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the adelaide university students' association weekly

16 October 1989 • Volume 57 Number 19

SOMETHING DIFFERENT

I once read a horror story in which a man became obsessed to the point of lunacy with an iron pineapple adorning a gate. This section of my column may not drive you insane but it will have you wondering.

A MESSAGE TO A STUDENT POLITICIAN

Δαρλινγκ Δουγκε
 In my opinion you really should have a few more manners. It is not wise to abuse the press, especially when it has valuable tapes of you in an embarrassing non-sense in its possession.

Yes, I am referring to the election tapes in which you claimed all sorts of bizarre and totally foolish things eg there was a plot against you on the part of the Extreme Left Wing Elements (George Karzis?) and that the SAVA Administration Secretary Anne Mc Ewen was involved in this.

Well and defamations are potentially expensive exercises in which to engage.

Paranoia is a treatable condition, I suggest you answer to the problem of the free press on this campus is to refuse the Yvion (under its Ethical Access Scheme) and the Yvionerist (under its Ethical Opportunistic Scheme) to fund your various other newspaper. Then you can have some artistic freedom.

When you run for election again, I shall personally make sure all the other people who come into contact are issued with the kid gloves.

Finally, Douge - you are a socialist. The world and this Yvionerist and Yvion are yours. It may be hard to believe. But it is true.

LONG LIVE STALIN!

Discovery of the week - Stalin lives! His spirit is reincarnated in the editorial team of "The New Statesman".

The recent Eastern bloc events whereby East Germans have been fleeing their country with the assistance of Hungary, reveal the finite wisdom of some leftist so-called 'independent' magazines such as "The New Statesman" (published in Britain).

This publication claimed that the East Germans should have stayed in their country to be hunted and rounded up by the authorities, and deprived of the freedoms we (and the editorial team of "The New Statesman") take for granted.

Apparently the simple democratic right to leave one's country is tantamount to an act of treason. And when Eastern Bloc countries violate human rights this is for the greater good of 'maintaining the revolution'. Of course.

The West may have many failings and injustices but at least, as John F Kennedy once said, it does not have to build walls to keep its own people in.

FASHION VICTIMS

Thank you to all who posed for our fashion feature. Unfortunately some photos did not come out at all well and we only had so much space this week for those that did. But more will appear next week. We don't want to deprive anyone of a memorial to their stint at vogueing for this prestigious paper.

GRAFFITO OF THE WEEK

"Embrace Me Armageddon!"
 Written in the Barr Smith Women's, ground floor. Yes, it should be spelt "Armageddon" but it's the thought that counts.

SPOOKY!

Do you want a holiday where you can encounter the spirits of dead Gurkhas marching around, be plagued by poltergeists, fall unaccountably ill due to spells, be dogged by practitioners of Black Magic from Siam who turn themselves into dogs or cats (we are Siamese if you please), and spend sleepless nights in a boarding school built upon a graveyard and close to the scene of many executions?

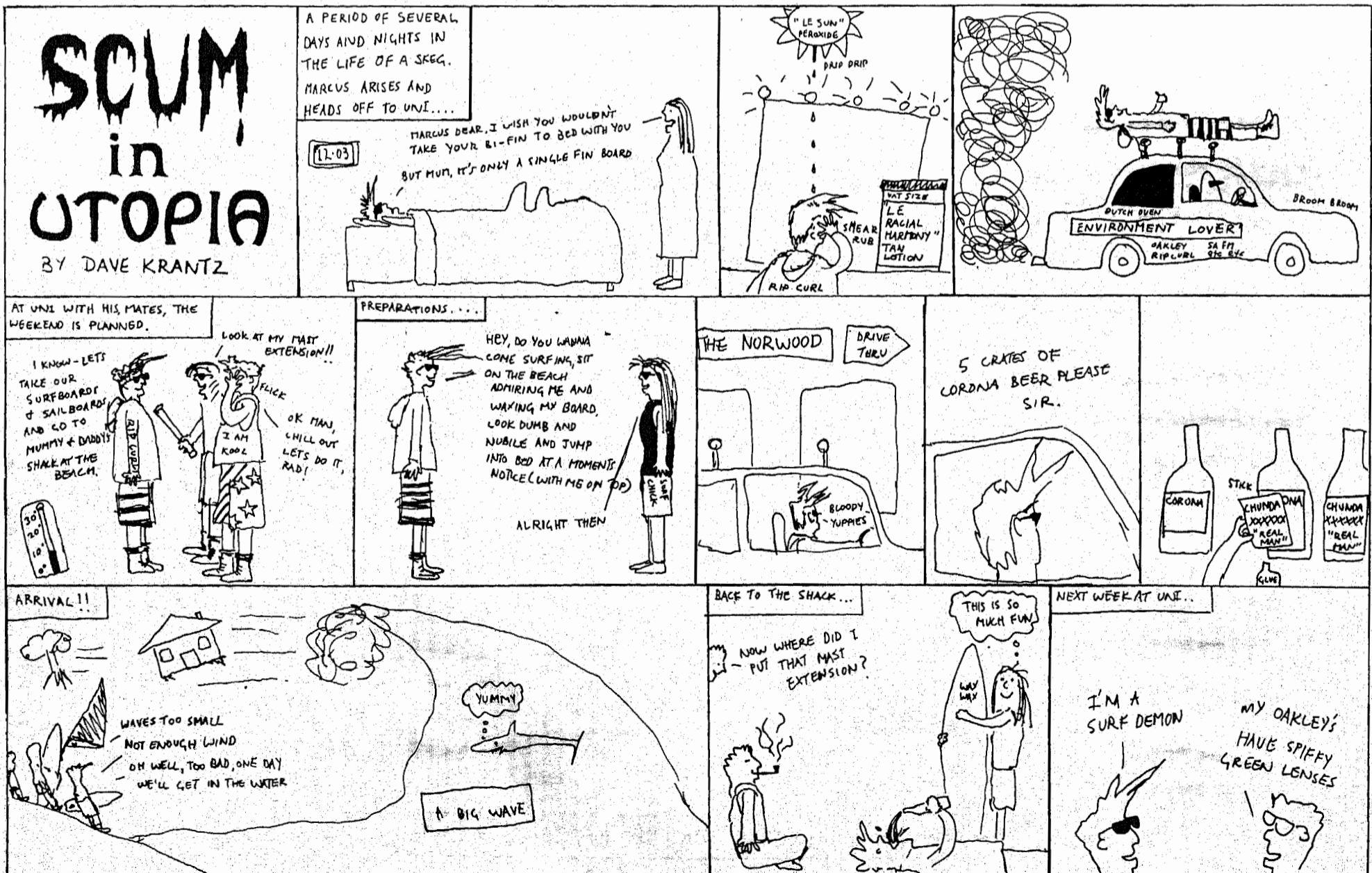
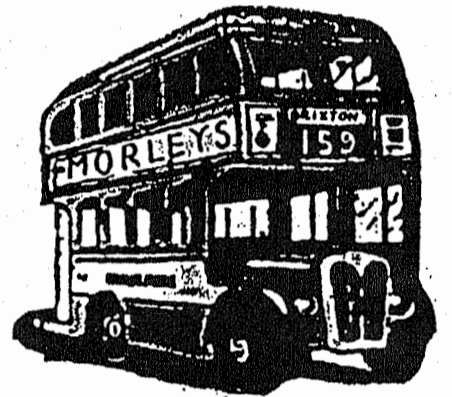
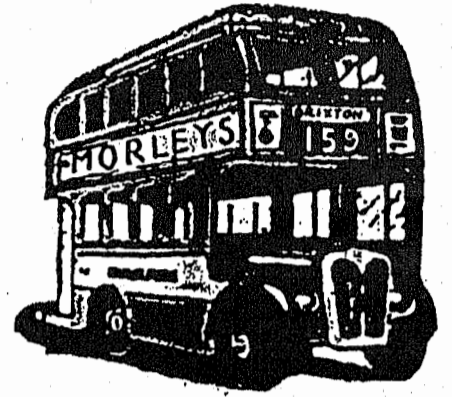
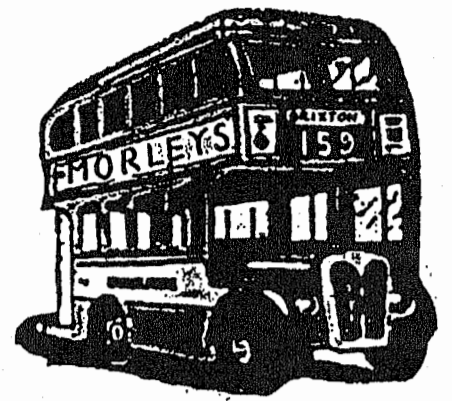
If so, contact Sherilla through the Overseas Students' Association for the holiday of a lifetime in Malaysia. Guaranteed to turn your hair white without waiting for geriatric status and give you a nervous breakdown every time you spot your own shadow.

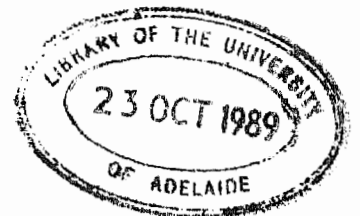
SACRILEGE OF THE WEEK

The immaculately acned, swollen domed, Michael Hutchence is soon to play wonderful poet Percy Bysshe Shelley in a film called "Frankenstein Unbound".

This crime against acting, literature, and good taste cannot be allowed to take place. If it does, I would not be surprised if the spirit of Shelley extracts its own revenge.

Monica Carroll





industrial trouble in the union

The suspension and attempted dismissal of an employee of the Adelaide University Union has precipitated industrial trouble which could flare up again. On Friday 13, at approximately noon, work bans were imposed in different areas of the Union (including the Students' Association) as the result of the General Staff Association and Federated Clerks' Association decision to support Union Steward John Shires.

Members of the General Staff Association said the offence allegedly committed by Mr Shires was that of being in a Union location to which neither the University nor Union security have access. On October 10, Mr Shires was suspended by the Union

Secretary/Manager Robert Brice on the grounds of serious misconduct (as permitted by the Union's Employment Policy Code), and when Mr Shires' keys were handed over it was found that none fitted the lock of the section of the Union in which he was allegedly sighted on September 30.

Two meetings of the Union Board Executive discussed the matter and a special Union Board meeting was called for the 13th to make a decision. As a result, Mr Shires' case is to go before the Industrial Commission today for 'Voluntary Negotiation'.

The GSA perceives a number of problems to have prevented a fair handling of the case. The agenda for the Board meeting had a recommendation that Mr Shires be dismissed but the GSA says this was preempting the Board's decision as the Union Executive itself had not passed such a resolution. It therefore regards this recommendation as an improper practice.

Another action it deems unacceptable is the refusal of the Secretary/Manager to

consider 'Voluntary Negotiation' on Thursday, October 12, despite being requested by Commissioner Stevens to deal with the case in this way.

Mr Shires' immediate defence is the claim of "mistaken identity" but the GSA contends that the deeper problem is one of the Union Management's attitude to Mr Shires.

It is also displeased by what it sees as special treatment given to the Secretary/Manager; recently Mr Brice was found guilty of a misdemeanour and action was taken by the Union Executive. The GSA contrasts the conclusiveness of the proof against Mr Brice and what it sees as the insubstantial nature of the allegations against Mr Shires for which dismissal was deemed appropriate.

The GSA does have praise for the Union Board's "intelligent" decision to allow the case to be decided through the Industrial Commission.

Union President Andrew Hamilton said the Union Board existed to make decisions on industrial matters and that the current case was covered in the Union's practices;

"There is an Employment Policy Code and procedures set out in it which cover all situations that arise. In this case, adequate and impeccable procedures were followed."

Mr Hamilton said it was an unfortunate fact of industrial relations life that at times the need for dismissal of staff arose:

"For the Union to run effectively, a balance between staff and management is essential. Management must have the right to hire and fire and the Union Board's role is to manage the Union. If we can't make decisions such as this, we might as well pack up and leave."

Referring to alleged double standards in the treatment of staff members, Mr Hamilton denied this had occurred. He said he believed every matter that came before the Executive and Board should be treated on its own merits, and this attitude naturally included all employees of the Union.

Monica Carroll



Andrew Hamilton - the new Union President

the new union board

The new Union Board President is Andrew Hamilton, 21 years old and a fourth year Medicine student. Mr Hamilton was elected at the first meeting of the new Board on October 2.

Also elected at this meeting were the Chairpersons of the Finance and Development Standing Committee - Mark Olweny - and Catering - Belinda Lovell - as well as ordinary members of these Committees.

As the last issue of On Dit gave details only of Students' Association positions, here is the list of members of the 1989-90 Union Board -

Asha Puvan, Natasha Stott Despoja, Jill Rice, Wendy Wakefield, Penny Wong, Melissa Yuan, Belinda Lovell, Mark Ritossa, Andrew Comley, Paul De Barro, Ian Steel,

Douglas Orr, John Fitzsimmons, Dan Short, Peter Jackson, Andrew Lamb, Mark Olweny, and Andrew Hamilton. The staff representative is Anne Mc Ewen.

