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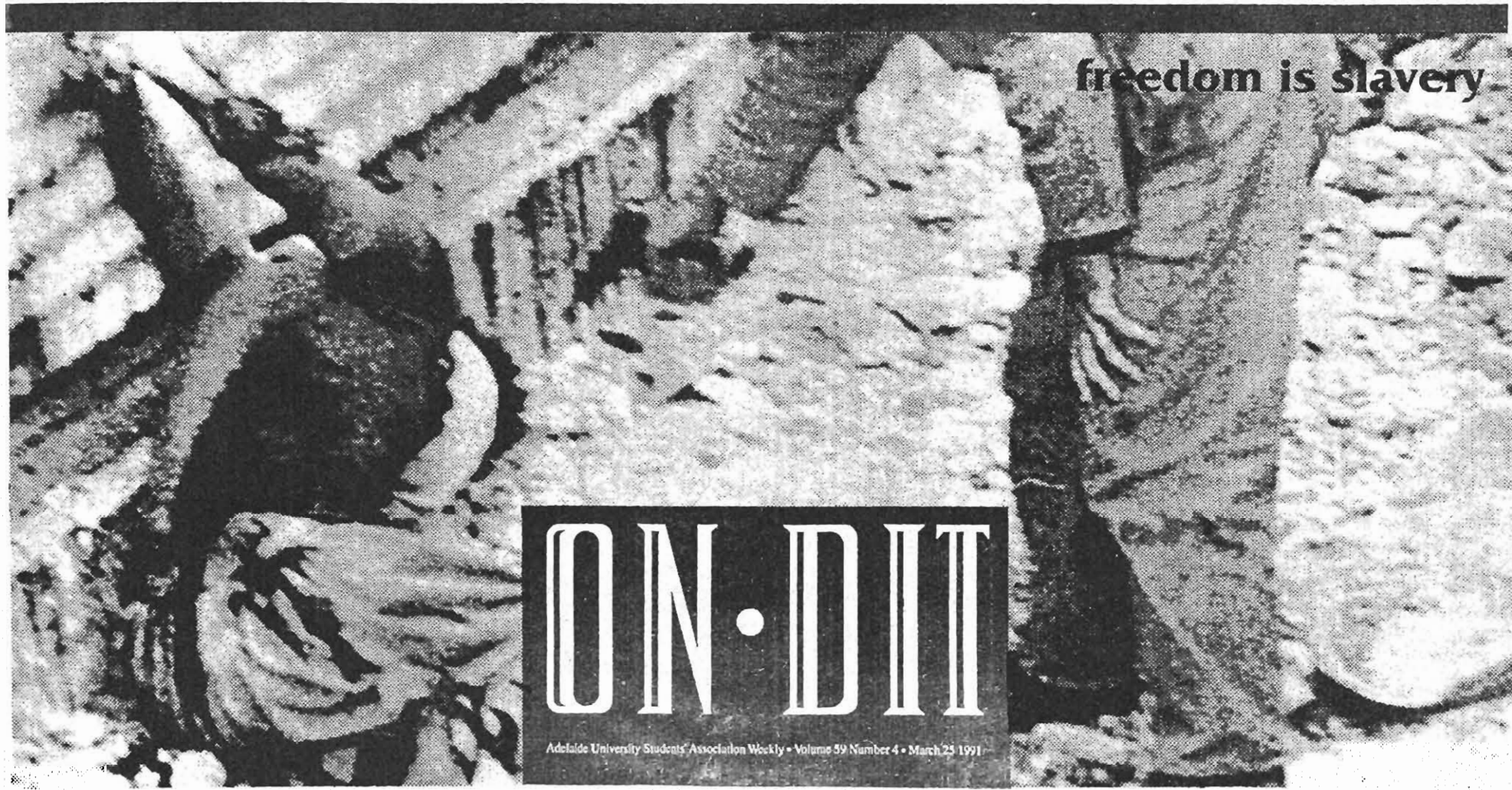
02 APR 1991

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**ignorance is strength**

**war is peace**



**freedom is slavery**

**ON·DIT**

Adelaide University Students' Association Weekly • Volume 59 Number 4 • March 25 1991





# TED SERIOUS

*"at least he's honest"*

This week's column was going to be called something really scatological like, "Braindead Pensioner Mutant Stormtroopers grown in Jiffy Pots for Organ Donor Transplants ... claims former Prostitute". However, I was so overwhelmed at the spectacle that our own TV Logies have become that I decided to change it at the last minute. I was kind of prepared for our own little home-grown muppet, Aggro, talking over the limelight from a rather lacklustre Daryl Somers, but I couldn't believe my sense organs at the totally humourless attitude of Mr International King Turd Sheriff Harry S. Truman a.k.a. Michael Ontkian Fuckface in response to the replacement of Laura Palmer's face with that of Daryl Somers' during a flashback to the opening scene of Twin Peaks.

'Bring me the Head of Hector Crawford,' this petulant pouting prima-

donna seemed to be saying as he stormed out, never to return. If Leonard Teale or Bud Tingwell were there they would have arrested this Shrimp-like creature. What is he doing playing a major part in one of America's most tongue-in-cheek take-the-piss soapies. Apparently, in real life, Mr Wanker Ontkian really does follow some kind of weird Tibetan credo, a bit like the one used in the famous bottle-breaking scene in Twin Peaks. Just like most Westerners who make some vague attempt to superglue fragments of Buddhism onto their incompletely formed suite of Christian insecurities, this creep fails to take on the essential humour, irony and black lightheartedness that is the real Buddhist way.

Anyway, I've talked about humour, so let's talk about the closely related idea of censorship. Here's a really good Aboriginal joke. There's this whitey, and

he keeps getting his big green plastic bin stolen. Each Monday night it's the same story - lots of garbage but no bin. He notices a nunga hanging about, so one evening he approaches the guy and says ... "Hey, where's the bin?". The black guy replies ... "I been up the country, brother". The whitey, realising he's been misunderstood, says ... "No, where's the wheely bin?". The nunga looked sheepish, then admitted ... "OK, I really been in jail".

Now, at this stage, you may be getting offended, especially if you read the O'Guide Young Fascist (sorry, Young Liberal) article. Now comes the crunch, ye of little faith. This joke was told to me by a koori friend of mine, who thought it was hilarious. See, that's changed your opinion, hasn't it? An aboriginal joke is OK if it is told by a black person. And it's OK for me to retell it because I have aboriginal friends, therefore I'm

cool, OK?

The next stage in my argument is to consider the ban by R.J. Thatcher-Hawke on use of the media for political advertising in the coming election. You really need to be a semiotician to work out why everyone has the opinion they do. The Libs oppose it because:

- they're opposition
- they have advertising people in their pocket to spare
- the opinion polls show a swing toward the Libs, which they must capitalise on

The humanists oppose it because:

- Censorship of any sort contravenes basic civil rights
- Indonesia and Iran use political censorship

They have some of the other advertising people in their pocket (the ones who have recently started buying dolphin safe cans of Snappy Tom).

Ted Serious opposes the ban on the basis of humour, just as I retain my god-given gun-toting right to tell any joke I want. Remember the landmark IT'S TIME advertising campaign invented by the sleazy violent advertising mogul John Singleton for the Labor party in the 1970's? I remember the TV ad, featuring the famous Labor politicians and supporters of the period, including Whitlam, Cairns and Hawke, all wearing wide, wide flairs and really loud floral kippers, with Hawke's sideburns standing out like Joh at an Amnesty International meeting. They were all singing 'It's Time' in the style of Jesus Christ Superstar. That advertisement remains as visual evidence of how daggy and lefty the Labor party was. Obviously, the well groomed, Grecian 2000 soaked Bob Gucci-Hawke does not want a repeat of that stylistic disaster.

Any political TV coverage will show Hawke and Co up for what they are, political turncoats sucking up to corrupt yuppie merchant bankers, so the best thing to do is totally ban TV ads.

Hawke knows that the television is our new history book, so he wants to cover his tracks under the killing fields of censorship. He desperately wants to go down in history as a dignified statesman rather than a boozing, adulterous, ex-trade unionist, and he is intent on dragging the rest of us down with him.

Love ...

Ted

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# Let's Be Frank

02 APR 1991

**On Dit** talked to the registrar, Frank O'Neill, about the Law School and the problems associated with its redevelopment.

Walking into Frank O'Neill's office is an uplifting experience: with so much shoddiness around the University, it's heartening to find an office which is well laid-out and has a damn nice stained wood table in it.

Frank himself is a cluey man who has obviously handled a few interviews in his time: questions are dealt with professionally and with finesse... read on:

**Precisely what documents were sent to the Occupational Health and Safety Supervisor and the Dean of Law last year, preparing staff for the disruption to timetables, and telling them what was anticipated by University Administration?**

FO'N: "I had a discussion with the Head of the Dept., Adrian Bradbrook, about the nature of the disruption and the need for staff to have the option either to work at home or have decanting offices.

*"Decanting" is a quaint term, which was used many times throughout the interview, largely to describe the movement of people and offices from the Ligertwood Building.*

**Do you think that the ultimate responsibility to inform the Law School staff before the renovations started was yours or Adrian Bradbrook's?**

FO'N: You can never be absolute about any of these things. What we were doing was to plan for an eventuality which we would never know what it was until it happened. It started about Dec. 15, and the problem only became acute in March.

**Isn't the work expected to last into September? This was the length of time estimated by the building company.**

FO'N: The heavier, noisy work was expected to be completed by the end of March. I would hope and I think, always being an optimist, that it has been concluded, though there may be a little more. Mainly what will happen from now on is the fitting out, putting up walls, putting in the windows and the finishing touches. The weather over these last few weeks hasn't helped.

The staff group who have been most exposed and most stressed by it are the office and library staff who have been over there these past two months. It is unfortunate that as a University we didn't pick up that level of stress earlier and make arrangements for them to be decanted to an environment where they could operate away from that noise.

**Are you willing and have you expressed your willingness to adhere to the resolutions made by the Occupational Health meeting of the Ligertwood Building staff on 11 March?**

FO'N: One of the problems has been that three of the academic staff had respiratory complaints, and they were moved immediately to offices in the Capita building. We have ten reserved for the Law School. The question of meeting expenses at home was mainly telephones, and as I discussed it with the current Head of Dept., the need for more flexible arrangements for parking because people work at home. There's always pressure on car parking, and I know we have decanting space in North Terrace and Wilson's Car Park. In addition to the Capita Building offices, we have some offices here in the Hughes Building.

All the large classes have already been rescheduled out of the building for semester one. When students find out where their lessons are, there's no difficulty. We have indicated that there are tute rooms available in the Medical School South, that can be used for tutes that would normally take place in the staff members study. Like anything, it's difficult and we suffer in the hope that it will get better in the end. Hopefully we'll learn something from this building experience.

**The completion of the building is due approximately in September. In terms of teaching, how will this affect tutors and students. Will they remain in the rooms reallocated in March or will they return to their usual offices?**

FO'N: We hope that all the painting, refurbishment and upgrading of fire hazards has already been completed on the floors that do exist. The only work that has to be done is in the two new floors and by the end of June all construction will be finished. Apart from painting and refurbishing, if we're optimistic, maybe by the start of semester two, people will be in the building. I can't make any promises but if all goes well we hope it will be a completely new and upgraded building by then. If not, semester one arrangements will continue.

**One problem with relocation has been that of contact between staff and students, particularly with internal phone lines. Was any provision made to include phone lines in the ten Capita offices?**

FO'N: Yes, I think they'll have to be put on. We have a directory, so we need to keep that number and redirect call. It also depends on who the staff are. Then the numbers would have to be logged out of our PABX and into a Telecom line. It's being examined.

**Has the Law School Carpark been part of the building problem?**

FO'N: There was another maintenance problem that arose at the same time. That was at the underground carpark, just behind the law building. As part of a routine maintenance check that we do, we discovered that one of the pillars was disintegrating and was a safety hazard, it had to be replaced. Several pillars had to be replaced and you can't replace one without distributing the force evenly. So that also contributed to the noise and pollution. The problem with the Law School is that everyone comes to work at 8.30-9.00am, the car parks all get full on this side of North Terrace, which makes it hard for those who work at home, because if they come in for work, they need a park, and we have a decanting facility just across the road - King's Carpark, and we're issuing parking tickets so they can use that as well.

**Is the Carpark structurally unsound?**

FO'N: Like all buildings built in the '60s they were built economically to provide maximum space and they are now disintegrating. Our maintenance problems are enormous. The carpark is not structured in such a way that it can hold huge weights, but it's not unsound.

**Do you agree that it's not appropriate for the Vice-Chancellor to make a comment on the matter of the Ligertwood Building?**

FO'N: I think you should ask the V.C. that.

**Do you think it's appropriate for him not to have any direct involvement?**

FO'N: I have informally visited the building 2 or 3 times over the last three months, and twice as formal visitations, in order to understand the concerns of the staff. Normally I wouldn't get involved unless there was a significant and a need of resolution that couldn't be solved through the normal system. The V.C. and even the registrar are concerned with strategic issues within the University, but are much more externally focussed. We have people who are employed to run the internal activities.

Of course the V-C is concerned about the matter and is informed about what's happening.

Frank went on to express concern about the difficulties students have faced in learning the location of their tutorials and lectures.

As to the question of the refurbishment of the Napier Tower, it appears that it will definitely go ahead, but will not start until 1992 at the earliest.

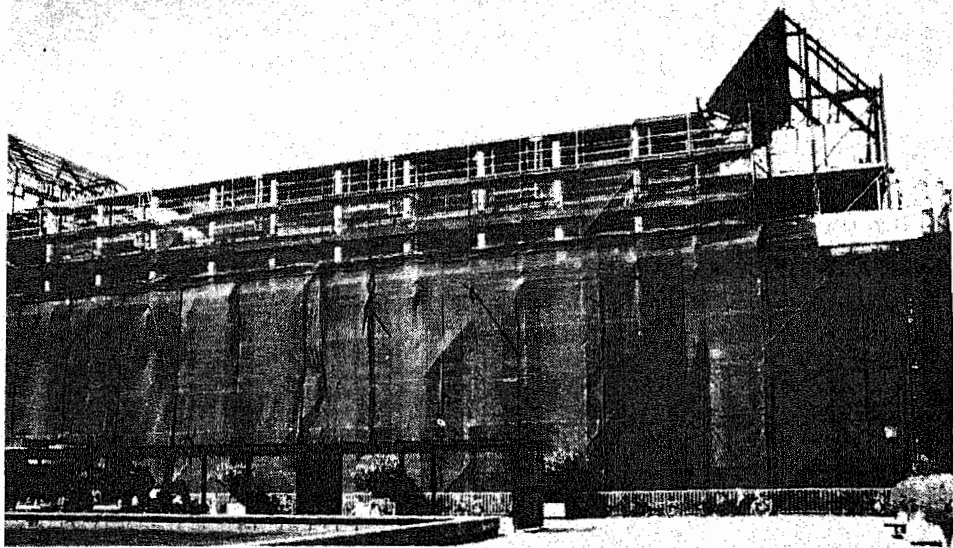
The preferred option for the Napier appears to be to close the building completely for a time, lease out office space for staff in the northern reaches of the city, and to conduct works there 24-hours-a-day until the project is completed.

