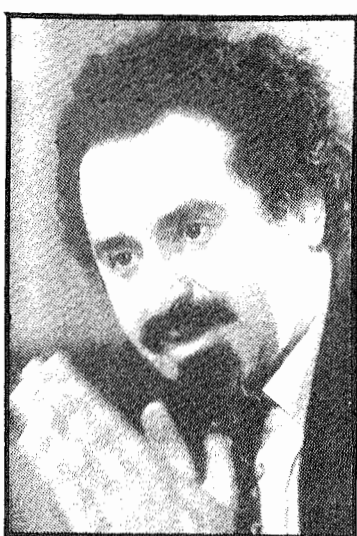
Shaun Minahan was elected President of ALPSA at the AGM.



Brian Howe



Robyn Archer



Dr Andrew Theophanus

Broad Left talkfest challenges Hawke

by Rob Clark

Australia's biggest and most important left conference for almost two decades concluded in Sydney last Monday, laying down a strong challenge to the Hawke Government.

The three-day Easter Broad Left Conference, which attracted 1600 delegates, gave notice of united left campaigns against proposed \$1.4 billion welfare spending cuts and against US bases in Australia, and in favour of full Aboriginal land rights and the revitalisation of Australian industry.

Conference convenor, George Campbell, assistant national secretary of the Amalgamated Metal Workers Union, said the conference was "an opening up of new possibilities."

"We believe this conference is a major event and turning point in the history of the Australian left, he said.

"The message has come through loud and clear that the big majority of participants want the conference to be much more than an event in itself. They want it to lead on to more constructive co-operation of left forces, to better preparation and presentation of left views and policies, and to better co-ordination of left initiatives and campaigns."

He cited as evidence of a more committed left the number of delegates - 600 more than expected -

and the atmosphere of co-operation and "constructive dialogue" in which the conference was conducted.

Other major agreements at the conference included a call for an achievable left economic strategy, effective opposition to campaigns against unions and improving co-ordination between unions and social and community groups.

The conference had been organised chiefly by the Communist Party of Australia, the Labor Left and the Association of Communist Unity, with sponsors from the environmental, women's, peace and international solidarity movements.

Participants included Jim Falk, Humphrey McQueen, Ted Wheelwright, Wendy Bacon, Social Security Minister Brian Howe, Bob Connell, Andrew Theophanus, Marcia Langton, Robyn Archer and Pat Clancy.

A great deal of conference discussion centred on the role of the Labor Party, and during many sessions delegates speculated on the establishment of a new left party.

Jim Falk, author of a number of books on Australia and its role in the international arms race, proposed a "green and red" coalition,

based on the experience of the German Green Party.

However, talks on a new party were inconclusive and are still continuing.

The main conflict during the conference occurred during debates on the deregistration of the BLF and on the Accord. The workshop on the BLF, scheduled for 30 people, attracted 600.

A pro-BLF, anti-Accord grouping based around the Socialist Workers Party denounced the conference's approach to the two issues. They accused conference organisers of being "not socialist and not left" and acclaimed the conferences as a victory for their forces.

Campbell described the group as a "vocal minority. They represent no-one but themselves."

The Conference had decided that left unions should meet to discuss a more critical approach to the Accord, which had not met its social wage commitments. On the BLF, opposition to the deregistration in principle was recorded, but opinion was undivided upon the union itself.

Press reaction to the conference was generally positive, concentrating on issues raised and pointing out that the left had united to campaign against several key Hawke Government policies.

Govt's policies "doomed"

by Robert Clark

The prevailing economic strategy of the centre-right grouping in the Hawke Government is doomed to failure "on its own terms", according Victorian Labor backbencher Dr Andrew Theophanus.

Dr. Theophanus told a Broad Left Conference panel session that the previous high-growth, job-creating strategy had been replaced by low-growth.

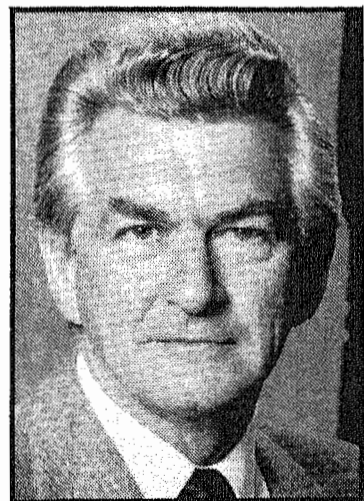
He said Mr Keating and Mr Hawke were waiting for manufacturing industry to take up the export incentives offered by the devaluation of the US dollar.

However, because of the Australian's de-industrialisation over the past decade there is no longer a manufacturing sector to speak of, Dr Theophanus said.

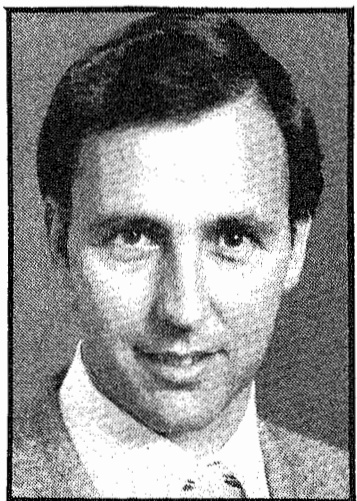
"At the same time, there are a number of industries in which private capital refuses to invest."

These include a number of high-technology areas, such as electronics and personal computers, which Dr Theophanus said the government should look to as potential public investment targets, especially in joint enterprise with private business.

"However, a great deal of private



Bob Hawke...



...and Paul Keating

capital in Australia is speculative, rather than productive. Australia is the wonderland of speculative investment at the moment."

"They can make money in the short-term but it does not create wealth, especially not for the majority."

Dr Theophanus said industry - and especially multi-nationals - had been unwilling to invest to produce export items.

"They have simply reduced their profit margins on imports and kept out the smaller operations."

Dr Theophanus said the currently overheated Australian economy resembled the world economy just prior to the Depression, with high interest rates fuelling an enormous amount of speculation.

He suggested instead that productive public investment would in the long-term rebuild Australian manufacturing and provide a wider Government revenue base.

He said the existence or size of a budget deficit was not as crucial as its purpose and the long-term direction of expenditure.

Union probe may close down Craft Studio

by Paul Washington

A review of the viability of the Union Craft Studio as a Union facility, which may spell the end of the studio, has been put in progress by the Finance and Development sub-committee.

Craftsperson Vera Trust believes the review could result in the Studio's closure.

The objectives of the review are to establish the aims of the Craft Studio and to assess how many people both within the Union, and outside it, use the Craft Studio.

Union Secretary, Rob Brice, said the review is "the result of (Union) Board members' dissatisfaction" with the response of Craftsperson Vera Trust to a routine examination conducted on all Union facilities.

However Ms Trust, who has managed the Craft Studio for seven years, feels that a decision to replace the Craft Studio with another facility is a "foregone conclusion".

Ms Trust described the meeting of the Finance and Development sub-committee which set the terms of reference for the review as a "set-up" and a "kangaroo court", after a request by her to remove part of the review outline was voted down.

That part deals with considering alternative uses of the Craft Studio area, which Ms Trust said "pre-empted" the review.

The Board members are uncertain about how many students actually

use the Craft Studio.

Ms Trust said that 550 or 600 people used the Craft Studio weekly. But she was not able to tell the Union Board how many students used which facilities, or how many non-students came in.

"It could be the same people going in twice - who knows?" said Brice.

Ms Trust believes that the review is part of a campaign against her being conducted by members of Union Board.

"There has been a campaign against me ever since the new secretary [Rob Brice] arrived" she said. She said that Brice had told her she "should prepare for a future without the Union" when she asked him about her position once her contract expires in May 1987.

Brice firmly denied both allegations. He said he believed the Craft Studio was a "good facility" and suggested that it needed to be marketed to students more effectively.

Ms Trust also cited instances of comments made by, or to, her being removed from the official minutes of meetings.

The Craft Studio operates on an annual budget of approximately \$46,000, of which \$42,000 comes from the Union. The rest is raised by classes conducted in the Craft Studio.

The Studio has facilities for silk-screening, pottery, calligraphy, and paper-making among others.

Rocco loses refund: major political fight looms to get it back

The SAC member... This he said... the date that... the minutes were handed to the... the Administrative Secretary... the Students' Association... the meeting was... held... the refunding... would... before Mr Weglarz went to... Canberra.

From "On dit" 17 September 1984

Union to bill ALP

by Paul Washington

Use of the North/South Dining rooms booked in the name of ALPSA, but used for an Australian Young Labor meeting has resulted in Young Labor being charged by the Union for the use of the space.

Young Labor held a meeting on campus in the week before Easter, but did not pay for the use of the dining rooms area because the booking was made in ALPSA's name.

Use of space in Union House is free to clubs - such as ALPSA. Young Labor is an official arm of the Australian Labor Party.

Rob Brice, Union Secretary, said the Union would be charging Young Labor for the use it had made of Union facilities.

The booking was made by Rocco Weglarz, President of Young Labor, whose involvement with the Labor Party has caused him to find himself in trouble before this.

In 1984 Weglarz, as Chair of the Students' Association Social Action Committee, travelled to

Canberra for an ALP National Conference for which the SAC had agreed to pay the expenses. However the SAC had already spent out its budget for 1984, and was prevented by a section of the Students' Association Constitution from overspending.

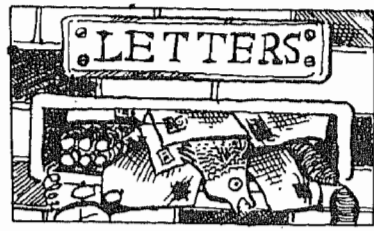
Consequently the Students' Association Executive overturned the approval of the SAC to fund the trip Weglarz made to Canberra, with the result that he paid his own expenses.

Shaun Minahan, ALPSA president, said he had not known that Weglarz had made the booking in ALPSA's name.

"I certainly didn't authorize it" he said.

Brice said he was unaware of outside bodies using Union facilities in the name of a club before this.

He said the procedure for booking rooms by clubs would become extremely complicated "if we had to ask everyone who makes a booking for credentials". "We've got to take people on face value".



JUNK MAIL

Deadline for letters to the editors is 12 noon on Wednesdays prior to publication. All letters should include the author's telephone number. Anonymous or pseudonymous letters will not necessarily be published.

Another view of Britain

Dear Editors,
Having lived in Britain myself as well as spending several months in the country again in 1984, I am inclined to agree with the headline to Geoff Hamner's article, that there is "No Hope and Little Glory for Britain" (*On dit*, 24/3). I must however record my strong disagreement with some of his observations and judgements.

The spate of riots he seems to blame on unemployment, low wages and high prices. Some of the worst acts of hooliganism have been committed by soccer fans at football grounds a great distance, at times overseas, from the fans' local ground. These hooligans do not travel great distances if they are unemployed and have no money. Riots in Tooting, Tottenham, Bristol and elsewhere are little different from acts of soccer hooliganism. It just happens that some of the rioters, but certainly not all, are unemployed. And if rioting was really a reaction to unemployment and low wages, it would be logical to expect the worst riots to have occurred in the 1930s, when the numbers out of work were as much as double what they are in 1986. But there was not the trouble on the streets then as there is now. Riots are caused by something else that has built itself into the British character. I cannot say exactly what it is, but it is not unemployment or low wages.

It is true that the traditional image of the "British bobby" is dying and that police tactics are increasingly rough-house, but who would not use rough-house tactics in an attempt to curb the thuggish activities of a man like Arthur Scargill? Or to control a frenzied mob of rioters who go as far as hacking to death a policeman? Police in Britain are responding to violence, not initiating it, as Hamner suggests.

And the average British policeman is not a punching, kicking or killing lout either, nor is he intolerant or racist. One cold October morning in 1984 I went to a miners' picket line in Yorkshire, where, before the "action" began, pickets and police stood around fires warming themselves and chatting together. One policeman produced sandwiches for the men who a little later would most likely be hurling rocks, darts and spiked sticks at him. I spoke with both police and pickets. The police, some of whom were drafted from London, seemed to me absolutely normal and decent people, whose job happened to be being a policeman.

And Hamner seems contemptuous of privatisation. I am neither an admirer of this policy, nor of the government which pursues it, but there is more to the exercise than "hoeking the family silver". I have to ask, though, "why ever not?" Why not indeed get off the government's hands concerns like British Airways, British Leyland, British Steel, and the National Coal Board which have managed annually to lose quite staggering sums of money, why not at least try a different management style, even if it does not seem a perfect solution.

Britain's troubles are chronic and deep. Geoff Hamner does them no justice in his superficial article.

Tom Kidman,
Economics

For the record

Dear Editors,
The notice advertising Richard Butler's appearance on campus two weeks ago - a notice which concluded "All ALP Club members welcome" was not placed by a biased Politics Department, as Wade Stevens (*On dit* 24/3/86) fears.

Rather, it was the ALP Club itself who placed that notice to inform our membership (spread from Law to Geology) of the seminar's existence. Such was the intent when we said that Club members were welcome. The Department had made it clear that they would be, as would members of the Liberal Club, the Netball Club and the Barr Users' Society. The Department's desire to encourage thoughtful debate is nothing less than I or other people would have expected.

Keep up the good work,
David Walker,
ALP Club Committee

ANZUS policy absurd

Dear Editors,
The conclusion reached in this week's *On dit* that the peace movement has little or no appeal to the vast majority of ordinary Australians is fallacious. It is based on polls which indicate that support for ANZUS has never been higher reasoning that the peace movement largely condemns ANZUS, hence ordinary Australians don't support the peace movement.

Ordinary Australians do however support the peace movement. Such poll results are consistent with support for the peace movement. They merely indicate that people who fear the prospect of nuclear war are looking to traditional avenues of protection, hence the support for ANZUS.

The peace movement must explain to these people that traditional avenues of protection only take the world closer to the prospect of nuclear war. ANZUS links Australia with the US defence policy of mutual deterrence.

Such a policy contemplates the likelihood of a nuclear attack. It must for there to be any deterrence.

Any policy which contemplates the likelihood of nuclear attack is absurd and ought to be exposed as such.

Yours faithfully,
Jay Weatherill

Craft Studio must stay

Dear Editors,
On learning that the Craft Studio is under review I felt compelled to write in order to express my view that the Craft Studio plays a very important role on campus.

You are no doubt well aware of the emphasis placed by the Health Service on the maintenance of good mental and physical health amongst students to facilitate a clear mind for study.

The University and the Union collectively provide many facilities for students to encourage this goal, the more obvious being the Centre for Physical Health and the multiplicity of the sports association clubs and societies. There are other smaller facilities, e.g. the Gallery and the Craft Studio where constructive recreational pursuits can be enjoyed, thus catering for a diverse range of interests amongst students.

There have been many occasions when I have referred a student to the Craft Studio for "occupational therapy" as it were - the quieter student usually, who does not participate in sport, yet is in need of mental respite and distraction from the intensity of study or from the stresses of everyday life.

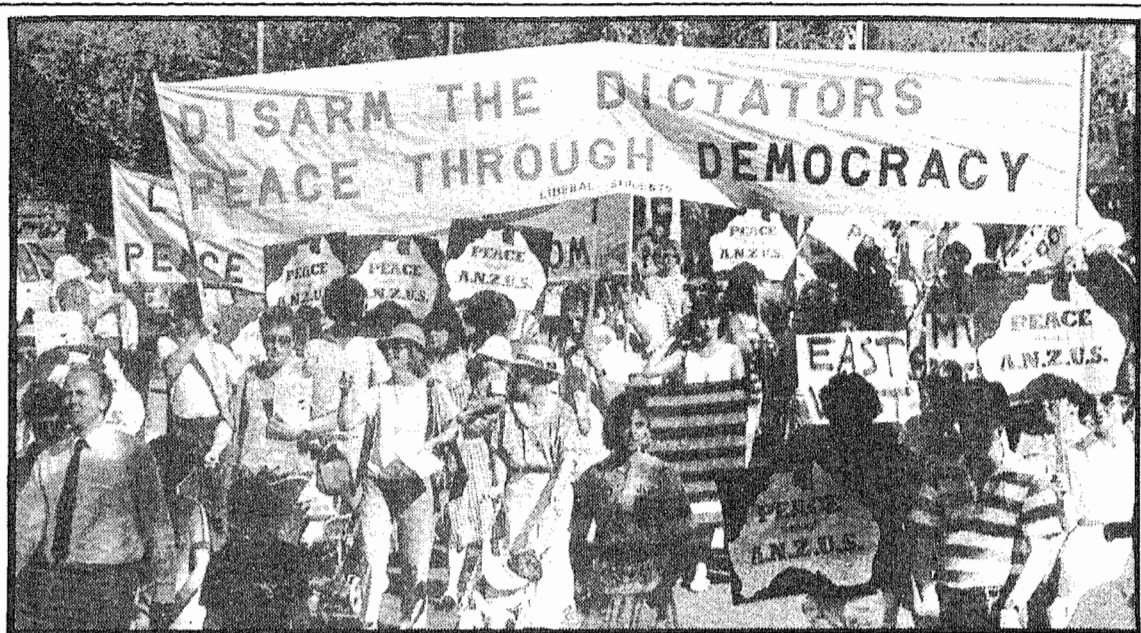
The Craft Studio is a vital niche in the Union that caters for a special group - by nature a non-vocal group.

I trust that your review would recognise the importance of the Craft Studio and its allied activities.

I have always found Vera Trust sympathetic and understanding towards students who I refer to her. Vera has the ability to recognise and respond to a need and I applaud her holistic approach to life.

Were students to lose a facility such as the Craft Studio, present and future students would be deprived of a valuable resource. I trust you will make my view known to Union Council.

Yours faithfully,
C.O. Auricht
Director Health Service



Liberals' peace effort just tokenism

Dear Editor,
It is interesting that the photo in the centre of the last *On dit* of the peace march should be of the Liberal Students' banner. It proclaimed "Disarm the Dictators - Peace through Democracy". The Chilean community was particularly incensed at this bare faced lie of the Liberals. The elected government of Chile [sic] was overthrown in a military coup in 1973. The involvement of the CIA and the US companies ITT (International Telephone and Telegraph) and Anaconda Copper have been well documented and led to the US congress prohibiting the training of police forces in other countries. (This has recently been overturned to allow the militarisation of Costa Rica as an aid to the US war on Nicaragua). Fifty thousand Chilean workers were killed in the period immediately following the coup and many are now exiles. The Pinochet dictatorship is supported financially, politically and morally by the USA - our friends in ANZUS.