On the subject of his plans for the Union, Mr Hamilton said he had three priorities - effectiveness, good services, and cheap prices:

"We need good ideas and have got to use student and staff input. As far as efficiency and cost go, there should be a balance between management and staff to implement these ideas."

He feels that "de-politicisation" of the Union structure is important and wants to see "the end of block voting and factional interests in favour of individuals voting for issues".

Mr Hamilton is aware that the Union Presidency is an extremely important position. Unlike the Students' Association President who is spokesperson for the student community to the University, the wider community, and government, the Union President deals with more concentrated and difficult matters such as industrial relations pertaining both to ordinary staff and management, and the multiple facets of the daily running of the

Union.

"Yes, it's a Catch 22 situation because if you make a decision in favour of one viewpoint, you tend to have those who hold the other viewpoint offside", he said.

Activities is one area where Mr Hamilton would like to see some far-reaching changes:

"I'd like to see activities catering for different groups of individual students rather than being targetted at what's seen as general student liking for bands and complex shows. Going back 10 or 20 years, students tended to like bands and similar activities but now you've got a more diverse range of interests. As far as other ways of attracting students to Union activities is concerned, it would be good to see the Uni Bar given more of a pub atmosphere".

Mr Hamilton is certainly taking his duties as Union President seriously. Next year he will be deferring fifth year Medicine; "I might do a Bachelor of Medical Science as it is more flexible in its requirements. The Union Presidency is my top priority."

Monica Carroll

SARAH

Justine Bashford pays tribute to a special person.

This Friday, the 21st of October, would have been Sarah's 19th birthday. Many second year Arts students and others will remember Sarah Francis. She was my best friend.

Last year, Sarah scraped through Classics, English, History and Psychology. She didn't achieve great marks, she was no outstanding leader of students, as far as I know, she was only involved in one club. She was not an outstanding musician, sportsperson, scholar or artist.

Yet Sarah had one extraordinary talent, one which is possessed by very few people. Sez could make people happy.

She believed in talking to everyone, smiling at everyone, helping everyone - being a friend to everyone. It was impossible to board a bus with her without her saying "Hello" to at least half the people on board, all people whom she'd sat next to at some point, and chatted to, I expect brightening their day no end.

Sarah had a knack which is extremely rare, and so very precious in a society where people are increasingly wary and on their guard. Sarah knew her neighbours, her local deli-owner, all

the regular supermarket customers who chose especially to go through her check-out to receive her smile and best wishes, and countless others, whom most of us would fail to acknowledge, let alone chat to, because of our social conditioning and self-consciousness, if nothing else.

I myself had only known Sarah for eight months. I met her in my first history tutorial. Her jaws were weird. There were ten or so of us, all sitting there, too shy to talk, and in came Sarah, rambling on through a mouth clamped shut by complicated orthodontic technology. She talked the whole hour through, and no-one understood a word, but she sure broke the ice.

Sarah had been through more physical suffering than most people do in a lifetime. Born with her knees twisted the wrong way, it was thirteen years and numerous operations before she could walk unaided. Her ankles would sometimes collapse, her elbows would dislocate, and her speech had been impaired. She had had operations on her eyes and ears. She had horrific varicose veins which she, in her happy-go-lucky fashion called her "road-map legs".

Yet Sez was rarely unhappy, and never complained. I only ever saw her really depressed once, and that was after a series of ghastly events. She took life as it came, and enjoyed her life by making others happy.

On Christmas Day, 1988, Sarah's aorta burst, and she died instantly. The day had been a magical one. It was late, and I know Sarah was truly happy and contented. To the last, she spoke happily and maintained her out-going spirit. Her last action was to give me a hug - a typical Sarah-expression of affection.

I believe Sarah's body was a cage, which could not contain her spirit. The cruelty of fate, the taunting of others, her own self-consciousness - none daunted her. She was essentially so ordinary, almost stereotypical as a teenager, but she had that spark which made her a truly beautiful person, whom everybody treasured. Over 400 people came to her funeral, and many more would have, had they known or had they been able.

I cherish the knowledge that I was privileged indeed to meet her, to know her and to have her as my closest friend, to be with her at the end and to be the last to know her touch and smile. I learnt so much from her, as I believe so many others did. To live to the full in spite of all your problems, to smile and say hello, to let others know they are appreciated - that is the best way to live.

Sarah's gift of showering happiness is the greatest talent anyone can have. Few people have it, but if we can bring joy to just one other, then our lives must be worthwhile.

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The deadline for letters is the Wednesday before publication.

Keep your letter short and to the point.

accept a challenge

Dear Editors,

I realise that it may be unconventional to publish submissions by students from other academic institutions, but as the wife of one of your students and as a student of SACAE, I beg the right of reply to many of the publications which your student members have seen fit to launch on an uninformed populace.

Rather than bore you with a tedious list of these publications of which I am sure you are fully aware, I will tackle them all as one, but would request that friends of 2nd year Arts student Suzie Clarke broaden her education by inviting her to read this submission.

I, like many students throughout this State, recognise the valuable contribution which your University makes to the education of South Australians. I should like to point out, however, that *you are not alone* in your quest for academic excellence. To suggest that, as Ms Clarke did, an "amalgamation would only dilute that standard with people who, let's face it, do not have sufficient academic ability to be accepted here" (by your institution) is not only pompous but also gravely inaccurate.

It may surprise many of your readers to know that those of us studying at campuses other than your own are often doing so because your institution does not cover all areas of Tertiary education. Certain courses which offer a sure employment future to students who know what they want to do with their lives, are only offered by places such as SACAE, Roseworthy and the Institute of Technology. The entrance requirements for these institutions are just as rigorous as those for your own. Indeed I know someone who was rejected by the Institute but accepted by Adelaide University, to study Arts.

I have long been under the delusion that all tertiary students enjoyed indulging in open minded debate. I have been bitterly disappointed to learn, during the current amalgamation campaign, that this is not always the case. That my fellow SACAE students and I have been encouraged in this endeavour is very much to do institutions credit. We have nothing to fear and no prejudices against amalgamation with Adelaide University. In fact, we would welcome the exchange of information and would be happy to share our advantages with you all should you be prepared to

accept the challenge.
Deborah Hegarty
Diploma of Health Science SACAE

david's toilet tissue

Dear Editors,
How 'bout decent cartoons? 'It's Epic The History of Man' came in really handy when I ran out of Sorbent on Tuesday.
An Arts Student

Dear anonymous loser,
Fuck off! At least I signed it.
A Cartoonist.

environmental vandalism

The Editors,

A few years ago, the eastern side of the Art Gallery used to be graced with a belt of attractive native shrubs. Birds used these bushes. They grew on university land.

Some two years ago, a woman was raped by an assailant who apparently hid behind these shrubs. As a result, the university authorities ripped the bushes out. This strikes me as an act of environmental vandalism. South Australia is desperately short of trees and native shrubs and it is the wholesale destruction of these which has resulted in the loss of 28 native mammal species in this State in the first 150 years of European settlement.

It also seems to me that if the authorities go around destroying every tree and shrub which has provided shelter for a rapist in Australia, then we can kiss goodbye to most of the vegetation in the urban areas.

Last year I wrote several letters to the university authorities about this contentious issue but was fobbed off with bureaucratic non-answers.

A year ago, someone had planted a few small pine trees on this now barren strip of lawn. Lately, I've noticed that even these have gone. Surely some low native shrubs could be planted alongside the Art Gallery.

I call on the university to restore some beauty and productivity to this stretch of land and to respond in more environmentally-benign ways to the problem of sexual harassment on university grounds.

Yours sincerely,
Evonne Moore
Centre for Environmental Studies.

academic blackmail

Dear Editors,
I wish to bring to the attention of all members of the University the actions of a lecturer on the 3rd October, 1989.

This lecturer, whom I cannot identify, simply because she has never taken the time to introduce herself to the class, was the victim of a Prosh day prank. Subsequent to this she has decided to vindicate her damaged pride on the whole class who probably had nothing to with the act.

In what can only be described as a hysterical performance, she outlined how she was going to extract every pound of flesh in revenge for her injured pride. Joan of Arc would have been proud of her performance.

Perhaps what caused most distress for the class (and embarrassment to herself) was that she decided to blackmail the class into "dobbing" in the party(ies) concerned with the original act.

She claimed she was under no obligation to tell the class what was going to be in the exam, which may be true, but she went on to what can only be described as extortion when she said she would be willing to disclose the information once the person or people involved were identified.

This can only be bordering on the margin of abuse of her academic position. It seems that the Chairman of the department has sanctioned her actions.

Although not condoning what occurred to her, it seems she has two courses of action available: firstly, to take the original act in the spirit in which it was intended, swallow her pride and accept it as a mature adult, or, as she would like to, take it to the extreme, which would involve police interviews of students from first year to postgraduate status as well as staff within the department, in order to secure a conviction.

I, personally, had nothing to do with the original event and do not write anonymous letters to newspapers but it appears this particular lecturer, with the Chairman of the department's blessing is looking for a linching (sic) - shoot first, ask questions later. One student who took her on by saying that it was blackmail was greeted with the response, "Do you want to admit that you did it?"

Does the University have a system to handle blackmail and extortion by its academic staff? Are Chairman of departments able to set aside natural justice? Or will the University support these kinds of actions? I am sure if it was a student trying to blackmail a lecturer they would be expelled from University.

It seems that some inadequacies of lecturers are glossed over by brow-beating the students. It puts pay to all other departments rhetoric about Adelaide University being the centre of excellence when its staff are unable to control their personal problems and resolve them by threatening the class. Perhaps this course could be offered to the Year 12 students next year, they will be used to this type of treatment.

Do two wrongs make a right?

Yours sincerely,
Anonymous

roo rhetoric

Dear Editors,
I refer to Monica Carroll's page 2 article in On Dit, No. 18 (October, 2nd 1989), regarding the serving of Kangaroo Fillet in the Union Bistro.

It is a fact of life that kangaroos are culled in this country in an effort to prevent massive overpopulation which would cause untold

damage to Australian farmlands, resulting in loss of huge amounts of export dollars for Australia.

Surely, therefore, it is morally more sound to make use of this resource as a food source for human or otherwise consumption, rather than to discard it, when millions are starving in other countries.

Perhaps I am being a bit dramatic here, but Ms Carroll's call for protest to the Catering Manager smacks of over-emotive and badly thought out dramatisation.

Igomi Watabi,
Science

Dear Mr Watabi,

And your notion that we have a moral obligation to eat kangaroo because millions of people in the world are starving, is not?!

Monica Carroll

oh the wonderful law faculty

Dear Editors,

In an environment of funding cut-backs and an uncertain future for tertiary education, the student-body is constantly bombarded with tales of woe regarding the effective prostitution of our hallowed halls of learning. So it is with great pleasure that I am able to give some recognition to what I believe is a harbinger of things to come, a new awareness emerging amongst those burdened with the onerous fiscal responsibilities associated with the maintenance of the integrity of our great institution.

I wish to applaud the Law Faculty for their ingenious scheme to procure interest-free financial assistance. It is this type of innovation which serves as the light at the end of the tunnel through which we all must pass. It is a plan elegant in its simplicity, albeit doomed to an untimely abortion due to the self-interested actions of a vocal radical minority of Law students. By requesting a payment of a mere \$50 (surely a pittance in comparison with the generous weekly AUSTUDY payment of \$94.60 per week, and that's not counting all the tax rorts in which students surely engage), the Law Faculty was embraced with open arms in its time of financial need, some 400 civic-minded Law students rising to the occasion. The plan was to deposit this \$20,000 odd (a disappointing amount, admittedly) with those stalwarts of trustworthiness and upright citizenry, the Bank, and to reap the benefits of a phenomenal (17% minimum) interest rate for a period of twelve months. Unfortunately for the Department, and, I believe, Law students as a whole, this was not to be. In the interests of student relations, the Law Faculty had no choice but to terminate their glorious plan before it had run its full course. Happily, all is not lost - some \$2,000 has still been raised and donated to the Law School Benevolent Society.

In conclusion I would like to suggest that other Faculties at the University follow the fine example set down by the Law School. I

would also hope that the Law students concerned will not now be so small-minded as to demand recompense for the free use of their money for twelve months. Such a demand would be totally unreasonable and not in keeping with Adelaide University's spirit of academic self-aggrandisement.

Yours sincerely,
Sean Field
Law/Arts

security a waste

Dear D. Murphy,
Congratulations, you have survived your first encounter with "A.U. Shonky Security" and Ron "I'm only here to help you" Roney. Yes, the system is weird and ineffective, but what else would you expect from a penny pinching administration that sponsors these paranoid 'Security' people. If they were eliminated from campus during daylight hours you wouldn't notice any change. They don't do anything. What a waste of the University's already stretched budget.

Guess Who!!!

a waite student's perspective

Dear Eds,
I look forward to more enlightened leadership of the Student Union following the recent student elections. Electoral officers at Waite Institute would have noticed a particularly high voter turn-out marking the great discontent of Waite students felt towards the Student Union.