*This is likely to be the modus operandi of*

*the University for all future building works, after the failed experiment of attempting to operate on an ad-hoc system of "damage control" in which work continued around staff members who were trying to conduct a normal academic program.*

The tone of the interview was not apologetic, but certainly conciliatory: Frank's statement on the problems of efficiently moving staff members' offices can well apply to the entire situation:

"We have made mistakes in that area, and we certainly hope to learn from them."



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Part two of the Digger pub crawl will not be appearing this week due to the writer having spent too much of the last week inebriated. Hang out for the Final Chapter (we promise) next edition. By the way, there won't be an *On Dit* next week, because we're all getting a week off. See you on April 8!

# Compulsory Unionism

'Compulsory' unionism would result if proposed changes to state industrial legislation were passed, according to State Democrats' leader, Ian Gilfillan.

Mr Gilfillan said he will vote with the Liberals to defeat a controversial clause in the Industrial Conciliation and Arbitration Amendment Bill when it comes before the legislative Council.

The clause would allow the Industrial Commission to grant preference to unionists in the make of awards for "the effective operation of the award, in the interests of industrial peace and for the good of society".

Workers would feel "compelled" to join a union because they feared discrimination against them in promotion, training, annual leave and redundancy, Mr Gilfillan said. The clause would be an infringement of the "basic freedom to choose to belong to a union", he said.

The Labor Minister, Mr Gregory, denied the allegation, saying the clause had been in force in Federal awards for 43 years and had not led to com-

pulsory unionism. He argued the clause would simplify the settlement of disputes.

However, the General Manager of the Chamber of Commerce and Industry said, "The federal clause has done little to improve the country's industrial record."

The Democrats have decided, however, to seek to amend the current legislation which stipulates that preference in employment should be given to union members even when non-members are equally capable. The preference to unionists clause has been described as an effort to get unions on-side for badly needed workplace reforms.

"Unions should win support from merit," considering the same principle applies to employer organisations and political parties, Mr Gilfillan said.

Matthew Ryan

# Let's Talk About It

Students for Peace and Disarmament (formerly Students United Against the Gulf War) introduced three speakers on its National Day of Action presented on the Barr Smith Lawns last Wednesday (March 13th).

Tutor in Economics at the University of South Australia, Gerald McBride, spoke first. He called upon students to expose the "absurdities" which underlay the humanitarian rhetoric of the coalition "warmongers".

Mr McBride argued that the UN had merely rubber-stamped the continued "domination" of the world by its leading market power, the US.

Westerners, distanced by religion, language, colour and geography, had been led to believe that the wholesale slaughter of thousands was an acceptable means to an end. This had made a "mockery" of Australia's claim to being a multicultural society, Mr McBride said.

Far from solving the Middle East's problems, the war had made an "even fragile" world in which hostilities were "even more inflamed".

Resistance member, Jess

Grantley spoke next and addressed the environmental damage. She said the worst oil spill in history, currently estimated at 3 to 7 million barrels, had massacred marine and bird life and had damaged some ecosystems irreparably.

600 oil well fires which still burned in Kuwait and Iraq were causing thick black smoke to blot out the sun, sooty rain to fall and the formation of poisonous gases which could produce acid rain.

Meanwhile, a "mini-nuclear winter effect" had caused temperatures to fall an estimated 10C below normal in a 1,500 km area around Kuwait. "This is not a theory ... this is happening right now," Ms Grantley said.

Adam Hernier spoke last and, in a passionate speech, related the plight of the 1.75 million Palestinians in the Israeli occupied areas. He told how the Israeli Army had bulldozed a two-storey house owned by Palestinians after a teenager had thrown stones at soldiers.

Worse, a Palestinian mother had been killed by twelve shots to the head and chest while

feeding her baby on her balcony, in an inadvertent violation of the 24-hour curfew imposed on the Palestinians during the Gulf War.

Mr Hernier criticised the US rejection of Saddam Hussein's offer to withdraw from Kuwait provided Israel withdraw from the occupied West Bank and Golan Heights. Refusal to permit this linkage highlighted the US's selective compliance with UN demands since both were subject to resolutions.

Israel, possessing both chemical and nuclear weapons, could not expect security without granting the Palestinians in the occupied territories their security. An "unjust war" had led to "unjust peace", Mr Hernier concluded.

Matthew Ryan

# The Circus comes to town

**On Dit takes a look at the candidates for the up-coming Union Board by-election. A bonanza of jokes, beer and rugby.**

The Adelaide University Union will hold a By-Election this week following the resignation of Leftist Union Board Member, and former Students' Association President, Wendy Wakefield. Her replacement will be one of 18 students responsible for managing your \$251 Union fee in an organisation which has a turnover of around \$4.9 million.

Front runner appears to be Kirsty McKenzie, who is the Labor Club's endorsed candidate. Ms McKenzie also has the support of other influential groups on campus, including the Independent faction, Overseas Students, and

other North Terrace based groups. As the sole woman candidate, and running on a childcare and campus security platform she can expect widespread support.

With 700 potential votes from the Roseworthy campus and

running on a platform of Rugby, beer and parties, Ed Fitzgerald has a good chance of providing the Roseworthy campus' first member on Union board since the amalgamation with Adelaide Uni earlier this year.

Also an outside chance, depending on preference flow, is Left Alliance candidate Tim Davis. Socialist and Progressive candidates usually poll poorly in Union Board elections; however the amalgamation with the SACAE-City Campus has increased the left vote, as well as providing a pool of students dissatisfied with the treatment of City students by the current leadership of Board and the Students' Association.

Joke Candidates are Paul Cummins and Peter Boord, both of the Getamungst Party. Whilst not likely to win, their preferences may be important.

# AU Democrats: No Cocktail Required

"There's More to Life than Cocktail Parties ..."  
(the Adelaide Uni Democrat Club has arrived!)

The Adelaide Uni Democrat Club (AUDC) have decided to step away from the banal socialising and petty factional shit fighting that is often associated with other political clubs on campus. Instead, we have decided to form an open political group for all students at Adelaide University.

This year, as a club, we intend to go boldly where no club has gone before! We shall delve into issues that are relevant to students as well as the community at large. At this stage, we are planning a discussion panel with Ian Gilfillan to debate the prostitution legislation he will soon present to Parliament. Hopefully, we will have a panel which represents the broad cross section of interests on this contentious subject.

Why should you consider joining the Democrat Club? Essentially, the Club aims to raise awareness for students on the issues which affect them both at University and in the community at large. At pres-

ent, the Australian Democrats are fighting for student rights on many important issues:-

- the Democrats continue to oppose HECS;
- they are the only party to continue for increases in AUSTUDY in the Senate;
- Senator Meg Lees is, at present, trying to remove assets testing on family farms to allow rural students increased access into tertiary institutions;
- Finally, they see the return of free education as a policy priority and have a firm commitment to opposing decreases in the education budget.

The Club seeks to promote the discussion and awareness of political issues such as these and further assess political and social alternatives to problems we as students may encounter. By doing so, we hope to allow students to learn not only more about the Democrats, but our political structure in general. Furthermore, the Club offers access to students to leading political figures such as Ian Gilfillan, Senator Janet Powell, Janine Haines and Mike Elliott. Through these people we stand only to gain from their views and

expertise in government and community issues.

But wait! We're not just about heavy politicking and broadening your intellectual horizons! In short, we'll be more fun that you can swallow in a champagne flute and more stimulating than a faction up your caucus! There will be a heap of happening social functions throughout the year. Don't just become aware, have big fun simultaneously! (a bit like a hermaphroditic orgasm, really!) A welcome BBQ will be held on the Barr Smith Lawns in the near future so keep an eye out for details. University is about learning more about our environment politically and socially. The Democrat Club aims to enhance awareness rather than simply swell party numbers.

Take a step out of the political wilderness and have some fun too. After all, someone has to keep the bastards honest.

Any queries can be addressed to me via my pigeonhole in the Politics Department, 4th Floor, Napier Building.

**Haroon Hassan**  
Activities & Publicity Officer  
(AUDC)

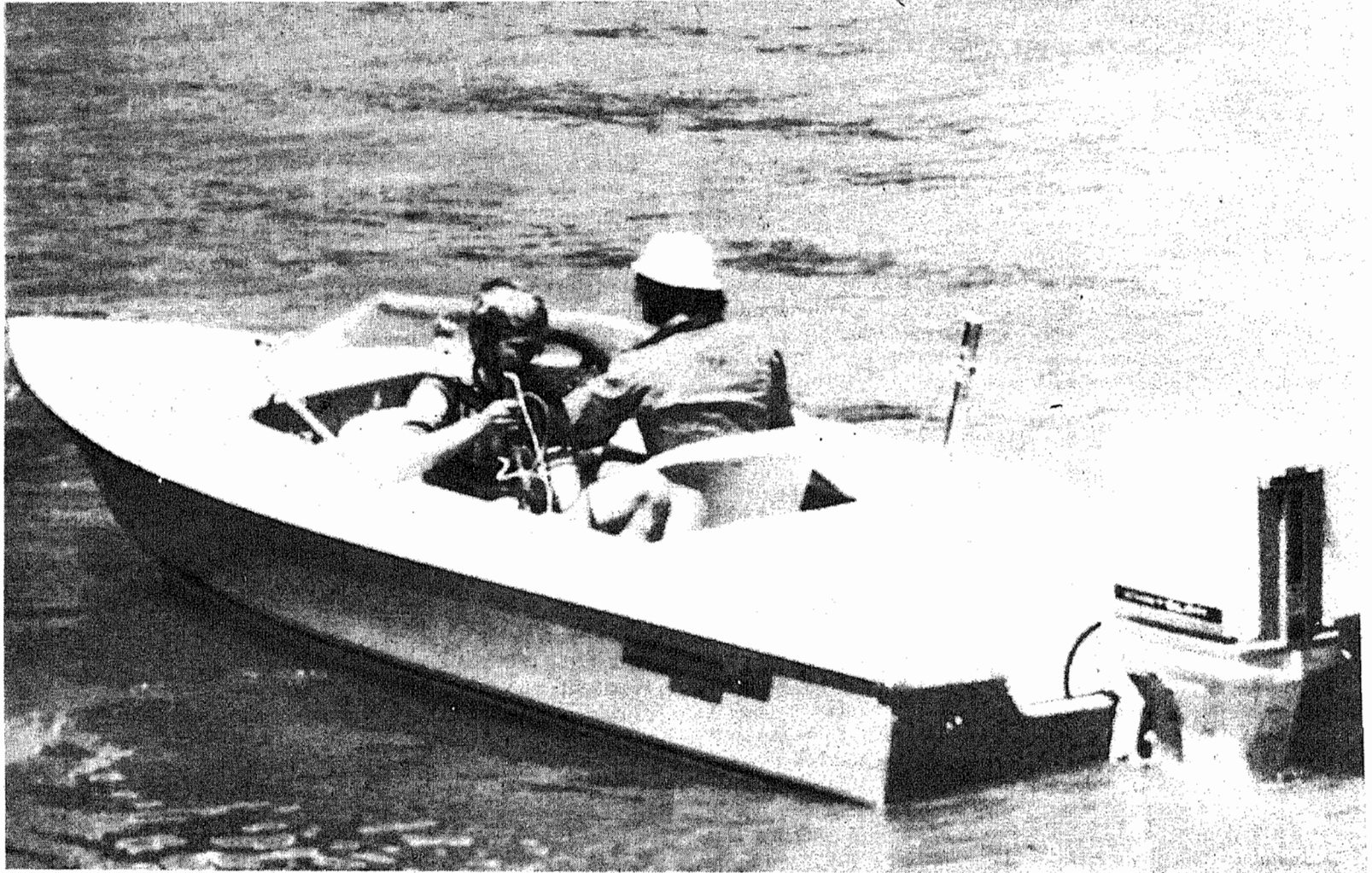


# Shutting the Boat Shed Door after the Boat has Bolted

The Adelaide University Boat Club have raised serious concerns about the safety of a staircase at their clubhouse.

At the Boat Club there is a stairway which has a gap in between it and the wall, with no inside stair rail. After the Historical Buildings Appreciation Society Pub Crawl on Friday the 15th, a Flinders student who was on the pub crawl fell between the stair and the wall, striking his chin on the stair. He was later admitted to hospital with a broken jaw, lacerations to the chin and several broken teeth due to the fall.

The clubhouse is the property of the University, having been donated by Mr. Barr Smith in 1908, and so is the responsibility of the University to maintain. In their annual letter to the University Building Department in 1990, the AUBC requested an inside rail on the staircase due to safety concerns, but nothing was done.



David Krantz

## Teaching Survey Runs Over Budget

A survey was commissioned by the Students Association towards the end of 1990 to examine teaching standards at the University of Adelaide. There have been problems with the survey in that the results have not been presented in report form, despite the amount of money spent on the survey, which had 600 respondents.

At the end of 1990 Natalie Meyer was employed by the SAUA with an honorarium of up to \$1500 to compile the data, and write a submission coming to some conclusions about the results. The work was not completed within the specified time-frame, but when Ms. Meyer left for Queensland she was paid the maximum amount of \$1500. This payment was approved by Wendy Wakefield, then President of the SAUA. Ms. Wakefield also approved a payment of over \$500 for the establishment of a database, despite the fact that SAUA Council had approved a maxi-

mum of \$350 for this. The current President, Natasha Stott Despoja, said of the report that Ms. Meyer had produced; "it is not in a conclusive or digestible form".

So far \$3546.31 has been spent on the survey in the following categories:

**Printing: \$1394.54**

**Compilation: \$1500**

**Software Database: \$551.77**

**Pigeonholing: \$100**

Ms. Stott Despoja thought that "too much money had been spent on [the survey], money that could be justifiably spent given appropriate guide-lines". However, she felt that the survey has "excellent potential" if presented in a useable form. This opinion was supported by the Education Vice President, Susan O'Brien, who said "my only qualm is the amount of money spent on the survey". She feels that once the survey is presented in an acceptable report form it will be useful in instituting campaigns in identified areas of need.