Is this how the Liberals seek to support democracy?
How about Marcos, US military aid

(and Australian) right to the end. They even helped him escape and have given him a home courtesy of US taxpayers. What about Baby Doc Duvalier of Haiti. Escape by a US airforce plane. Same old story.

I would also like to make a point about the Liberals' involvement in the march itself. The Liberals were not involved in the committee that organised the march, they did not work to build it and did not contribute financially to the organisation of it. Yet they took it upon themselves to place themselves at the head of the march. Is this how they practise their sacred democracy?

I hope they come along next year because they show themselves to be the hypocrites they are. I noticed that whenever people walked past them, there were chants of "US bases out" and "ANZUS is a pact of war".

The Liberals claim to support peace, yet they also support war pacts, increased military spending, Star Wars and right wing dictatorships.

The US is undergoing the largest military buildup in the history of the planet but the Soviet Union's offers of peace

fall on deaf ears. If the Soviet offer of a test ban and missile reduction is a bluff then why does not Reagan call it by agreeing. Reagan's arrogance and double-speak show him to be only interested in war. People marched on Palm Sunday because they do not want that war.

"Peace through Strength" means "Peace through War". The peace of the grave. We have to make a stand in Australia to disengage ourselves from the business of war. No US bases; no warship visits and no uranium mining is a good place to start. Peace will only come when there is social justice in the world. This will not happen when the earth's resources are squandered on Star Wars and Trident submarines while hundreds of millions starve and lack shelter and education. Australia should be training doctors, engineers and teachers from third world countries - not military officers.

As Malcolm X, a black nationalist from the U.S. said in the early sixties: "If you're afraid to tell the truth ... why you don't even deserve freedom"

Peter Sobey,
Resistance Club

User pays Union - no more fees

Dear Editors,
Oh how I agree with Norman J. Lee (17/3/86). I, too, am an older student, older even than Mr. Lee. I am taking only one subject this year, though hopefully, I shall become full-time.

Even as a full-time student I cannot see that my usage of facilities would warrant the size of "contribution" I shall be forced to pay.

As it is, one does pay extra to join any of the clubs and groups, so why not have some kind of user-pays system, whereby one can opt-out for perhaps only a very basic fee for the Association or national affiliation (if applicable). For known intention of needing or wanting to use other main facilities (bar, child minding, sports association) one pays a progressively higher fee and has an extra identity card with appropriate colour bandings. Or some such similar scheme. Anything, in fact, to reduce those horrendous fees, which even us oldies cannot afford, let alone feel happy about subsidising facilities of no use or interest to us. We aren't all earning, or have private wealth.

Sincerely,
Yvonne Podd

Brickbats and bouquets

Dear Editors,
This is the moment you've all been waiting for! Yes, it's another exciting instalment in the continuing saga of "O'Camp!"

Will it be "brickbats", or will it be "bouquets" for Paul Coory and Ronan Moore? (drum roll ..). The envelope, please!

Introduction aside, I would like to state that I was actually present at the O'Camp. Therefore, if there are judgements to be made, I feel that I have the necessary qualifications.

A parent's concern for his/her child is that they are now "mature Uni stu-

dent". However, it was clearly stated on the application form that the camp was run by students - hence, it was clear that each student was responsible for his/her actions; and therefore, no accusations about "false advertising" (with reference to the letter in *The Advertiser*) could be justified.

The O'Camp was run by two very responsible people - without whom we would never have had the opportunity to meet people and "prepare" for uni. It would be a great loss for future uni students to be "deprived" of this opportunity - due to the controversy surrounding this year's camps.

The task of "orientating freshers" is hardly enviable; regardless, both Paul and Ronan did an exceptional job.

Sincerely,
Adeline Pandian

Union robs students

Dear Editors,

You may recall a couple of weeks ago, I expressed my disgust at having to pay the Union Fee, for which as a part-time mature age student I get simply nothing in return. I find that I am not alone in my disgust at the Union for hiding behind the legality which robs people. Many people I have spoken to through the week have revealed a deep dissatisfaction at the present state of affairs. "Pay-up or you simply don't get your degree" - what kind of democracy is that? The clinical year med students won a significant victory in the fight for having their fees reduced, but the questions still remain with regards to the clinical year Dental students and the part-timers like myself, whose lives simply do not revolve around either the Union nor the campus. How about some member of the committee replying to these questions in these pages and giving us a cogent answer without it being a "the-facilities-are-there-to-be-used-none-the-less" stock reply. The settlement reached with the med students shows quite clearly that the argument has been knocked on the head.

To add insult to injury, the Union has now opened its doors to any university staff member, with full use of all facilities (without the vote) for only \$40-odd a year, payable weekly if need be! I would gladly give up my right to vote for

you yobbos for that kind of discount! What this means in effect is that any Tom, Dick or Harry can join the Union

and I'm expected to subsidise them. Can you imagine any other union doing this? The Builders Labourers, or the P.S.A. for example? Unions do not, for

a lesser fee, admit non unionists, non builders labourers, non public servants.

This Union is a rip-off, and the committee members should get off their arses and give all students a fair go.

Yours etc.,
Norman J. Lee

P.S. Where is the boat belonging to the Yacht Club, these days?

Please edit Dino

Dear Editors,
If Mr Dino Di Rosa wishes to pepper his interviews with "my own personal literary allusions" (*On dit* 24/3/86), then he deserves to be edited with a very thick pen, if not a pair of scissors.

The purpose of an interview is to inform the reader about the interviewee. It is not to uplift the collective mind of the spiritually starved masses, nor is it to act as an outlet for a budding literary genius-cum-interviewer.

The only "voice" that should ring with clarity is the subject's, which in the aforementioned case was that of writer Tim Winton.

I read this article because I wanted to hear about (and from) Tim Winton, not anybody else. Surely the *On dit* readership is not "shapeless and mindless" simply because of this desire.

A student journalist's "freedom of learning", which Mr Di Rosa rightly stated was a purpose of newspapers like *On dit*, includes the opportunity to develop self-control in interviewing.

If Mr Di Rosa's "literary allusions" are good enough (and they may well be), then there are other places in publications for these to be displayed to a more suitable audience.

Sincerely,
Stefan Schutt

Craft Studio probe raises questions

The review launched this week into the viability of the Craft Studio prompts a number of questions about the priorities which the Union management sets in assessing the value of any facility.

The Craft Studio has come under review because of Union Board members' 'dissatisfaction' with the available data about the Studio. There exists however, a possibility that the Studio will be replaced with another facility in the foreseeable future.

How it will be determined therefore whether the Craft Studio is in fact a 'viable' facility will be interesting.

The review is to be conducted by market

OnDit

research around campus - who uses the studio, how often, and what for. Inevitably many people will testify that they do not use the Studio, and hence, in the case of full-time students, are paying \$12.00 of their Union fee for a facility they never use.

The same however is true of other Union bodies, the most notable example being the Sports Association which gobbles up \$65.00, or one third, of the Union Fee. Many people do not use the Sports Association.

Should the Craft Studio eventually be replaced (the terms of reference of the review

examine alternative uses of the area occupied by the Craft Studio) the Union will have the option of replacing it with another service financed primarily by Union Fees, or else a commercial venture, such as the new record shop.

It will pay for those in whose hands the future of the Studio lies, however, to bear in mind the effect that the loss of the Studio would have on other Union bodies, primarily the Clubs Association.

Usage figures of the Craft Studio must not be the only consideration in determining its future. The value of such a facility cannot be measured in merely financial terms, or by statistics, but also by appreciating the opportunity for recreational and cultural activity that the Studio provides.

Paul Washington

More than a meal ticket

FORUM

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

This week Vera Trust, Union Craftsperson, writes on the role of art in education.

"The Adelaide University Union is the main social and cultural centre for those University activities not specifically included in the academic syllabus. It endeavours to provide a common meeting ground for staff graduates and students."

So reads the first paragraph of the Adelaide University Union Constitution approved by the University Council in July 1985 and passed by referendum on the same date.

In stark contrast to the above commitment stands the proposal submitted to, and accepted by, the Finance and Development standing committee of the A.U.U. on the 1st of April 1986. The proposal questions the viability and validity of the Craft Studio services to the A.U.U. members at the same time suggesting alternative uses e.g. reading room, maintenance workshop, stewards' store, leasing potential etc.

Faculties of Art were already established at the first universities in the Middle Ages and still comprise a wide range of the humanities. Art is education serving education in the wider sense of being visual learning. In this wider sense art is not just sculptures or pictures or objects of art but a complete discipline. Education on the other hand is not a mere absorbing of knowledge but an on-going process of looking; looking over, looking into, looking through or perceiving and assigning meaning. Perception through the visual senses involves the whole being thus man's existence assumes meaning.

Education should not merely provide a meal ticket but training for social awareness in conventional forms where those forms are being assigned to the arts.

Communication itself is an art form within a framework of agreed conventions and these are determined by form. Education is made visible through the arts and education is art.

Through education art becomes reality if we accept true education as a process of personal development.

There are many examples from the past where the arts have served



The Union Craft Studio has facilities for many activities.

education. In the renaissance the artist's visions and visual messages stimulated the sciences and promoted scientific research.

At the beginning of the 19th Century pictures showing contemporaries in their environment were taken from village to village; they were tools for teaching social sciences long before Karl Marx wrote his "Capital".

Visual arts is visual thinking which stems in our culture from antiquity and from Christianity. We draw on both these sources and the visual arts are constantly, daily in use. The Greek word 'theory' means 'to look at', and looking gives rise to

thought and visual perception - thought signifies creativity.

This process is the basic input to the education of a person. There is no room for the calculations of expected return, the work is unmeasurable. A materialistic society overlooks the visual thought processes; is preoccupied with results of tangible nature thus human balance becomes disturbed. Materialistic thinking concentrates on the exploitation of the individual and the environment. The visual arts, crafts and creativity must be nurtured in any society where community life is to be shaped by creative thinking and

creative action. Societies with a high level of culture have a responsibility of fostering the arts as an expression of their culture.

Society must encourage a multi faceted development of the arts. The responsibilities for this investment lie with any form of government, it cannot just be the task for the individual to find self-realization.

All the notions outlined were in the minds in the sixties of Ralph Middenray (former warden of A.U.U.) and Frank Borland (then warden of the A.U.U.) when they conceived the Union as it presents itself today.

Contemporary artists see themselves in the role of community helpers by setting out to change the environment in a similar way as a social-worker undertakes to guide a client to better orientation within his life radius. Art becomes reality when it brings people together.

A judgement passed on the viability of a Craft Studio on this campus is futile as long as that judgement was arrived at by statistics of a commercial nature. The cultural and social services of such a place show different results in every individual exposed to these activities.

Profit before people, or people before profit?

Union elections...

Material on this page has been inserted at the direction of the Students' Association Council. The Students' Association is constitutionally entitled to one page in *On dit* each week.



Paul Coory

4th Year Architecture Student; Orientation Camp Director; Liberal Club member; President of Snooker Club.

If given the opportunity to be on the Union Board, I will be enthusiastic to involve myself with the intricacies of the Union to ensure that your Union Fee is serving the majority of students at minimum cost. I feel decisions made at the Board should only be in the interests of the majority of students and it will be my goal to see this happens.

As O'Camp director, I have had constant contact with students for all ages, and had experience with organizing activities and running to a budget.

Students deserve honest and effective representation. I'll work to do just that.



Anthony Durkin

Student of Law, debater of international repute, Footlighter of note and admirer of Paul Keating.

Well, yes and here we go again. I have been a councillor for the Union for two years previously and few things can approach that for tediousness. Why, then, do I embark on such unpleasantness? Because the creatures presently running the Union we so expensively fund are LIBERALS! The events of 1975 only confirmed what

I had long expected - Liberals are untrustworthy sleazebags of the first water.

While student politics is a good place to dress like Paul Keating (and I want to), to act like John Howard is a little too bizarre. (One of them looks like John Howard, if you can imagine that personal tragedy). The Union isn't a Liberal plaything, it organises services and entertainments for us, its members. This is a serious business - add vital decisions to free market theorism and you end up with a piece of criminal garbage.

I am running on an ALP Club ticket with Mr David Israel - who made O-Week and Prosh fun - and that dedicated and amusing gentleman Mr Michael Fox.

Vote for us and we'll crucify those Liberals. We'll make them wear their "Liberalism" as a crown of thorns.

No photograph provided.

Michael P. Fox - Arts

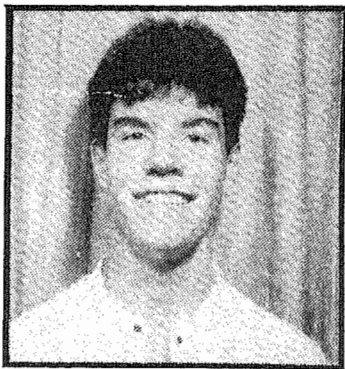
Students' Association Councillor, Hockey player, *Divinyls* fan and bar denizen extraordinaire.

Most students never see Union Board in action. Lucky you, it's not always a pretty sight. But you see the results of its decisions: sports clubs, childcare facilities, the hallowed University Bar, refectories, welfare officers and the rest.

Talk to students and you realise that people want not only to keep those facilities, but to improve them without having their fees raised too much. Students also want the place run fairly, with a degree of respect for staff, which hasn't always existed up to now.

But students' desires for a fair and efficient Union are being side-tracked by a Liberal Club whose control of Union Board has led some of them into pursuing ideology with out-of-touch zeal. Others stay almost completely silent, and practical problem-solving is forgotten.

The Union shouldn't be a place for Hugh Martin and Co. to churn out neo-conservative trendyisms; it's about fair-minded, hard-nosed management. The only candidates who are able to provide for this are David Israel, Anthony Durkin and myself. You should vote for us.



Nicholas Gaité

Arts; Geography Staff Student Committee; Mountain Club member; Debating Society member.

Students of Adelaide University I feel that the Union Board should represent the full cross section of the University community.

It would be my wish to represent and serve you on the Union Board. I believe in making our Union as efficient as possible while not cutting members' facilities and services. Further more I would like to express new methods by which the Union Fee might be lowered or services increased without having ideas quashed because some of the Board members' personal motives. I would like to investigate research into which areas students would like more or less funds spent to rationalize student services to keep costs down.



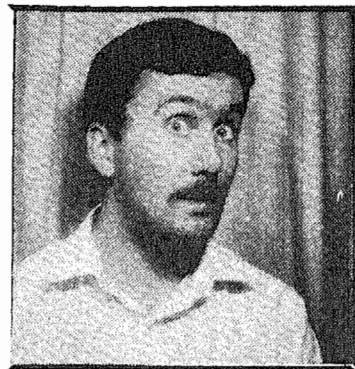
David Israel

Student of history, politics, life and beer, and avid fan of *Talking Heads*.

Who brought you free beer and the many other delights of Orientation Week? Who keeps *On dit* financial through advertising revenue? Who helped make Prosh a success?

Who did these things? T'was I (mostly), as O-Week co-ordinator, *On dit* advertising manager and 1985 Prosh committee member.

Now that I know how the Union works, and what you want it to provide, vote me in - with Michael Fox and Tony Durkin to give me some sane company.



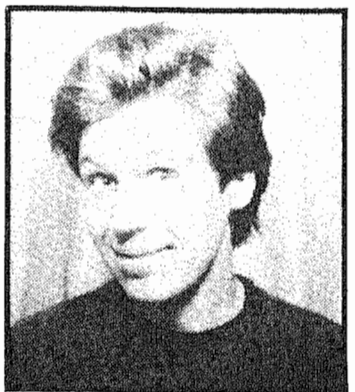
James Neate

Footlights President/Secretary '84/'85/'86; Students' Association Council; Law/Arts.

In the time I have been at Uni, I have seen how the Union Board operates. It is not my intention to be a one man razor gang but I believe that there are changes that can and should be made to Union operations that would allow re-direction of funds into further developing student services.

I am committed also to the maintenance of the Union fee at no more than its present level and would endeavour to develop alternative sources of income for the Union that would reduce the whole structure's dependence on the Union Fee.

And now the funny bit: As Manuel said to José - "Vata para Jimmy, porque elle è miu bueno!" Remember for a sane voice on Union Board. "Give Neate a Seat".



Michael Scott - B.Sc. (Ma)

Union Council '84/'85; Counter Calendar Co-Editor '85; Orientation Week Director '84; Clubs and Societies Association President '83/'84.

The Union is currently run by an alliance of numerous managers, self interested mafiosa types masquerading as ALP members, pretentious Springfield/Beaumont children masquerading as sheep, and left-over Hitler Youth.

Its recent achievements include attempts to slash club funding, demolition of student clubrooms, tormenting staff into resignation, heavy reductions of casual student

employment, unnecessarily employing two more expensive managers, increasing the fee to \$196.00 and re-decorating the leaderships' offices.

The future plan is to abolish all non-profit making cultural and welfare services (for example the Craft Studio and Childcare Centre) renting out the vacated floor space to private enterprise.

I oppose these activities.

I believe the Union must:

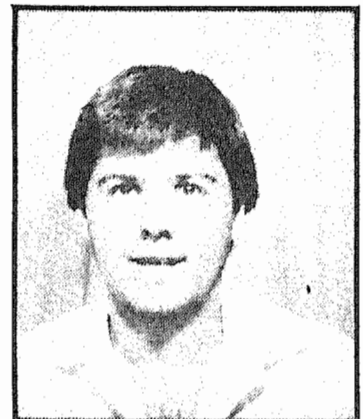
- increase the quantity and quality of both cultural and welfare services (they are why we have a Union)

- stop renting floor space to outside enterprises (because the returns are too low)

- set up and run its own businesses (herein lies the potential for large profits and corresponding Union fee reductions)

- stop employing expensive, unnecessary management

- start treating staff with respect.



Con Kerry Kenneth Stough

Science (Hons.); University Council member 1984-1986; Education Committee 1985-1986; President A.U. Astronomy Club 1984-1985.

Student member - Science Faculty 1985, 1986; Science Curriculum 1985, 1986; Science Appointments 1985, 1986; Maths-Science Faculty 1985, 1986; Arts Faculty 1985, 1986; Centre for Aboriginal Studies in Music 1986.

Education Services/Standing Committee 1985-1986.

Do you believe in?

- A lower Union Fee.

- Better Union Services for less money.

- Better management of the Union.

- Better food in the refectories.