I have been disappointed in recent months in the results of the debate about whether out-of-campus students are entitled to pay a discounted union fee. Unfortunately, Waite students (in alliance with other out-of-campus students such as those completing Medicine) were labelled right wing scabs for pushing for discounted fees. I fully support the principle of compulsory union membership, but I also believe that with membership, one should also be equally entitled to the privileges that the Union provides. Unfortunately, equal access to the Union for Waite students has not existed for the period of 3 1/2 years that I have been at Waite and for many years before that, from what I hear. We have been a very much forgotten group of students.

I heard all the political arguments from the past president and I saw all the broken promises. We were told that it was too politically hot to make exceptions for some students and that we should accept paying the full fee and ask for more from the Union. Well, first there was the promise to put a noticeboard in the foyer to inform us of union activities. A very simple task said the Union President, should be there in a week. It still isn't there and this promise was made 6 months ago. I would very much appreciate receiving information on casual employment, as once seen displayed in the Union office. It would also be good to get

regular notice of student activities.

Living with Flinders Uni students, I have seen many more copies of Empire Times than On Dit. It was a long time ago that an issue of On Dit was distributed to a student in my department. The past president also promised that our student paper would be sent to the Waite library so we could easily obtain a copy. Yet another simple task unfulfilled.

Then there was the larger promise to upgrade the tennis courts at the Waite campus to a surface that allowed varied and all year use. No action yet. The Union has very little capital invested at Waite Institute. Sporting facilities are reasonably inaccessible to some Waite students, especially for daily recreational use. How about one good union facility at Waite.

There are many services that are not easily available to Waite students, such as the refectory with discounted food (we pay the full market rate here), the union bar, bookshop, etc.

As for equal political rights, that is an erroneous argument. Yes, we do get an equal vote in elections, but we are disadvantaged in making further input. If the Union was serious about giving Waite students an equal say, they would provide a bus to ferry students to the main campus for important events such as the AGM, or at least provided reserved car parking on these days for out-of-campus students that wish to attend these meetings. I believe that members of staff here are provided with transport to similar Staff Association activities. Very little publicity of these events is given either.

News of a fee increase trickled through 3 months after the meeting. Virtually (I don't know of anyone that had notice) no notice of the meeting, nor the motion, was given to Waite students. The motion was legislation before we had a chance to respond.

I hope I have conveyed some of the feelings that have led to the continued persistence in our cry for discounted fees. Let's celebrate the day when student politicians start fully serving their student membership instead of using the positions as stepping stones for grander political aspirations. Until then I will pay \$108 if equality for Waite students ever arises.

Waite Postgrad student

Dear Postgrad,

It is unfortunate that you haven't received On Dit but our freight person Alex does place a bundle at the Waite every Monday when coming back from Murray Bridge.

The Editors

paul's repentance

Dear Editors,

Craig Wilkins I repent. Only now have I realised the extreme indelicacy of my flippant suggestion that the renowned Mobilong Prison Rugby Team should tour South Africa. My ill-considered comment has obviously exacerbated Mr Wilkin's emotional distress at the retirement of progressive P.W. Botha from the South African presidency. Mr Wilkins (On Dit 16)

insightfully argues against, "Our government's blanket condemnation". I agree. What has condemning blankets ever achieved in terms of world diplomacy?

I also subscribe to Mr Wilkin's masterful thesis that, "sports boycotts are only effective if used in conjunction with a system of incentives". Some may say this negates the effect of a boycott. Not me. Geoff Boycott will be sorely missed on the English rebel cricket tour of South Africa. On behalf of those talented Mobilong lads I offer Mr Wilkins the inaugural presidency of the Mobilong All Star Team Undertaking a Rand Backed African Tour Offering Rugby. (M.A.S.T.U.R.B.A.T.O.R.)

Yours in clichéd absurdity,
Paul Schoff

dominic's problem

Dear Editors,

Dominic Du Guard's letter in On Dit 18 said more about himself than Juliette or you two as editors. If he wants to look at past On Dits in the Library he will see that On Dits of the past two years had atrocious typos.

Juliette's work isn't my cup of tea but it's obvious letters like Du Guard's exist because their writers have no creative instincts. As for being nasty to Monica Carroll for saying she thinks all poetry should be published and that Peter Dey is welcome to his opinion - you obviously have problems, Dominic. Perhaps you should get yourself some open-mindedness?

L Webster

bunfight

Dear Monica,

The bunfight over the worth(lessness) of Juliette's "On Theosophy" is mildly amusing. (Incidentally, such 'poet' used to waste space under the name Julie Thompson, yes?). You take M. du Gard to task on his layout and typo mix ups. Both of you really ignore what's important and brain-dessicatingly annoying -literals.

You really need to tidy up your subbing, and catch monsters like 'continuum' and adverbs used in bizarre contexts. Also, you let Shane Carty (ersatz A.U. Literary Society newsletter editor [ha, ha]) totally muddle the media/medium thing. And if you think 'Scum in Utopia' is so great, why don't you stop the proliferation of apostrophes in 'its' of a possessive kind?

Marc Hudson

P.S. As for your 'Onditbus', Graham Greene comment - the man became a catholic in 1926. He wrote the Quiet American in 1955.

Dear Marc,

I do sub-edit but owing to limited time it is not always possible to pick up errors, bad grammar etc especially when people hand in articles on the weekend when the deadline is Wednesday. As for 'Scum in Utopia', I don't have the time or the opportunity to watch David drawing this cartoon and so I can't pick up the mistaken use of 'its', or 'it's'.

Regarding Graham Greene - mea culpa.
Monica Carroll

a thunderbolt?

Dear Monica,
Jesus wept! But we didn't when we read your witty retorts to our humble letters. In fact, we fell about laughing. After all, how could we have anticipated that a cool hepcat like you (powerhouse editor of a student newspaper that purportedly has even fewer typos than the Mudlawirra Messenger!) would "go spare" - and in such an unchristian knicker-knotted fashion too - over our pert (and pertinent!) remarks about Juliette and On Dit? Quelle horreur! (What horror!) If we may make so bold as to appropriate your own idiom, Monica - perhaps the truth hurts! Or, to pile cliché upon cliché (as you invariably do): sometimes you've got to be cruel to be kind!
Yours sincerely,
Dominic du Guard
Peter Dey

Dear Mr du Guard and Mr Dey

It's nice to know you care enough about what I wrote to send (or rather slip furtively under the office door when no-one was around) another letter to On Dit - a joint one at that (safety in numbers?) But regarding all of your 'clever' references and allusions - oh, I see, these are the "thunderbolts" of criticism Mr du Guard mentioned in his last letter. Ah.
Monica Carroll

dey and co. are unfair

Dear Editors,

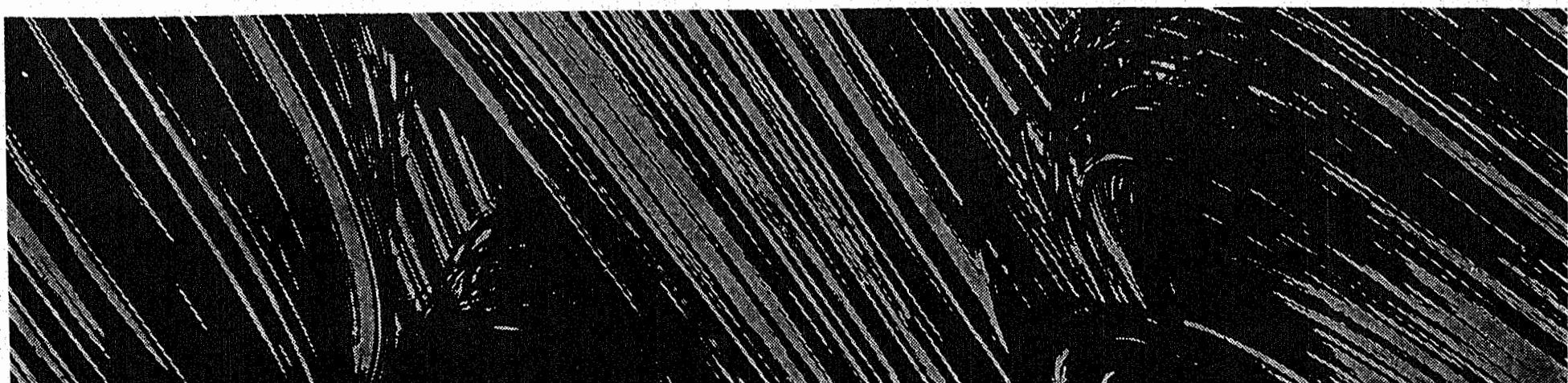
I don't see what Dey and Co. are all puffed up about. I am not about to attempt a defence of "On Theosophy" on artistic grounds, a risky venture indeed! But I will bat for the silent Juliette insofar as to point out that far worse poems are lauded to the skies every day (Friendly Street might be an example), and so she is perhaps guilty of manslaughter and not murder one.

Of course the editors of On Dit are editing whether they publish this emotional scribble or not and I think doing their job. My only complaint is that you saw a need to print Mr Dey's efforts at penmanship which work against him in making Juliette look good. The English language does not need poncey protectors.

The unfairness here is that personal embarrassment might well have been caused. For instance, how do we know that Juliette isn't fresh out of school in short socks and pigtails and quite unaccustomed to what are presumably Mr Dey's first enthusiastic forays into art criticism? Whether fresh and vulnerable or an angst hardened artiste, it is unlikely that Juliette's Theosophy darkened soul will feel the pale light of Dey.

Yours

Ben Southcott
Science Student



You've used your head to get this far.

Along with every other corporation, the Royal Australian Air Force is competing to employ your brain.

The difference is that when you join the RAAF as a Direct Entry Officer, we'll assume you've got one and won't ask you to prove it all over again in a position beneath your ability.

You're provided with a rank which gives you immediate responsibility in your chosen field.

The surprising pay rates.

Naturally, you wouldn't be asked to take on such responsibility for a pittance. The RAAF's pay may well surprise you. For example, at the lowest of the officer ranks, your initial salary would be \$27,522.

And as you could start with a much higher rank, your salary would reflect that.

Flight Lieutenants gross at least \$33,895 p.a. on appointment. On top of these salaries, you'd have access to a unique benefits package that no other employer would offer.

The surprising benefits.

To begin with, you get free medical and dental care.

If you're single, and decide to live on the base, you'll be fed and housed for a low \$67 a week.

Should you be married, and you don't own a home in the vicinity of your work, we'll subsidise your rent.

We can also provide you with low-interest loans to help you buy furniture, appliances and so on.

There's a contributory superannuation scheme that includes death and disability insurance for the protection of your family.

You may also travel anywhere in the world on RAAF aircraft when seats are available, absolutely free of charge.

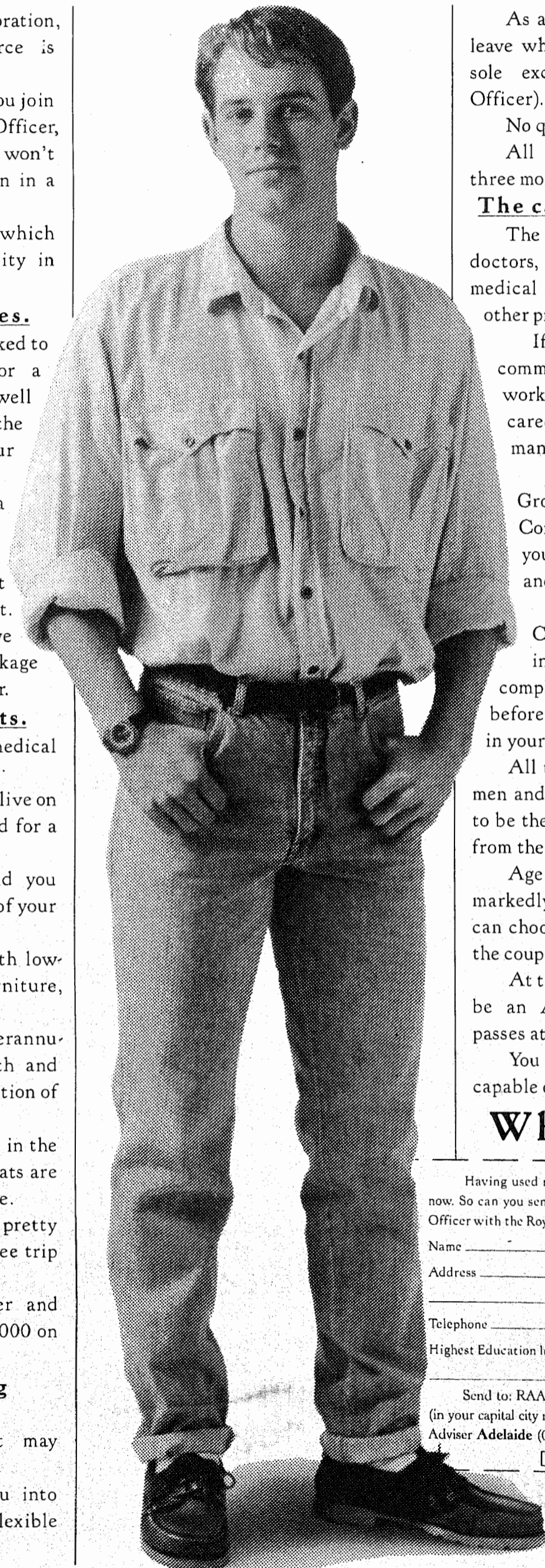
And the RAAF flies to some pretty exotic places. Singles receive a free trip home every year.