It is still uncertain what will be done with the data from the survey, and this will probably be discussed at the Education Services Standing Committee. It seems likely that the President, EVP and research officer will take some part in analyzing the results and putting them into some sort of presentable form.

David Krantz



## Throwing Down the Gauntlet on Teaching Quality

**What are you going to do about teaching, Mr Marjoribanks?"**

The recent Higher Education bulletin (March/April, 1991, p6) contained an article about the new University of Canberra Vice Chancellor, Professor Don Aitkin, calling him a crusader for teaching quality. He is quoted as saying, "Let's face it, teaching in universities is pretty bad ... see themselves as scholars and researchers first and teachers second." The system that he advocates is similar to some programs already in place at Adelaide University. We have the ACUE (Advisory Centre for University Education) student evaluation forms, and a newly designed program of staff development. Other programs such as teaching awards for excellence encourage focus on the few outstanding teachers we have instead of helping those who really need it. However, without a dedicated focus on

improving teaching from the Vice Chancellor, the improvements will be minimal.

Students are complaining of lecturers who they cannot hear in lecture theatres, whose writing on the blackboards they cannot read; teachers who do not have even the most basic communication skills.

Instead, the university produces liftouts in the Advertiser (Wednesday, 13th March, 1991, p21 -) with headings proclaiming that "Our commitment is to research". I challenge the Vice Chancellor and his colleagues to demonstrate a real commitment to teaching. In these days of user-pays education we now have a right to demand adequate teaching standards. So speak up, Mr Marjoribanks, what are you going to do about it?

**Susie O'Brien**  
Education Vice President



### SPEND TWO WEEKS AT PHUKET ISLAND!

You have 3 days to apply in writing to the President of the Students' Association, Natasha Stott Despoja, for:

- a position to go to NUS Women's Conference April 18th - 20th, South Gippsland, Victoria; or
- a position to go to Students, Science and Sustainability Conference April 24th - 26th, ANU; or
- a position to go to NUS Education Conference April 21st - 23rd, South Gippsland, Victoria

paid for by the Students' Association of the University of Adelaide. Apply now or before Wednesday, March 27th, 5 pm.

## The PGSA Took My Baby Away

1990 saw the final passage of the documents leading to the establishment of the Graduate School with its own Dean and a new Board of Graduate Studies. This ushers in a new era of postgraduate education in this University and should lead to standardised and easily understandable and applicable procedures for enrolment, upgrading, intermission and examination of higher degrees. It also offers the promise of innovation in post-graduate training and much more basic institutional support for that training. Two important papers in this context are the NH&MRC Statement on Scientific Practice and the AV-CC Code of practice for Monitoring and Maintaining Academic Quality and Standards in Higher Degrees both of which can be used to encourage the University to enhance the working conditions and status of postgraduates.

Notwithstanding the Graduate School, 1990 was a very busy year for the PGSA. The Review of Governance took up much time during the first half of the year and will continue to present challenges during 1991. We produced the first update of the PGSA handbook since 1985 and successfully launched it at the party held to celebrate the PGSA's twenty-fifth birthday. This occasion was also a time for reflection upon the role of our Association in University life and the Executive decided that, whilst not neglecting representational and political work, more emphasis was needed on contacting postgraduates in their departments.

To this end we instituted a more regular newsletter, on the way rediscovering the extent of the University's failure to provide pigeon-holes or any avenue of communication with many postgraduates. We also started to forge links with departmental representatives and held a lunch to enable such reps to meet one another and talk about common issues. Regular meetings for departmental representatives are still on the agenda although only one was held in 1990, however that one proved useful for those attending it and more are planned for 1991. Another item which proved hard to get off the ground in 1990 was our workshop and seminar series which we had envisaged as a way to both inform postgraduates and combat their isolation. In October we managed to run a thesis writing workshop, something which had

been a goal for several years, and in 1991 three workshops and five seminars are planned.

We undertook various activities through the year aimed at gathering information about postgraduates' concerns, including the survey in which many of you participated, and set up our own postgraduate data base. The survey will form the basis of the 1991 campaigns on, amongst other things, allocation of departmental resources. In September we held a supervision phone-in. Although the number of calls on the day were few the publicity given the topic has produced a steady stream of postgraduate students seeking advice and has given us further insight into the inadequacies of the current supervision provisions of the University. This data will be used to inform our campaigns to institute better supervision guidelines and clarify the role of postgraduate co-ordinators.

1991 promises to be just as busy as 1990 and we encourage all postgraduates to become involved in campaigns and the PGSA. Should you have any questions please don't hesitate to call Dawn Aubuchon the PGSA's Researcher/Organiser on (228 5898). To all those who have helped during the year, especially John Fitzsimmons and Marcus Brownlow, and given their support both I and the outgoing Executive offer our thanks.

Angela Renfrey  
President, PGSA

## Generalissimo Nat Stott Despoja

According to the recent Bulletin magazine rankings of Australian Universities, the University of Adelaide rates within the top 5 only in the disciplines of Medicine, Science, Business and Agriculture. The University of Adelaide does rate the highest in terms of further study with 43% of students continuing after completing their first degree.

The Bulletin rankings are an amalgamation of available survey results combined with information obtained from "highly placed" academics and industry representatives. The Bulletin's criterion was which institutions turned out the best graduate, that is, the best educated in his/her discipline and the most employable.

The author of the article, Charles Boag, makes the point that, while a "good name is important, an institution these days has to maintain it". He also claims that there is a shifting emphasis on criteria, as opposed to tradition and age. These criteria include; "depth and breadth of the education offered; the nature, quality and duration of courses, the standard of the lecturer and teaching; quality and extent of research; student numbers; cost of producing graduates, and their employability". Boag believes that the older, established and traditional Universities are finding themselves threatened by emerging, new institutions, especially in light of the amalgamation process.

The production of lists ranking our tertiary institutions is still not well received in Australia, unlike America where it has been a common practice for many years (ie: Ivy League ratings). A constant questioning of our education system and a regular appraisal of this system can only be a good thing with an increased scrutiny of teaching quality and practices resulting in higher standards. However, this ranking system could result in an emphasis on vocational education and criteria that could concentrate on business training.

Natasha Stott Despoja  
President

## Hot Gossip

Snippets - What's happening in the SAUA?

### Illegal Fees

Flinders University is in the unfortunate position of having the highest late enrolment fee in the country. Despite advice from the national Union of students that the \$100 fee contravenes the Higher Education Act (1988) Flinders University Council went ahead and imposed what is obviously a financial disincentive for many students. Tertiary Institutions are not permitted to charge the following fees and Students' Associations and NUS are working to ensure that this changes;

- fees for materials in your course
- fees for lecture study notes
- hiring fees for lab or studio equipment
- fees for special assessment or reassessment.

If you are paying any of the following fees let the Students' Association know?

The Media Standing Committee has had two illustrious meetings to date. Each have highlighted the need for the maintenance of a free press on campus, one that is unhampered by editorial interference. As evidenced in last week's OnDit, many absurd motions were passed however, the forum did provide for some interesting ruminations of the freedom of the press and philosophical surrounding sexism and racism. Future meetings will be advertised in OnDit.

I have received several complaints from students over the University's booklet for disabled students on campus entitled "Disabilities Count". Students were

outraged by the equation of race with disability and also expressed concern that no disabled students from the University featured in the booklet, instead "abled bodied" students posed as physically disabled. The University's dubious commitment towards facilities for disabled students continues to worry many students and will an issue that the SAUA will be addressing over the coming year.

Last week Simon Marginson, from the Federated Association of Academics, expressed outrage at the Governments declining commitment towards education. While University places are said to have increased by 10 - 15% there is negligible evidence to show that the Government has injected more funds into building space and occupational health and safety. Instead, around the country, tutorial and lecture sizes are increasing which has dramatic effects on teaching standards, and safety aspects of buildings, rooms, laboratories and offices are decreasing. Considering the education system is now almost operating on a system of "user-pays" we have little assurance that our money is being spent wisely, let alone on the actual education system itself.

## Women's Officer Amy Barrett

### Sexist Language

Now that we are back into the swing of lectures, you may have noticed that some of your lecturers use sexist language, they can be a wonderful lecturer in all other aspects - but the use of gender exclusive language can often affect the way we learn from a subject. If the lecturer continually refers to "he" and "men", "mankind", "the average man in the street" and the "progress of man", then this all adds up to provide a picture which does not clearly include women.

It is not acceptable to justify sexist language by saying it is a matter of convenience. When sexist language is used, it inevitably gives the impression that women are absent, silent, or simply less important than men. As such, it is important that as students, we expect lectures to make the effort to change the language they use.

If words such as "man" and "men" are obviously meant to include women - then make this intention clear by using words like "person", "people", "human beings" and "men and women", avoiding "he", "his" and "him" can be more difficult, since the repeated use of "he or she", "his or hers", "him or her" can sound clumsy. But "they", "their", "them" and "s/he" can often be used instead.

If your lecturer continually uses such gender-exclusive language - don't just ignore it and convince yourself you're being petty, you have a genuine concern. Try dropping an anonymous note in the lecturer's pigeonhole, or approaching them after a lecture. And remember, you're not slagging them off, you're giving them constructive feedback on how to make lectures more fulfilling.

Also, if the lecturer does make positive changes, remember to tell them that you appreciate it.

## Women in Sport and Recreation Week

... is the week after we return from next week's holiday. There will be lots of on-campus activities for women, so join in-

- bike repair workshop
- Wing Chung Kung Fu
- fun run
- rowing
- darts
- dance
- surfing
- volleyball
- weights at the Uni gym
- aerobics
- pool playing workshop

## Women's Radio

Every Tuesday at 8.30 - 9.30 pm on 5UV (last on the AM dial), there is a women's show, which features interviews, discussions, and women's music. Tune in! anyone interested in being involved in the show can see me in the Students' Association.

## By-Election

The By-election for Union Board is to replace a female board member - so, it's worth making an effort to maintain the gender balance. Vote for a female candidate.

## Education VP Suzie O'Brien

In last Friday's Australian (Mar 22, pg 3) an article outlined the plight of Jane Elliot who wants to leave home but can't afford to because her studies prevent her from earning enough to pay rent. The caption says "\$150 a week too little for student who wishes to fly nest". So what happens to students who have to leave home on the \$113.25 Austudy allowance?

Jane works 3 nights and one day a week and bemoans the fact that she has to live at home. In the current economic climate Jane should consider herself bloody lucky that she's got a job at all and even luckier that her mother supports her. It's hard to feel sympathy for such a deprived soul...

The Academic (Educational) Matters Subcommittee is considering a new university entrance scheme in which students will complete five subjects in year 12, 4/5 of which must be higher education selection subjects. The subjects will be marked as follows-

3 aggregate subjects  
(marked out of 20)

4th and 5th subjects  
(marked out of 5 each)

Therefore, the student will receive a mark out of 70.

The uni faculties have each established a list of subjects that students must have in order to apply, such as that an ag science student must have 1 language rich humanities subject and one quantitative experimental. Students will receive bonus points for doing the right combination of subjects. The theory behind this is that students come ill equipped from school to deal with the demands of first year Uni. The scheme is aiming to encourage students to choose subjects at school that are relevant to their degrees at Uni. They ideally want to tailor selection into Uni courses more closely to the requirements of that course.

# BY-ELECTION: PARTY PARTY PARTY!

This week, the future of the free world hangs in the balance in the Union Board by-election. The person you elect may approve of the consumption of illegal chemicals, believe in the powers of sheep dip as a facial scrub, or seriously think that NUS is an effective and credible organisation with a bright future. As you can see, the whole notion of democracy depends on which way you jump. Scary, eh? Ponder the wit and the wisdom of the candidates set out below as you brace yourselves for... UNION BOARD BY-ELECTION '91!

## Ed Fitzgerald A Roseworthy Student

My name is Ed Fitzgerald. I am a 29 year old New Zealander studying second year Wine Marketing at Roseworthy Campus. I have been nominated to run for the vacant position on Adelaide University Union Board.

I am representing the students of the Faculty of Agriculture and Natural Resource Sciences for Roseworthy, Waite and North

Terrace Campuses.

I have no political affiliations or backing. I love Rugby, racing, beer and parties. I am opposed to the current wholesaler slaughter on the Roseworthy Campus, i.e. cancellation of the newsletter, unreasonable restrictions to student life and the authoritarian regime that has invaded this once peaceful, tranquil centre of learning.

## Paul Cummins Not a joke at all

Name: Paul Cummins LL.B., B.A. (Jur)  
Course: Psych. Honours  
Getamungst Party

In an ideal world, Union Board would be made up of concerned students who give a damn about students. The reality is somewhat different. The student politician pooh-tubes who have dominated Board in the past, more for their own CVs and petty personal power trips are hoping you won't notice so that they can play their stupid little election games amongst themselves without giving two shits for our interests.

I've been around student politicians long enough now to have seen what goes on- lying, back-stabbing, manoeuvring, bed-hopping (never underestimate the power fuck!) and propogation of ignorance is what the whole system is about. The sad truth is that they don't give a shit about us; they hardly know we exist. When did you last contemplate taking up a grievance or problem with a member of Board, and even if you did, what difference would it have made?

Fuck All unless that Board member could use you and your complaint in order to either discredit another member of board, or bring attention to themselves.

I want you to elect me so that the message gets through to them- *Shape up you arseholes.*

Okay, so I've been accused of not being serious. If it's true, if I am a joke candidate, then at least I'll be the funniest of the eighteen jokes elected to Union Board.

So please, vote 1 for me, Paul Cummins for Union Board for your own sakes.



## Peter Boord Boord Bored With Board?



Peter Boord, B.E.  
PhD Neural Networks

Getamungst Party.

\$251 a year for what?...

8 million dollars a year goes through the Union Board, which has a turnover of about \$4,900,000. What are they doing with it? Do you know? Do they know?

Each year you get the chance to elect 18 board members that meet each month and decide what to do with this money.

Five million dollars is a lot of money. You pay for it, you should control it. If you want control, elect someone you can relate to. I've been at Uni for 7 years, so I can relate to 1st, 2nd, 3rd, 4th, 5th, 6th and 7th years, Honours, Masters and PhD students. I've been through a lot too: "excessive drinking stage", "course disillusionment stage", "repeating 3rd year stage", "24 exams in final year stage", "graduating stage", "getting a PhD scholarship stage".

If you're interested, whether it be in student loans, the union fee, breathing in the library, equal rights, boring irrelevant courses, financing your post-grad studies, improving Union facilities or any

ideas that you might have, talk to me and I'll voice your concerns at the committee meetings.

There are enough politicians on the Board so don't elect another one. Vote for intelligence, understanding, organisation, two ears, a brain, a mind and a mouth.