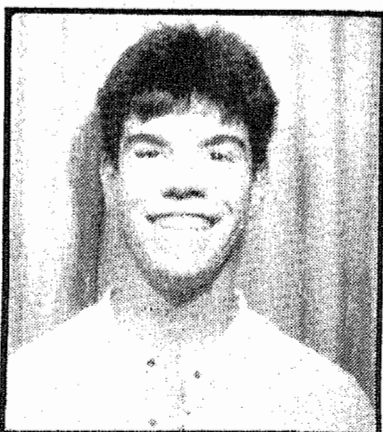
- Less waste from inefficient administration.

- Dropping of Union Services which students do not use (consequently lowering your Union Fee).

- Giving less of your money to radical and extreme groups.

So do I. If you want something done about it then vote for me.

...and SAUA elections



Nicholas Gaité

Arts; Mountain Club member; Debating Society member; Geography Staff Student Committee.

I take a keen interest in student activities on campus. I would like to see surveys done on which bands/comedy acts are most popular so that they can play in the bar more frequently.

I would push for the committee to organise more BBOs and more importantly FREE BEER on the lawns. As a younger student I feel I understand more what activities new students would like organised for them to participate in.



David Israel

Student of history, politics, life and beer, and avid fan of *Talking Heads*.

Who brought you free beer and the many other delights of Orientation Week? Who keeps *On dit* financial through advertising revenue? Who helped make Prosh a success?

Who did these things? T'was I (mostly), as O-Week co-ordinator, *On dit* advertising manager and 1985 Prosh committee member.

Now that I know how the Union works, and what you want it to provide, vote me in - with Michael Fox and Tony Durkin to give me some sane company.



CRAFT STUDIO REVIEW

The Union Board is conducting a review of the operation and viability of the Craft Studio, which currently operates on Level 4, Union House. The Studio offers a series of courses and expert tuition for a range of craft related activities including pottery, silk screen printing, weaving, paper making and lead light.

As part of the enquiry the Union Board invites written submissions to be made to the Secretary regarding the Craft Studio's operation. It is suggested that these submissions address such things as the range of crafts, facilities, service, availability (hours, frequency), staffing levels, possible new initiatives for the Studio or for the area currently occupied by the Studio.

Submissions should be addressed to - Robert Brice, Secretary/Manager, Adelaide University Union, Lady Symon Building.

Closing date for submissions is 24th April, 1986.

OnDit Features

Move over 007- here comes Inspector Gadget



Animated cartoons are not what they seem.

JACI WILEY looks at the French made series 'Inspector Gadget' and finds a subtext of rich cultural meaning.

Inspector Gadget is 'always on duty' against MAD and its evil mastermind, the shadowy Dr Claw.

To assist him gadgets spring from his trench coat, his Dick Tracy hat, his gloves and his shoes.

Thwarting Claw's plots to send the world's weather into chaos or to control the world with a race of super robots is commonplace for the loveable, blundering Inspector.

But if you think the cartoon is a simple version of 'good triumphs over evil', think again.

'Inspector Gadget' is an astute critique of contemporary Western culture.

Like most mass audience animations 'Inspector Gadget' suffers from the popular misconception that cartoons are relatively harmless, mindless entertainment.

But sociological analyses suggest that cartoons are also vehicles for propaganda.

During Allende's socialist Chile, says writer Peter Hockney, comic books were analysed and many were banned.

Sociologists "discovered that Mickey Mouse, Donald Duck, Superman etc were all subtle support for American imperialism, consumerism, capitalism and racism".

An ideological witchhunt is unnecessary for discovering that animated cartoons, like comic books, contain significant cultural and ideological meaning.

'Inspector Gadget' is such a cartoon.

And Allende's sociologists would have banned it.

'Inspector Gadget' is a celebration of bourgeois Western culture, an affirmation of the positive value of a culture frequently maligned for its arrogance, aggression and self-interest.

While it acknowledges the justice of this notoriety and launches caustic attacks on its causes, it also fetes the progress of the West towards a just, humane, equitable culture.

That sounds like a heavy burden for a cartoon to bear but 'Inspector Gadget' carries it with lively good humour.

While the action is structured to the conventions of 'good versus evil' the characters and their interrelations encapsulate changes to Western values.

The naive, incompetent Inspector and his arch enemy Dr Claw embody the sources of the West's negative image.

Gadget, his constantly malfunctioning devices, his cliched attire and his naive, gung-ho attitude to intelligence and law enforcement embody the sources of the West's cultural and political imperialism.

"I'm always on duty", he asserts in a subtle restatement of the belief that the price of democracy is eternal vigilance.

Gadget manhandles India's sacred cow, is irritated by the lack of vending machines in an Egyptian pyramid, befriends the Tibetan Yeti and regards an ancient Amazonian sacrifice ritual as an elaborate play staged for his amusement.

His blind acceptance of his cultural milieu reflects in his politics.

When a minor Arabic kingdom is threatened by Dr Claw and MAD Gadget goes off on a wild goose chase never fully comprehending the threat or correctly identifying his foes.

Its national sword - the of power and sovereignty - falls into the hands of MAD and must be recovered.

But Gadget is essentially a 'good guy'. While he is to be reproached - as the West is - for these humorously depicted transgressions, it must be remembered that he acted with the best intentions.

And the implication is, so did the West.

If the road to Western notoriety was paved with Gadget-like good intentions, it was cemented with Claw-like greed.

Dr Claw is mysterious. We never see his face. Yet we recognise the evil voice and understand the threat of his spiked glove clenched in anger.

He embodies the abuses of potentially positive Western values and institutions. As corruption, greed and self-interest Claw springs from the same society, the same culture as Gadget.

And such things are faceless. It is not surprising that Gadget's vigilance was insufficient against it.

Capitalism, technology, science, art and popular culture become tools for self-aggrandisement in Claw's hands.

A beautiful gem becomes crucial to Claw's deadly laser gun; a silicone chip the key to an all-powerful computer; a TV game show the source of hypnotic suggestion to lure upstanding citizens - including Gadget - into crime; and the rock music industry the way to control the world's youth.

Dr Claw even threatens to become a new Big Brother. His sophisticated communications system provides immediate and far reaching audio-visual surveillance.

It's not surprising the naive, gadget-assisted Inspector is never directly responsible for thwarting Claw's evil plots. They are clearly not in the same league.

The real protagonists of this cartoon are Penny and Brain.

Penny is Gadget's pre-pubescent dependant and niece. Brain is the family dog.

Not only are they essential to the 'good vs evil' plot, they are vital to the cartoon's subtextual critique of Western culture.

Penny and Brain represent the new West, the wiser, more mature culture taught by a spirit of cooperation, multiculturalism and feminism.

In contrast to the excessive bourgeois individualism of Gadget's 'solo agent' persona and Claw's hierarchical, autocratic institutionalism, Penny and Brain operate in equitable cooperation.

Of all the characters, only Penny and Brain are efficient and effective.

While they protect Gadget from coming to and inflicting grief they deal with Claw's evil plots and bring his henchmen to justice.

They never bring Claw to justice. And when assisting Gadget they have to be sure he never discovers their activities.

As representatives of the old West, Gadget and Claw are still in power - but that is changing. Penny and Brain are being trained to replace them. They, the youth of the world, are the hope of the future.

Claw and Gadget are becoming cultural anachronisms.

Penny is the 'new woman', the socially, technologically and intellectually competent woman emerging in Western societies. She is prepubescent and therefore neither fully developed nor understood by her culture but -

in the context of 'Inspector Gadget', she represents the positive values of feminism.

The only other female characters in the cartoon are MAD agents - representatives of the 'sexual object' or 'morally evil' traditions of Western culture.

They, too, are becoming anachronisms.

Although Gadget's eye pop and his gadgets simultaneously malfunction at the sight of a MAD female agent, it is clearly old West behaviour - Penny and Brain find it humorous but obstructive and irritating.

In one episode, Gadget's blind insistence that a beautiful actress can't possibly be a MAD agent - because she is beautiful - creates a dilemma for Penny and Brain. The dilemma is overcome but not without considerable difficulty.

Western sexism is on its way out.

And Penny's use of technology is not the threat that Claw's is.

As the only other character with an advanced level of technological literacy, Penny is the counter to Claw's Big Brother.

She and Brain share a communications system that is personal and limited. Her watch gives instant audio-visual contact with Brain through a device which pops from his collar on command.

Penny also carries a sophisticated computer book. It has the capacity to give complex chemical or other basic compositional read outs on anything from a brick wall to a silicone chip.

It can also allow Penny to control anything - the flight of a jet plane, the direction of a laser gun or the travels of a lift.

But Penny never uses these powers unless necessary. She is the new face of non-paranoid, non-intrusive intelligence agents.

If Penny is the 'new woman' Brain is the 'new man'. His identity as an adventurous, virtuous dog rather than a human being shows just how uncertain Western culture is about the new sexual identities emerging from feminist and left-wing ideology.

Brain is often mistaken by Gadget for a MAD agent, an indication that old Western values find the 'new man' somewhat suspicious. But Brain can

turn this to advantage, encouraging the mistake and eventually luring Gadget, in hot pursuit, to the source of the real MAD agents.

The fortunately brief appearance of a character called Capeman - an adolescent male whose hero worship of Gadget and desire to be just like him provided rare moments of fun and irritation - elaborates on the theme of the 'new man'.

Capeman's blundering incompetence was second only to Gadget's and showed how both the Superhero man and the James Bond man had become inappropriate to the new world.

Penny and Brain also signify a new international or global cooperation.

In their adventures they are aided by a Japanese girl and a Tibetan boy who also despise the evil Claw and his plots.

'Inspector Gadget' does not advocate left wing politics or the perfection of socialist ideals.

'Inspector Gadget' is enamoured with Western bourgeois life - with its potential for good and prosperity, happiness and comfort.

In another episode Gadget is pursuing Claw in a wild car chase through the suburbs. They screech and squeal over lawns, knocking down letter boxes eventually speeding through the lounge room of a suburban home.

In the glow of the TV sat Mom, Dad, the kids and the cat - blissfully unaware of the intrusion.

Despite these barbs 'Inspector Gadget' adulates Western society and suburban bourgeois life. Each episode opens and closes in suburbia, complete with well-tended lawns, family cars in garages and the annual holiday.

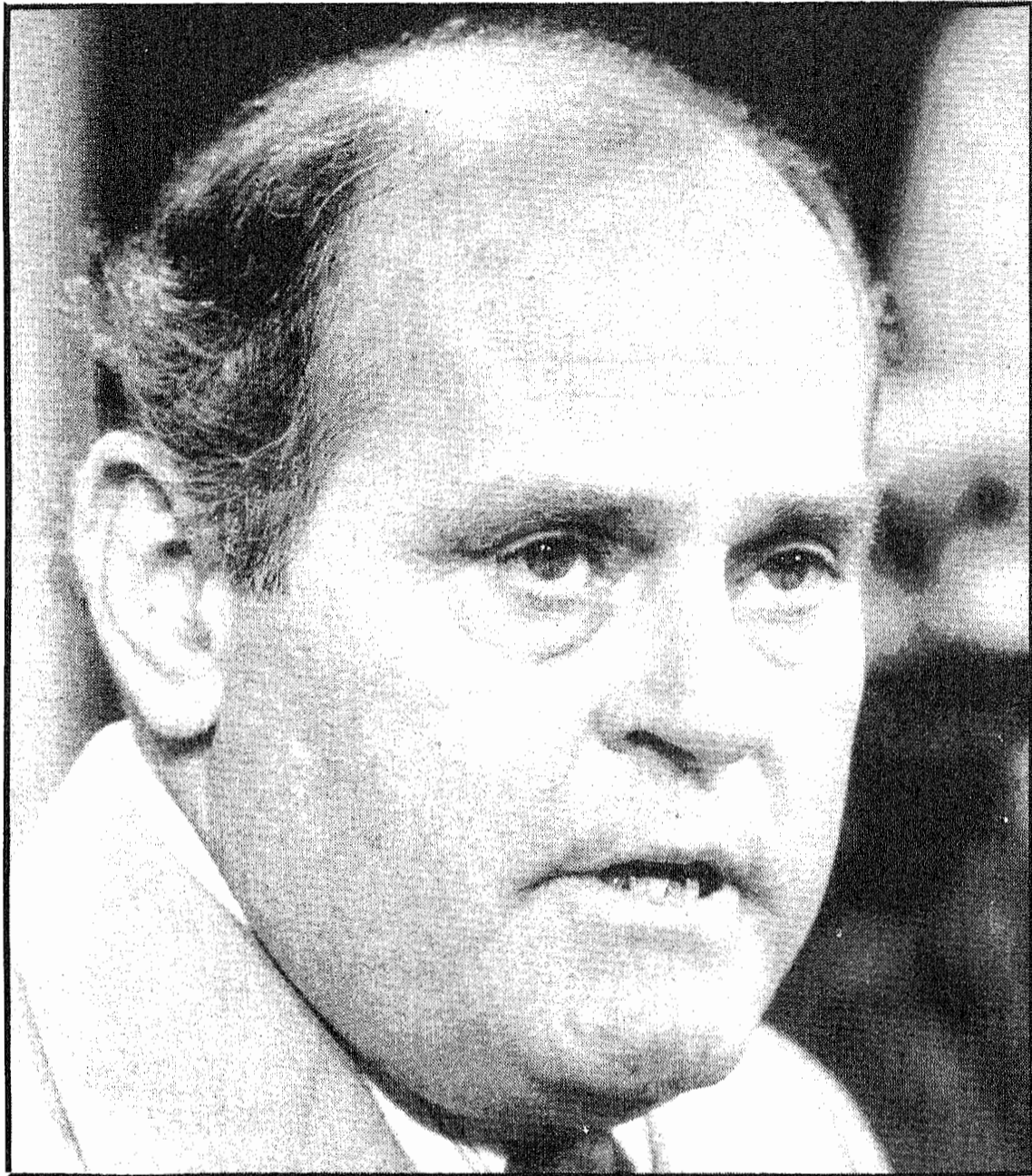
This is the rock of the West, the foundation of good.

Even the smarmy "moral" which repels many older viewers is relevant to 'Inspector Gadget's' cultural meaning.

It is the way the dear Inspector can enter into the new humane, cooperative West - even if he breaks its rules and blunders ahead, he still cares.

'Inspector Gadget' used to screen on the ABC - just before 'Doctor Who'.

Ex-Premier Des, run over by a political bus, looks back



Des Corcoran—eighteen years in parliament culminated in a spell as Premier

Des Corcoran spent 18 years in state parliament before his defeat by David Tonkin in the 1979 election. Corcoran spoke to David Mussared recently about Labor's past and future in South Australia.

"For so long" said SA opposition leader Dr David Tonkin in early 1979 "we have been travelling on a level plain.

"Now there is an object before us."

The 'object' was Des Corcoran, the burly ex-Warrant Officer from Tantanoola, who had the State Premiership thrust upon him by the resignation of Don Dunstan.

Corcoran was something of an oddity in South Australia. He came from a back ground of dogged Catholicism, with his roots deep in the rolling green pasture-land and small towns of the South East.

South Australia's leading political figures on both sides of the floor have nearly always been city-bred and Anglican by birth.

Where, like Dunstan and now Bannon, they have opted for the Labor Party as their vehicle to power, they have simply appeared as altruistic class-traitors who, by some accident of ideology, have ended up championing the worker's cause.

But with the exception of Frank Walsh and Thomas Playford, SA Premiers have come from the Adelaide establishment. It is no accident that Bannon, Dunstan, Tonkin, Eastick, Millhouse, and many leading bureaucrats, parliamentarians and business and union leaders in SA all went to the same exclusive private school.

Corcoran, conversely, hardly went to school at all - he left just after turning thirteen.

With his father, Labor stalwart Jim Corcoran, being the occasional local member for the then electorate of Millicent, Des Corcoran was an early starter in politics.

He was secretary of the local sub-branch at age 16 - but he "wouldn't have thought when I left home at about the age of twenty that I would have ever followed in my father's footsteps".

The Tantanoola sub-branch to which they both belonged had eighty members - "almost half the population" of the town.

The Millicent seat was an anachronism. The area was stolidly conservative, a natural Liberal or Country Party haven, which his father had won twice more or less by being the best-known and best-liked man in the area.

In 1962 when Des returned to the South East at the age of 32, with an impressive army career behind him, he was his father's pick for a seat which could never be expected to return anyone but a Corcoran for the Labor party. It was a case of "horses for courses", he says.

In that first election the Des Corcoran campaign style was set.

"I found it easy to mix with people" he says, and the press were always quick to point out that much of that mixing was done in hotels.

Corcoran shrugs off the implication.

"I don't care if they say I'm a front-bar man or not, the best place to see people congregated on a daily basis is in the front bar of the pub."

In 1968 Des Corcoran was favoured by Labor Premier Frank Walsh as his successor, but he lost to Dunstan after a replay of a tied Caucus ballot. In the subsequent State election Labor lost office and Steele Hall took over with a narrow Liberal majority.

The issue of the day was the 'Playford gerrymander' and Hall made it known that he was going to redraw the electoral boundaries for the House of Assembly - but exactly how almost came to depend on a single vote in Millicent.

The then smaller House of Assembly was walking a tight-rope with 19 Coalition, one independent and 19 Labor members when a court of disputed returns decision overthrew Corcoran's single vote victory and found that a pocket of conservative voters had been mistakenly omitted from the Millicent electoral roll. A by-election was called.

That by-election was to prove a watershed in SA politics.

It was a "ridiculous situation," says Corcoran.

"Hall (was) declaring that if Corcoran won the seat then he would put into effect the Labor party's electoral policy, and if we lost it of course, and Cameron won it, he would have put into effect the Liberal's policy."

"To hinge that on the result of one seat was wrong."

John Bannon, then an Adelaide University student politician, organised car loads of students to help with the campaign.

"I didn't know about it until they were somewhere near Kingston, and I said look for God's sake stop them... the last thing I want in this electorate are long-haired university students going round supporting me."

Corcoran won the seat narrowly, and Hall was good to his word.

Hall was "in some respects I suppose courageous enough and strong enough to do it, in other respects politically bloody stupid."

"Hall is that sort of person of course... he does not back off an issue."

Dunstan won under the new system, and Des moved to a safer city seat as the electorate reshuffle finally put the Millicent area out of the grasp of even a Corcoran.

Under Dunstan - during the "golden years" of Labor as he calls them - Corcoran served as a loyal and capable Deputy Premier before being unwillingly catapulted into power by the Premier's resignation.

Scarcely seven months after Tonkin's 'object' jibe, the leader of the opposition had a landslide victory at the polls and Corcoran's long career in SA politics had come to a bitter end. Something had toppled the 'object', but most political analysts would agree that it wasn't Tonkin.