Add these benefits together and they could be worth another \$10,000 on top of your salary.

You won't be signing your life away.

Again, the following fact may surprise you.

The RAAF won't press you into service for a specific and inflexible length of time.



As a Direct Entry Officer, you can leave whenever you want to (with the sole exception of Ground Defence Officer).

No questions asked.

All that's asked is that you give three month's notice.

The careers to choose from.

The Air Force needs* qualified doctors, dentists, lawyers, engineers, medical laboratory scientists and many other professionals.

If you have a degree in say, arts, commerce or science or the relevant work experience, you can find a career in personnel and logistics management, or intelligence.

The RAAF can also train you in Ground Defence[†], Air Traffic Control or Air Defence (for which you can come straight from school, and be as young as 18).

If you're still at university or C.A.E. the RAAF may be interested in sponsoring you after completing your first year of study, before you go on to become an Officer in your chosen field.

All these positions are reserved for men and women who have the potential to be the very best in their fields. Right from the first day on the job.

Age and qualifications differ markedly for the 19 different careers you can choose from, so you should send off the coupon for more information.

At the very least, however, you must be an Australian citizen with good passes at year 12.

You should also consider yourself capable of being a leader.

Why stop now?

Having used my head to get this far, I don't want to stop now. So can you send me more information about a career as an Officer with the Royal Australian Air Force.

Name _____
Address _____
Postcode _____
Telephone _____ Date of birth _____
Highest Education level attained or being studied: _____

Send to: RAAF Careers, Freepost 2600AF, GPO Box XYZ (in your capital city nearest you). Or phone your RAAF Careers Adviser Adelaide (08) 237 6222; Toll free (008) 888 554.

DIRECT ENTRY OFFICER

RAAF

*Subject to vacancies. †Not open to women.

students' association

EDUCATION VICE-PRESIDENT MEL YUAN

There are two issues currently on the agenda which students need to address immediately; these are area management and the Roseworthy merger.

Area management was introduced from within the University and is scheduled to begin in a pilot programme in 1990. Currently funding decisions for faculties and departments are made by a central authority which consists of, among other people, students. Area management will mean each department will be able to allocate its own funds among items such as the number of lecturers and tutors, the provision of resource material, computing facilities, etc.

It will be the Dean of the faculty who will

make this decision. This leaves it wide open for the Dean to allocate however s/he sees fit. This could result in a blow-out in the number of students per tutor, i.e. larger tutorials while research funds are increased. However desirable research may be, this will ultimately be to the detriment of students.

It is important for us to ensure that students are represented, as the current proposals are far from definite and the issue has important repercussions. It is likely that structures will be put in place that will require more active faculty representatives. Anthea Howard, the 1988/89 Education Vice President has done some significant work in dealing with these changes

including

- standardising elections for representatives
- providing publicity for elections
- piloting of training programme.

Ultimately, it will be the SAUA's role to aid representatives with the provision of ongoing information and support during the length of their term.

MERGERS

The second issue is that of the impending amalgamation with Roseworthy. Although the date for finalising a draft agreement is 1/1/90, the nature of the amalgamation is not certain. This may take the form of a

loose affiliation or a complete merger. This has implications for student services and representation.

Roseworthy's student body has a guild structure where their Union and SAUA functions are combined, whilst ours are distinct with the SAUA having much autonomy.

A lot of work has been done on this issue, in broad based terms, as a result of negotiations involving the University, SACAE and Roseworthy, by the three student organisations. Discussion are being carried out currently and hopefully we will be on-line for a draft agreement, again by 1990.

BLUE STOCKING WEEK

IT WAS GREAT!



ORIENTATION!

Can you cook BBQs, tap kegs, and be nice to freshers? Do you want a hand in the longest party on campus? The Students' Association is now seeking applicants for the positions of

- ORIENTATION WEEK DIRECTOR (1)
- ORIENTATION CAMP DIRECTOR (1)
- HOST SCHEME DIRECTOR (1)
- COUNTER CALENDAR EDITOR(S)
- O BALL CO-DIRECTOR (1)

Application forms are now available at the Students' Association Office (north east corner of the Cloisters), and applications will be accepted up until Friday, October 31st. Interviews will then be conducted at a date to be later set (before exams).

Successful applicants *must* adhere to SAUA policy in their particular positions.

Sheri Pickering, Orientation Co-Ordinator

KNOW nurrungar

On Dit received this article concerning the recent Anti-Bases protest at Nurrungar.

Most people will have heard something about the Australian Anti-Bases Coalition's recent protest at Nurrungar, in South Australia. In this article you will discover the reasons behind the decision to protest, and the facts that the mainstream electronic and print media chose to ignore.

What is Nurrungar? Well if you accept the Australian Government's explanation it is a "Joint Defence Facility", primarily concerned with "command, control, communications and intelligence". If you read between the lines it becomes apparent that while this base can monitor missile launches (and hence facilitate verification of arms control agreements), its primary function is an integral part of the US's nuclear war fighting strategies.

Hence in 1983, \$130 million was spent to integrate Nurrungar into the Strategic Defence Initiative ('Star Wars').

AMERICAN CONTROL

Nurrungar is controlled by the United States. The majority of the 459 people working on the base are US military personnel from the US Air Force and National Security Agency (hissss). There are only 32 Australian military personnel, including two representatives from the Defence Department.

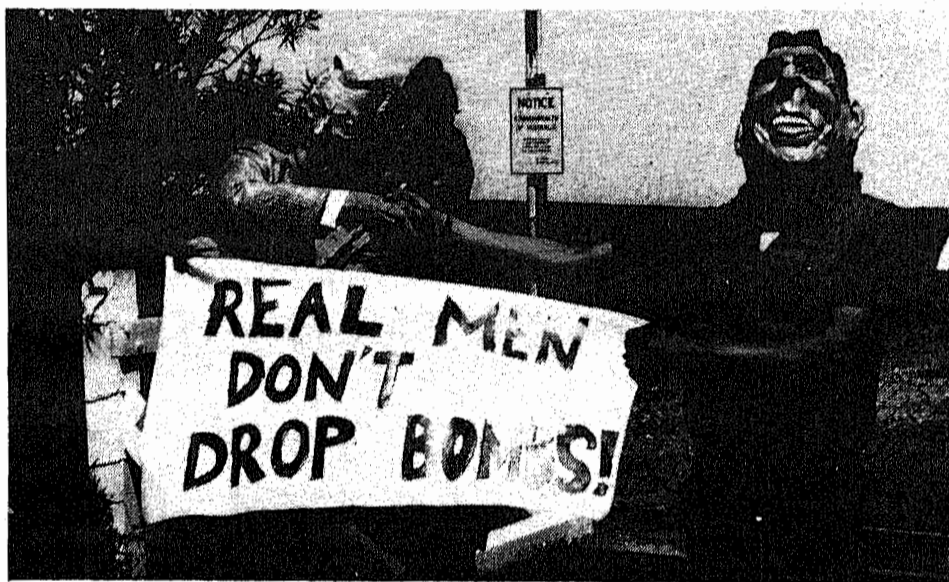
Nurrungar's primary function is to control and monitor the eastern Defence Support Program satellite (DSP-E).

What is generally not known (unless one has read Des Ball's illuminating book "A Base for Debate: The US Satellite station at Nurrungar" (Allen and Unwin, 1987)), is that with the new generation of US satellites - DSP-14, launched in July, 1989 - data can be sent direct to the US via satellite links *without the need for a ground station at Nurrungar*. Similarly with the launch of the Navstar/ Global Positioning satellites the role of Nurrungar in facilitating verification and arms control will be obsolete.

A HIGH PRIORITY NUCLEAR TARGET

Both Bill Hayden and Bob Hawke have publicly admitted that the base is a "very high priority nuclear target". The only other statements made officially in Parliament on the role of the bases have both stressed the importance of the bases for verification. On June 6, 1984, Bob Hawke claimed that:

"the removal of the joint facilities...would damage the capacity of the United States for monitoring and verification, so striking a very serious blow at the prospect of arms control agreements between the Superpowers."



These claims were made despite the findings of the report by the Joint Foreign Affairs and Defence Committee in Federal Parliament in 1986 that **the bases' role in verification had been used to deflect attention from their more offensive functions.**

The Australian public are unwittingly financing the presence of US bases in Australia. In 1984 John Bannon was ignored when he questioned Bob Hawke on the \$130 million upgrading of the base. In April, Minister for Nuclear Risks Beazley announced the construction of a new second antenna at Nurrungar. How much? Who knows.

Hansard documents do reveal, however, that the Australian taxpayers forked out nearly \$23 million in the 1987/88 financial year alone just on the maintenance and staffing of Nurrungar. On top of this is the cost of providing housing, roads and services for Woomera and the wages for the "Australian Protective Services".

INFORMATION?

Despite the fact that there has been little or no public debate on the bases, much of the classified information is freely available in the United States. The Australian Government has obviously gone out of its

continually surprised by the attitudes of people who focus on that 'violence' and 'destruction' and yet can blithely ignore the fact that a pre-emptive nuclear strike targeted at Nurrungar would conservatively cause 100,000 deaths in the short term.

THE REAL STORY

As a participant in the demonstrations I was amazed at the difference between what actually happened and what was presented by the media.

There was almost no critical analysis or comment of the implications of Beazley's unprecedented decision to send in Australian military personnel to secure the base following the incredible lapses in South Australian and Federal police security.

It has uncomfortable parallels to the rise of Nazism in Germany ("First they came for the (insert minority group of your choice), and I didn't stand up because I wasn't a Jew/Communist/Gypsy/Homosexual; When they came for me, there was no one left to stand up).

Are we as citizens prepared to have the Army called in when we exercise our legitimate right to protest? What next? If this trend continues, how long until we have our own Tianamen Square incident.

Despite the media's shallow, sensationalist, and often hostile coverage, the protest succeeded where previous years attempts had failed. 492 people being arrested made it news, and while such publicity could perhaps be seen to be negative, it made front page news and held the attention of Australia for a week. For many people it was the first time they had heard of Nurrungar or realised what it was. The naked people with their message painted on their backs highlighted the crux of the situation; "WE'VE GOT NOTHING TO HIDE - HAVE YOU?".