Remember,  
Boord for Board  
Vote 1 Peter Boord  
Vote 2 Paul Cummins  
The Getamungst Party.

A vote for us is a vote for yourself.

## Tim Davis No Beard Required



Tim Davis  
2nd Year Politics/Labor Studies  
NUS Delegate City  
Left Alliance

Left Alliance is a national organisation of socialist, feminist

and progressive students working through the National Union of Students (NUS) and on campuses throughout Australia.

LA is not a front for, or affiliated to, any political party so we will represent students without fear of embarrassing the Government or Opposition, who, let's face it, often seem to be directly opposed to students' needs.

I see the amalgamation and integration of our previous institutions as the outstanding issue facing the Board, particularly that the needs of Roseworthy and SACAE (City) students are met and that they are not forgotten while services are all located at Adelaide University campus.

City students contribute over \$170,000 to the Union and Association with increased fees, yet have lost their bookshop and photocopier services, putting more strain on existing Adelaide facilities and causing longer queues.

They did not have the chance to vote for our current office holders and are unrepresented at the Board and SAUA.

This board should address all students' needs.

P.S. Support the AUSTUDY campaign!

Vote 1 Tim Davis  
Left Alliance.

## Kirsty McKenzie She's In Labor



Union Activities Committee 1990-91  
Labor Club Treasurer 1990-91  
O'Camp Leader 1991  
O'Week Crew Member 1991  
Casual Employee Uni Bar 1990  
Pro-Choice Club 1991

Union Board is currently debating issues which are crucial to all students. As my qualifications suggest, I have an input into many major activities on campus. Also

as a former employee of the AU Union, I see the real effects that Board decisions have within the Union.

With the amalgamations now in place, the concerns of students at Roseworthy, Waite, SACAE, City, CASM and North Terrace need to be adequately represented. On Board, I will be committed to the needs of all Adelaide Uni students.

As the resigning Union Board member is a woman, it is important

that a woman replace her. As the only female candidate, I will continue the representation of women's issues on Board.

Security on campus is an ongoing issue that I am committed to, and there is more need than ever to formulate a specific childcare policy to ensure adequately sized facilities.

Basically, if you want better representation in the allocation of your Union fee ...

Vote 1 Kirsty McKenzie

**Cast your vote for these fine people in the Union Board by-election held 25-27 March. Details of voting times and places are elsewhere in this edition**



## St. Marks Sexism

Dear Editors,

We write to add our voices to the discussion that has raged around the article on St Mark's college featured in On Dit two weeks ago.

As college members in 1989 and 1990 we feel it is important for us to comment on our experiences of St Mark's. We all support Maria O'Brien's assertion that there has been at our time at St Mark's a sexual harassment problem, and that as women this gave us a definite sense of powerlessness in a community dominated socially and politically by males (in leadership positions and on a general level) and permeated by sexist attitudes degrading to all women. It is not Maria's article that is "ill-informed, offensive and outmoded" but the fact that this was our experience of a college of the University of Adelaide as recently as 1989 and 1990.

While we acknowledge that some changes have been made due to the efforts of members of the college community we still believe that a problem exists and that this flows in part from the systemic and structural inequalities in college leadership and administrative positions. Before real changes can be made the absence of women in higher positions in the college must be reviewed and challenged. We call on the University of Adelaide to seriously consider the policies and structures of the institutions to which it is affiliated.

Your Sincerely,

**Catriona Webster** Law  
**Mary Simpson** Law  
**Nicola Hurst** Medicine  
**Vanessa Bonugaro** Law  
**Kate Paterson**  
Communications  
**Anne Whittal** Commerce  
**Anthea Cottee** Music  
**Jennifer Mattinson**  
Communications.

## On Dit in Plagiarism Scandal

Dear Guys,

1. Sad to see that despite the Axeman's obvious enthusiasm for the Mark of Cain, the Advertiser [of all publications] not only beat you to an album review of T.M.O.C.'s latest masterpiece "The Unclaimed Prize", but also featured a big, double page spread [!] on T.M.O.C. and main man, John Scott. Tsk... tsk...

2. Also, a small handslap for flogging the album title, "Fast Food for Thought", from Henry Rollin's and Andrew Weiss' hardcore/rap concept band,

'Wartime'. However, Andrew Joyner's new artwork is pretty nifty.

Yours alternatively,  
**Andrew Wright**  
Zoology Department

Dear Andrew,  
Thank you for your esoteric music knowledge. A mistake was actually made, since the writer of "Fast Food for Thought", Ted Serious, actually requested the title "Junk Food for Thought". When Andrew was doing the artwork, he was told the wrong title. Look in this week's column for the correct title. There will be a M.O.C. interview coming up soon, hopefully in the next edition. Who reads the Advertiser music section anyway?

Eds.

## Who the Hell is Barry Salter?

Dear Eds,

A question has been burning in my mind for many years now, namely - What does Barry Salter actually do? Does he perform any useful function at all? Please enlighten me and the rest of the students at Adelaide University.

Yours sincerely,  
**Sarah Dobson**  
3rd Year Arts

## Penberthy Not Such a Bad Fellow After All

Dear Eds,

I find it incredible that the infamous "This man wants your land ..." article of the 1991 O'Guide has seemingly become the ultimate of all aboriginal issues, at least according to those who claim to represent the aboriginal community on campus. If there is any group who should be offended by the article then it must surely be the liberals, at whom the article is directed, that is, unless they stand proudly by a policy of no land rights. Has the irony of the article been completely lost by those who feel a burning desire to extract a humiliating and completely unjustified personal apology from David Penberthy? Can David be blamed for certain people's inability to understand a perfectly legitimate piece of humorous writing which could ultimately only help to serve the Aboriginal cause? One would have to be of an extraordinarily low level of intelligence to believe the article to be seri-

ous or to be intended as a direct insult to aborigines. The intention, if I need spell it out, was to ridicule the bigoted nature of a certain group of individuals. This fact has been conveniently ignored by certain student politicians and activists who should direct their energies toward a more effective means of protest rather than making a scapegoat of someone who might actually support their own cause.

Yours sincerely,  
**Matt Hawkins**

## Parental Gratitude

Dear On Dit,

Thanks for springing my daughter by publishing a picture of her kissing a young man I have not yet met. (O'Ball picture spread, On Dit 18/3)

Kid, I hope you had fun manipulating her breasts.

Girlie, you're grounded for a month. Next time tell us where you are going during O'Week (and no stupid lies like staying over Katie's house).

Dave, thanks a lot.

Yours faithfully,  
**Her father**

## 24 hr. Sex Marathon

Dear Editors,

I would like to bring your attention to the need for what I call "debauchery rooms". Such rooms would benefit those students who wish to let their hormones run riot but wish for more privacy than the Barr Smith Lawns afford. The squeals of pleasure would enlighten the usually mundane daily routine of campus life. The rooms need not be flashy nor fashionable but merely functional. A bed (or even a mattress) and a door which can be locked from the inside is all that is required. Locating them in the proximity of a condom vending machine would also be a bonus. Hopefully, this idea will soon be a reality.

Yours seductively,  
**Smudge,**  
**Allas Susan Reid**  
2nd Year Arts

## Uni Bar as Reflection of Society A work in gravel and string by Tony Weir

To anyone who might be listening,

Who Kylie Minogued the Uni Bar?

I was a fresher in '89 and my first introduction to Adelaide Uni was the "Uni Bar" and shit was that an introduction. I deferred last year only to realise I wasn't ready for the "real" world and decided to return to Uni.

Wanting to get right back into my studies I made a bee-line for that alcoholic's paradise on the 5th Floor, only to be flabbergasted on my long awaited return.

Just like a mother being told over the telephone that her only child had been tragically killed in a dry cleaning accident, I went through a kaleidoscope of emotions.

Denial, disbelief, painful acceptance, and finally uncontrollable rage, followed by a burning desire to do something about this calamity.

What had happened?

When?

Why?

Who?

You may be asking right now, what the hell is he going on about? Well, I'll tell you. I am pissed off. The Uni Bar, last time I was in it (around November '89, so I'm told), had character. It had history. Those big blue booths, every stain on the carpet, it all combined with the people there to create an atmosphere which made the Uni Bar legendary and gave it style.

To me it represented something much more than a place you could go to get stoned, pissed and laid all in one night, as well as have a good conversation. The Uni Bar was where so many of us broke free from the restraints and oppression of school, parents and authority and began to blossom into free and fulfilled spirits. It was the kind of place your mother would hate!

But what is it now? When I walked in there last week all I could think of was the Marryatville, the Norwood, the Kent Town. The Uni Bar has been sanitised. It looks nice. It's been cleaned up, it has been Kylie Minogued. Our mothers would approve of the Uni Bar!

So what! You might say. But this is a much wider point than just the rape of the spirit that once filled the bar. It is much wider than this example, and I can see it clearly from my position in the Economics Faculty.

University is not supposed to be clean and sanitised. Unlike Kylie Minogue, it is supposed to be a reflection of real life. A place where new and free thinking can be encouraged and grow. Not an image put on to please parents, teachers, friends or any authority, but an image which reflects the true reality of life.

What is happening more around Uni and the wider community these days, is that

if you, your ideas, your dress, your haircut, your image doesn't fit in with the clean, conservative, respectable image which is pushed onto us, you are considered removed, out of step, rebellious, misguided, wrong and may be branded into a group of like people. This is a load of shit.

The individual who follows his own thoughts, who thinks for himself, acts for himself, is the one who should be admired. The person who follows the lead, goes along with the crowd, is afraid to go against the acceptable image, is the one who is wrong.

What scares me is not that there are groups of people who won't, or can't, think for themselves. It is that more and more we are pressured, often by our own peers, to fit the clean, respectable image that is portrayed so often around Uni.

What scares me is that if people don't start thinking for themselves a bit more, we will end up Kylie Minoguing not only University but society as well. We will be so wrapped up in our own sanitised view, surrounded by similar people with similar views, that we will become ignorant of the real world, and finally dismissive of anything which doesn't fit into our own naive picture of reality. This sort of narrowmindedness and the desire to see reality as we want it to be rather than how it is, can, in the end lead to self destructive behaviour and persecution of anyone not fitting into our own picture of the world.

The Uni Bar is only an example I used to make the real point. Letting someone else think for you might be easier and safer than thinking for yourself, but who are we kidding? Isn't life too short to run around playing a game of "make believe"!

**Tony Weir**  
2nd Year Economics

## Life, The Universe and Everything With Warren P. Block

The Editors,

As I sat at my desk last evening with the cool breeze wafting through the window and ruffling the TLS and a special offer flyer on Pizza Hut BBQ Meatlovers pizza (medium size), I thought I heard the voices of innocents crying out that they had been done a wrong. Lo and behold I looked in On Dit and found such bleatings on the letters pages of that illustrious tabloid periodical. (The fact that you have printed all my letters so far does not colour my description of your



# Editorial Bias and Outright Lies

## SABBATH

Hmmm. It's Sunday again, and we once again defy the Sabbath by working extremely hard in the office. Oh for a nice comfortable seat in church, followed by a huge lunch, a bit of a nap, and then off down to the pub for a couple of quiet ones.

## CONCERNED

But I digress. This week in On Dit, debate continues to rage in the letters page, with a letter supporting Maria O'Brien's view of St. Marks, and one arguing David Penberthy's side of the O'Guide controversy. Thank you to all our readers concerned enough to write in and tell us about their views on whatever comes into their heads.

## JOLLY

During the past week there was another meeting of the Media Standing Committee, and a jolly good time was had by all. We passed some more neat motions, including some that were extremely serious, relating mainly to the treatment of the media by SAUA Council.

## BLUNT INSTRUMENT

This was in response to a Council meeting at which we were not present, but for which we obtained a copy of the minutes. These included some rather entertaining comments from councillors, including one from Councillor Mario Dreosti where he referred to the editors as "dickheads". This sort of comment surely does nothing to further the cause of rational debate about the media.

Mr. Dreosti also made reference to "knocking [the editors] down" in relation to the first MSC meeting, though he failed to clarify whether he was speaking in a metaphorical sense or a physical one. We can only hope that he meant the former, as the spectacle of Mr. Dreosti entering the office armed with a large blunt instrument is one to strike fear into the heart of any sentient being, and indeed, some that are not yet, or never will be sentient.

## BLACK TEXTA

The current situation of "complete and unfettered editorial discretion" is the ideal one if any sort of free press is to exist. It would be terrible if On Dit was to have the sort of conditions that Farrago, the Melbourne University newspaper, has to work under. At Far-

rago the Student Union General Secretary (Keir Semmens) goes through the paper with a large black texta before it is sent to the printers, theoretically to remove defamatory material.

## PINT

However, Keir has no legal training, and the parts that have been censored are, funnily enough, those expressing a critical, rather than defamatory, viewpoint about the Labor Club to which he belongs. This is the trouble with any sort of censorship. It is bound to be twisted by the political ideology and/or interests of whatever person or group is doing the censoring.

## SPLEEN

As well as this fundamental

problem with censorship, there would be more practical problems involved with applying "guidelines" to On Dit. Since it is a weekly paper, there is less time for any guardians of public decency to look over the final paper before printing. Any sort of preview would involve someone coming into the office at 5am on a Monday morning, when the editors are, understandably, feeling a little edgy. This person would probably end up with a light-table embedded in their spleen by a crazed, sleep-deprived editor.

## LOVE

All our love,  
Dave and Simon.

august organ - on pun intended). I read with some amusement the letters relating to that St Mark's article.

A University College may be interpreted to be a microcosm of society and like all societies is only as tolerable as its citizens and those in control make it. If University Colleges (or at least St Mark's) are free of the ills of society covered in the said article (as is implied by several respondents to the said article), Colleges should be paradise on earth and be the closest thing to Utopia that we can perceive. There were evils once but they have now been exorcised??

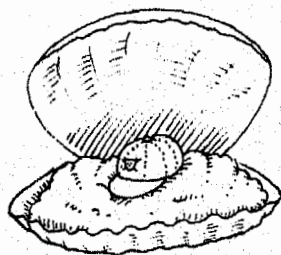
Maria O'Brien may be a sensationalist journalist or a frustrated politician or, Gods forbid, a person who really did have a bad experience that needs to be given a public airing. It seems to me that a combination of these factors apply in this case. The protests of all and sundry show however that she has touched a raw nerve. Rather than the exorcism of evils being completed, is it more case of we've finally got this business under control and the last thing we need is someone stirring up the mud?

I say, well done Maria. You've made a lot of people take notice (and choke over their Weetiestm). Even if there are inaccuracies in your article,

you have stirred embers that do not seem quite yet extinguished. Is further exorcism needed or are the evils really gone?