"Tonkin became premier by default...he became the premier and wasn't ready for it", Corcoran says.

An early election, a bus strike and what Corcoran describes as a "grossly unfair" coverage by the Murdoch press turned the tables on Labor.

He maintains that he "was run over by a bus".

In his eighteen years in parliament Corcoran has crossed swords with characters from all over the politi-



David Tonkin defeated Corcoran

cal jungle, and he has shrewdly appraised many of them.

"Old Tom" Playford - a close friend of his father's despite their political differences - he looked on "as a bit of a fatherly figure...he'd been there for that long".

"He obviously did believe in what he was doing... and you can't knock a bloke when he believes in something," Playford, "a 'complete wowsler' honestly believed gambling was 'evil'".

John Olsen is "a born loser".

"People could relate to Playford, I don't think they can relate to Olsen."

John Bannon has "got an inner strength that people don't quickly see - he can be as tough as steel".

Don Dunstan - "the best politician I ever served with" - was a "great communicator".

"Dunstan would drop a thing, kick it around and gradually through his great ability to communicate he would convince people at large that it wasn't such a bad thing after all."

Among the younger generation of Labor members he points to Mike Rann as a possible future Premier. He has a "very good political nose".

Bob Hawke has "lost that streak of larrikanism that, made him attractive to people...maybe the fact that he's given up the booze has had an effect on him".

Corcoran is a little worried about the Liberal's present state of "disarray".

"Strong opposition leads to good government", he believes, and a healthy opposition "can keep a government on its toes and can keep the bureaucracy on its toes too".

Now Chairman of the SA Fundraising Committee of the Australian Arthritis Foundation, Corcoran has for many years "suffered chronically" from arthritis.

"I was a very physically strong person - I could go 23 hours a day if I wanted to - drink hard and do all sorts of things".

"But I can no longer do that. I miss that."

Corcoran's arthritis plagued him during his 1979 election campaign, and he concedes that "I suppose from a very personal point of view, and a health point of view, I wasn't all that upset that I'd lost it...I could have killed my bloody self if I'd've stayed there".

He is, paradoxically, also the



Don Dunstan

Deputy Chairman of the Playford Trust, set up to create a memorial to Labor's old arch-enemy in SA, and the Chairman of the SA Greyhound Racing Control Board.

What I know about greyhounds you could write on the back of a postage stamp in large print, but I do know a lot about administration."

He is Deputy-Chairman of the SA Challenge for the America's Cup - "All we've got to do is to get the boat to go faster" - and he is confident that the South Australian boat has "got a damned good show" of being the cup defender.

Punjab's fighting Sikhs

MINORITY RELIGIONS

In this series of articles *On dit's* TERENCE CAMBRIDGE examines the experiences of some of the world's minority religious groups.

This week: the Sikhs.

In June 1984 India's then Prime Minister, Mrs. Indira Gandhi, gave orders for the Indian Army to storm the holiest shrine of the country's 12m Sikhs, the Golden Temple at Amritsar. Troops attacked the Temple, which Sikh militants were using as their headquarters, with armoured cars, machineguns, rockets and mortars and at least 700 people died in the fighting.

Five months later Mrs. Gandhi was gunned down by three Sikh members of her security guard as she walked from her home in south-west New Delhi to her office in a nearby building. Gandhi's assassination led to a wave of communal violence across India which left hundreds of Sikhs dead.

In June last year, 329 people died when an Air India jumbo jet was blown out of the sky over the Atlantic Ocean. The explosion was thought to have been caused by a bomb planted by Sikh terrorists.

These three acts of violence have made the Sikhs of India one of the world's most notorious minority religious groups. And indeed, these recent incidents, along with the Sikhs' distinctive bearded and turbaned appearance, are all many in the West know of the Sikhs' turbulent, 500-year history.

The Sikhs are a minority group, but one of a rather unusual nature. Although they make up only 1.9 per cent of India's population, the vast majority of Sikhs are concentrated in their homeland, the small state of Punjab on India's north-western border with Pakistan. In Punjab, Sikhs actually constitute a small majority (about 52 per cent of the population) over the state's Hindus and this is why their attitudes have been described as a "majority-minority complex."

The Sikhs are often spoken of as a martial race. Certainly the characteristic emblems worn by orthodox male Sikhs reinforce this image.

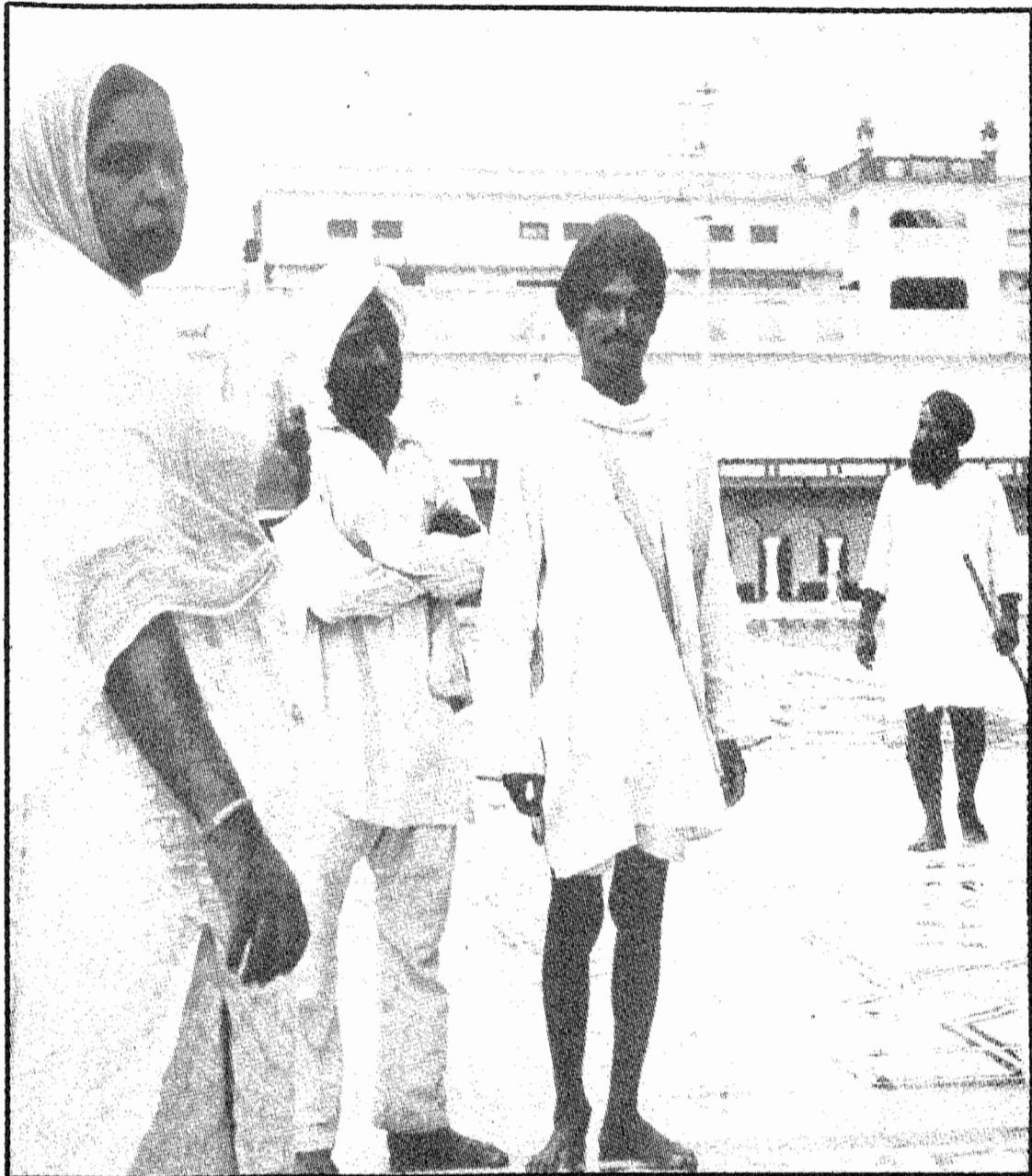
The emblems are uncut hair and beards, a comb, a pair of traditional soldier's breeches, a sword, and a steel bangle to protect their sword hand. These emblems were designed for the Khalsa, or "pure" Sikhs, by the tenth and last Guru of their religion, Guru Gobind Singh, who was assassinated in 1708.

Gobind Singh's writings include passages such as "When all other means have failed, it is permissible to draw the sword" and "Eternal God, thou art our shield, the dagger, knife, the sword we wield."

Guru Gobind's leadership brought a change of emphasis in the Sikh community from peaceful devotion to warlike confrontation. The historical events which led to this transformation are still being played out today.

The first of the Sikhs' ten great Gurus, Guru Nanak, founded the religion at the end of the 15th century.

In India, as in Europe, it was a time of great religious renewal and several movements emerged challenging the ritualism of orthodox Hinduism, often by taking a particular incarnation of one of the



The Sikhs have a long and bloody history

Hindu gods as an object of deep personal devotion.

The origins of Sikhism lie in this current of reformist Hinduism. Guru Nanak was born a Hindu but came under the influence of Islam, which was strong in northern India after a series of Muslim invasions from Afghanistan.

After a period of wanderings as a religious pilgrim, Nanak returned to his homeland, the Punjab, with the message "There is no Hindu, there is no Islam" and established a community of disciples, or Sikhs.

The Sikh religion he founded blended Hindu and Islamic theism. He preached an ecstatic monotheism which united followers of both major religions in quietest devotion.

According to Dr Christopher Shackle, a reader in Indian languages at the University of London, Sikhism is not a mere hybrid of Hinduism and Islam, "but a new faith transcending both."

Sikhism's rejection of the ascetic patterns of living of Indian religious tradition in favour of a normal, balanced life and participation in society attracted a large following. By the beginning of the 17th century the Sikh community had significant numbers and influence in the Punjab.

This, however, brought them into conflict with the powerful Mughal Muslim empire which controlled northern India at the time. The Mughal empire would not tolerate rivals to its political authority in the strategically-located Punjab (which lies on the classic invasion route through the Khyber Pass and Delhi) and in 1606 had the then Sikh leader, Guru Arjan, executed.

The Sikh community became increasingly set on armed struggle against the imperial rulers and two later Gurus were also executed.

It was the tenth Guru, Gobind Singh, however, who formalised the emergence of a new, martial consciousness in the community.

The shift to a warlike frame of mind is traditionally associated with an assembly held by Guru Gobind Singh at Anandpur in the Punjab hills in 1699.

Dr. Shackle gives the following account: "It was the custom of the Sikhs to gather before their Guru on Baisakhi, the spring festival which marks the Indian New Year. On this occasion a novel procedure was adopted.

"Guru Gobind stepped from a tent and asked for a Sikh ready to lay down his life. One at last came forward and accompanied the Guru into the tent where the sound of a sword-stroke was followed by the spread of a pool of blood.

"The process was repeated four times, at the end of which the five volunteers were shown to be alive, goats having been slain in their place. These first respondents to the Guru's command...were pronounced the nucleus of a new community, which received the name of the Khalsa, 'the Company of the Pure'.

The Khalsa undertook to assume the unshorn hair and beard and the other signs of the new order. Although many Sikhs did not, and still do not, adopt these tokens, the bearded and turbaned members of the Khalsa came to be regarded as the community's orthodoxy and its guardians.

Throughout the 18th century, as the Mughal empire collapsed, Sikh warriors struggled both against governors sent to the Punjab from Delhi and invading Muslims from Afghanistan. By the end of the century the Sikhs had triumphed under the leadership of a one-eyed local chieftain, Ranjit Singh, whose

army captured Lahore in 1799.

Ranjit Singh established an independent state and for the next 50 years the Sikhs were supreme throughout the Punjab.

This period of independence came to an end when the Punjab fell to the British in 1849, but its memory has remained a potent element in the Sikhs' determination to maintain a separate identity in the face of India's great Hindu majority.

Upon its annexation to British India the Punjab was given a relatively fair land and tax settlement which allowed Sikh farmers to gain a sound economic footing in the province.

The Sikhs played a prominent part in India's nationalist movement but although Sikh political groups floated the idea of an independent "Sikhistan" or "Khalistan," the Punjab was split up between India and Pakistan when independence came in 1947.

Following independence the Sikhs prospered by farming the fertile alluvial soil of Punjab, one of India's richest States. Despite this prosperity, the Sikhs have felt persecuted and with independence lost some of the rights and privileges they enjoyed during the heyday of the British raj.

Their traditionally-strong representation in the Indian armed forces has fallen from 30 per cent to around 10 per cent; water from their rivers is siphoned off to feed the irrigation systems of neighbouring states; and although they now make up 52 per cent of Punjab's population their political party, the Akali Dal, has only rarely been able to govern the State.

Dr. Shackle points out that from the outset of independence there was among the Sikhs a powerful sense of grievance, a feeling of hav-

ing been cheated out of an independent Sikh state.

"To this sense of having somehow been cheated of their rights, made the more bitter of the lively consciousness of the days of Sikh glory before the British annexation, were added the long-standing fears of the community's dissolution and reabsorption into Hinduism," Shackle says.

In the first two decades after independence the Sikhs, through their political organisation Akali Dal, pursued campaigns of civil disobedience and agitation for their demand of local political autonomy.

But Akali Dal's complete lack of appeal to the Hindu population of Punjab, and its lukewarm support by the lower Sikh castes, ensured the Sikh party was always in a minority to Mrs. Gandhi's Congress Party and by the 1970's much of the steam had been taken out of the Sikh demands.

All this changed, however, with the emergence of the charismatic Sikh leader Sant Jarnil Singh Bhindranwale who preached a fierce brand of Sikh fundamentalism.

Bhindranwale called for an aggressive defence of Sikh rights. He took to heart Guru Gobind Singh's teaching "it is permissible to draw the sword" and substituted for the sword the weapons of modern terrorism, sub-machine guns, automatic rifles and rocket-launched grenades.

Although most Sikhs continued supporting the moderate Akali Dal leadership, Bhindranwale's militants found many supporters among the younger and poorer sections of Sikh society and pursued their goal of an independent Sikh state through a campaign of terror.

The militants were just as ferocious towards their moderate Sikh opponents as towards Hindus and during the early 1980s hundreds of people died.

The terror climaxed, and came to the attention of the West, in 1984 when Mrs. Gandhi sent the Indian Army into the Golden Temple at Amritsar to finish off the militants. A fierce resistance mounted by Bhindranwale and his followers did not end until the last of them was killed on June 6, 1984.

But neither Mrs. Gandhi's military intervention nor the peace pact signed 13 months later by her son, the new Prime Minister Rajiv Gandhi, and the moderate Akali Dal leadership have brought peace to Punjab.

The militants continue under the leadership of Bhindranwale's father, Joginder Singh, and, if anything, the situation in Punjab now is like 1984 all over again.

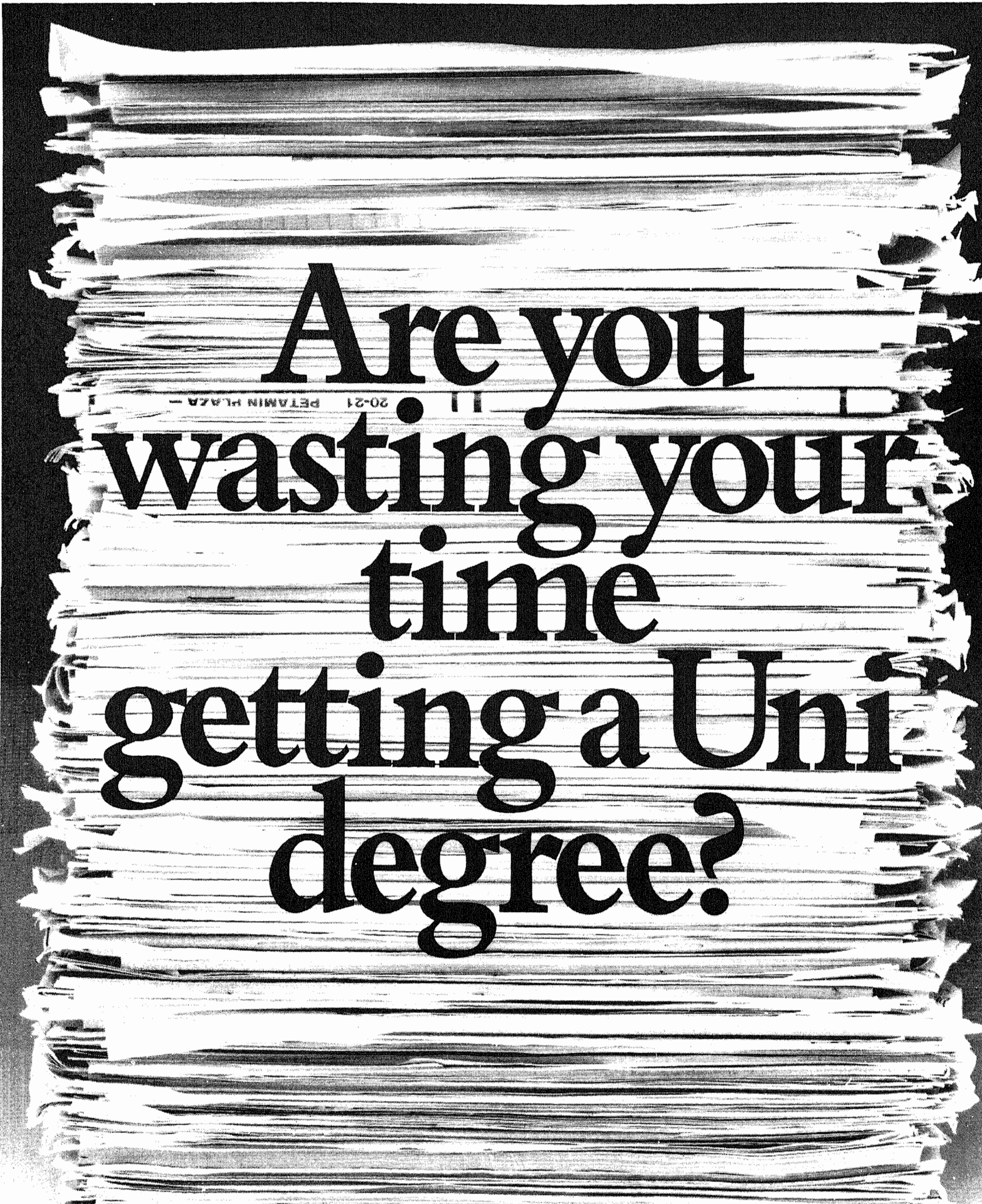
The Economist magazine's Indian correspondent reported earlier this year that nearly as many people were being killed by terrorists as in 1984.