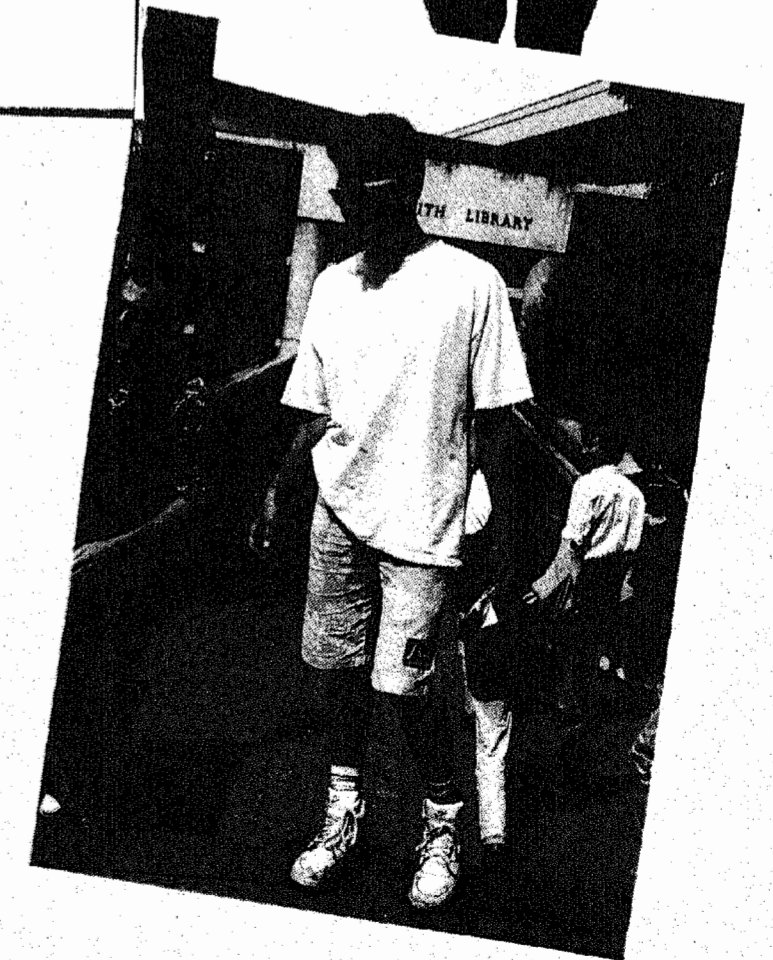
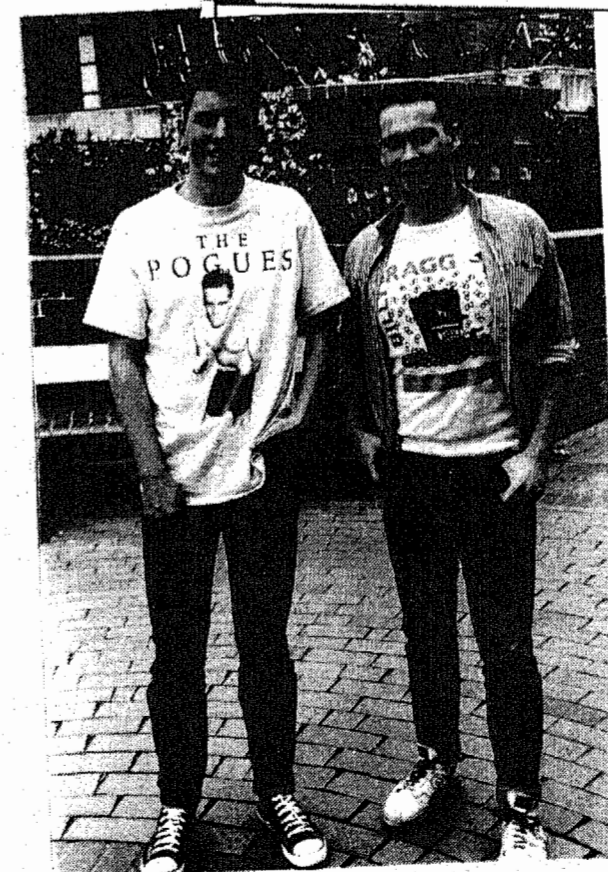
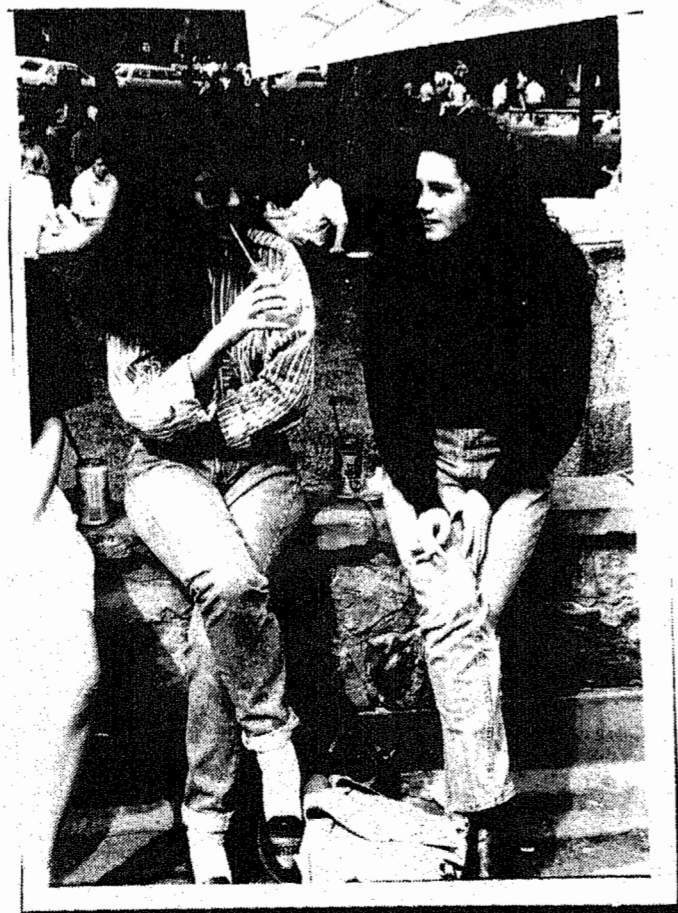
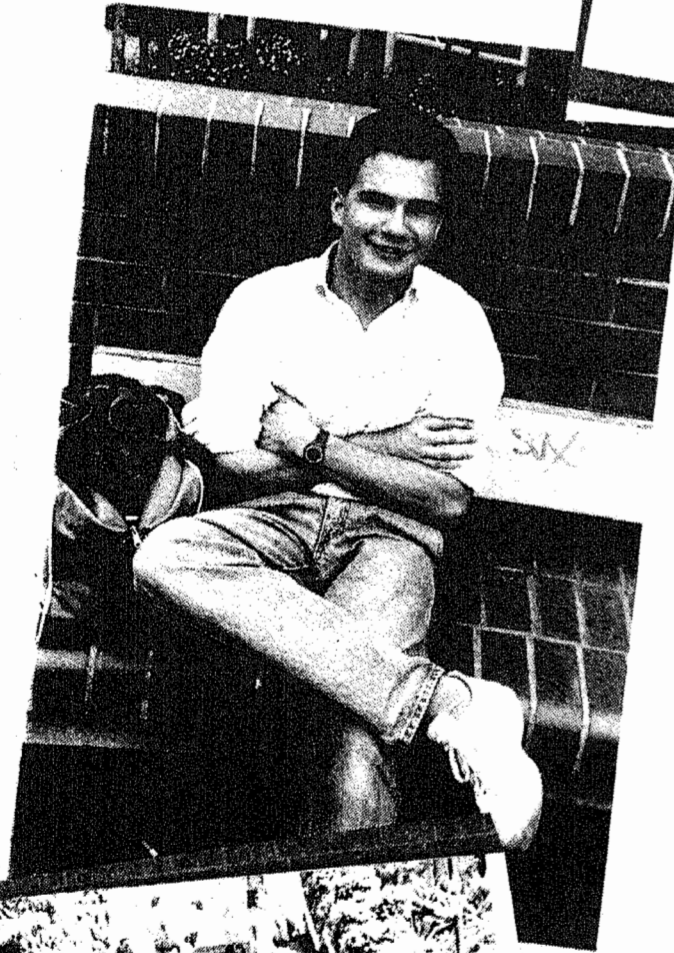
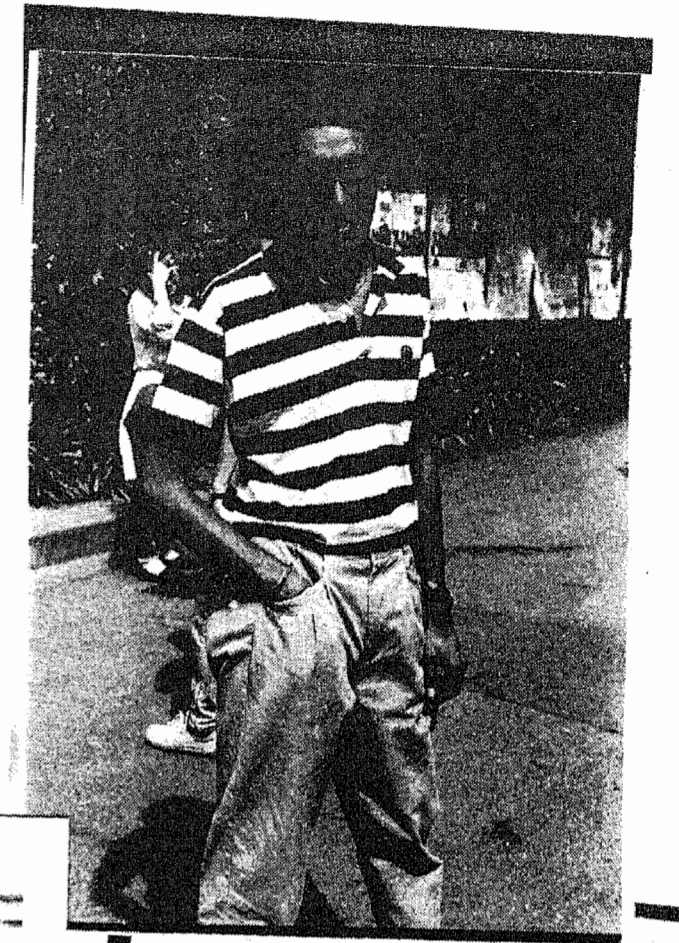
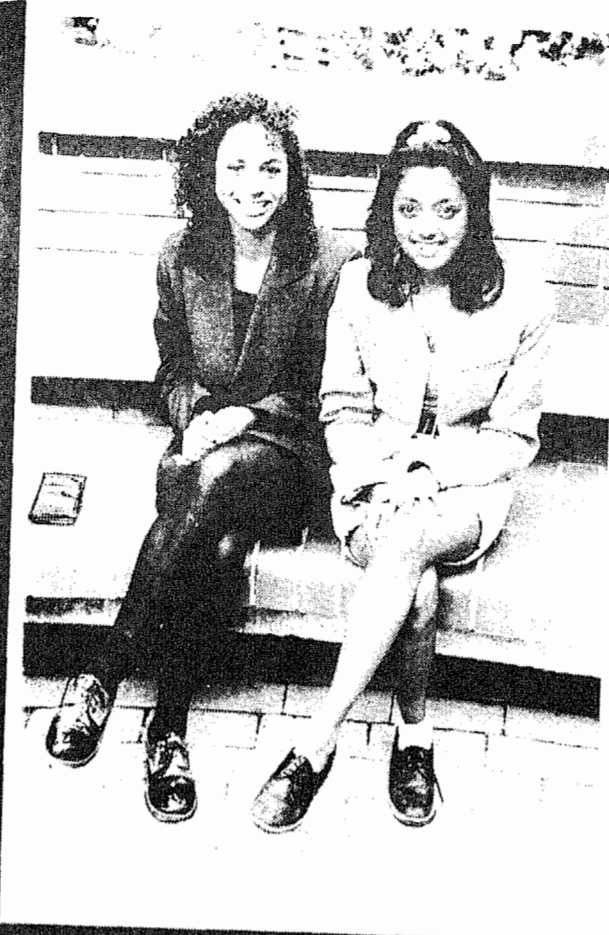
No longer will Australian politicians be able to hide behind their veil of secrecy, secure in the knowledge that the Australian people were ignorant of their role in the United States's nuclear war fighting strategies.



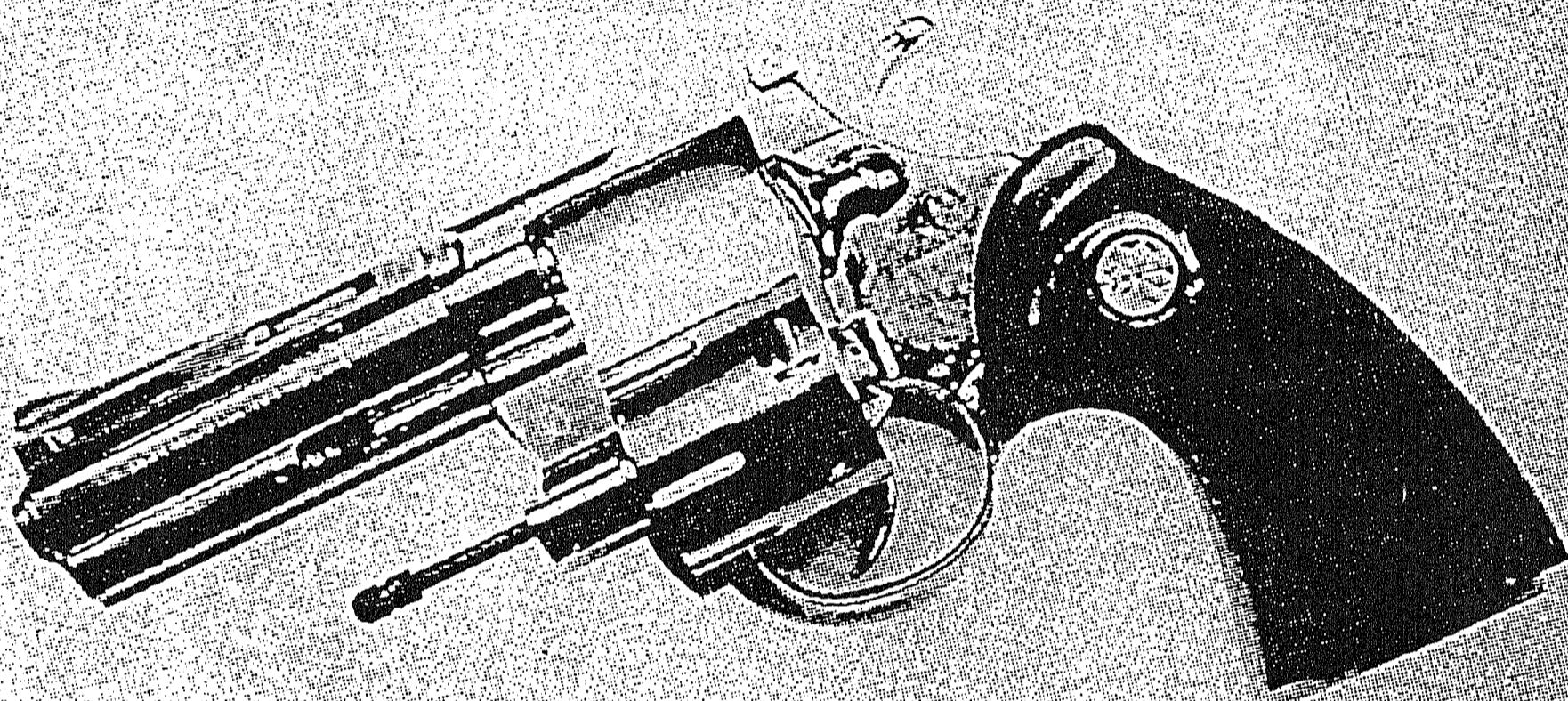
fashion victims

Look what people are wearing
on the campus catwalk.