Warren P. Block

Codes of  
Desire.  
(infernally!)



"Just as the pearl evolves from the hardship of the oyster so the MAN develops out of the discipline & learning of the NIPPER."

A. P. Jayner 1991

## WANT TO HAVE A SAY?

Are You interested in participating in the management of the Union's Catering facilities?

Here's your chance! Join the Catering Advisory Committee. Just drop a note as to why you'd like to get involved to:  
Rob Brice, Secretary/Manager, AUU  
(1st floor, Lady Symon Building)  
with a contact phone number and address.

*The AUU needs YOUR input.*

# Voucher Scheme

**Lodge your Vouchers before Easter!**

**Rip them out of the rear of the Union Diary  
and use them before Thursday March 28**

**Free**

**coffee at the Cellar Coffee Lounge  
fruit juice or coke at the Weigh Inn  
coke, beer and nuts from the Bar  
eraser from the bookshop  
& more...**

**Discounts at Flaming Wok, Union Bistro,  
Mayo Refectory, Gallery Coffee Shop**

**Chance to Win**

**Trip to Bali (thanks to Student Travel)**

**Union Fee Refund**

**Lunch with Vice Chancellor**

**Double ticket to the Graduation Ball**

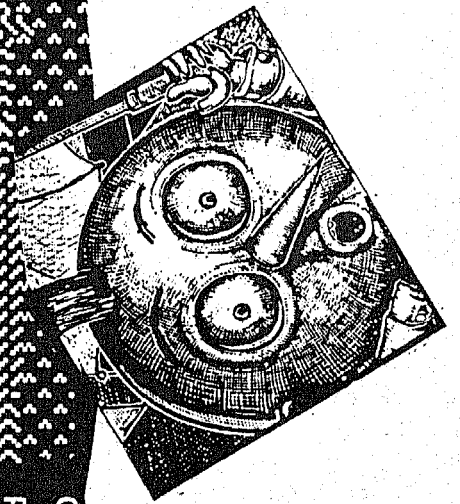
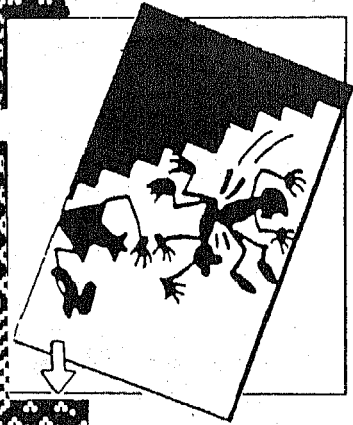
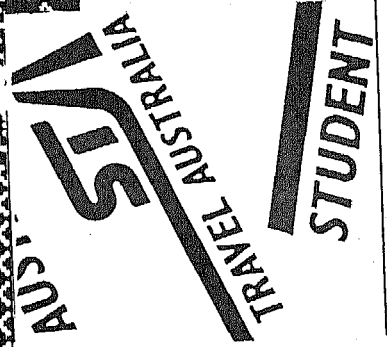
**Dinners and Lunches**

**Gift Packs and lots more !**

**All prizes drawn and announced  
on Wednesday April 10, at 1.00pm  
on the Barr Smith Lawns.**

**Special Guest**

**George Donikian Channel 10**



**Contact Barry Salter  
Promotions & Activities Manager  
in the Union Office  
for further information**

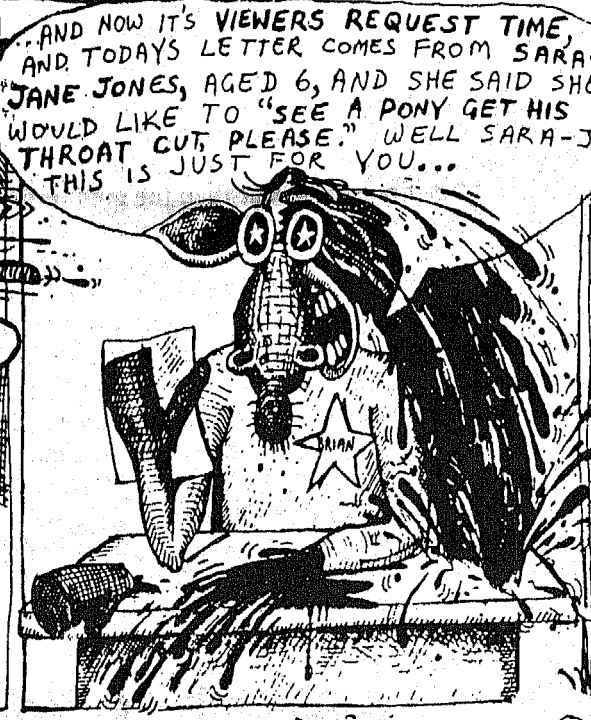
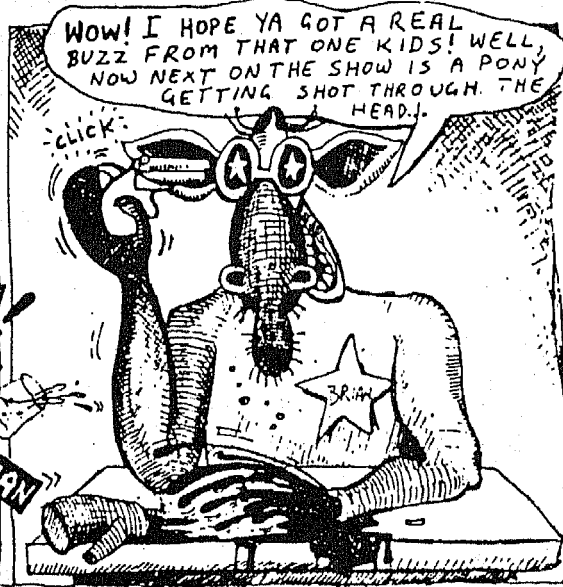
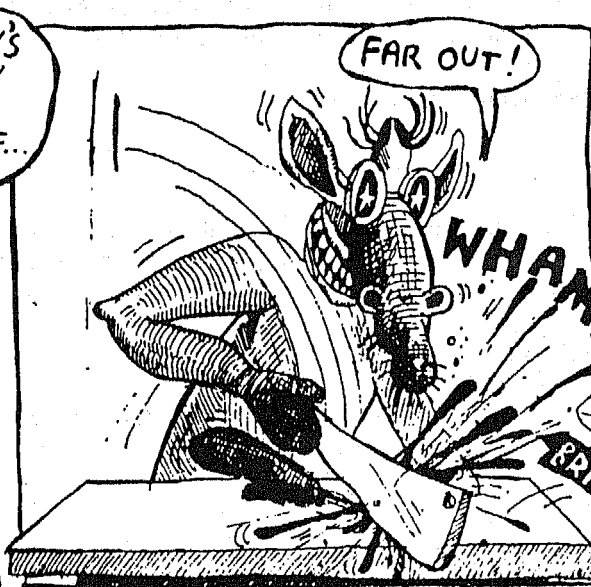
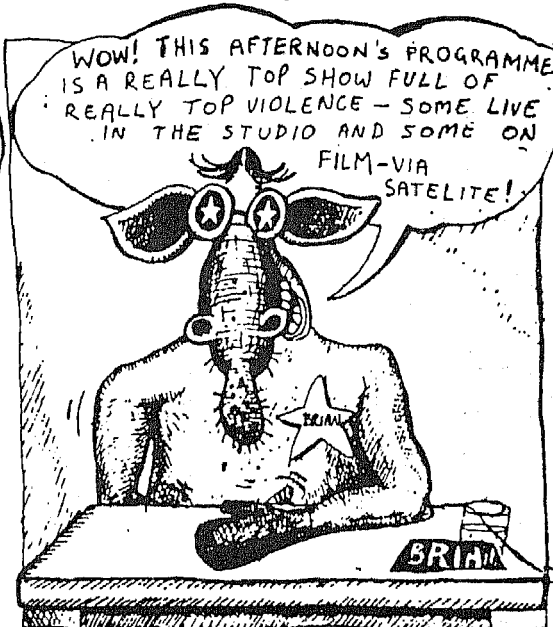
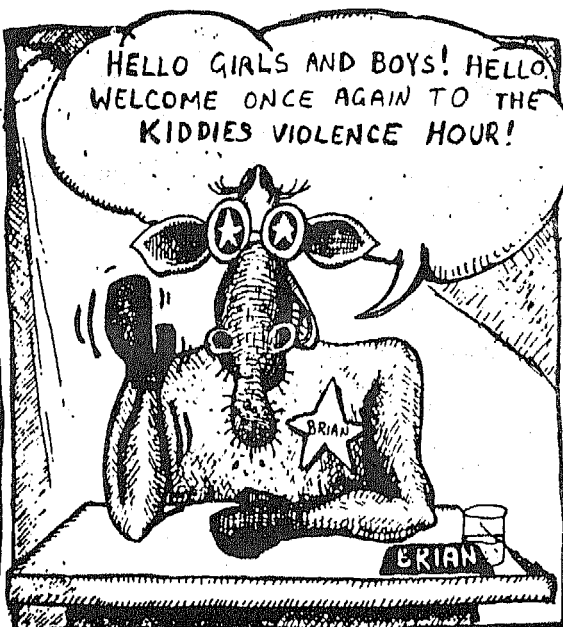
**BISTRO**





BY MICHAEL BELL

# BRIAN THE MAGIC PONY'S VIOLENCE SHOW (FOR CHILDREN)





# DOUBLESPEAK

**With the advent of the Gulf War, Phrases like "collateral damage" and "acceptable losses" have become commonly heard. Daniel Frankham examines, in a roundabout way, the parallels between the world today and the society envisaged in George Orwell's "1984".**

**The President has decreed: 1900 and 91 make 1984**

I have encountered only one other sane person in the last nineteen years. I didn't speak to him. It's not safe, you know? What with ASIO and the CIA and the KGB and MOSSAD and Interpol all filming you- or at least, videoing the news and then using image-enhancement technology to analyse and label your face, and then getting out your tax file and Medicare file, police record (if applicable), bank record (including details of all credit card transactions), and having a fifty page dossier with your name on it on Big Brother's desk by morning.

This other sane man was standing on the steps of Parliament House during a peace rally, holding a sign that read something like, "1984 is alive and well and living at CNN". Poor fool. By now, he must be bleeding on the floor of some dank cell in the Ministry of Love.

He was right, of course if only partly. Orwell's *1984* is alive and well and living in Western Civilisation. More or less. It is a testament to the cleverness of the Party that most people don't yet suspect his.

What makes me so sure?

The favourite slogans of the party are: *War is Peace*  
*Freedom is Slavery*  
*Ignorance is Strength*

These ridiculous statements are examples of what is called, in Newspeak, "blackwhite": that is, they claim that black is white. To practice blackwhite, one must be skilled in "doublethink", "the power of holding two contradictory beliefs in one's mind simultaneously, and accepting both of them". Surely we don't have anything like that here, do we?

**War Is Peace**

This silly slogan can, with a very little imagination, be prepared thus:

- without war there can be no peace;
  - or
  - if we want peace we must make war.
- Or, to look at some that have been used in public:
- "... And sometimes, tragically, we have to fight for it."

**Robert Hawke (1991)**

• "This (Congress giving the go-ahead for war) is a great step towards peace."

**George Bush (1991)**

• "This is a just war, this is a good war ..."

**George Bush (1991)**

**Freedom Is Slavery**

Most people in the Western world believe themselves to be free. We have democracy. We cannot be imprisoned without charge and trial. We have the right to a fair trial by a jury of our peers.

In a "democracy", leaders are chosen by the masses. This isn't real democracy, which is government by the people, but, rather, we in the Western world have the freedom to choose our dictator, and to choose, at regular intervals, to have him (or Maggie) replaced with another dictator if we don't like him (or Maggie). Did the people of Australia want to "slow down" the economy? Did the people of Adelaide order certain references to "China" and "June 4" to be removed from a plaque? No. Those things were dictated to us. We had no say in it.

This is an example of the principles of "Newspeak" at work. The aim of Newspeak is to restrict the individual's ability to disagree with the Party by taking away the words with which one can do so. Words are the stuff of thought, you see, and thought is the stuff of revolt. If the word "free" is no longer in the language, then no one can think, "I want to be free". The concept "freedom" would no longer be thinkable. In a similar way, if a political system goes under the name of an entirely different kind of system - one which everyone agrees is

the best possible kind of system - it is difficult to say that the system is wrong. This can only be overcome by giving the system a new, more accurate name. So, I coin the term, "optional dictatorship".

In an optional dictatorship, dictators are chosen by the masses. The masses (not everyone, but the majority, which is what counts), can be manipulated by the media. The person or group with the most money can most effectively manipulate the media, and thus the masses. Of course, when it comes to media manipulation, acting experience can help a lot. The leaders we think we're choosing will, in general, come from a small, unrepresentative group of people who have a great deal of money behind them. (Or the CIA.) Fred Smith of Brompton ain't gonna win the next federal election.

Justice? The more money you have, the better lawyer you can buy. The better your lawyer, the greater your chance of winning a case. The quality of a lawyer will, in most cases, be far more significant than the guilt or innocence of the parties concerned. Money buys justice.

You can't be held in custody without being charged. "Fuck." Ever said that? Then you can be arrested, charged, held in custody, and sentenced to ninety days. Huh? You've never said that? Prove it - ten policeman say you did.

Yes, there is freedom in the western

word. If you're at the top of the wealth graph, and are white, anglo-saxon, preferably male, (or indistinguishable from one), and protestant. If you're in this group, and between about fifty and seventy years of age, you might even get elected to public office. In the US and, to a lesser extent, Australia, having connections with the CIA can also be a big help at election time. (Yeah, the guys who program the vote-counting computers have worked out a foolproof system. The computer meticulously adds together all of the votes for each candidate - and then prints out "George Bush".) If, you like most of us, you're in the middle (I think that's about the "bourgeois" level on the Marx scale) you have a kind of middling freedom. So long as you don't draw too much attention to yourself, you get to spend much of your life outside prisons and mental hospitals. Just don't speak out against something everyone else (especially white anglo-saxon Protestant males) says is right, don't see anything everyone else doesn't see, and don't believe anything everyone else doesn't believe. Most of the middle classers have no trouble with that.