"The Sikh moderates seem weak and frightened in the face of the militants who have, once more, taken over the Golden Temple," *The Economist* says.

"Although most Sikhs voted for peace in the election last year, the militants still have a lot of supporters among the young."

Part of the reason for this is economic - as increases in agricultural productivity in Punjab have made the rich richer, poorer farmers have been bought out and laborers have been replaced by tractors.

As *The Economist* reports: "This all adds up to a lot of jobless sons of Sikh small farmers - and a big pool of recruits for the militants."



Are you wasting your time getting a Uni degree?

PURE CALCULUS/IT'S IMPACT ON THE RUSSIAN REVOLUTION

K. BUNY

Come along to a Macintosh personal workshop and find out how to get out of doing lots of unnecessary work.

You will see for yourself just how quickly the Macintosh computer can save you umpteen hours of drudgery.

The Macintosh can help you to number crunch, design and draw, file

and organise yourself.

Best of all, help you breeze through that endless 30 page report or 3,000 word essay.

So you can cut your workload without cutting classes.

Leaving you more time to think and learn (and maybe even eat and sleep).

If, on the other hand, you're too busy

to come to a workshop, surely that's proof enough that you need to.

Another thing you will discover at our workshop is how affordable a Macintosh can be if you purchase one through your Apple University Consortium.

Students and staff can drop into the Airport Lounge, The Union Building,

anytime between 12.00 and 2.00 pm Tuesdays and Thursdays only until May 29.

So take a break from your studies and learn about something really useful.

 **Apple**

Limelight



GANGGING TOGETHER

GANGgajang will be in Adelaide this week to play at the Uni Bar. JOE PENHALL spoke to members of the group last week.

They've been described as "fresh and poppy", with lyrics that "warrant a close listen". They are one of the few bands with most of its members heralding from Adelaide to achieve national status, and after only a year together, they have a debut album high in the National Charts (topping the charts in Perth and Darwin). The band is *GANGgajang*, due in Adelaide, in concert, this week.

The band was formed in 1984 by singer songwriter Mark Callaghan. Already an established songwriter with a string of other groups (most notably, *The Riptides*) he collaborated with ex-*Angels*, Buzz

Bidstrup and Chris Bailey to form the new group. Keyboardist Geoff Stapleton and singer Kayellen Bee completed the core of the group, with latest guitarist Rob James arriving in 1985.

As I spoke to an enthusiastic Geoff Stapleton, the band's keyboardist and co-songwriter by phone from Sydney he explained why he thought the band had been critically and commercially so well received.

"...I think we've got a bit of a folk edge... (just) about all the songs we do you could sit down and perform with an acoustic guitar and vocal, so just the songs hold together."

In addition there are the lyrics, mainly by singer Mark Callaghan, which on the first album range from reminiscence of Callaghan's childhood, to the state of the world.

Says Geoff: "The lyrics come across as being ... different from what's around. You can look on a piece of paper and they don't necessarily look like lyrics to a song, they have a lovely flow," as illustrated by the atmospheric "Sounds of Then":

"To lie in sweat on familiar sheets
In brick veneer on financed beds
In a room of silent hardflex...
Out on the patio, we'd sit
And the humidity, we'd breathe
We'd watch the lightning crack
over canefields
Laugh and think, this is
Australia."

In contrast to such lucid lyrics, is the more subtle commentary of "Gimme some loving" - a song about the continually worsening violence, and threat of violence in the world today, "... Madmen dying in the street and fires rage..."

Says Geoff: "When people are writing songs, and they have a little bit of a social conscience, these things are bound to surface, it's definitely not a conscious effort."

The band are currently working on a second album which they are convinced will be the band's best work yet, after the recent addition of Adelaide guitarist Rob James, who plays the distinctive slide guitar on "Sounds of Then".

"We hadn't formulated the line-up as far as guitar went until we got to the album, and we got him to do

the song, and we thought "well this is the missing piece". In some ways that song was the beginning of a whole new thing ... the atmospherics can be put down almost entirely to the guitar."

On the subject of the band's songwriting and evolving musicianship, he explains: "What we want to do is get the songs down with the right feel and the right atmosphere and let them stand up for themselves without necessarily dressing it in all the modern suits of clothing. I'm really enthusiastic about doing the next album, to see what the logical extension of all this is."

The newly consolidated six piece *GANGgajang* will be inb Adclaids this week, playing on campus in the Mayo Refectory on April 11.

Mix of folk, punk

RUM, SODOMY AND THE LASH
The Pogues
Festival

by Mat Gibson

'Rum, Sodomy and the Lash' is the first Australian release for the Irish/British band *The Pogues*. Hailed as an original mixture of folk and post-punk sounds, the band has been making waves in England in both the sales charts and the rock gossip columns, having gained notoriety for their hard drinking rabble rousing lifestyles.

Well whatever strange mixture of sounds and styles the music might prove to be, the album cover is a refreshingly clever and striking adaptation of an original painting by Gericault (*La Redeau De La Medusa*) of a shipwrecked crew, many of the heads, of which have been replaced with likenesses of band members, resplendent with newwave haircuts and sunglasses.

From its title, cover and earlier comments, I expected to hear a zesty selection of maritime favourites, adapted for a modern audience by sending 5000 volts through them.

Not so. With the exception of a gentle electric bass and a tad of electric guitar, it's all done with traditional folk acoustics. And the songs are like any you'd hear if you stepped into a folk club in Ireland (or Australia for that matter), only a little gossier, pushed on as they are by Elvis Costello's production and Shane MacGowan's vocals. His singing could be the source of any misconceptions about a post-punk sound.

For me it compares best to Dylan's; out of tune and key, rasping and whining, but with a life and depth that makes it at once disturbing and attractive.

Not that all of the material is a rehash of traditional tunes. Out of twelve tracks, three are new arrangements of traditional songs, three are covers of newer material and six are original pieces by MacGowan.

The seven member group generates great musical vitality which is



backed up by lyrics which could easily stand on their own as poetry, particularly the works of MacGowan. It's hard to tell whether they're set in 1890 or 1980 but it doesn't really matter. His style mimics traditional folk.

Ballardy songs with lewd, melancholic inclinations.

"In blood and death 'neath a screaming sky

I lay down on the ground

And the arms and legs of other men

Were scattered on the ground

Some cursed, some prayed, some prayed then cursed

Then prayed and bled some more."

(From 'A Pair of Brown Eyes')

And from the same song we get a refrain in the old style:

"And a rovin', a rovin', a rovin' I'll go for a pair of Brown Eyes."

His songs deal with war, hard lives and homosexuality as in the song, 'The Old Main Drag'.

"There the he-males and the she-males paraded in style

And the old man with the money would flash you a smile

In the dark of an alley you'd work for a fiver

For a swift one of the wrist down of the old main drag."

The one instrumental on the album, 'Wild Cats of Kilkenny', moves at a furious pace with the complex of interesting rhythms and melodies saving it from the fate of so many lyricless tunes: boring repetitiveness.

Only one track might mar the album in many people's opinion and that is their version of Australian Eric Bogle's 'And the Band Played Waltzing Mathilda,' now a folk classic. An attempt to enhance its poignancy has resulted in a rather droll rendition.

Overall a great album and if you have any inclination towards folk music I suggest you give this one a try.

Alarm's enigma

STRENGTH
by The Alarm (I.R.S. thru CBS)

by Richard Wilson

'The Alarm's' second album, *Strength* is an enigma. It has 10 tracks - some long epics, some short and powerful pieces, some ballads. All have good melodies, and in some cases, really catchy guitar riffs. All adds up for a top album, right? You'd think so. But after listening to *Strength* a few times, I'm left with the feeling that it could've been done just a bit better.

The material is excellent. The production, although a bit flat, is not that bad. Like I said, it is an enigma. It should be great. It's not.

Side A contains four tracks (the shortest being over five minutes in length). Side B contains six small pieces which seem to end just as

they're getting started. Gone is the raw power and message of *Declaration*, the first album. This title is a misnomer. Strength is what the album lacks.

'Dawn Chorus', 'Absolute Reality', 'The Day the Ravens Left the Tower' and the title track come the closest to sticking in one's memory, and escaping the emptiness which affects the other tracks.

By becoming more 'musical' and attempting to broaden their appeal, they have lost that certain "je ne sais quoi" they once had.

Having said all that, the album will probably go on and become a hit. This could be just the sort of pseudo-hard rock with a message that the jaded masses are looking for after years of wimpy "aren't I desirable" artists like Madonna and "Wham"! As for me, I don't really like it. Or do I?

Inner strength

THE TRIFFIDS
Tivoli Hotel

by Stefan Schutt

The band are an unassuming bunch. The music is a blend of modal folk and 60's rock with a gypsyish edge. Sounds nice, but not exactly like stuff to make your pulse race, does it?

Wrong. The Triffids are superb, something special; the Tivoli crowd agreed with me and worked hard and long for two encores.

But why? It appears to me that this band has an uncommon tightness and tightness.

'Tightness' means something beyond just good pitch and the usual bass/drums interplay. It means, in the case of *The Triffids*, a group presence brought about by the coming together of all its various parts. The band moves with its own personality; the instruments merge and melt into the music rather than remaining as separate voices.

On stage, though, not a lot hap-

pens, or appears to - the music speaks for itself. There are no individual musical displays, little verbal patter and no forced onstage antics. All the action is in the music, electric violin and subtle keyboard lines helping to fill out and lift *The Triffids'* sound.

My main criticism of *The Triffids'* performance lies not in their excellent renditions, but rather in the choice of material. The band appears to have a soft spot for slow 3/4 songs. In some cases such as the classic 'Red Pony' or the new 'Life Of Crime', this choice is justified, but it becomes too much of a good thing. The faster songs played were equally impressive, including all the well-known tunes as well as the odd cover, such as 'Spooky'.

I have now seen the Triffids three times in as many years and each time I await their return eagerly. They are a band that convinces, not with glitter or personalities, but with an inner musical strength and power that is something to witness. See them when they're in town next, or you'll be depriving yourself.

Political commentary

LIVES IN THE BALANCE
Jackson Browne, WEA

by Mat Gibson

Every artist has a half a dozen or so fans who, for some inexplicable reason, delight in her/his music without compromise, in fair winds and foul and often to the point of personal embarrassment. As one of Jackson Browne's half dozen, it would be unfair of me not to make readers fully aware of this fact.

Lives in the Balance is Jackson Browne's eighth album and comes two years after his much maligned *Lawyers in Love*. Having taken roughly half the time to produce, it's refreshing that it is, overall, a much finer product.

From his first release in 1971, Browne has managed to keep pace with the changes in music technology, and *Lives in the Balance* is no exception. He incorporates far more synthesizers than on past works, as many would have it, to the album's detriment. Certainly he produced his best work to date prior to *Lawyers in Love* and was generally considered a folk rocker until the release of *Hold Out* in 1980. His more up tempo standard rock sound adopted with that album may have lost him part of his large 70's following, but gained him a new audience who will certainly appreciate his latest offering.

Another important change comes in the lyric content of the album.

Gone are the introverted, impassionate songs which helped earn him *Time-Life* magazine's title of "the most accomplished lyricist of the seventies". With the exceptions of 'In the Shape of a Heart' and 'Candy', the songs are all powerful social or political comments.

In 'For America' carries a blatant and scathing attack upon the hypocrisy of U.S. ideals and the ways in which the government attempts to achieve them.

He also mocks his past preoccupation with his own life and loves and those songs which earned him his past fame.

After taking part in the M.U.S.E. concerts and the more recent 'USA For Africa' and 'Sun City' benefits, it would seem appropriate that he assert his commitment to such causes on his own album.

In 'Lives in the Balance,' the finest song on the album, Browne superbly blends in traditional South and Latin American sounds and the track features members of the Latin American group 'Sangre Machehual' (Machehual's Blood) playing nylon string guitar, charanga, triple and zampona (a form of pan pipes). In a direct indictment of US involvement in countries such as El Salvador and, more importantly, Nicaragua, Browne draws parallels with earlier US conflicts such as Korea and Vietnam.

The album also sees the return, to two of the songs, of versatile vio-

linist and guitarist David Lindley, sadly absent from Browne's *Lawyers in Love*. On that album he had replaced Lindley with Rick Vito whose vibrant, intelligent guitar work was one of the joys of that album. Unfortunately Vito plays on only 'In the Shape of a Heart', the majority of the lead work being taken over by the rather droll Steve Lukather. Other past session musicians return on several tracks, such as Bill Payne, Jai Winding, Jim Keltner and Waddy Wachtel, who teams up with Lindley and Danny Kortchmar for guitars on 'Lawless Avenues', 'Lawless Avenues', co-written with Mexican Jorge Calderon, deals with the mass of unemployed youths in Mexican cities forced to join street gangs when their urban life offers few other styles of existence.

Unfortunately Browne's management have chosen the wrong song to be released as 'the single'. In the same way that *Lawyers in Love* was not the most praise worthy from that album, 'For America' musically does not live up to the promise of the lyrics. 'Lawless Avenues', 'Lives in the Balance' or the reggae influenced 'Till I Go Down' would have been far better choices. However, if you enjoy 'For America', then you'd have a good deal to look forward to on the rest of the album. Overall, a good album, worthy of attention.



Blistering blues

STEVIE-RAY VAUGHAN AND DOUBLE TROUBLE
in concert

by Joe Penhall

If Stevie-Ray Vaughan's brother, Jimmy taught him everything he knows on the guitar, Stevie-Ray can't have been listening during lessons. For his latest Adelaide gig he enlisted Jimmy's band the *Fabulous Thunderbirds* as support act, and in the best tradition of the star and the support act, completely outclassed them.

This is not to say that Jimmy is a bad guitarist (he's not particularly brilliant), rather, Stevie-Ray with the help of numerous effects pedals and his ever faithful stratocaster, is just very, very good. During 90 minutes of pure blues, Stevie-Ray riffed and ran through some of the most blistering music in his repertoire, slowing down only for the finale, a duet with his brother on the same eighteen stringed guitar.

However virtuoso or not, a whole evening of straight Texas blues is

not everybody's cup of beef tea. With minimal vocals and ten minute long guitar solos (not to mention a spoken word, pseudo-gospel interlude) one could be excused for yawning. Not that anyone did; the almost capacity crowd couldn't have been better pleased.

The band was tight and powerful, with simple but effective bass and drums, and a subtle rippling keyboard creating the perfect foil to Stevie-Ray's rapid-fire guitar work. Stevie-Ray's vocals were kept to a disappointing minimum emerging seemingly only occasionally during a song. Whilst proving to be adequate, they were far inferior to his recorded vocals, and consequently the tone of the show was, if not lowered, greatly altered.

It was a show for the purists, with the music bearing little resemblance to the more accessible singles and album tracks currently being given radio play.

However purists or not, with such performances, no one can fail to recognise Stevie-Ray Vaughan as a phenomenal guitarist in a rather less inspiring field.

Simmering tension on Alamo Bay

ALAMO BAY

9th Adelaide Film Event
Piccadilly Cinema

by Peter Rummel

Louis Malle was probably the most versatile of the young directors who surged to the forefront of the French cinema in the late 1950's. Godard, Truffaut and Claude Chabrol were his exact contemporaries but Malle was more a fellow traveller than a part of the New Wave in its purest sense. Less concerned with the polemical, abstract side of filmmaking than his radically minded peers, Malle preferred to get on with the job of making movies: the first being the brilliant crime melodrama *Lift To The Scaffold*, a homage to the moody American thrillers of the 1940's so beloved by New Wave directors and critics at the time.

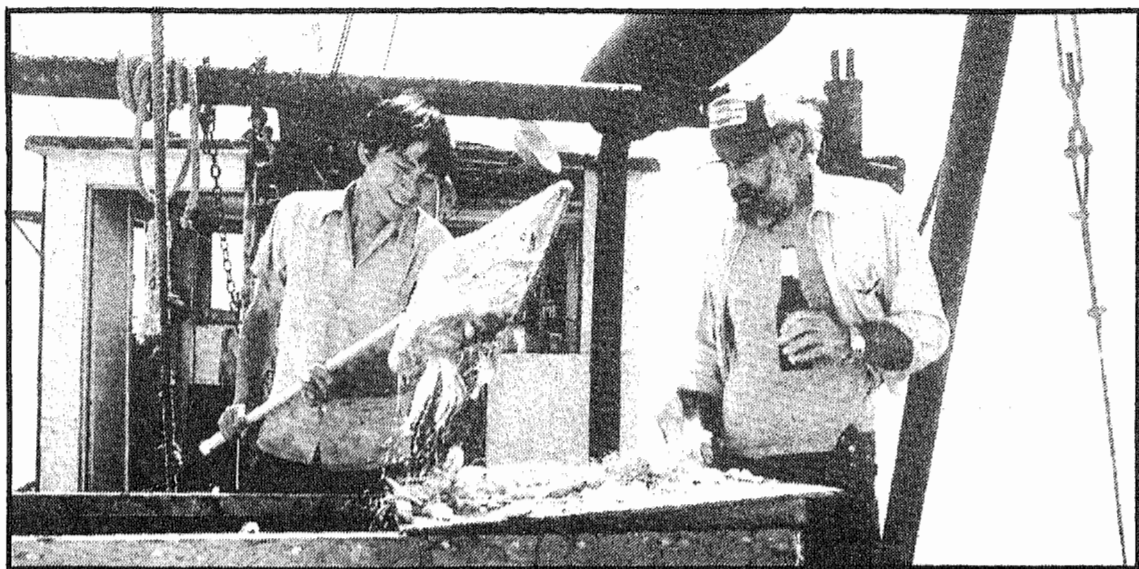
His work continued, rich and varied, over the next fifteen years - reaching a creative peak with *Murmur Of The Heart* in 1971. Its potentially explosive theme, incest, was ripe for exploitation, but Malle's unflinching sensitivity and delicate treatment resulted in one of the decade's most memorable films.

At the end of the 70's Malle quit France for America, and his first film there, *Pretty Baby*, achieved the inconceivable; it made Brooke Shields provocative. His second, *Atlantic City*, was even better. This subdued character-study-cum-thriller gave Burt Lancaster one of his finest roles as the timid, aging small time hood who, after a lifetime's hollow boasting and self deception, stumbles across a dangerous cocaine deal and gets a belated chance to live out his fantasies, discovering self respect in the process.