Alex Webling snapped a sample of
snappily dressed students as
they innocently went about their business.



ONE BANG



AND YOU'RE DEAD!

Vanity Payne explores the clubs of New York City

New York. 'The' Metropolis, where even the haircuts have street names like 'Caesar', 'fade-away' and everyone's favourite, the 'high-low'. It's the ultimate fad city and the most happening Manhattan clubs are 'Nell's', 'MK's' and a house concept club with a Latin name which meant 'beware of the dog'.

Nell's has survived for long enough to have relaxed its image consciousness and occasionally lets in the suits, but don't think arriving in a stretch and waving copious amounts of 'bills' guarantees you entry. You can, however, gain access if you're a fabulous nobody.

The man of the moment to impress is an Australian (like the club owner) style controller who resembles an Urban mercenary. He has a decidedly leather-clad image and is just bursting with street aggression. So your image isn't important but your attitude is. Remember, style controllers are notorious for their fickleness.

There is a cover charge so don't attempt to sneak past that languid door whore, she misses nothing! Pedestrians are left for dead on the sidewalk for weeks. So if you think gin tropicals are *it* to drink and you have your escorts carefully ensconced in your sale priced vinyl bag (which you take seriously) and you don't have a body like Nina Cherry but you still insist on wearing *crotch* length clothing with your dirty white patents about four inches high, forget it!

Drinks are fairly reasonably priced and there are two parts to the club. Upstairs has a live area for jazz music-type acts and the decor is tastefully gothic. The nymphettes who glide around, allegedly masquerading as waitresses are quite gut wrenchingly beautiful so don't crumble too obviously, just hold your attitude!

The music is mixed and housey as well as funky. It's best to go on quiet nights, i.e. weeknights, but the club doesn't get started until about 1 am.

MK's is a multi-level club which is style controlled and is definitely for you if you're a poser or a mode-elle who is a would be if they could be. They're decorative as a crowd but don't try to network with these types they can't even remember their own names let alone yours. Drinks are quite expensive but the view is spectacular. You can forgive the prices.

Upstairs they run talent shows and other such amusements and the dance music is 'kicking' in the basement. It's less intimate but you can still build up some serious sweat.

The most interesting of the three was Cavé whatever. It was rather grotty but held the most appeal. When you got to the doorway it had tiles rearranged to vaguely resemble a dog (which would look infinitely more well defined if you were on something mind altering). The club itself was an old bathhouse (hence the tiles) and the dance floor was in the basement. It seems basement equals atmosphere (it also equals fire-hazard). Drinks were served in plastic cups from a small bar. The prices are outrageous but there's no cover charge at the door nor any style-controllers so you can justify your stupidity!

Of course, it doesn't matter that there aren't any style controllers because these concept 'numbers' are only accessible if you're in the know. Pedestrians don't so there's no need to control them. Apparently, the cure seems more effective than the prevention.

The club has a pool in the dance floor to swim in for when the house music wears you out as it's very unwise to gently drip your perspiration onto the sidewalk at 3 am in New York even if you *are* in Manhattan.

There's a sideroom where you can drape yourself on the chaise lounge and look at the peeling paint and mildewy tiles. This club is definitely for house lovers.

The best news about all these clubs is there's no voguing to be seen. So all you house pedestrians, you were fooled by the advertising. Not only is it not hip, it never was, it's a case of the fan conning the money. So, scene lovers, make sure you experience fad at its ultimate level and brush up on your attitudes!

Next time - The joys of dyeing your canines to match your shoe colour in 'A Passion for Fashion'.



club n.y.c.



international sounds of the 80's

On Dit writers decide on the best 'international' albums and singles of the decade.

WAR U2 - 83

It might be said that commercial markets weren't ready for U2 when this album was released - but that's their own fault. This is the best U2 record of them all.

A stunning production job on a handful of superb songs, they leave "Live at Red Rocks" crumbled into dust. This is *the* highpoint for the band who did more than any other to re-establish guitar music after the excesses of the Synthesizer Age.

JUMP 7" VAN HALEN - 83

Big smash for Van Halen, brought them into worldwide prominence and made David Lee Roth a #1 pinup besides. On this song everything clicked, a blend between pop, rock and hairdresser glam.

Oh, and it was the biggest selling single of the year. Now think of the imitators it spawned - Poison, Guns 'n' Roses, Europe, Stryper, Bon Jovie ...

BEHIND THE WALL OF SLEEP 7" SMITHEREENS - 86

No apologies for the sentimental favourite, this one grabbed me when I first heard it at 4 am one morning. It thunders and bounds without any of the 'plod' that sometimes beset bass-heavy refrains. It's a classic amalgam of 60's pop and 80's guitar rock, and when I stopped to think about it I couldn't remember another song from '86.

P.S. "Too Drunk to Fuck" (Dead Kennedy's) should have got a guernsey simply for being there (but didn't, if you know what I mean).

GREEN REM - 89

If we can leave the future of pop to this intelligent and articulate bunch, then all will be for the best in this least perfect of worlds (sorry Leibnitz).

REM have proved that simple melody and sheer quirkiness is a panacea to contrived studio sound and syncopated "disco" rhythm. "Green", their latest album, merely proves that point and leads us confidently into the 1990's (musically at least).

PS. "Too Drunk to Fuck" (Dead Kennedys) should have got a guernsey simply for being there (but didn't if you know what I mean).

Alex Wheaton

SYNCHRONICITY THE POLICE - 83

When the Police emerged they were called everything from "a feeble white reggae act" (New Music Express) to "Proto Hippies on the Other Side of Punk" (Sounds).

Later they evolved to be the biggest British band of the post punk era and "Synchronicity" was their biggest selling album, over 11 million copies, their label's (A&M) biggest and it contained the world wide hits "King of Pain", "Wrapped Around Your Finger" and "Every Breath You Take",

which was recently voted #95 in "Rolling Stone Magazine"'s '100 Best Singles of the last 25 Years' (not bad considering how much yuppie wanking made up a lot of the rest).

The talents of Sting, drum virtuoso Stewart Copeland and aging guitarist Andy Summers blended to form their last album together which signified a return to their simpler 3-piece base but also the end of the Police. "Synchronicity" won 4 Grammy Awards in 1984 with their emphasis on more pop ("Synchronicity I & II") with less punk ("Walking In Your Footsteps") but still with the reggae feel ("Miss Gadenko") which characterised the Police (they also still had their sense of humour with the frantic, hysterical "Mother").

The amazing songwriting abilities of Sting are best shown on this record, far better than anything he's done before or since, and not much has been heard from Summers or Copeland either (except maybe the "Equalizer" theme). With the current nostalgia trip filling up stadiums in America, perhaps we will hear from them again soon?

1984 VAN HALEN - 83

Perhaps the most definitive Van Halen album, "1984" was the last with David Lee Roth which showed how good the band was together before each party went their own way onto different (perhaps worse?) things. It contained their first real breakthrough single "Jump", in terms of the audience it reached and in Edward Van Halen's use of keyboards (Eddie undoubtedly was the biggest influence for a generation of guitar heads to start playing).

39 minutes of the best kick ass rock and roll ever, Edward's bloody amazing guitar, Alex Van Halen's 'bosephus' drumming (the introduction to "Hot for Teacher" is just one guy playing), Michael Anthony's tight, fast rhythms and the inimitable vocals of David Lee Roth are shown to perfection with songs like "Panama", "Drop Dead Legs", "I'll Wait" and "Top Jimmy".

"1984 is different to all other Van Halen albums with more pep and less dirty grind (but always the 'brown sound') but to make a choice from all their great albums, I feel the best is "1984" because it is that version of Van Halen's ultimate effort, their peak before Dave left/was kicked out.

Maybe Music Historians will see "1984" as the definitive example of the '80s hard rock West Coast sound - just look at all the pretenders and poseurs that are around now. The difference is this shits on them.

HOW DO YOU SPELL LOVE 7" THE FABULOUS THUNDERBIRDS - 86

A classy record to listen to when you reach the 'god, I hate the bitch' stage of a relationship and just want to wallow in self pity for a while. The lyrics are a gem and this song should have been a monster hit, but alas...

*A little bad luck, it don't take much, for the boss to think it's funny
Lookin' for the woman you love when she's out chasing money
Tell me, how do you spell love...M-O-N-E-Y.*

James Nuttall

HATFUL OF HOLLOW THE SMITHS - 84

Their second album and, in my opinion, their best. Morrissey and Marr are both in full flight with songs like "Still I'll", "Handsome Devil", "This Charming Man", "Please Please Let Me Get What I Want", "What Difference Does It Make?" and the immortal "How Soon Is Now?".

There are 16 songs in all, and everyone full of instant warmth from Marr's guitar and Morrissey's dark depressing lyrics. Nothing short of brilliant.

SHE SELLS SANCTUARY 7" THE CULT - 85

Long hair, paisley shirts, winkle-pickers, psychedelia. May '85 saw this song break The Cult into the international scene.

With its melodic guitar work and thumping bass and drum beat, Astbury sings us a love song in his own unique style. "Sanctuary" still gets people dancing, even Acieed-heads, and without a doubt is one of the best 'alternative' songs around.

LICENCED TO ILL BEASTIE BOYS - 86

"We're the Beastie Boys not Cheech and Chong."

(Slow and Low)

White-boy rap. The Beastie Boys (Mike D, M.C.A. and Ad Rock) hit the scene with their obnoxiously loud anthem, "Fight For Your Right (To Party)". One of the all time greats.

The album, produced by Def Jam Records' Rick Rubin, had a distinctive heavy metal stamp on it with samples from Led Zeppelin and the use of Slayer's lead guitarist in "No Sleep Til Brooklyn". The general theme of the album consisted of gun-toting, beer-drinking, sex maniacs saying a couple of rhymes. The typical American cocktail.

It was AWESOME!!

RAISING HELL RUN DMC - 86

This album brought rap music to forefront with the heavy metal rap crossover, of Aerosmith's "Walk This Way".

Although having a few commercial songs, the album contains a homeboy tribute to their sneakers in "My Adidas" and a strong stand against racism in "Proud to be Black".

Run DMC proved that rap music has its place in the industry with their positive lyrics on drugs and violence.

"Raising Hell" is one of the best records of the '80s, from probably one of the best bands.

Jason Bootle

CLOSER JOY DIVISION - 80

The archetypal eighties suicide album, and probably in the record collection of every fifteen year old. I had one. It also was possibly the best record cover ever, and is therefore probably in the record collection of every Gothic-Pre-Raphaelite aesthete. For people who actually buy a record for

the music, this album (Joy Division's last) is their best. From the first bars of the freak show "Atrocity Exhibition", through to the manic, quirky pop of "Isolation" and the slow grind of "Means to an End", it is an acute document of the band. The production is really good, too! With Ian Curtis' untimely death in May, 1980, the eighties almost ended before they began. Listen with lots of volume and self-pity.

FIRE OF LOVE THE GUN CLUB - 81

Sex and drugs and fast guitars at the 'Not so OK Corral'. The Gun Club thunders through those timeless little numbers like "Blade Train", "She's like Heroin to me" and "For the Love of Ivy".

Jeffrey Lee Pierce's vocals sound like a fine mixture of Jack Daniels and gravel. If Patsy Cline was male and in a band today, this is what she'd be doing. Listen very loud, preferably on a Sunday afternoon with the sun shining and that hangover...

HEX ENDUCTION HOUR 7" THE FALL - 82

The Fall. I just can't explain it. This is a good one, much better than that 7" of 'Victoria'. Buy one if you can find one.

SULK THE ASSOCIATES - 82

Billy Mc Kenzie empties his lungs to the sounds of a messianic pseudo-orchestra (he tried using a real orchestra on the next record but the company wouldn't let him). A good reward for those interesting little breakdowns, and it also contains a nice version of 30's gloom, doom, funeral classic, "Gloomy Sunday". Play relatively loud.

BURNIN' THE ICE DRE HAUT - 83

German band meet Nick Cave and things happen. Funny enough, this record never appeared on local release. Good for a laugh.

Louise Vlach

CHURCH OF THE POISON MIND CULTURE CLUB - 1984 7"

Nowadays, people tend to forget how good was Culture Club's music.

This single represents the group's characteristic mode at its best, with the blending of an inviting rhythm, jaunty harmonica, and Boy George's unique voice.