**Ignorance Is Strength**

Unfortunately for our leaders, the average person is good at heart. (I must be feeling really optimistic today.) That's why there are many things they can't tell us, without jeopardising national security. The masses may not have any policy-making power, but a morally outraged mob, at the very least, won't vote for you in the next election (and if no-one at all voted for you, it would look kind of suspicious when you got elected.) That's why America's military men are so much against the telecasting of war. One general said, of Vietnam Peace rallies, "The TV coverage of the war has created a great deal of confusion in the American mind". Like, not being able to tell who the good guys were any more. I predict America's next war will be fought somewhere with a lot of snow. That way the camouflage will be white, and everyone knows good guys wear white; the telly told them. The guys who are raping, murdering, blowing up kids and napalming/saturation-bombing the countryside/city, and who are wearing white, are the good guys. And, of course, there was the confusion of seeing your sons and husbands and lovers getting blown up, maimed, and killed. If people knew what happened to soldiers during wartime, they wouldn't let them go. If soldiers knew what happened to soldiers during

wartime, they wouldn't go. If people knew what soldiers did to "the enemy" during wartime, they'd try to stop them. The phrase used these days, re Vietnam, is: "Our boys had to fight with one hand tied behind their backs." Ignorance is strength.

And, of course, intelligent, thoughtful people, who can reason, and who have some knowledge of history and literature and language and all of that, are harder to fool with lies and propaganda than simple, uneducated people. Have you noticed the vast improvements in the West's education systems in recent years? Yes. The real reason for all that military spending is to take money away from education, to keep the masses placed and credulous.

**Newspeak**

As stated above, the purpose of the Newspeak was to reduce, and ultimately eradicate, the individual's ability to disagree with the Party. Another, related, purpose, was to decrease the amount of thinking people had to, or could, do (and most people wouldn't think more than they had to, anyway). Reducing the number of words in the language to a bare minimum made it unnecessary for people to think about what they were saying. They would no longer have to choose between words; there would be only one way to express any given idea. The less people thought, the less they were likely to think of heretical ideas, if that were even possible.

**"If you want a picture of the future, imagine a boot stamping on a human face-forever"**

Through much illicit dealing, conducted in uncountable lonely dimly lit alleyways, seedy \$5-a-night hotel rooms, and the beds of beautiful spies of every nation (say Hi to James for me, Valentina, honey) I have managed, at last, to acquire a copy of the "language guide". This guide has no official name - that way, no one can ask for it, and people can't talk about it, unless they have the wit to give it a name, which hardly anyone has. This guide originates in the unhallowed bowels of CIA headquarters; the version I possess has been adapted for use by the US Army. A similar, more comprehensive, guide has apparently been sent to all newspapers and TV stations who want to get invited to press conferences. Here, published for the first time anywhere, is an excerpt:

*It is forty-two years since the Newspeak experiment failed, largely as the result of a security leak to a writer of political satire. He has been dealt with. However, the leak was, perhaps, fortuitous, since it has become clear through our researches that Newspeak was a failure. Newspeak*

*encouraged direct, clear, unambiguous and absolute expression, and was thus entirely unsuitable for public relations purposes. The psychological techniques necessary for the successful implementation of Newspeak cannot be engaged with the present free media. This problem is being addressed.*

*But the matter at hand is the new linguistic tool, Euphemish. This handbook is by no means intended to be a comprehensive guide to this most useful of modern PR techniques. Indeed, there could, by definition, never be a Dictionary of Euphemish, since the very purpose of Euphemish is the maximisation of the gulf between the listener or reader and the meaning of a statement, without resorting to untruths. The aim of this guide is to provide an introduction to the kind of syntactic and semantic processes involved in the creation of statements in Euphemish, passages in two forms of this language (or, more precisely, dialect), will be compared with passages in Standard English and Newspeak.*

*Our first example is one which can be used often in press conferences and releases:*

*Standard English: We killed very many men, women and children with our missiles.*

*Newspeak: We bombed double-double-plus many persons*

*Old Euphemish: There were a few casualties among civilian personnel.*

*Euphemish: There was a minimum of collateral damage.*

*Note that the Newspeak example is at least as emotive as Standard English. If Newspeak is to function as desired, people must first be made to stop caring about violence against human beings. This objective will not be achieved until "Robocop II" is screened unedited on national television.*

*Between English and Euphemish, "Men, women and children" becomes "civilian personnel", was discarded because it is too easy for listeners/readers to see themselves in these words. Firstly, the readers/listeners are civilians. Secondly, the readers/listeners are persons, and the word "person" is contained in the word "personnel". "Collateral" was adopted because it is entirely meaningless in this context; the Collins dictionary gives the meaning of "collateral" as follows:*

*collateral n. 1. a. security pledged for the repayment of a loan. b. (as modifier): a collateral loan.*

*2. a person, animal or plant descended from the same ancestor as another but through a different line.*

*adj. 3. situated or running side by side.*

*4. descended from a common ancestor but through different lines.*

*5. serving to support or corroborate.*

*Thus, the casual listener or reader can encounter "collateral damage" without envisioning dead human beings. The careful listener or reader who looks it up in the dictionary could envision anything from sick bastard fish to a broken-down Porsche. I suggest we adopt many more out-of-context financial and scientific terms. Alternatively, if people ask too many questions, we could make some up.*

*You will also note the further associative advantages arising from the refinement of "a few" to a "a minimum". "A few" sounds euphemistic. This is bad. It is*

*important that Euphemish not sound euphemistic - that would engender suspicion. "A few" is what a naughty school student would say when asked how many times he played truant. It implies many, in ashamed, head-held-low manner. "A minimum", however, has nothing but positive associations. It is absolute. No fewer people could have been killed. It implies responsibility, that an effort has been made to not kill unnecessarily.*

*Examine the verbs in each example. Observe the transformation from active verbs with strong aggressive overtones to associationless auxiliary verbs. In the two Euphemish examples there has been a subtle, but effective, alteration of "were" to "was". "Were" indicates a plural subject, while "was" indicates a singular subject - hence the number of perceived deaths is minimised.*

*Below is another useful passage translated into all four dialects:*

*Newspeak: we bombed double-double-double-plus many persons in xxx [name of city] unhurt unfriendly tanks planes missiles*

*Old Euphemish: A radiation enhancement weapon was utilised against military targets in xxx. There were some casualties among civilian personnel. Non-organic materials have sustained little or no damage.*

*Euphemish: A radiation enhancement device has been utilised against military targets in xxx. Collateral damage was minimal. Structures of value were undamaged.*

*Standard English: We used a neutron bomb. Killed 'em all. Jeesus what a fireworks display! Their tanks, planes and missiles are OK, and ready to be shipped back to the US. There's plenty of cheap real estate here."*

**Doublethink**

At last, the heart of the matter. Doublethink is what makes it all possible. It is what allows people to believe they are free when they are bound. That they can make peace by making war. That it is wrong to kill people, and it is not wrong to kill people. Why people like this? In "1984" they are conditioned for it - they learn as children that if they can't doublethink then they won't last long. If pressed, I'd say that most people believe what the Authorities tell them, especially if the Authorities are on TV, or quoted in a newspaper. Even if the same person or group makes contradictory statements, no one will notice:

"The fact is that one national has been invaded, subjugated, wiped out by another, by naked aggression and force. What if some nation decided to do the same thing to Australia that Iraq did to Kuwait?"

**Robert Hawke, The News, January 14 1991**

Australia's foreign minister, **Senator Evans** ...described the fighting in East Timor as an internal Indonesian affair which would end if the guerillas "were to accept the reality of the situation" and surrender.

"We simply can't be a party to trying to facilitate some kind of negotiation between some group that is still contesting effectively the incorporation of East Timor into Indonesia," he said.

**The Advertiser, February 11**

Standard English translation: "We'll help Kuwait because we don't know if Iraq will sell us Kuwait's oil, and if they

do it won't be cheap. We won't help East Timor because we know Indonesia will sell us East Timor's oil (and it does)."

Doublethink is deeply imbedded in our culture. The US and Australia are Christian nations. George Bush is Catholic. The principle doctrines of Christianity are that one must love one's enemy, turn the other cheek, and give all of one's wealth to the poor. Know any Christians? Neither do I. The idea of soldiers listening to a Christian sermon before going into battle is the stuff of satire. But then, so is the thought of Christians coming home after the Sunday service, to a big house with two cars, three TVs, a stereo CD player and a VCR. Or a cathedral spending two million dollars to fix a couple of steeples. This might be called hypocrisy, but I think most of the "Christians" sincerely believe in their Christianity and don't see anything wrong with having lots of possessions or going out and killing lots of people. Doublethink.

**The New World Order**

Yes, well, I'm sure you've all heard about this one already. I guess that was the bit of the speech George wrote himself. Every leader envisions a New World Order. The US's New World Order would be the kind that sends guns and money to dictators in Chile, El Salvador, and Iraq, and teaches Khmer Rouge SS-type goons how to blow the legs off peasants with well-placed land mines. This is the same kind of New World Order envisioned by mad scientists and

**"We used a neutron bomb. Killed 'em all. Jeesus what a fireworks display"**

dictators in countless B-Grade Sci-Fi movies. If we heard a Dalek reading a George Bush speech, everyone in the world'd be booing and hissing and hiding behind the sofa.

"When all other life forms are suppressed, then we will have peace. Wars will end. The Daleks are a power, not of evil, but of good".

**Dalek spokesperson, Doctor Who: Genesis of the Daleks (1974)**

"The ideal set up by the Party was something huge, terrible and glittering - a world of steel and concrete, of monstrous machines and terrifying weapons - a nation of warriors and fanatics, marching forward in perfect unity, all thinking the same thoughts and shouting the same slogans, perpetually working, fighting, triumphing, persecuting - three hundred million people all with the same face".

**1984**  
"If you want a picture of the future, imagine a boot stamping on a human face - forever".

**1984**



# say it loud...

In 1979, Dr N McConaghy and his colleagues in NSW published the results of a survey given to nearly 200 2nd year medical students under anonymous conditions.

These students were asked to rate the degree to which they felt attracted to members of the same sex, as compared to their feelings towards the opposite sex. Only 53% reported themselves to be exclusively heterosexual, so that 47% (male and female) were aware of some gay feelings in themselves. Of these 47%, about 6% were predominantly gay, 5% were bisexual, while the remaining 36% were predominantly heterosexual.

Alfred Kinsey's pioneering study of human sexual behaviour in the 1940s estimated that 10% of the population was gay. Kinsey and his co-workers also found that 37% of caucasian males interviewed had at least one sexual experience with another man that resulted in orgasm.

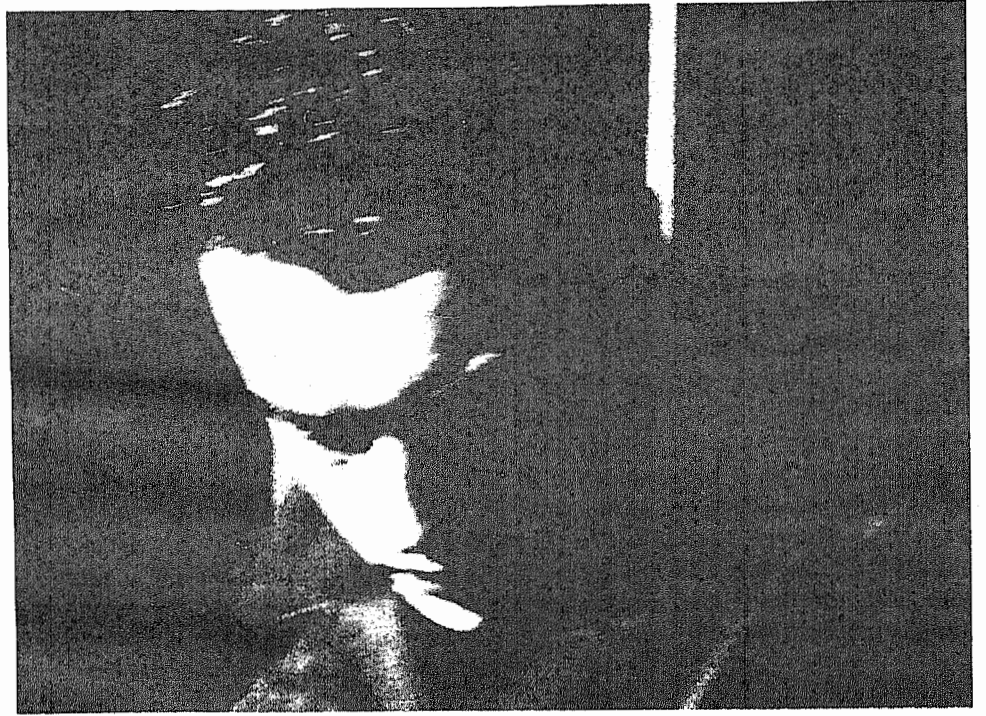
If these figures can be applied to the population as a whole, then they suggest that while having predominantly gay feelings places a person into something of a minority, gay feelings per se are very common indeed. The claim that people can be neatly classified as being either 100% gay or 100% straight does not do full justice to the degree of variability observed in human nature.

Historically, the particular culture in which most of us have grown up has been hostile to the idea of romantic or sexual relation-

ships between people of the same sex. Traditional religion has anathematised same-sex relationships as sin; activities which are perfectly permissible between a man and a woman were until recently treated as crimes when they took place between two men or two women; and medical practitioners have tried to label gay people as 'sick' and then attempted a 'cure'. Fortunately, some important social changes have been occurring in recent years and our society will slowly but surely continue to become more enlightened and more tolerant.

There are certainly drawbacks associated with being homosexual. Yet most of these difficulties stem from lack of social acceptance. At the same time, the negative aspects should be balanced against some important benefits which are often overlooked. Though being careful not to over-generalise, a typical person living a gay lifestyle and who is not encumbered by children:

- tends to have more time to devote to their own interests - whether it be career, leisure, friendships or relationships - as well as more money to spend on these pursuits;
- tends to get to know who their real friends are; a friend is someone you knows all about you but likes you just the same!
- tends to enjoy a better quality of relationship with the people to whom they have chosen to come out. Coming out to friends



or family usually requires so much courage that those in whom you have confided will sometimes express admiration for your honesty and bravery, as well as a feeling of being honored that you have placed your trust in them;

- will have more consistently satisfying sex than straight sex, according to some researchers. This is partly because of 'gender empathy', that is, if you know what you like, chances are that someone of the same sex will like that too, and fulfilment is easier to obtain;

- having witnessed (and perhaps experienced at first hand) the mindlessness and the injustice of intolerance, tends to have a

greater appreciation of and sympathy for the struggles of other oppressed groups, such as women, blacks and Jews.

If Kinsey's figure is correct, there are 500 million homosexuals worldwide, 1.7 million in Australia. It also means that there are approximately 1,000 on this campus alone. Who are we? Just watch for the people walking around with big smiles on their faces!