But after this auspicious start, Louis Malle faltered. The talky *My Dinner With Andre* skated perilously close to pretentiousness while *Crackers*, a poorly received comedy, seems to have gone straight to video in Australia. With *Alamo Bay*, however, there is no cause for apologies. Based on events which took place six years ago on the Texas Gulf Coast, this study of simmering racial tensions erupting into violence in a small fishing community forms the basis for a compelling, thought provoking drama - even though the romantic subplot tends to overshadow the social issues at the film's core.

Alamo Bay, like *Country and The River* before it, was drawn from newspaper stories depicting the economic plight of workers who, encouraged by government run farming agencies during the early 70's agricultural boom, mortgaged their properties to the hilt to expand their holdings and upgrade their equipment, only to find that the government and the banks weren't so eager to negotiate when the recession set in at the start of the 80's; and just as many farming families were forced off land that had been in their families for generations. So, too, the shrimp fishermen of Texas began losing their boats. But whereas *The River* and *Country* extolled the courage of individuals struggling to keep their families together and cling to a way of life, *Alamo Bay* shows how the darker side of human nature is capable of seizing control when economic hardship is fuelled by racial hostility - in the form of Vietnamese refugees fishing already depleted waters - and bigotry escalates into naked violence.

Shang Pierce (Ed Harris) is the embodiment of ignorance and suspicion among the native shrimpers of Port Alamo. He's a Vietnam vet-



Shang Pierce (Ed Harris) watches over a Vietnamese shrimper in Louis Malle's *Alamo Bay*

eran whose pathological hatred of 'gooks' is never far from the surface at the best of times. Trapped in a marriage he never wanted and in danger of losing his boat, "The American Dream Girl", Shang is a dangerously bitter, frustrated man.

Besides his cherished boat, Shang's only solace comes from resuming a longstanding affair with Glory (Amy Madigan), an old lover who has returned to Port Alamo to oversee her sick father's wholesale fish business. She's as fair minded as he is prejudiced and, like her father, a practical merchant; she doesn't hesitate to purchase the Vietnamese fishermen's catch. Glory also strikes up a friendship with Dinh (Ho Nguyen), an ambitious young refugee eager to buy his own boat. Dinh, in particular, just happens to be the focus of all Shang's resentments (real and imagined) and the relationship holds tragic consequences for all three.

When he loses his boat, and, ultimately, Glory, Shang follows a course taken by bigoted Southerners for generations - he takes up with the Ku Klux Klan. The Klan remains a potent instrument of fear and repression in contemporary America but Malle isn't above an occasional humorous dig at their expense: for instance, the local Klan organiser talks earnestly of following the public relations example set by Martin Luther King. Otherwise, this picture's prevailing mood is suitably grim. Even more unsettling than the Klan's terrorism is the open hostility of the ordinary townspeople to these outsiders who have endured such anguish in their own country. The behaviour of people in the supermarket and in the street underlines the impression that, given similar conditions, the same thing could all too easily happen here.

Although the audience increasingly comes to identify with Glory

and the inevitability of her painful break with the man she has loved for years, the emotional mainstay of *Alamo Bay* is Ed Harris's riveting portrayal of the wild eyed fanatical Shang Pierce. For all his flaws, Shang does have some redeeming qualities. He's a hard worker who takes pride in what he does, and it isn't difficult to see what drew him and Glory together in the first place; when they dance it's with the same slow passion as William Holden and Kim Novak in *Picnic*.

But perhaps the final word should be the director's. In a recent interview Malle, who brings to *Alamo Bay* an outsider's objectivity and the wry realization of his own immigrant status, said: "In America I have had to acquire several cultures. I met resistance in Texas, but I don't think it had to do with my being French. To them it was enough that I was a New Yorker. That is a foreigner to them."

The BLF's halcyon days

ROCKING THE FOUNDATIONS

Sydney Film-makers Co-op
9th Adelaide Film Event
Piccadilly Cinema

by Graham Hastings

Rocking the Foundations is the latest of a number of films made by independent Australian film producers dealing with industrial militancy. It traces the history of the NSW branch of the Builders Labourers Federation from its inception in the forties until its takeover by Norm Gallagher.

As well as providing a much needed chronological history of the Union from the early forties until the mid seventies, *Rocking the Foundations* attempts an explanation of the ideas and forces which shaped its history.

Using archival material, still photographs, animation and on the spot interviews in somewhat washed out black and white shows the growth of this union from a corrupt and ineffectual organisation divorced from the rank and file to a powerful force of change not only in industrial relations but also as a progressive force in wider society.

In the words of one official "Our members are not just animals - people to pull things down and put things up irrespective of what effect it has on the community at large".

These were the days before it was compulsory for developers to seek input on what damage the development would have on the environment or the community.

The director and narrator Pat Fiske, herself one of the first women to work as a builders labourer, ensures a down to earth rank and file perspective throughout the film.

The film concentrates on the milit-



BLF mural from "Rocking The Foundations"

ant period of the union's history in the early seventies; from their May 1970 strike for better wages and the "Civilising the Industry" campaign through to the "green loans" and the opening of the industry to women.

The film itself takes its name from the BLF's decision to introduce limited tenure of its union officials - a decision that rocked the foundation of Trades Hall.

The "green bans" were bans the BLF placed on demolition of sites that they considered were of cultural, historical or environmental significance. Supported by resident action groups the union confronted developers during the Sydney building boom of that time. The confrontation was often violent and developers were linked to several kidnappings and murders of protesters including underground newspaper editor Juanita Nielson.

Fiske tries to link the history of the union with the wider social upheavals of the time, Vietnam, Land Rights and the Springbok tour but the links are often tenuous. She does succeed in setting the union's

activities in the context of the times: a reformist Whitlam government, a building boom funded by foreign capital and a move away from Moscow by the Communist Party of Australia leaving its union militants free to respond to the new left ideas of workers control, direct action and union democracy.

Interviews and speeches are deftly intertwined with scenes of street action ensuring a swift pace. The pride and humour of the union officials and the rank and file is contrasted with the dourness of the union's antagonists.

The information is presented with admirable clarity but Fiske's American accent seems out of place in such an Australian film. Also the film's depiction of Gallagher as an unpopular boss man is too simplistic given the current militancy of Gallagher's Victorian BLF.

While the black and white film may restrict its attraction to casual audiences it is a must not only for those interested in the history of the labour movement but anyone active in fighting for social change.

Sheer lunacy and sheer genius

NAPOLEON

9th Adelaide Film Event
Piccadilly Cinema

by Dino Di Rosa

If and when you see and think about Abel Gance's 1927 silent classic *Napoleon*, words will either fail you or they will come in great tropes, because the nature of Gance's art is not at all literary but cinematic and theatrical, and much, much more. It's an embarrassment - an embarrassment of riches.

This lyrically trashy masterpiece, which was reconstructed and reprinted by the film historian Kevin Brownlow in 1981 and only now has come to Adelaide, is technically one of the great films, but it doesn't transcend its revolutionary techniques to become a great work of art. This is perhaps the fate of movies and their makers, but it also explains the kind of lunatic-genius whose art we are being wowed by.

Gance's treatment of Napoleon Bonaparte as the Man of Destiny goes beyond mere hero-worship or the 'great man in history' thesis - he bloody well canonizes the little corporal, makes him the Second Coming of the French Revolution. He had clearly begun with the most school-boyish image and conception of Napoleon, and then went over the top with this with his rampant, often tangential, excursions in film technique. What resulted was sheer lunacy, sheer genius.

From the opening scenes in which we see the *enfant terrible* managing his outnumbered troop of scullions in a snow-fight, to the last scenes when we see the screen open up

before our eyes into a triptych exhibiting the still-young Napoleon divinely marshalling his Grand Army in the Italian Campaign, we are shown (thanks to Brownlow, and to Carmine Coppola, who has provided an appropriately epic score) the breadth of Gance's mastery of the medium and the ridiculous lack of depth in his history.

The images - superimposed, dissolved, sharply cut and juxtaposed, tinted and dimensionalized - look and feel as if they were shot and processed the other day. (Gance was crazy about point-of-view and even tried 3-D). The ideas - mystical, simplistic, sentimental, rhetorical, ill-thought and just plain wrong - strike one as being wildly archaic and 'olden day'. Gance is a paradox, a time warp, an anachronism - and he is these things in a big way.

Needless to say, this movie will not, now that it is relatively complete, push for the cinema's version of the historical novel. But it has at least and at last earned its rightful place in film history. The effect Gance's masterwork was considered to have had on the medium is now evident to all those who see *Napoleon* today. It goes for about four hours but doesn't seem to last longer than the average *Countdown* episode. (Originally around seven hours long, it was to be the first of a series of films on Bonaparte's life. But Gance evidently hadn't the attention span).

I fear that if words have not failed me here, then I have written in those not-so-great tropes. But then, that's Gance - except that his tropes are really great.

10 film commandments

KING DAVID
Hindley Cinemas

by Jamie Skinner

The first commandment for making bible epics is thou shalt not use Richard Gere in the lead role, not just because it enlargens the budget considerably, but because he can't really act.

The second commandment is thou shalt, if a film is a box-office bomb in the States, hold it back many months before it is released in the land "down under" for it may fare better.

The third commandment is thou shalt cast the great actor Edward Woodward in the role of Saul.

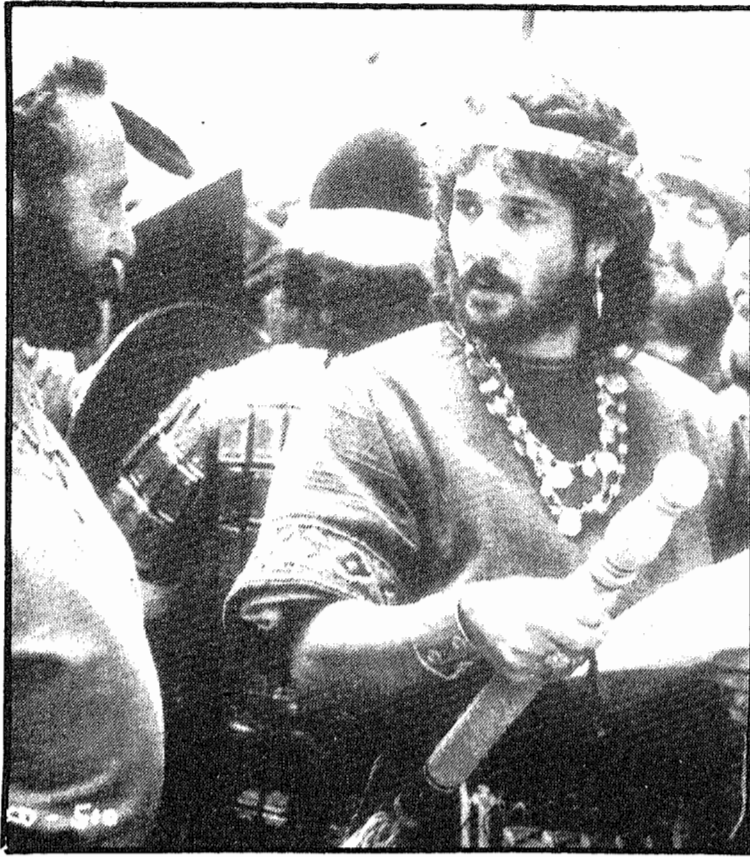
Woodward manages to capture the spirit of the part as a King who is disintegrating into madness - thou shalt be lucky to have at least one person who can really act in the land of *King David*.

The fourth commandment is thou shalt have brutish battles, big-scale sets and historically-detailed costume design in a modern major movie for it has great effect, but adds little depth.

The fifth commandment is thou shalt be wary of Australian directors making their Hollywood debuts because often (as with *Barbarosa* and *The Aviator*) they are certain Hollywood disasters.

The sixth commandment is thou shalt call the Australianite director Bruce Beresford home because his tender mercies have produced two money-earning bombs in the land of King Ronnie - he fared much better at home with *Puberty Blues*, *Breaker Morant* and *Don's Party*.

The seventh commandment is thou shalt, when making a bible epic, have "a cast of thousands" as



"Thou shalt not use Richard Gere"

extras with interesting supporting roles and a properly developed screenplay - there are none of these in *King David*.

The eighth commandment is thou shalt not tell the second half of *King David's* life in the last five minutes of the movie and thou should try to get a decent make-up artist so as to at least make Richard Gere look old in the deathbed scene.

The ninth commandment is thou shalt be very fair when writing on

film and show just not a film's shortcomings but its latent great points - but thou shalt have to search very deeply in erred epics such as *King David*, *Revolution* and *Heaven's Gate*.

The tenth commandment is thou shalt remember the days of Cecil B. de Mille with such greats as *Samson and Delilah*, *Moses* and *The Sign Of The Cross*, when epics were epics, and all ten commandments of filmmaking observed.

Different SF

ENEMY MINE
Hoyts Regent Cinemas

by Michelle Chan

Enemy Mine is not your average science fiction movie, although many of the essential ingredients are there: spectacular space combat, scary monsters-of-the-future and the triumph of good over evil.

Barry Longyear's story is of a future conflict between humans and Draks. The battle between the two has been raging for so long that the original reason for it is lost to memory.

Supposedly, Draks are "totally non-human aliens", like reptiles, but they look very suspiciously like men. The differences are that Draks have a sort of rubbery skin, like frogs, and their head looks like that of a typical 'creature from outer space'. Other than that, their stature is identical to man's. And of course they don't speak English, but a low, guttural sort of language.

Dennis Quaid is the human Willis Davidge whose spaceship, during a spectacular battle, is disabled and crash lands on a remote planet. Unfortunately, the enemy Drak, Jeriba (Louis Gossett Jr.) who inflicted the damage is also forced to land there.

In order to survive, the two must first overcome their personal hatred of each other, and learn trust. Davidge teaches Jeriba the fine art of speaking English (even some swear words) in a remarkably short time, and in return learns a little of the Drak's language. The two grow to care for each other, and this is when the film succumbs a little to contrived sentimentality.

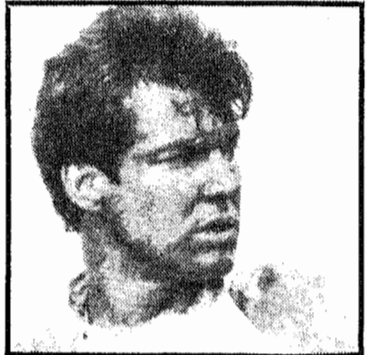
However, Jeriba becomes pre-

gnant, dies and leaves Davidge to rear the alien child. It is really too much when the child looks almost human but for its slimy skin. When Davidge is finally rescued, the child is captured to be used as slave labour. But can our hero save him from certain death?

While Quaid turns in a good performance as a believable Davidge, it is really Louis Gossett Jr. who steals the show. As the enemy Drak who comes to accept Davidge he is quite delightful, though he is aided by his rather peculiar costume.

The fight in space which begins *Enemy Mine* is supplied by George Lucas' Industrial Light and Magic Company, and is consequently reminiscent of a 'Star Wars' battle with all its action and magnificence.

Although the film is "science-fiction", its portrayal of a struggle for tolerance and acceptance makes it different. Wolfgang Petersen's fantasy has enough beautiful scenery (reminiscent of his "Never Ending Story"), exotic creatures and action to keep us entertained, but a more original and absorbing plot would add even more to this unusual adventure story.



Dennis Quaid from *Enemy Mine*

all in the worst possible taste!

T O M
foolery
The Musical
Intravaganza

A wicked satirical revue which lampoons The Vatican, Boy Scouts and patriotism, jokes about masochism, "social" diseases and racism, and advocates "poisoning pigeons in the park."

The Company includes Tina Bursill, Linda Nagle, Phillip Scott, Trevor White and Jeremy Cook.

from April 5
Space Theatre

\$14, Concessions \$10

THE
YOUR
FESTIVAL
CENTRE
L.A.

BOOK AT BASS Dial 'n' Charge BASS 213 4777

A wicked revue based on Tom Lehrer's satirical songs

CINE SCENE
Jamie Skinner

Down and Out in Beverly Hills: Paul Mazursky's gentle comedy about the filthy rich is aimed at the filthy rich but don't despair - Richard Dreyfuss, Bette Midler and Nick Nolte are the characters in search of something more in their lives. Mike the dog stars as Matiste, a dog with its own psychiatrist in this the first mega-hit for 1986. (Hindley).

Prizzi's Honour: John Huston's wicked and wily movie is an adult comedy, so that it necessarily precludes half of the present university milieu. The other half should enjoy themselves immensely (Academy).



Kathleen Turner from Jewel of the Nile and Prizzi's Honour

Jewel Of The Nile: This studio-inspired sequel to the fresh and original *Romancing the Stone* is not fresh and original. The characters are the same, but wanting are the pop rhythm and style of director Bob Zemeckis and the spunky idea of scenarist Diane Thomas. The fun in this movie seems dutiful. (Hoyts).



Mikhail Barishnikov from White Nights

White Nights: Taylor Hackford did well in 1982 with *An Officer And A Gentleman*, but since then he hasn't delivered us anything memorable with *Against All Odds* and now Russian ballet meets KGB blackmail in *White Nights*. Barishnikov and Hines are great in the dance sequences, oh! but is the rest boring! Catch the yuppie songs *Say You, Say Me*, by Lionel Ritchie and *Separate Lives* by Phil Collins and Marilyn Martin (Hoyts).

Kiss of the Spider Woman: Hector Babenco's Brazilian-American movie has surprised all for not just being critically acclaimed but a box office success. William Hurt stars as a homosexual prisoner who loves old movies - a role which won him a Best Actor Oscar - Raul Julia and Sonia Braga co-star. (Hoyts).

House: This horror outing from New World Pictures (the makers of such great films as *Ghoulies* and *Future Cop*) is a poor man's *Poltergeist*. However, it is a quite entertaining flick with its inter-dimensional zones which lie within the house. But the scariest! Nah. (Academy).

Film Event: Films featured at the Film Event this week include Louis Malle's *Alamo Bay* (until April 16); *Maria's Lovers* (until April 23) starring Nastassja Kinski, Keith Carradine and John Savage and *El Sur (The South)* (April 10 - 16). (Piccadilly).

Film Screening: *Nicaragua: No Pasaran*. A film about the popular revolution in Central America. Thursday, 10th April, 1 pm, Little Cinema.

Films which start this week include Sting's concert movie *Bring On The Night* (Hoyts; April 10) and *Wild Cats* (Academy; April 11) starring Goldie Hawn.