FEEL FOR YOU 7" CHAKA KHAN - 85

Incorporating rap, Stevie Wonder's cheerful harmonica playing, a funky beat, and the marvellous vocal range of Chaka Khan, this love song is a little gem.

RUNNING UP THAT HILL 7" KATE BUSH - 82

Few popular music writers can equal Kate Bush's gift for writing passionate, original

songs which provide unusual angles on relationships and articulate so coherently differing emotional states.

This song has its protagonist suggest that she and the man she loves should exchange places in order to understand each other. Impressive, both lyrically and musically.

ELECTION DAY 7" ARCADIA - 85

Monica Carroll

Arcadia was the pet project of Duran Duran members Simon le Bon, Nick Rhodes, and Roger Taylor. The Arcadia album "So Red the Rose" was largely self-indulgent tosh but "Election Day" is the best song ever written by the trio.

The big, bold, dramatic sound is complemented by dipping and disjointed chords, strange voice-overs, and surreal lyrics. The sense of decadence Duran Duran tried so hard to create on their records comes across spontaneously on this marvellous single.

THE LOVE PARADE 7" DREAM ACADEMY - 85

For a brief moment in 1985, Dream Academy revived psychedelia in pop music. Their particular brand had nothing to do with drugs and a lot to do with silk and satin fashions, running through flowery meadows, and the concept of life as a waking dream.

"The Love Parade" was their second single; an ethereal, wistful, and poignant song which typifies Dream Academy's dreaminess.

LOVESEXY PRINCE - 88

This album didn't sell as it should have in America and Australia but for once the Poms were correct - "Lovesexy" went to number one in Britain.

Prince assimilates his musical influences so well with his abundant creativity that each of his albums has a life of its own. Words which come to mind to describe "Lovesexy" music include 'textured', 'layered', 'a tapestry of sound'.

On this album Prince demonstrates yet again his versatility. Side 1 commences with the funkiness of "No" and "Alphabet Street" (which should have been listed in "Rolling Stone"'s top ten of the last 25 years'100 best singles) to the Beatlesque, colourfully melodic "Glam Slam", and the dramatic "Anna Stesia" with Prince's searing guitar playing.

On Side 2, the hard-driving "Dance On" is succeeded by "Lovesexy" which simply bursts with energy and sensuality, the ballad "When 2 R In Love" changes the tempo and is followed by the glorious, rippling "I Wish U Heaven", then "Positivity", with its uncompromising rhythm, ends the album. Prince's finest moment.

FINE TIME 7" NEW ORDER - 89

The best thing New Order has ever done ("Mesh" from 1981 comes a close second). Labelled an 'Acid House' song it's not really, although with characteristic New Order cynicism the words "Acid man, acid man" make an appearance.

This song soars and weaves in a most intriguing way complemented by the fast paced beat. The quirkiness concludes on an equally quirky note as sheep and a lamb can be heard bleating in the fade-out. This, however, is secondary to the striking, difficult to define sound of "Fine Time".

With the ballad-like chronicling of Miss Christina and Handsome Colin's (I think) problems on life, love, and drugs (Miss C had cocaine on her dress, and Mr C dealt dope), the single chugs along. Miss C dies in the end but who cares? Good song.

THE JOSHUA TREE U2 - 87

Paul Champion

Need I say anything? The band/album of the 80s. Deep, meaningful, fantastic sounds and lyrics, huge concerts. The ideals of the times. There is no way this band cannot appear on this list. "Rattle and Hum" showed another side of the band and had some memorable scenes.

When your life lacks direction and all is lost, you have only two options. Write in to B & C or listen to this album.

SCARECROW JOHN COUGER MELLENCAMP - 88

OK, so it doesn't have "Jack and Diane" on it. But it did show the re-emergence of Mellencamp as a leading singer/songwriter with tracks like "Rain on the Scarecrow" and "Small town", and was the most publicised of the new country-flavoured albums (subjective view!).

Nick Fejer

DREAM OF THE BLUE TURTLES STING - 85

The mega successful first solo album by Sting, which showed the change in direction from love and other 'traditional' topics of The Police to environmental and socio-political songs such as "Russians" on "Dream". Certainly love as a topic was maintained in "Fortress around your Heart" and "Love someone, set them Free".

The sort of modern album every yuppie should have in their collection.

BOYS OF SUMMER 7" DON HENLEY - 85

Right up there with Eagles' classics like "Hotel California". With a forward guitar and Henley's higher vocals, the song wanders along through lost love and heartache. It localises what summer should be and the ideals of youth (OK, Henley is forty something).

ALL YOU ZOMBIES 7" THE HOOTERS - 85

This single is included just to fill up space...? No, actually I thought it was great, taking an issue such as Christianity, with all the preconceptions, and using it as an analogy to condemn today's society for its apathy and lack of lustre. Remember the chorus with its crashing drums:
*All you zombies hide your faces
All you people in the street
Are you sitting in high places?
The rain's going to fall on you!*
Unfortunately we haven't heard anything from them since.

WELCOME TO THE BOOMTOWN 7" DAVID AND DAVID - 86

These two "streetwise LA buskers" (to dredge up an FM DJ's comment from three years ago) are probably relegated to one hit wonder status by now.

This single featured some great wailing guitar and some woe-filled (not full) words.

decade.

While not as immediately accessible as their other albums, it bears up well to repeated listening and is the most rewarding release from one of the decade's more interesting bands.

OIL AND GOLD SHRIEKBACK - 85

For two or three years, Shriekback were the best dance band in the world, and "Oil and Gold" is their crowning glory.

Even some great albums have a couple of mediocre tracks, but "Oil and Gold" did not have a weak link. It seems to be the distilling of ever killer chorus ever written, and Barry Andrews' lyrics were never better.

Such are the song's strength that the two singles which I originally bought the album for, "Nemesis" and "Hammerheads", are actually outshone by three or four of the album tracks!

It's currently only available on import. Now, if only they'd bring it out on CD....

MAINSTREAM LLOYD COLE & THE COMMOTIONS - 87

After being written off following the mediocre "Easy Pieces", "Mainstream" saw Cole back with a vengeance. The problem was, it was too good - mainstream audiences couldn't handle it the way they could "Rattlesnakes". It was more bitter, aggressive and cynical than any of his previous works, but this just made it all the better.

Essentially, it's another album for fans of The Song. "My Bag", "From the Hip", "Mainstream", "Mister Malcontent", "Hey Rusty"...they just don't write songs any better than these.

It's infinitely superior to "Rattlesnakes".

SPIRIT OF EDEN TALK TALK - 88

"Spirit of Eden" was immediately dismissed by the mainstream media upon its release as an indulgent exercise in instrumental doodling. Those who had been alerted to Talk Talk's enormous talent by 1986's "The Colour of Spring" persevered, however, and discovered an album more remarkable and surprising than anyone could ever have expected.

There were songs that could be played on the radio here. The album cannot be described in terms of traditional 'pop' records, but is a landscape which offers a horizon wider than any other record of the '80s. As befits its title, it is totally organic.

If that makes it sound like a pretentious exercise in '70s acid rock, then "Desire" will shock those of you who cling to the 'art-school wimps' image of Talk Talk. It kicks harder than any heavy metal band, but still maintains the human frailty that makes "Spirit of Eden" so special.

Look, I can't describe it to you. Have a listen for yourself.

Simon Healy



salome's last dance

the Trak Cinema

"Salome's Last Dance" certainly is not a film for everyone. Some may find it offensive, others just in bad taste. Salome masturbating either on or over the decapitated head of John the Baptist and half naked whores dressed in black leather whipping the caged prophet, are not everyone's idea of a family night out at the pictures.

Yet to point this out is not to condemn the film. Given the topic, a play of Oscar Wilde's which has just been banned by the Lord Chancellor for its morality (or lack thereof), and the setting, a brothel, scenes which would otherwise be inappropriate are harder to condemn....

The majority of the film's action takes place in only two settings. Both of these are within the brothel, consisting of a stage upon which the play is performed, and a couch for Wilde to lie on to watch the play. The lush colours of these settings add greatly to the atmosphere of the film. The characters certainly act in a decadent manner but the decadence of the period, both in which the play and the film are set, is fully brought out by the settings. Colours do not just adorn couches and form parts of make up; they leap out.

The acting (or in some cases the overacting) is very good. Stratford Jones as the brothel keeper/King Herod is excellent. He convincingly gives a portrayal of a man both powerful and unable to get what he

wishes, afraid of the consequences of the decadence and sin in which he lives yet wallowing in it.

Glenda Jackson plays the role of his queen, very much tongue in cheek, giving a performance reminiscent of the wicked queen from "Snow White". Her ability to convey honour in many a tasteless scene contributes greatly to the overall flavour of the film.

Salome and John the Baptist are played by Imogen Millais Scott and Douglas Hodge. Both give adequate performances although their characters lack a certain depth.

As a film, however, "Salome's Last Dance" is just not very entertaining. This is not to say that it was boring, but the quality of the acting and the lushness of the sets give the impression that the film has sacrificed substance for image. It is a film which develops no themes; everyone knows what will happen to John the Baptist and that Salome will dance. No characters gain insight from their experiences (except perhaps Salome in a 'surprise' ending) and neither do we. As such, combined with the fact that it is somewhat slow moving, it is disappointing.

It is a film to be admired for its sets and acting, or derided for its morality. An outrageous film which failed to fulfil its potential.

Phil Sandercock

LA BOHEME

The State Opera at the Festival Theatre,
17, 19, and 21 October.

"La Boheme" by Puccini contains some of the most beautiful music ever written, and the State Opera's current production certainly does it credit.

Marilyn Richardson as Mimi sang as splendidly as we have come to expect, and Geoffrey Harris as Rodolfo performed very well. The acting from both was superb. Michael Lewis was an excellent Marcello; he has a wonderful voice combined with good acting skills.

Beverly Bergen, although dressed somewhat garishly, was enjoyable as Musetta. This is a difficult role in that it should not be brazen but charming and sparkling. While the costumes were good generally, Musetta's were bordering on vulgar rather than playful.

Roger Howell as Schaunard and Conal Coad as Colline completed a very good cast. Both sang well, and the scenes in the studio with the four men were very amusing.

The sets made the production effective - although simple, they reflected the life lived in the Latin quarter of Paris. The crowd scene outside Cafe Momus in Act Two was very well handled; it embodied one of the major themes of the story, the gaiety of youth.

The State Opera Chorus and the Adelaide Symphony Orchestra performed to their usual high standard, although the orchestra was slightly too loud in the first act, particularly at the beginning of "Che gelida menina". This problem was soon righted, however. It was a pleasure to listen to this opera in its original Italian, with the added advantage of surtitles to assist those unfamiliar with the libretto.

All in all, a production which is highly recommended.

Mary Carroll



SOMETHING OLD, SOMETHING NEW, SOMETHING BORROWED....BE AFRAID, BE VERY AFRAID

Parting Company at the Little Theatre. Season closed.

Parting Company has moved from the Athelstone Community Hall to better things at Adelaide University Union's Little Theatre. Just as well; the Little Theatre's central location has given this exciting and witty theatre group the attention it so richly deserves.

"Something Old, Something New, Something Borrowed....Be Afraid, Be Very Afraid" had everything - cheap jokes ("Because they don't have fritz in Sydney.."), mock soap opera ("The Bald and the Brown"), historicomedy (a unique interpretation of Robin Hood and his Merry Men), bad puns ("Fortune, cookie?", "Was that wise, Guy?") and much more.

The show played to packed audiences (some people had to be turned away as all possible room was taken up) and made each

night's viewers truly laugh, sometimes to the point of near hysteria. I have been to many comedy productions in the Little Theatre but have never witnessed the kind of response generated by this production.

I would love to discuss every skit but due to space restrictions it is not possible. Sufficient to say, "SOSNSBBABVA" never flagged in tempo apart from the soap opera and Robin Hood 'mini series' where the slower pace was deliberate.

David Mealor's clever imitation of Peter Goers reviewing films lacked the campy edge which would have made it very funny. David made up for this, however, in his portrayal of the classic Male Chauvinist Pig which involved singing "She's Only a Woman to Me" (a Billy Joel tune with, needless to say, vastly different words!).

At the conclusion of his song, the MCP walked offstage and his downtrodden, dressing gown clad wife (Colleen Cross) stood there. A slow smile worked its way across her face as she drew a rifle from the folds of her dressing gown. Bravo!

ABBA (Caroline Mealor, Colleen Cross, Cate Rogers, and Leisel Underwood) sang about wallowing in money:

*Our boots were high, our flares were wide
We took you suckers for a ride*

and executed precise and melodramatic dance steps. A highlight was the amazing ability of Leisel's hair to spontaneously grow into a beard and moustache on her face.

"Lovers' Picnic" depicted the lovestruck but reserved Sebastian and Jess and their attempts at greater intimacy through conversation. Colleen Cross' Jess bore an amazing resemblance in tone of voice, vocabulary, and mannerisms to Kate Bush, while Ben White played a convincing drippy, hypersensitive would-be-lover.