The first meeting of the Gay and Lesbian Association will be held on Wednesday, 27th March (not 3rd April, as appeared in the Orientation Guide) at 1 pm in the Jerry Portus Room. All gay and lesbian staff and students and friends are welcome to attend.

# i'm gay and i'm proud

## Union Lecture Series

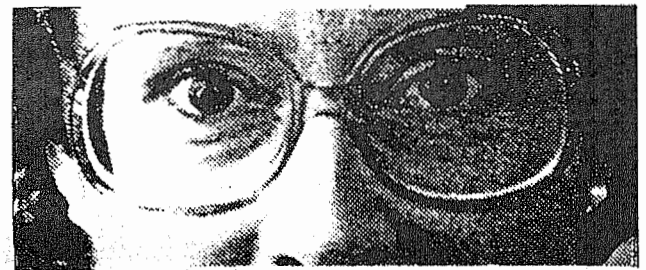
### Focus on International Events

#### South African Update

Senator Chris Schacht

Tuesday March 26

1 - 2pm in the Little Theatre



#### IRAQ

Can the conflict be resolved ?

Janine Haines

Wednesday March 27

1 - 2pm in the Little Theatre

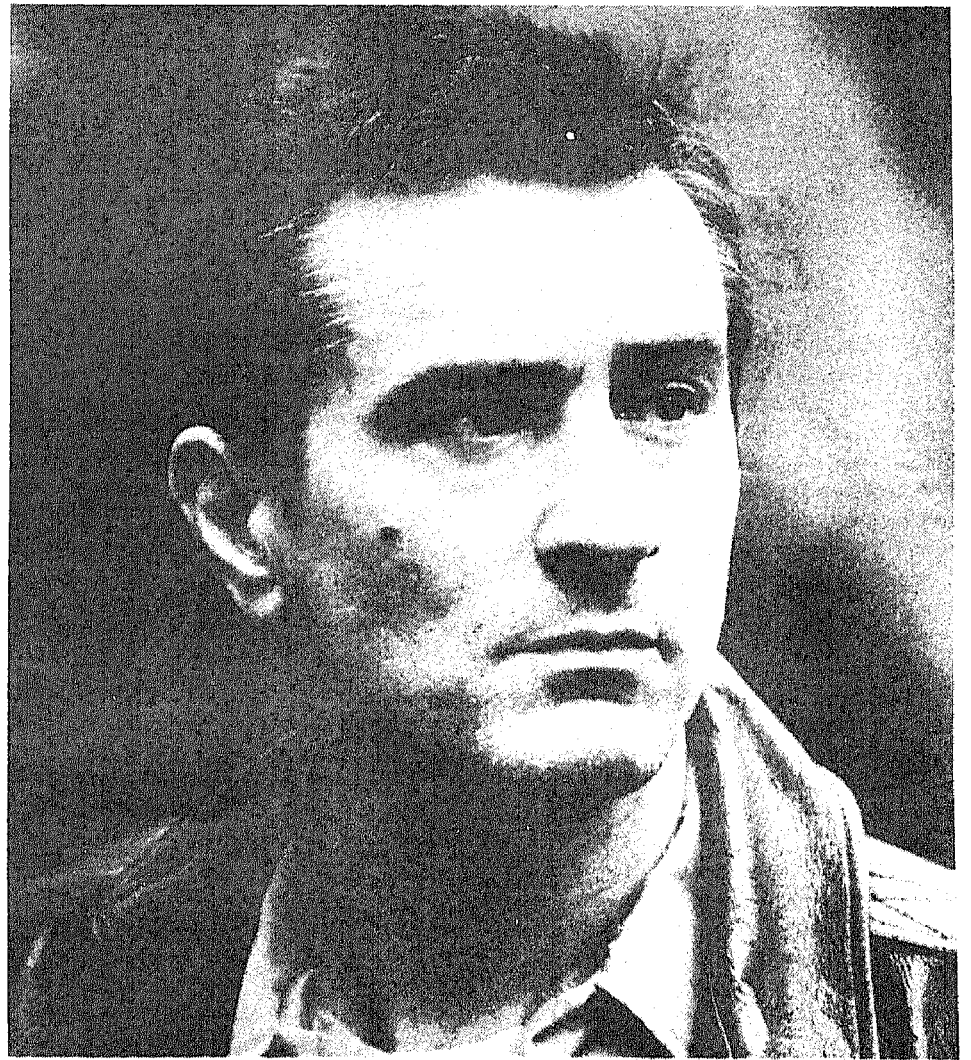
Chair Mel Yuan, President Adelaide University Union

# Film as Disease

## Awakenings Hoyts Cinemas

Mork: Mork calling Orson, Mork calling Orson, come in Orson.  
Orson: Hello Mork.  
Mork: Mork calling Orson, Mork calling Orson, come in Orson.  
Orson: Hello Mork.  
Mork: Sorry Orson.  
Orson: What do you have to report this week, Mork?  
Mork: Well Orson, this week I had a most interesting experience.  
Orson: Go on.  
Mork: After all my research into human beings, this week I went into a hospital and observed some sick human beings.  
Orson: Go on.  
Mork: Well, it was very sad. I met all these statues who Mindy told me were people have a disease called postencephalitis. As you know, Orson, I am a scientist and I immediately thought, "What a brilliant opportunity to try out my amazing research skills". I thought that these statues were afflicted by an incredibly intense form of Parkinsons Disease and that the amazing experimental drug, L-DOPA, would restore them to their carbohydrate bipedal forms. However, after restoring these people to life, I was unable to prevent them from very quickly falling asleep again.  
Orson: What are you getting at Mork?  
Mork: Well, I thought that the patients' Danté-esque emergence from Hell, then descent back into Hell was very emotional and demonstrated the necessity for human

beings to seize life and to live it to the full. Mindy said that it was just a bit too contrived for someone to wake up after sleeping for thirty years, go to my house, eat an ice-cream, get wet feet and have a small romantic encounter and then say, "What I feel is the joy of life, the freedom of life, the gift of life, the wonderment of life, people have to be reminded how good it is."  
Mindy also told me that my failed drug experiment highlighted the dangers of placing too strong a belief in the powers of science.  
Orson: How is that, Mork?  
Mork: Well, Mindy gave me a novel called Frankenstein by Mary Shelley to read. This Gothic horror story is prefaced by a quote from Paradise Lost which reads as follows: Did I request thee, Maker, from my clay To mould me man? Did I solicit thee From darkness to promote me?-[X. 743 - 5]  
On of the ideas the novel demonstrates is that man, through science, should not pretend to the throne of creation. Frankenstein, like my experiences with the human statues, taught me the limitations of science and the human experience.  
Orson: Well, Mork, that must have been very interesting for you.  
Mork: No, not really. I have seen it all before.  
Orson: How is that?  
Mork: Mindy once showed me a video about a disc jockey in Vietnam and another time one about a school teacher at the Weldon Academy. The main characters in each of these films dared to be different but failed, just as I did in trying to help the human statues. As usual, I acted with a great deal of humility and self-depreciation towards those



around me in the hospital and it is interesting to note that the disc jockey and the teacher, both "inspirational eccentrics" like myself, did so when their bids to be bold

broke.  
Orson: So, it was all a bit of the same, really?  
Mork: Yes.  
**Benjamin Burdon**

## The Fruits of Success

### The Fruit Machine Trak

The British New Wave lives on in this gripping examination of the effects of Thatcherite Britain on those who do not conform. Produced in the tradition of Prick Up Your Ears, My Beautiful Laundrette, Sammy and Rosie Get Laid and A Letter to Brezhnev, The Fruit Machine is set against a backdrop of social decay.

The director, Philip Saville, and the producer, Frank Clarke, focus on the bold attempt of two teenage boys to escape their grim reality, in order to reveal the social malaise of apathetic conservatism.

Saville and Clarke mix their metaphors well and use four convergent plots to examine the inter related themes of escape, rejection and class disparity.

While the friendship of the two boys is incongruous, Eddie is effeminate and beaten by his father for being so, Michael is tough, streetwise, a Borstal boy, it is nonetheless intense as they struggle to cast aside their shared predicament of social rejection.

The two boys seek refuge in a well known gay club, The Fruit Machine and enjoy the raucous exuberance of 'Revolution Night' before becoming unwitting witnesses to a gangland type slaying. The brutal murder they witness is as much a result of business rivalry as it is of homophobia.

Saville and Clark release the destructive forces of homophobia and in doing so denounce the inherent dangers of nonconformity. For the makers of The Fruit Machine, homophobia is indicative of the

conservative fear of nonconformity.

Eddie and Michael experience this prejudice in their role as unwilling spectators of the slaying of the nightclub's owner, Annabelle, played with pouting raunchiness by Robbie Coltrane.

Fleeing the machinations of the police and the slayer, Eddie and Michael chance across an opera recital.

Amidst the opulence of smoked salmon, Dom Perignon and fur coats Eddie befriends the opera singer, Vincent, while Michael attempts to abscond with the lush pickings of the coat room before he is caught by the opera singer's manageress, Eve.

As the scene cuts between Eddie's operatic exuberance and Michael's Borstal ballet the audience is caught by the dialectic of tragicomedy and left to contemplate the class disparity of Thatcher's Britain.

Eddie and Michael accompany Vincent and Eve to Brighton where they each exact their pound of flesh from the sadly pragmatic Michael. Naive to the realities of life, Eddie wanders off and 'enjoys' a dolphin show.

It is here that Eddie is able to externalise the emotional volcano within and realise his destiny.

Eddie identifies with the entrapped, exploited dolphins and the friendship of an animal liberationist convinces him that he must do something for them.

Meanwhile, the brutal killer prowls, eager to silence forever the witnesses to his deed.

In a brilliant metaphoric twist, the plight of the dolphins becomes the fate of Eddie and Michael, as each yearns to be free. When Eddie swims with the dolphins, the visual,

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## Monstrosities

### The Creature from the Black Lagoon It Came from Outer Space in 3D Capri Theatre, Goodwood

#### The Creature from the Black Lagoon

Made in 1954, this movie taps into the images and themes of previous horror films to good effect, drawing its power from not being original. It works because it builds on the audience's knowledge of the previous films, rather than simply copying them.

Scientists exploring a mysterious tropical lagoon discover and capture the Creature that has lived there since prehistoric times. Filmmaker Jack Arnold felt that the Creature was so generic that he didn't bother naming it. As in King Kong and Beauty and the Beast, the Creature falls head over gills for a woman on the scientific team which is the cause of his undoing. Once taken to the lab, the Creature is not exploited like King Kong, merely misunderstood and unrightfully controlled, like Frankenstein. The image of the Creature carrying the fainted girl in his arms is straight out of The Bride of Frankenstein. Like Frankenstein and King Kong, we are meant to fear, respect, and pity

emotional impact is overwhelming and the climax of the film is at once uplifting but tragic.

Saville and Clarke have succeeded in

the Creature. His appearance as a frog thing in a rubber suit doesn't give him any particular resonance, but the film doesn't suffer for it.

#### It Came from Outer Space

Made in 1953, this was Jack Arnold's debut in science fiction and horror. It displays the crisp narrative and striking photography that mark all his films. The 3D photography turns the familiar Arizona desert into a strange, almost outer-space-like landscape. This becomes an especially appropriate background for their meeting between earthlings and aliens.

Hero, Richard Carlson, sees an alien spaceship crash-land. But no-one believes his story and everyone is in a position to verify it. While aliens assume the identity of townsfolk, their objective is not to invade, but merely to stave off human curiosity while

they repair their spaceship and get off the planet.

Both are classics not to be missed.

**Michelle Gilliam-Malone**



creating "an exuberant thriller with a core of tenderness", a thriller that demonstrates that it is not a crime to be different.

**Benjamin Burdon**



# Pronounced "Hell-Vellin"

The Levels campus of the University of South Australia is not a pleasant place. A bunch of ugly, grey boxes sits in the middle of an endless dusty paddock, as if waiting forlornly for a northern suburbs population boom. Lobbing into one of those boxes one sunny afternoon a strange sight confronts me: a bright, sparse refectory of engles milling around oblivious to one of Australia's best new bands kicking butt on stage.

Helvelln (pron. 'hell-vellin') were formed when Melbourne schoolchums Jeremy Gronow and Andy Papadopoulos drafted in drummer Nick Green via a radio station contact. Now, little over two years since their inception, they're National Student Band Champions and as a result, on an all-expenses-paid trapeze around Australian tertiary campuses. Singer-guitarist-songwriter Jeremy is elected Helvelln spokesperson for the day. He describes the seemingly apathetic Levels crowd as comparatively good.

"You're invading their lunchtime; you can't blame them if they don't like you. Either they didn't ask for you or they paid to come and see you; both ways it's up to you to entertain them.

"I don't mean to sound snobbish but the response we get seems to depend on what courses are taught there." Engies tend to make good audiences despite often being "fucked in the head". Jeremy warns all aspiring bands to steer clear of apprenticeship colleges.

For anyone who's heard the Helvelln single "Subway Girl" on JJJ and thought "how did that weedy bollocks win the National Battle of the Bands?" let it be known that Subway Girl is very much the peaceful side to the Helvelln experience. Their live set comes up clean yet raw, 2/3 electric 1/3 acoustic and ceaselessly interesting; their approach to songwriting is anything but formulaic. Much of Helvelln's power derives from Jeremy's singing: his casual intensity and ability to scream in tune really set him apart.

A highlight of their set is their waltzy version of "Wake me up before you go-go". They're big George Michael fans and proud of it. Who else do they like?

"Our tastes are very varied. The Stone Roses, REM ...."

"Napoleon Goes Solo?"

Jeremy is initially diplomatic about South Australia's entrant to the Battle of the Bands, obviously sensing fierce parochialism.

"They were a nice bunch of fellas. They, erm, head in a fairly commercial direction ..... do you like them then?"

"No."

"Oh good. They really blew their chances. It was a competition for original bands and they played two covers, one of which was a medley of covers. How stupid is that! And the way their singer aped Jim Kerr at every move. They had no idea."

Helvelln are currently tip-toeing through the minefield of negotiating their first recording contract. Whilst they can't reveal much, a Major Record Company may be involved. Despite all their achievements, Helvelln are still a fairly conventional pub band who few people have heard of, which doesn't put them in a very strong bargaining position. Jeremy is philosophical about this, even conceding a willingness to (gasp!) cede some artistic control to The Company around the fringes.

"If your accepting their money, you're really obliged to give them some say over album production, the cover, that sort of thing. All they're trying to do is sell your record, which is in your interest, and they're a lot more experienced at selling records than you."

Helvelln's debut album has already been recorded, and with the record deal seemingly near to being clinched it should be out before too long. After that, if they can safely avoid Napoleon Goes Solo, they'd like to come back to Adelaide to play some pubs. A promise we should keep them to.