'Out of Africa' a turkey

OUT OF AFRICA
Hindley Cinemas

by Jane Everett

There are some films that one goes to see with teeth firmly gritted, and matchsticks at the ready to hold up one's eyelids. You anticipate the worst from a film that was years in the making, based on a difficult literary work, and starring a few big names. It's going to be two and a half hours of pure boredom.

Such films often garner a half-dozen Oscar nominations; a virtual guarantee that they're the pits. However in the last few years there have been some surprises. I expected the absolute worst from *Yentl* and *A Passage to India*, and both were, thankfully, brilliant, absorbing movies.

I would like to be able to write that I was surprised by *Out of Africa*. In a sense I was. It surpassed my lowest expectations. To find a more appalling, tedious movie one would have to go back to last year's turkey *Falling in Love*. Both starring, not coincidentally, Meryl Streep.

Out of Africa is based on the writings of Danish author Karen Dinesen (who wrote under the pen name Isak Dinesen) published in the 1930s. I have not read her autobiographical accounts of her many years in Africa. It would be certainly foolish to judge her works on a film that is not worth seeing except at gunpoint.

Often literary works are near impossible to adapt to the very different medium of film. Particularly as Dinesen's stories (judging by other critics) rely not on interesting plots, but her interesting style.

Why a commercial director like Sydney Pollack (*The Way We Were*, *Tootsie*) was drawn to this project is a mystery. If Pollack had hoped to dump the author's serious intentions and make a lush African adventure movie with two beautiful stars he failed.



Robert Redford and Meryl Streep from Sydney Pollack's Out Of Africa

I suspect that he and screenwriter Kurt Luedtke got caught in a trap. Caught between making a work of entertainment and a serious masterpiece the makers ended up with neither. This artistic tension has produced a disastrous hybrid. *Out of Africa* takes a lifetime to get from A to Z yet the movie's engine is stalled. Superficially quite a lot happens, but the story never really gets started or goes anywhere.

Karen (Meryl Streep) arrives in Africa in 1913 to marry her cousin Baron Bror von Blixen-Finecke (Klaus Maria Brandauer). It is a marriage of practical convenience. The Baron spends most of his time working and philandering away from their coffee plantation. It is left to Karen to try and run it, and make friends with the native workers. The centre of the story is her affair with big-game hunter Denys Finch Hatton (Robert Redford).

Along the way she contracts syphilis from her womanising husband, leads a dangerous safari, loses her plantation in a fire, shoots a marauding lion, and leaves Africa to become a successful writer. All these incidents are filmed at such a slow, reverential pace that all the life is drained out of them. It's as if Stanley Kubrick was hired to direct an episode of *Jungle Jim*. It's a stunningly sterile movie.

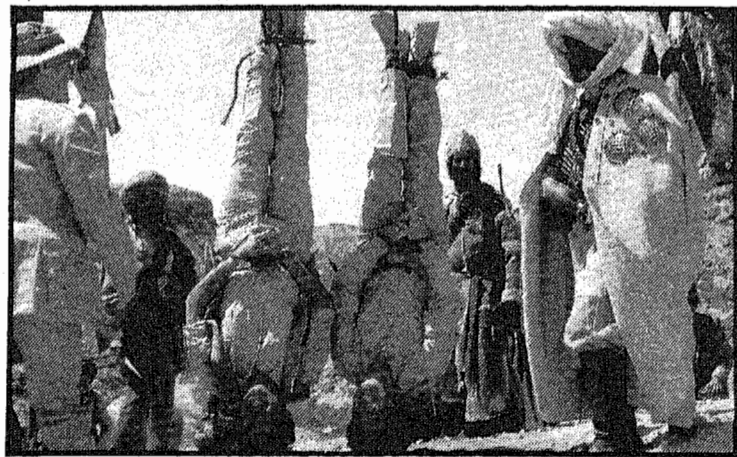
Much of the problem with *Africa* comes out in the way Streep and Redford play their parts. Streep has gone to enormous lengths to look and sound like Dinesen. By contrast Redford plays the bold, English aristocrat as a Sandy-haired American. In effect Redford plays Redford. Yet one enjoys his performance because he tries to use his considerable charm to engage the audience. Streep, a technically brilliant, but dramati-

cally hopeless actress, plays the part in a diffident, mannered way that makes Karen constantly irritating. In her petty moods and silences she is a deeply unattractive character.

Pollack perhaps realizing he'd chosen a subject wrong for him may have hoped that the chemistry between the two stars would disguise the inadequacies of the film. But their chemistry is all negative. In Streep's presence Redford seems embarrassed, and who can blame him.

This movie is so slow it becomes a travelogue for Africa. You are subjected to a gutful of lingering dissolves of the jungle, and the vast plains. The one bright spot in all this pretty emptiness is the performance by Brandauer who gives his underwritten role a pixie charm. That and the acting by a lion who has the good taste to turn up its nose at the idea of eating Streep.

SPIES LIKE US COMPETITION



One of the latest films in town is *Spies Like Us*, an adventure-comedy starring two of Hollywood's most popular comedians, Chevy Chase and Dan Aykroyd.

The two ex-*Saturday Night Live* performers star as two bumbling recruits to the spy business who get caught up in a mission of high intelligence.

It is the first time the two comedians have starred together on the big screen. Chase recently appeared in *Fleisch* and *European Vacation* whilst Aykroyd starred in two hits from 1984, *Ghostbusters* and *Trading Places*.

On dit is giving away ten single passes and ten copies of the *Spies Like Us* novel to those creative minds who can come up with the best captions for the above still from the movie.

The ten best entries will each

receive a copy of the book and a ticket to see the movie.

Drop your captions in at the *On dit* office (south-west corner of the cloisters).

Here are a few suggestions to get you started:

"In this position, we should be able to see the comet perfectly."

"I don't remember this on the Jane Fonda Workout video."

"He really should blow his nose, you know!"

"What's Arabic for: 'I'm very impressed with your anti-gravity boots.'"

"All this just so he can do his version of the Hamlet soliloquy."

"I told you Fitzhume we shouldn't have offered him the bacon double cheeseburger."

"Are you sure you want us to sweep the road to Mecca with our heads."

Stooges on acid

WHERE THE BUFFALO ROAM
Trak Cinema

by Robert Pugh

Let it not be said this is a boring film. It isn't - but it certainly isn't the best possible tribute to Hunter S. Thompson either.

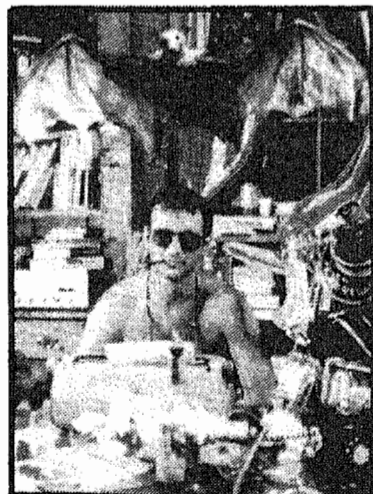
Bill Murray copes with a script which mixes TV's Hawkeye Pierce and Groucho Marx into one unseemingly out of focus lout. According to Ralph Steadman, Murray gets Hunter's mannerisms down well, but since such nice polishes are only minor details in comparison to the complete filmic representation, Murray tends to be somewhat one dimensional, when slipped alongside the original legend.

For those unacquainted with Hunter's work, the film does not do him justice, because his writings display perception and humanity. Any literary humour is caused by the reader understanding Hunter's point of view.

Instead, this film's perspective is a Sennet-fire-extinguishing-appeal of keystone-kopsish splatter; one scene is a kind of loony revolutionary Three Stooges on acid. What isn't brought forward is that first and mostly, Hunter just gets frustrated at specifics and unloads, and then writes about it. Or both at the same time.

However, the film is an interesting vision of the late 60's early 70's "weirdness"; parodic with the benefit of hindsight rather than the original point in sight.

Our sights settle on a seething satirist fully equipped with a stereo, Nixon effigy, whiskey, baseball cap and plaguey telephone.



Bill Murray as Hunter S. Thompson

We ride memory with the guy, our sights 'witnessing' 68-72 as we would like to remember it ... cinema here, and everywhere else, becomes wishful history; in actual fact, Nixon was re-elected by something of a landslide - if he was that much of a bozo, as the film states, how in hell did he get back in? Hunter was one of the few journo's on the "zoo" plane on the campaign trail who gave vent to the opinion that Nixon was "the dingbat".

Remarkable then, remarkable now; two of a very few interesting pictures of late sixties - early seventies America you could have would be Hunter S. Thompson's books *Hell's Angels*, and *Fear And Loathing In Las Vegas*, and go from there.

The film? Amusing. It doesn't add anything to what you probably already know, regardless of Hunter's books. But it's a better film than *Ghostbusters*.

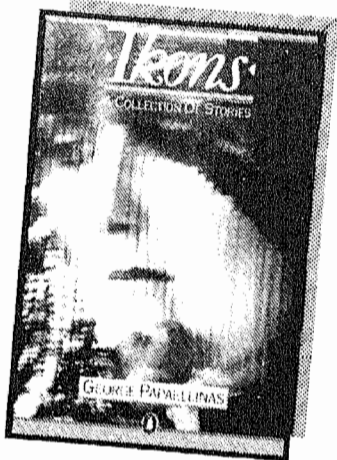
RECENT RELEASES

Penguins

English Literature students will be pleased - or confused - to find the additions to an already large market of "Notes on..." titles. Penguin have two series: Penguin Passnotes and Penguin Masterstudies. Recent releases in these series are Patrick White's 'The Tree of Man' and Shakespeare's 'The Tempest'.

The Masterstudies series is promoted as "the key to advanced-level success" while the Passnote series is hailed as "everything you need to succeed in examinations." Basic textual and biographical data as well as brief but information critical debate are included in the two.

Recommended for students new to the study of English Literature but no substitute for reflective consideration or primary text reading.

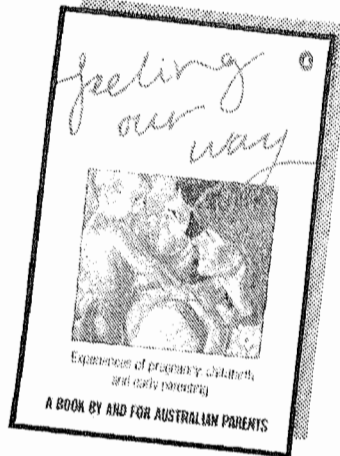


'Ikons: A Collection of Stories' by George Papaellinas (\$5.95) follows the fortunes of the Marromatis family who "cannot understand their life in Australia" until Peter's

first exhibition as an ethnic photographer verifies everything. Ikons' portrays a family united by a view of its status as "outsiders in society".

Susan Falkiner's novel 'Rain in the Distance' confronts a young Australian girl's compulsive travelling, her escape from a stifling family and transient relationships as she sits alone in a run-down hotel in Buenos Aires "struggling to find resolution".

Falkiner has published three other non-fiction works and has, since 1977 worked at various full-time and freelance editing, writing and publishing jobs.



'Feeling Our Way', a product of The Parents' Book Collective (\$14.95), is "a book of the actual experiences and feelings of parents" who write about their reactions to "the complex demands of pregnancy, birth and parenting". It is not a book of expert advice but a book of, and for, sharing, touching those areas which are generally not spoken or written of. Chapters include Pain, Self Image, Expectations, Social Attitudes and Sexuality.

Recent debate over the nature of evolution has found a specimen in the publishing industry.

And Charles Darwin is but one of its great scientific, literary, political and philosophical subjects.

On April 2, Penguin released a new series which is the product of gradual and radical evolution.

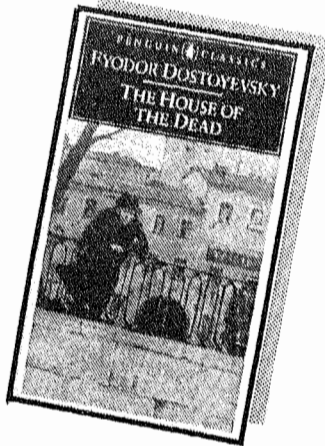
Entitled Penguin Classics, the new series sprang from the series of the same name which was founded by E.V. Rieu four decades ago.

Over the years the series "evolved into an unrivalled library of early English and foreign literature in translation, spanning the centuries and comprising masterpieces from over twenty languages."

For the present series to reach its full evolutionary potential, however, it experienced a dramatic major transformation.

The intermingling of the old Penguin Classics with the Penguin English Library and the Penguin American Library completes the series' development.

A functional embellishment in the



form of colour based category coding has been grafted onto the elegant black design of the old Penguin Classic series.

Four basic colour bars on the tip of a title's spine give immediate advice about the reader's probability of encountering Marx or Austen, Balzac, Aristotle or Cao Xueqin.

From the Classics and Orientals to English and American literature, Penguin Classics preserves "Introductions, translations and critical apparatus ... of the highest order" with editors including Gore Vidal, Anthony Burgess, Asa Briggs and Angus Wilson.

The Penguin Classics series is not destined to be a cultural dinosaur, but those in doubt can consult a title in the series: 'The Origin of the Species'.

Don't let the publicity material deter you from James McQueen's novel 'The Floor of Heaven' (\$9.95). Touted as "a disturbing and powerful chronicle of one man's attempts to fathom his identity and of the communities that briefly accommodate him along the road to self-acceptance."

Simply, McQueen's novel deals with a Victorian league footy star Jack Byrne (jnr.) who, when his mother panics at the prospect of her death, finds that his nickname "Byrne the Bastard" takes on new meaning.

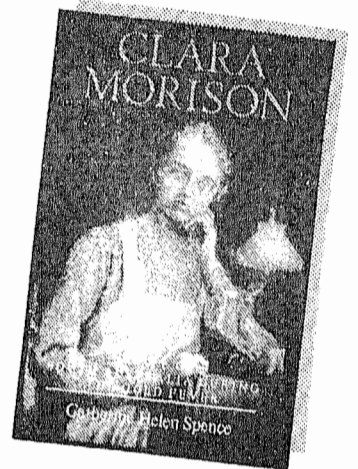
Wakefield Press

Alison Mackinnon has produced a curious but interesting work in 'The New Women: Adelaide's early women graduates'. It is a collection of biographies of Edith Dorwell, Adelaide Uni's first female graduate, and "those who followed her".

Well, it doesn't actually give biographies of all female graduate of this august institution, but it does provide a valuable insight into the effects of university on the lives of South Australian women.

'The New Women' includes a

brief history of women's education and the patterns which emerged in the course of their history. Ms Mackinnon is a graduate of Melbourne and Adelaide Universities, has taught at the latter as well as the S.A. Institute of Technology and has written 'One Step on the Ladder: Origins and Outcomes of Girls' Secondary Schooling in South Australia.'



A facsimile edition of Catherine Helen Spence's classic novel 'Clara Morison' has been released by the South Australian publisher, Wakefield Press.

First published in 1854, 'Clara Morison' is the story of a young woman who migrates from Scotland to South Australia in the mid-nineteenth century. It depicts the condition of colonial South Australia at a time when the Victorian gold-rush was in full swing.

'Clara Morison' received only limited praise upon its first publication but has gradually come to be regarded as one of the finest novels of colonial South Australia.

Are you interested in
The Adelaide University

Literary Society?

For all those keen on seeing this society continue and prosper in 1986, a meeting will be held in

The Jerry Portus Room
Wednesday, April 9,
1 pm.

We currently have: official support, a good reputation, many possible activities, contacts and a healthy bank balance. However we need new people.

This Society's future depends on your support on April 9th.

If you can't make it, leave a note in the Literary Society pigeonholes in the C.S.A., or English Department, or phone Stefan on 51 9917.

Adelaide University Activities Council Presents

GANGgajang



FRIDAY
APRIL 11TH

8 pm - Midnight

Plus No U Turns

Students \$5 Public \$7

The show is in Mayo Refectory, Ground Floor in Union Building, Adelaide Uni (off Victoria Drive)

Tickets on sale from Student Office

Show is licensed.

Student notices are published free of charge on this page. Lodge your notice at the 'On dit' office, University of Adelaide, PO Box 498, Adelaide. Deadline is 12 noon Wednesdays.

MEETINGS

A.U. Science Association

Our next meeting will be on Monday the 7th of April at 6.30 pm in the Union Cinema. All our usual fun happenings will occur. The arguments, the reports (the morals report!), the arguments, the minutes (the hours!), and the arguments. Be there or the honourable Secretary will rip your arms off and chase you to the meeting with the bloody stump.

A.U. Science Fiction Association

Special general meeting. Tuesday, 6 pm. North Dining Room. All welcome: come and see how this year's activities are organised. Perhaps you could have a say.

LSF: Thursday 3/4/86

This week we will be meeting in the Chapel at 1 pm (lunchtime) before moseying along to check out the Botanic Gardens (bring your lunch, too).

L.S.F. meets every Thursday lunchtime during term for lively fellowship, interesting discussions and anything else we can think of. See you there.

A.U. Japan Society

Annual General Meeting, 1.00 - 2.00 pm. Wed. 2nd April, Room 533, Level 5, Oliphant Wing. Wine and Cheese. Enquiries: Terry Pearson, AO.

Catholic Community

Friday lunchtime talks - Catholic Community Room, Lady Symon Building. Speaker, Mark Goonan: Community Life and Working with Homeless men. 1 pm bring your lunch and share in the discussion.

Evangelical Union

Tuesday Meeting. Our theme continues throughout this term which is about "The Nature of God". Brian Lizard is a speaker for the next two weeks and should be interesting, opening up for us another aspect of God. So come and listen, as well as nibble on your lunch and meet new people in the North Dining Room (in the Union Building, 4th Floor) at 1 pm on the 8th of April.

Classical Association of South Australia

Meetings will be held as follows: (1) Monday, 7th April, 8 pm in Lecture Theatre II, Ligertwood Building, University of Adelaide. The Voyage of Argo - 1984 - In 1984 Tim Severn led an expedition to trace

the route of Jason and the Argonauts from Iolcos in northern Greece to Colchis on the Black Sea. Tom Vosmer was the naval architect who designed the modern Argo. Tim Redman was one of the stalwarts who rowed the entire distance. Messrs. Vosmer and Redman will talk about the venture, illustrating it with slides. This will be a joint meeting with the Friends of the Museum.

(2) Monday, 28th April, 8 pm in Lecture Theatre I, Ligertwood Building, University of Adelaide: Dr J.J. Bray will speak on "Women in Antiquity - Lucretia, Lesbia, Lysistrata?"