"The Bald and the Brown" parodied every American soap cliché in the book or should I say TV guide, and punned relentlessly.

"The Adventures of Robin Hood and his Merry Men" was a different (!) interpretation of the legendary outlaw and men (and woman) of Sherwood.

John Wells had the audience appreciatively cackling and guffawing with his evil, perverted Sheriff of Nottingham; his villainous deeds included pulling the wings off pelicans and making the turkey's family watch when he killed it at Christmas.

Robin Hood (David Mealor) was a pseudo intellectual, Maid Marian (Colleen Cross) was a temperamental Norman, complete with accent (and extremely obliging to Robin in one scene - I won't elaborate), Little John (John Gill) and Friar Tuck (Ben White) were dense stooges, and Alan a Dale (Caroline Mealor) was an effete musician who sang most of his lines and was in love with Robin.

Caroline also derived huge comic mileage from her impersonation of Liz Smiley, lithping tennis star, advertising a product on TV but finding the 's's or rather 'eths'

heavy going. Caroline is to be commended not only for her infinite reserves of saliva but the way in which she utilised these without resort to artificial assistance so that she literally frothed at the mouth and distributed the spittle generously to the appreciative audience.

"The Mid-Dawn Show" had a glorious portrayal of that American chap who 'hosts' (if you can use such a word in conjunction with this show) it. Ben White had the impersonation down to a fine art, including the obligatory "great"s and "fantastic"s. His guests included the immobile real estate expert Lin Andrews (John Gill), and Batman (John Wells) and Robin (David Mealor). At one stage the problem of under-age drinking was mentioned and "Holy General Havelock!" exclaimed Robin.

My favourite skits were "The Bush Kangaroo" in which David Mealor, desperate to rescue Sonny who had 'tripped over his flairs' and was 'hanging by his skivvy' over a dangerous drop, sought assistance from Skippy. Skippy has become rather garrulous since I saw her on television and, indeed, cynical. I literally laughed until my sides ached.

My reaction to "The Koran Rap" was the same. The Ayatollah Khomeini's followers rapped with hard-hitting and hilarious lyrics, perhaps the wittiest part of the production.

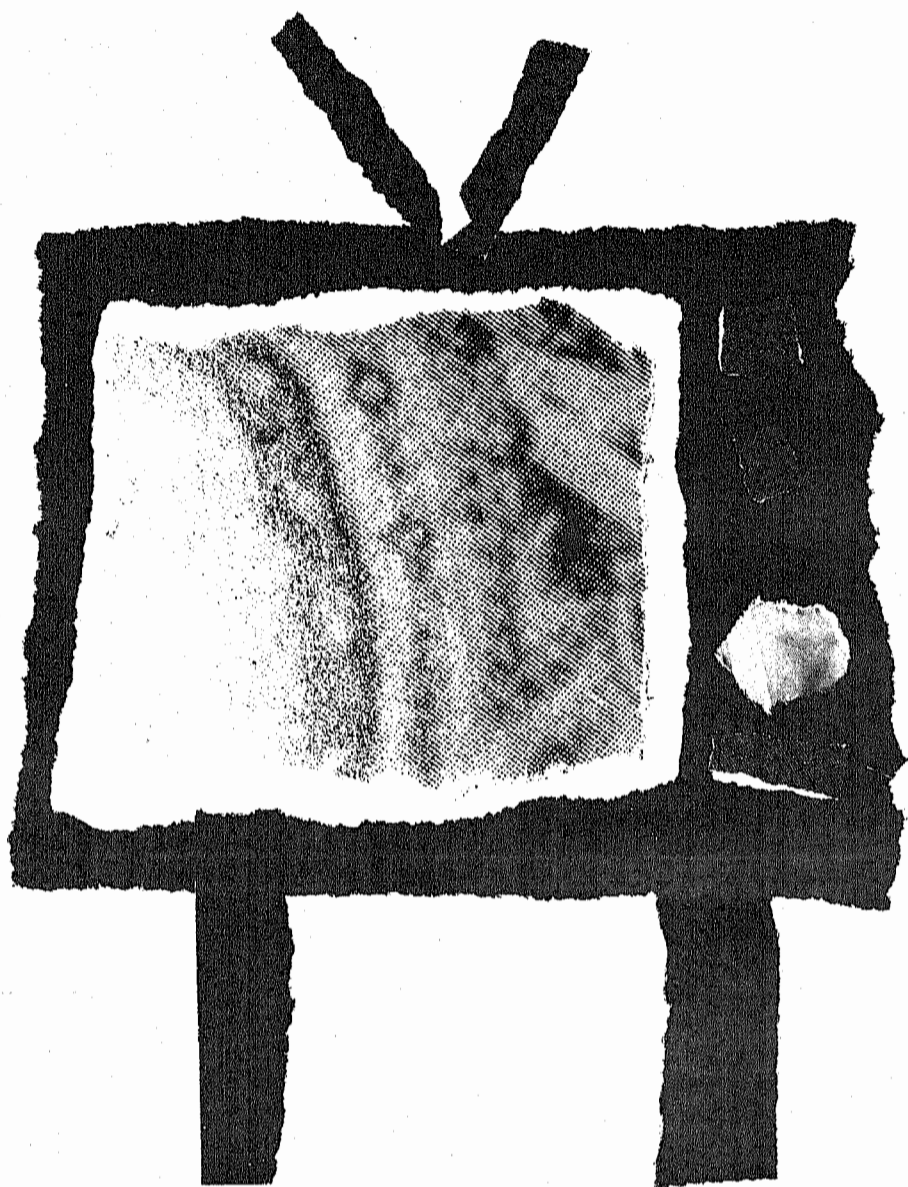
Finally, it was time to say goodbye and Parting Company did this through "The Von Krapp Family Singers". I had hoped they would change the lyrics of the song "So Long, Farewell" but they didn't. This finale, however, was in keeping with the originality of the overall production.

Fans of original and entertaining theatre should pray Parting Company to *not* part until it has given us quite a few years' worth of its style, and substance.

Monica Carroll



television



AWARD

The AFI awards screened last Wednesday night on Channel 2 were not a total embarrassment, which puts them in the upper echelon of awards ceremonies to start with.

Max Gillies hosted the event, and thankfully wasn't overtaken with an urge to perform gratuitous impersonations throughout. His lines were well scripted and generally funny, making up for the extraordinarily lame dialogues always given to the guest presenters.

More importantly, the awards themselves were frequently broken up with performances by a host of other Australian comedians. The organisers seem to have realised the most important thing about awards - they are, for the most part, deadly dull. Nobody cares who wins most of the awards or what the winners say in their self-indulgent speeches, and so some attention has to be taken off the presentations until the few interesting categories finally appear.

Of the comics, Magda Szubanski was brilliant as Chinele from 'Chinele's Institut du Beautee and House of Hair Removal' (for maximum effect, pronounce as if there is something particularly uncomfortable offending your bodily person), and Jean Kittson always plays the role of the toffee-nosed newsreader with relish.

However, it was the Doug Anthony All Stars who stole the show of course. They were gratuitously offensive as only DAAS can be, presenting the "Judy Davis Ugly but Talented Award", laughing at Australian male actors: "They're all shit - just a

personal opinion of course," and spreading libellous innuendo about "Jack 'Two Ladies' Thompson".

As to the awards, I'm told that "Dead Calm" was overrated and that "Ghosts of the Civil Dead" should have been better recognised, but really, who cares?

JOLLY

At 12:30 am on next Monday the 23rd of October (actually it'll be Tuesday by then - whatever), Channel 9 will screen the classic farce "Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb". Made 25 years ago, to this day no-one has been able to emulate successfully Stanley Kubrik's making of a comedy about nuclear destruction (a hoot of a subject, you must admit).

The original closing scenes featured President Muffley (Peter Sellers) and his ambassadors sitting waist-deep in the remains of 2,000 custard pies singing "For he's a Jolly Good Fellow" while the Doomsday Device detonated.

Fearing that this might be straying dangerously close to reality, the scene was cut, sadly. Nevertheless, the film remains regarded as one of the all-time great comedies.

WHAT?

The cancelling stamp on a letter I received last week trumpeted "Australia Post has the Speed". Unfortunately, they don't include a number to phone in case we want to get some...

The University of Adelaide Theatre Guild
presents

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The Theatre Guild gratefully acknowledges the support of the University of Adelaide Foundation

classifieds

UNION ACTIVITIES

Tuesday, 17th October

1 - 2 pm

"African Tribal Messengers" on Barr Smith Lawns. Free.

7.30 pm

Cinematheque Film Programme in Union Cinema. "Distant Shores" film (1937, black & white, 102 mins.). Speaker John McConchie. Last three film nights from "Powerhouse of Emotions" season.

Wednesday, 18th October

9 am - 5 pm

Student and Staff Exhibition in Union Gallery. Featuring the talents of our own staff and students exhibiting their own works of art.

Last day.

Thursday, 19th October

6 - 9 pm

Playground Musicians Club in Union Bar.

Friday, 20th October

6 - 9 pm

Guitarist/singer "Peter Kay" in Union Bistro. Free to Bistro patrons.

9 - Midnight

Free entertainment in Union Bar with the "The Artisans".

COMING ENTERTAINMENT

"The Tierras" and more.

Melbourne Cup Luncheon in Union Bistro.

Tuesday, 7th November - 2.30 pm.

\$9 for a full buffet lunch.

CLUBS & SOCIETIES

COUNCIL MEETING

Council Meeting for all Clubs

Tuesday 24th October, 1 pm in the North Dining Room, Level 4 of the Union Building.

AMNESTY INTERNATIONAL

FILM SCREENINGS

"Ghosts of the Civil Dead" and the "Secret Policeman's Ball" at 7.30 pm, Monday October 16, in the Union Cinema, \$7 Waged, \$5 Concessions.

"Romero" at 7 pm, Monday October 23 in the Academy Cinema, Hindmarsh Square. \$9 Waged, \$6 Concessions.

Tickets available from the Amnesty International Office, 155 Pirie Street, City.

AUDS

Attention campers! There will be a meeting at 1 pm on Tuesday, 17th October, in the Gallery (Level 6). Come along and put your name down for the AUDS Camp (October 20 to 22). Bring your money.

LOOK-IN

at the Festival Theatre on Monday, 16th October at 8 pm for a new perspective on Opera.

Directors, Designers and Cast members of "La Boheme" will be there to talk about State Opera's production of this much loved opera and give the public a glimpse behind the scenes. There will be opportunity for the audience to ask questions and contribute to the discussion.

Admission, paid at the door, will be

General Admission: \$6

Friends and Pensioners: \$5

Bona Fide Students: \$2

PUBLIC MEETING

On the topics of Banks, Interest Rates, and Housing - "Arguments For Re-Regulation".

At 7 pm, Thursday, October 26, in Way Hall, Adelaide Central Mission, Pitt Street, Adelaide.

Speakers - Ian Reinecke (author of "The Money Masters"), Rhonda Sharpe, Hugh Stretton.

SAGA EXTRAORDINARY GM

The committee of SAGA hereby gives notice that an Extraordinary General Meeting will be held on Friday, 20th of October, at 1 pm in Meeting Room 1. All members please attend.

STUDENT RADIO ANNOUNCEMENT!

Positions for 1990 are now available. Ring Ben White on 276 3256 or book at the Students' Association Office for an interview. Hurry!

FRIENDS OF THE EARTH

Annual General Meeting. Thursday, October 26th, 1.10 pm, in the Games Room.

FOR SALE

Marcasite brooch in the shape of a bow. \$30. Phone 265 4028.

GAY AND LESBIAN ASSOCIATION

End of Semester Luncheon to be held Wednesday, November 1st.

Check your contact department for details!

GEOGRAPHY EXCURSION

Take a walk with the Geography Society on the St Kilda Mangrove Trail on Sunday 22nd October. We will be leaving the University at 12 noon to start the walks at 12.40 pm and 1.00 pm. Transport will be via a car pool, and the cost will be \$3.00 concession or \$5.00 others.

Please contact Sarah Boyd - for bookings and further information - through her pigeon hole (Geology Department) or the Geography Society's box (Geography Department, 8th Floor, Napier Tower). All welcome.

NEW LEFT PARTY

A meeting for all students interested in being involved in a university group will be held on Tuesday, October 26th, at 1.15 in the Union Cinema (Level 5, Union Building). Speakers from the S.A. Co-ordinating Committee will give an up to date report.

INTERNATIONAL PENPAL AGENCY

We are an international Agency based in Accra, Ghana. We link the various University students outside the African Continent to the students within the Continent. We have names and addresses of African students who wish to have penpals from your University.

It is our aim to have the names and addresses of students from your University, who also wish to have penpals from the African Continent. Due to postage and other expenses that arise due to this service, students are requested to send ten US dollars (\$10) payable to Linktent International in the form of bank draft, money order, or postal order.

The address is PO Box 408, Mamprobi, Accra.

JOB INTERVIEW SKILLS

Two Evening Course

Wed Oct 18 6 - 8 pm

Thurs Oct 19 6 - 8 pm

North Dining Room

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