A.U. Bahai Society

Meeting on Friday, April 4th. Topic to be discussed: "Peace". Venue: Bahai Society Clubroom (N6). Time: 1.00 pm. Everyone welcome.

A.U. Philosophy Club

Meeting Wednesday, April 9th, 7.30 pm. Room 311, Level Three, Hughes Building. Talk by Antony Easthope, from Manchester Polytechnic - "Who is this Jacques Derrida and why are they saying such awful things about him?" - followed by wine and cheese and discussion.

Students for Christ

Praise meeting, Thursday 3rd April. Venue Union Cinema, Level 5. Time: 1.00 - 2.00 pm.

Catholic Community

Wednesday Mass in the Chapel, 1.10 pm - Western Annexe. All are welcome to the celebration of the Eucharist and to coffee afterwards in the Refectory.

Friday 11th April, 1.10 pm. Committee Meeting in the C.C. Room. All interested students and staff are welcome to attend!

A.U.S.R.M.L.

Marijuana Society General Meeting to finalise plans for bar night, to discuss name-change, and whatever. Little Cinema, Level 5. Friday 11th April, 1.30 pm.

MISCELLANEOUS

Centre for Physical Health

Intramural Badminton (Doubles)
Entries are now being taken and must be in by Tuesday 8 April. Games will commence Monday 14 April to be played in the Main Sports Hall at the Centre.
Please include the following notice to weeks commencing 7 April - 14 April.

Intramural Volleyball

The 1986 Volleyball season has been extended due to the record number of entries in last year's competition. Entries must be in

by Monday 21st April. Games to commence Monday 28 April to be played at the Centre, 1.00 - 2.00 pm. All enquiries to Ken Stevens/ Tony Harford on Ext. 5150.

Fun Run

The Centre's annual Autumn Fun Run will be held on Friday 18 April. Runners leave from in front of the Centre at 1.10 pm and follow a marked course around the Torrens to the Weir and back. The distance is approx. 5.2 km. Certificates will be awarded to all finishers. Once again participation, not speed, is the key factor. Team entries are welcome, with a minimum of four members please. Entry forms are available from the Centre for Physical Health, 127 Mackinnon Parade, North Adelaide. For further information please call Ext. 5150.

Evangelical Union

Cell groups. Small biblestudy groups from each of the faculties meet each week for a time of learning about God and the Bible, as well as meeting new people from different years in that faculty. So join in.

Music, Monday 1 pm in the Evangelical Union Room.
Arts, Monday 1 pm in Rm 207 of the Napier Tower.

Engineering, Monday 1 pm in the Chemical Engineering Tea Room.

Law, Wednesday 1 pm in Rm 113, Law Building.

Maths/Science, 1 pm, Thursday EU Room.
Science, Friday 1 pm, EU Room and 2nd Science Cell groups at the same place and time.

Students for Christ

Regular meeting, Thursday 10th April. Time: 1 - 2 pm. Venue: North and South Dining Rooms.

Panel Discussion on Abortion

Wednesday, 19th April, at 1.10 pm in the Games Room, Level 5 of the Union Building. A.U.S.C.M. is presenting a panel discussion on abortion. Participating are Janet Wood, from S.A.C.C., and Dr Toni Turnbull, a G.P. They will be considering ethical, theological and practical aspects of this debate.

Evangelical Union

Thursday Brecky. Rise and shine!!! Drag yourself out of bed to be at the Dining Rooms (4th Floor, Union Building) by 7.30 am for some fellowship, prayer and free food and especially to hear Pete Loman, the editor of *In Touch* Newsletter and *IFES* share his faith on the 10th of April.

Mountain Club

Bar-Bistro-Film night, Thursday, 10th April. Meet in Bistro at 6.30 pm or Uni Bar beforehand. Film: *Deliverance*. Everyone welcome.

Committee in Solidarity with Central America and the Caribbean

Friday April 11, 12.10 pm in the Little Cinema, Level 5 of the Union Building. *Death of a Bureaucrat*. An outrageous Cuban comedy that looks at the dangers of bureaucratic absurdity. Cost \$1.50 and 50c for members. Join at the door for \$1. Also at the Migrant Resource Centre in Gouger St. at 7.30 pm.

CISCAC Annual General Meeting

Bureaucrats may be funny but what Reagan is doing to Nicaragua is a crime. Support us and get involved in the opposition to Rambo/Reagan's war in Central America. 1 pm, Jerry Portus Room, April 22nd.

For sale:

Puppies for sale. Top bloodlines. Both Collie and Kelpie breeds. Quality working dogs - not mongrels. Extremely intelligent and adaptable to city life. Male and female. \$10 o.n.o. Phone Mike at night on 79 6955.

Windsurfing Club

There will be a Sailing Day at Tiranna Way, Westlakes on Sunday 13th April at 10.30 am with aquatic games and team events, and great prizes. New members and interested people welcome.

The A.L.P. Club

The young group which Rolling Stone described as having "a decisive edge for a new band, augmented by enthusiasm and conviction", hits Adelaide Uni. this week.

So be in the Bar from 7.30 pm this Saturday, April 12, to hear the Hextons and exciting new Adelaide group Garden Path. The show's presented by the A.L.P. Club and will cost you \$4.00 if you're a student, \$6.50 if you're a guest. You can't escape your inevitable destiny - to be in the Bar this Saturday.

Juggling Club

Tuesday, 1.00 pm, Barr Smith Lawns. Do you feel your University education is lacking somewhat? Why not remedy this by learning to juggle at lunchtime. Free juggling lessons are offered every Tuesday so come along and broaden your educational qualifications. BYO balls please.

Billiards and Snooker Club

The Adelaide University Billiards and Snooker Club will be holding its Annual Intramural Championship on Tuesday, April 8th. The event involves forming teams of 3, 4 or 5 players to represent the faculties within the University. It is open to all students and non-students, and once sufficient members are present, players will be formed into teams. Play begins at 7 pm, but the venue (2 Franklin Street, behind the G.P.O.) is normally open at 6.30 to enable additional practice.

The Adelaide University Rifle Club invites all interested persons to their Freshers' Welcome to be conducted at the Dean Range, Pt. Adelaide on Saturday, April 26. This is a great opportunity to try this sport as all necessary equipment is supplied free.

For further information (including transport arrangements) contact Danny on 47 9555 (w), 268 8148 (h) or leave a message via the pigeon hole in the Sports Association.

Interpreters required

Bilingual students interested in assisting law students providing legal aid to migrants, on a voluntary basis, required.

For more information, contact Arturo Dalcin, via Law School pigeonholes, first floor, Ligertwood Building.

For sale:

Biology (Curtis).
Advanced Engineering Maths (Kreyszig).
Calculus with Analytic Geometry (Leithold).

Agricultural Prices and Marketing (Campbell and Fisher).

Earth Materials (Ernst).

Animal Physiology (Gordon).

Enquiries: 4/10 Edsall Street, Norwood.

Film

Nicaragua: No Pasaran. A film about the popular revolution in Central America. Thursday, 10th April, 1 pm, Little Cinema.

China Society

Aussie style Annual BBQ, Thursday April 3rd from 12.30 - 2.00 pm, in the Napier Courtyard. Members free, others \$2.00. Special officer, join the club for \$3.00 and the BBQ is free.

For Sale:

Racing bicycle: Columbus SL-X tubing Superbe Pro Crank, Cyclone Mk11 Derailleurs. Frame has life time guarantee, 211.B. \$600. Leave name (contact in pigeon hole in Botany Department or Paul Smith).

Join the Campus's A.L.P. Club

If you think Australia and indeed the rest of the world's nations should be social democracies where enterprise, trade unionism and a free press are allowed to thrive, where poverty, unemployment and exploitation are abhorred and their elimination fought for, then you have a great deal in common with the Australian Labor Party. Their campus representative is the A.L.P. Club, which has brought to campus such figures as John Bannon, Don Dunstan, Rosemary Crowley and Mick Young. We're planning future activities now (amongst them a Bar Night on April 12 with the *Huxton Creepers*) so this week is the time to get involved. Leave a note in our pigeonhole in the Clubs Office (north-west corner of the Cloisters) or phone David on 276 5657.

DANGERPIG!

- AND HIS CONSORT - CARELESS ROBERT.



YEP,
DANG IT, PIG FANS!
ITS THE FIRST OF
D.P.'s TWO ARDUOUS,
DAEDALIAN TASKS!
YESIRREE.....

HE MUST PLAY BEETHOVEN'S FIFTH SYMPHONY ON A RECORDER WHILE SURFING THE TIGUASSU FALLS!

DEE...DEE...DEE...DEE...DEE...

WIDE WORLD OF SPORTS

O.K., WE'VE GOT GINO FALL-SIDE, LETS GO DOWN + TALK TO P.P. AND HIS TRAINER YEHUDI!

YEAH - WHEN D.P. HITS THE FALL-EDGE, HE SHOULD BE INTO THE FIRST MOVEMENT.

OF COURSE, TOWARDS THE BOTTOM HES GONNA HAVE TO GO CRESCENDO

SO NOW!
ITS SPORTSTIME!
BUT FIRST - THESE MESSAGES!

LOCUST BRAND

ST. FRANCIS OF ASSISI! SELF-FIAGELLATION DEVICE!

- EASY CARE!
- HIGH QUALITY SURGICAL STEEL!
- CUTS COKE CANS!
- HOURS OF FUN!
- WHITER THAN WHITE!
- COOKS TO PERFECTION!

BE THE FIRST ON YOUR BLOCK TO OWN.

-- A CUSTOMER TESTIMONIAL!

BUT WHAT OF DANGERPIG? HE SUCCEEDS!

BUT! THE 2nd TASK OF THE GOLDEN ZUCCHINI AWAITS!

YOU MUST MAKE ME LAUGH!

UH OH! READERS - HELP SAVE D.P.'s JAMBON BY WRITING IN WITH JOLLY JAPES AND WITTY STORIES TO MAKE THE ZUCCHINI LAUGH!.....

START AT THE BACK!

A dash of something completely different. Edited by Graham Lugsden.

The truth of the matter

John Fairfax & Sons, one of Australia's biggest media corporations, has run an advertisement for *The Spectator*, the UK weekly which Fairfax bought last year.

The advertisement includes a quote from author Graham Greene, to the effect that *The Spectator* is "the most entertaining and best written weekly in the English language"

Recently Greene caused quite a stir in London when he withdrew the praise, and ordered *The Spectator* to withdraw his comments from advertisements and posters. However it seems that Greene's retraction has not yet reached our shores, but surely has not gone unnoticed by Fairfax.

It is, however, an interesting reflection on the Fairfax corporation's notions of accurate and unbiased reporting.

Mediocrity

From the gloomy depths of *New York* magazine's archives came news of an ancient contest run by that august journal. They asked their readers to supply examples of headlines that should never have been born. Some of these included:

"South Carolina housewife can

move cream cheese with her mind."

"Purebred poodle has squirrel's face and tail."

"Two women give birth to same baby."

"What the ten highest-paid Catholic TV performers gave up for lent."

And what is surely the all-time greatest headline ever penned:

"Space alien taught my dog to knit".

That word again

...And just to show that this column is completely objective: the NSW Housing Minister, Frank Walker, has released a left-wing Labor Party booklet on the evils of privatisation - just a few days after the Wran government privatised the Sydney monorail and the Harbour tunnel. The NSW State Opposition has catalogued 30 recent examples of State and Federal Labor Government privatisation, including the cafeteria in the State Office block.

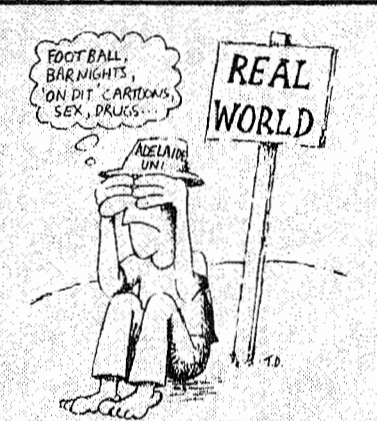
Hope that he's wrong

In "The China Syndrome", Jack Lemmon plays an engineer at a nuclear power plant that nearly has a major accident. To reporter Jane Fonda he says: "Every conceivable thing that can ever go wrong has been taken into consideration. Why hell! - we've got a quality control only equalled by NASA."

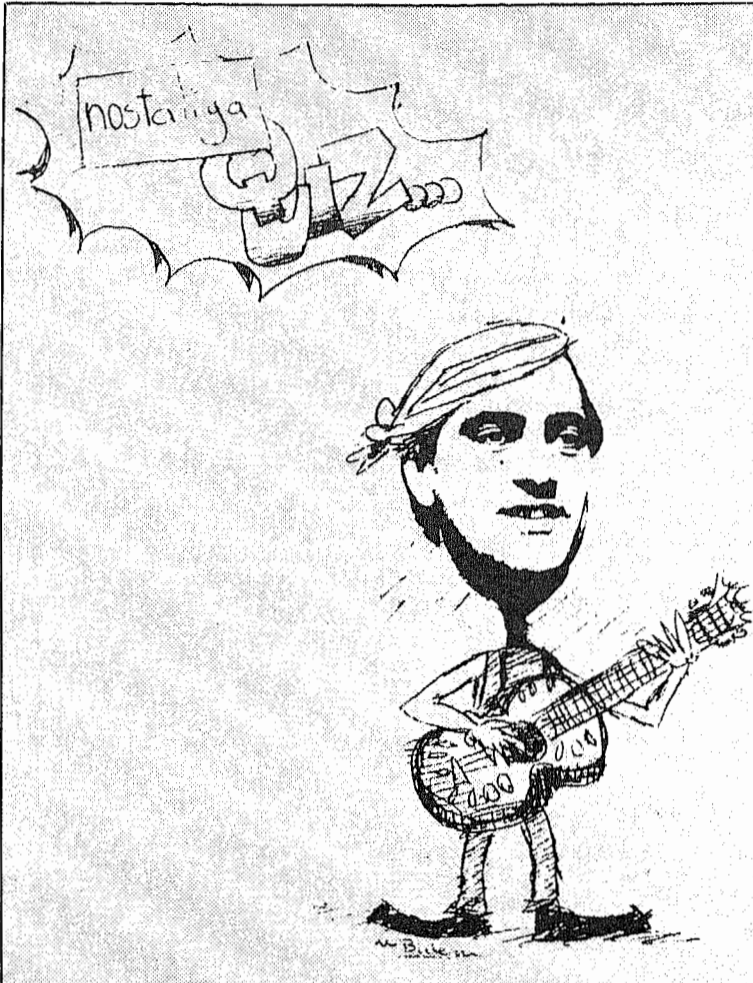
Trevor Junkies

Chris Hefford, despite suffering from a terminal case of Science Degreitis, does occasionally have flashes of inspiration. For the 4,999,999,999 people who have yet to hear of his worthy deed, Chris has produced what is probably the world's only complete comic book of Captain Adelaide's "Buttocks People" story into a scrapbook. It is now under 24-hour surveillance by armed guards, in a bank vault. Chris has already received a number of extortion threats over the priceless comic: everybody wants one.

Could a short printing run of "Captain Adelaide" in its entirety be produced for the



zealots who claim allegiance to Trevor? Or will the Union building be torn down by frustrated, rampaging Trevorphiles? Or will Chris, in a moment of boundless generosity, decide to raffle the comic off? Stay tuned.



Casino for nothing

Look at that Bannon, Runs like De Castella, Winning the elections on my local TV. Using Government money, That's the way to do it! He gets a casino for nothin', and Grand Prix for free!

Little Johnny Howard - "Privatisation!" "Will win us the election and have Labor on the run." Little Johnny Howard - Hospitalisation! Not only was he deaf but also very dumb. Chorus: All I got left is this 5 o'clock shadow. A set of tombstones in a TV studio-ooo. While Johnny Bannon, Pork-barrels the electorate With his casino for nothin', And his Grand Prix for free-eee...

Blame Matthew Bateman, cartoonist subordinaire, Matthew, what on earth is "nostalgia"?

Who needs gun control?

Remember last week's story about the New York man who was blasted in the neck for stepping on a fellow commuter's toe? Well, he should have read *The American Survival Guide*. It features an advertisement for a yuppie alternative to the rather passé handgun - "The knife that shoots. The commies had it. We stole it. Now you can buy it - the most devastating knife ever produced - silent and accurate. The Pilum Ballistic Knife."

It's the BMW of personal armouries: the weapon that every young upwardly mobile should be seen welding in public, in the best law-abiding tradition of John Rambo. The knife has a fifteen cm. blade inside a hollow tube, a handle with trigger and a high compression spring to ensure adequate penetration of your average drug-crazed murderous assail-

ants' shrivelled frame.

Robert Griggs, sales manager for the "Florida Knife Corp. (se?)", denied that the advertisement was an incitement to violence. He considers the knife to be a collectors item(!), and has not heard of a single case of misuse. And what of the bit about "stealing the knife from the commies"? The ad claims that in the summer of 1984, "classified Swedish and Finnish intelligence sources" learned of a new attack knife that could be shot accurately up to ten metres. Mr. Grigg accepted that the advert was slightly overstating the actual circumstances.

For \$114, you too can own the ballistic knife. With a turnover of over \$US200,000 every year,

the knife has obviously made some deserving yuppies very happy.

And, of course, the Florida Knife Corporation.

Perils of privatisation

Mr. Olsen, take note - privatisation is fatal.

According to an official of the Japanese National Railway Worker's Union, "suicide, murder and mental illness among Japanese rail workers has increased as a result of government pressure for privatisation of Japanese National Railways." 39 JNR workers com-

mitted suicide last year, and 3 have already topped themselves this year. "Many of them were victims of the government's privatisation plan", said the official.

Pigs might die

We swear that this is true: a detective sergeant from Maroubra (that's in NSW somewhere) has gone on holidays in Moree (we have no idea where that is).

He is shooting pigs.

PRESENTING THE CLAYTONS EPISODE...

CAPTAIN ADELAIDE

in
BACK TO THE
DRAWING BOARD...

[WELL, YOUVE GOT TO DRAW THE LINE SOMEWHERE...]

©1986 THIS EPISODE IS THE RESULT OF ME BEING LAZY OVER EASTER, HAVING TOO MUCH TO DO FOR DESIGN STUDIES 1 DURING THE WEEK AND HAVING THE RIDICULOUS NOTION THAT I COULD GET AWAY WITH THIS. IM REALLY AMAZINGLY SORRY PRODUCTIONS T.D.