# Don't Call Me Orca

Scatterbrain  
Tivoli Hotel  
17th March, 1991

It was somewhat intimidating to stand in the midst of a sea of long-haired, Metallica t-shirt wearing youths and bleached blonde perms, but this, to a large extent, reflected the look of the band themselves. The lead singer, perhaps the prettiest of the group, covered an expanse of the stage with his presence. Scatterbrain are not a band who'd attract young pretty groupies - not for their looks anyway.

Anyone who listens to JJJ would know and probably be sick to death of the overplayed "Don't Call Me Dude". This is undoubtedly the best of their original songs. The plethora of guitars used by the band leads to a meshing of their songs into little more than an endless stream of skater-verge metal guitar noise. The only other original which perhaps transgresses this is "Down with the Ship", during which it is possible to hear the lyrics over the scream of guitars.

This is not to say that the whole show was an intolerable and indistinguishable miasma of grunge. There were highlights other than the mandatory playing of "Don't Call Me Dude". This was mainly through the various

covers they played. The funk/reggae version of "Hotel California" and the thrashy "Sweet Home in Alabama" were particularly entertaining as was the second encore of "Sweet Transvestite", during which all band members attire improved somewhat through their wearing of cute yellow dresses and padded bras or nuns outfits.

The support bands My Love Pumpkin and Basketcase did a good job, considering some difficulties with sound. But as Scott from My Love Pumpkin said, "That's what you get for being a support band". The Pumpkins, who played first, were up to their usual fab standard and especially impressive was their once practiced version of Transvision Vamp's "I Want Your Love". Basketcase, despite definite Axel Rose impressions, were particularly friendly for a metal band.

The finale of the show involved various female members of the audience crossed the bounds of good taste (we reluctantly held back from leaping onstage ourselves).

Overall, the show was fun without being particularly memorable. Perhaps if Scatterbrain played a few more covers, or more distinguishable originals, they would be worth seeing again. Next time guys, a little less guitar!

Melissa McEwen

Kirsty McKenzie



# Non- Stop Zimbabwean Dance Machine

If you like dancing what do you do in Adelaide? Go to a nightclub and groove to live or recorded music? Go to a pub for a less 'designed' and cheaper version of the same? Or stay home and play DJ, with your personal favourites jacked up by cocktails and cheap champagne?

All of these can be immensely satisfying, but what every dance-lover desires is a state of the art dance experience. Take heart dance-lovers because the Bhundu Boys - voted Britain's best live band - are coming to town. They're playing at the Old Lion on Tuesday 9 April. Got that date? Plan your conscientious application to study for some other time because Tuesday with the Bhundu Boys is a must. As Bruce Elder of the Sydney Morning Herald said, "miss them and you will be doomed to an eternity of regret." Of course, you will be able to catch them on their next sell-out world tour; but why wait? Seeing Elvis before he got fat was a supremely superior experience to participation in those later sweaty & sequined performances. Seeing any band before it is packaged for mass consumption and predictability is the way to go.

The Bhundu Boys are currently riding a wave of success that has come from the simplicity and infectious appeal of their music. They're big in the UK and Europe.

John Peel, the guru of contemporary music in Britain, has raved about them. They were the first African band to sign to a major label (WEA) and have released two albums, True Jit and Pamberi. They've even played with such notables as Eric Clapton, Mark Knopfler and Madonna. Pretty impressive for a bush band from Zimbabwe.

Bhundu literally means bush or jungle, and it's an indication of what the Bhundu Boys are all about.

They formed in 1980, the same year that the Independent State of Zimbabwe was formed by Mr. Mugabe. Apparently independence brought about a boom in indigenous music, with many musicians rejecting the staple diet of Western pop fed into the country when it was Rhodesia. The Bhundu Boys chose to adopt the indigenous music to their western influences and came up with 'Jit'. This takes the rhythmic style of the mbira (thumb piano) and re-routes it through electric guitars. Accompanying traditional drum lines are transposed to bass guitar, and lead guitars replace vocal harmonies.

What results is a joyous, flowing irresistible dance music that has swept audiences around the world onto their feet.

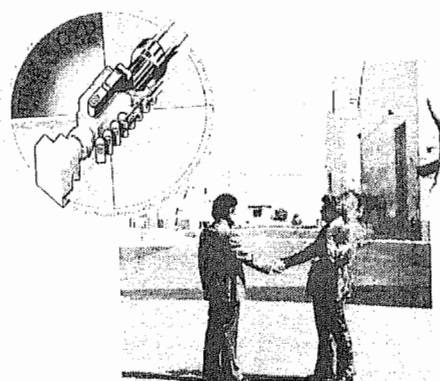
Christopher Brocklebank



# Talentless Bastards Rake in the Cash

Piers Gillespie investigates the phenomenon of crap cover bands making stupendous sums of money.

Would I Lie To You, Honey?



The fresher sweated, a drop of perspiration in a sweatbox of noise. His glistening adolescent face, glazed by four beers, still looked excited. Here he was, at the first University Bar Night, half cut, rocking slowly back and forth trying to catch his breath.

"This band is fucking excellent!" his mate yelled, swallowing some, and wearing most of his beer. And so the scene repeated itself, umpteen times throughout the night in ever corner of the bar. The 'band' in question - a tacky if somewhat clever covers band, 'Angel in a Centrefold', 'Tainted Love', 'Would I Lie To You' - the repertoire was as failsafe as three packets of Arousal. No way could they not be well received. I watched, slightly amused as the part time guitarist (who did perhaps know more than one song) hammed it up for the sweaty throng, who by now were dancing their tits off again. By now, the clichéd songs were coming thick and fast. It was getting pretty unbearable - but I was way, way in the minority. While I can't think of an easier job than to get half whacked first years to dance one week into University, "Choose Groove" were obtaining guru status. And what for? There appeared to be a football team of band members up there, apparently arguing over gets what instrument for the next song. The tambourine was a particularly sought after instrument. It then struck me. Wow, I thought. These guys are getting paid over \$300 to musically plagiarise, to cheat, to copy, to steal, to dance, to party. If they did it at study they would be out on their respective arses. A great saxophonist, a great pianist (who plays classical piano in the Bistro on Friday nights), horrific vocals from the male (I think he is male, and I mean the stuff nightmares are made of), awful guitars and no timing = \$300, a lot of fun and probably free drinks for the band. Hang on, I thought, aren't you being a bit unfair? Perhaps a bit jealous that my own exhibitionist streak is not being let out to play? ... No, the thing that gave me the shits was that the band appeared to take it all seriously - too seriously.

Ah, I'd reached the problem ...

Adelaide - the city of Churches, pie floaters, another fucked up State Bank and endless cover bands. Why? Why is it you only eat a pie floater when you're pissed? No. Why so many cover bands? Why do the majority of them take themselves so seriously when all they are doing is ripping off original artists? Why are they so well received as the alternative entertainment to a video night, a BBQ or Jules? Is Adelaide so shit-boring that we need such entertainment?

The answer has got to be NO. No, no, no. The Eastern States seem to have a multitude of recent bands now making the mark nationally; ratcat, Greenhouse, Helvellyn, etc, etc, Adelaide has got them too, but one must traverse the densely populated zone of covers. Now in my misguided youth I fell under the evil clutches of cover-mania and frequented a few shows. Being the pretend surfer I am (bodyboarders unite!), my mates and I used to follow the surfies playing in venues around Adelaide. They enjoy what they do but never took it too seriously. This is good. It is when such bands believe they are the lynchpin of Adelaide's rock scene that I begin to cringe.

"Cover bands are just cabaret performers with a short term outlook and short term goals. Their talent is limited and their ability is as well." Matt Banks, The Jaynes.

It only gets worse when I hear or see those bands that rip off indigenous South African music. The feeling is similar to being handed the \$85 speeding ticket I got last week. Nouveau Au Go Go, Espresso Bongo, Baked Potato-etc, etc, etc. Worse, and I don't think we can go any further, is the Jeff Allis covers band Chunky Custard. Now I would like to hear them before I form an opinion, apparently they are the best sounding band, but at fifteen dollars they are too bloody expensive. \$15! to see a cheat, a copy, a fraud? Worse is the fact that everytime I hear SA\*FM, they are advertising the band, so they receive free plugs for every gig. \$15 - I saw the fabulous Hoodoo Gurus for \$12 last weekend. To put it even further in perspective, the recent Hummingbirds/Falling Joys show was \$13. Hunters and Collectors - the best firkin' concert band Australia has produced, \$16. Christ, even the Hothouse Flowers, the most promising band in the world; "the best unsigned band in the world" only cost \$15!

The real winners out of all this are the cover bands themselves, the gutless proprietors who persist with them and I suppose the half brained chops who watch them. Nouveau Au Go Go receive \$3,000 to \$5,000 each gig; the barest minimum original bands need to produce an album. The proprietors are happy because people buy heaps of drinks and then give the bouncers some exercise and finally the patrons go hom happy. All in all, it's one big happy circle. Right? Wrong.

The loser is the struggling local original band scene. Particularly now in the recession, such bands have to compete against Top 40 bands for the punters entertainment dollar.

"You've always had absolute dribble to combat ... that's an industry constant ..." - John Hastings, Be Brave.

Receiving as low as \$150 for a gig is not unusual and generally at the high end of the scale, still only receive 1/5 of what the big covers receive. Finding a scapegoat is tricky. It can't be the cover bands who are often in it only to make some money, nor the club or pub proprietors, who have to make a living. Alas, I think it is the average Joe, who would rather listen to "Stop in the Name of Love" instead of fresh rambunctious Adelaide rock. This is a pity, because Joe is denying his own individualism. For example, The Jaynes released a marevllous CD last week, "All the



## "The tambourine was a particularly sought after instrument"

Colours in the World", yet the majority of Adelaideans wouldn't have known. Nor would they have known about last year's release "Willing Hands" by Be Brave or "Industry" by Napoleon Goes Solo. The diversity amongst Adelaide's original bands is there. Lizard Train have already embarked on an American Tour, Maelstrom are always pretty bloody heavy and Seven Stories have terrific potential.

So another week unfolds in Adelaide. There's still nothing on TV, the Crows receive unjustified hero status and the gig guide churns out the usual plethora of clichéd tripe every Thursday. The original band crowd will remain the same, give or take a few. Still, I suppose that leaves room at the bar ...

PINK  
FLOYD  
THE  
WALL



# Folk Against the Nazis

Roaring Jack are back in Adelaide for a week to spread the good word about folk in the modern age, injustices in the legal system and the seemingly endless "crisis of capitalism". Richard Nolan and Jodie Wilson had a quiet one with ALASTAIR HULETT at the Exeter while considering the virtues of a quick mosh

"Buy us a drink, and I'll sing you a song..."

The anthropologists amongst you can read no further; go away and ponder the significance of damn near a hundred people going mad in an overcrowded beer garden. I'm just content to let it happen. And did it folk! The Exeter Hotel was completely folked-up last weekend when Sydney's Roaring Jack played one of their now legendary Sunday afternoon shows. Previously we enjoyed a pint or three with charismatic frontman Alistair Hulett and talked about everything from police corruption to the politics of stage diving.

Engaging Alistair Hulett in conversation, it's striking how much his calm articulacy contrasts with the fiery stage presence of Roaring Jack. This is a band which generates an incredible crowd response without any corny coaxing from the stage. With flying bodies and mosh-pit acrobatics in mind, we asked Alistair how he felt about the frantic behaviour witnessed at shows like last Friday at Le Rox, with local bands Jack Nasty Face, Auntie Raelene and Whiplash.

"Well I don't see it as being violent; it looks a lot more chaotic than it really is. It's almost like a bonding that's happening at the front. If anyone goes down they're immediately pulled back up to their feet."

So how does this mob activity tie in with lyrics which encourage people to think for themselves? "It's just a good time! Politically, yes, we do tell people to think for themselves but we also think it's important for people to act collectively. Individualism, the individual trying to change society alone, is probably something we would argue against." There is certainly a lot of solidarity evident in the crowd at Roaring Jack's shows; all those sweaty arms wrapped around each other. It is easy to see how Alistair views the revelry as perhaps somehow a little more "socialist" than the egocentric gymnastics of adolescents in board shorts. The crowd is really the essence of the Roaring Jack "phenomenon", and it shows. With a complete absence of pretension on the part of the band, they have a reputation for being one of the more "accessible" groups and it was clear Alistair would have no truck with the usual Rock Stars vs Fans nonsense. "Oh yeah, the rock star thing!" Alistair laughed, "Elton John" (a none-too-complimentary ditty about the Phil Collinses and Mick Jagers of this world) is a bit of a pisstake, but I suppose if you get yourself into a situation where you're so threatened by ordinary

people that you need fourteen bouncers around you... I haven't been in a situation like that, but if I was someone like Michael Hutchence... I don't feel threatened by anyone that comes to our gigs. I'm quite happy to have a drink with anyone afterwards."

Given the heaviness felt at the TISM show here a few weeks ago, it's a refreshing attitude. Alistair cited a recent interview with TISM in which the band stated they completely object to any members of the audience climbing on stage: "What can you say? I don't regard the stage as a special place that only I can be on. As long as they don't destroy my property... It's no big deal." Seeing the happily exhausted audience streaming out into the cool evening afterwards, there's no doubt their fans

right to feel angry and frustrated! The problem is, they're misdirecting their anger. They think the problem is Asians, the Asians who 'take their jobs'... That's not the problem! The reason why there is high unemployment in Australia is recession, an inevitable consequence of capitalism. It happens regularly - it's called the 'crisis of capitalism' - every ten years or so. So I'll talk to them, and if any of them try to hit me, I'll hit 'em back."

Roaring Jack have brought a striking backdrop with them on this tour: a sign demanding that the government "Free Tim Anderson", allegedly the man responsible for the Sydney Hilton Hotel bombing, and imprisoned on evidence Alistair describes as "full of holes you could drive a

MTV.

Roaring Jack hail from the inner city suburb of Newtown and the concerns of the working class in this area are echoed in many of their songs. However, "It's becoming much more of a desirable place to live in, rent's getting quite prohibitive now so we've ended up around Enmore, and all around Newtown-but we still think of Newtown as our patch."

The band emerged in the early days of 1986 to provide electric-based folk music for those dissatisfied with the genre's "chunky sweater" image.

"We'd always had this idea in the back of our minds that at some time it would be good to try to put together an electric-based folk band that didn't sound like a right pack of dags! Essentially, to

They're sort of handy because when you're playing to an audience who are not that familiar with your own stuff, it's often good to give them something they know. It's hard to listen to a whole set of songs you have never heard before. It's nice to hear something familiar."

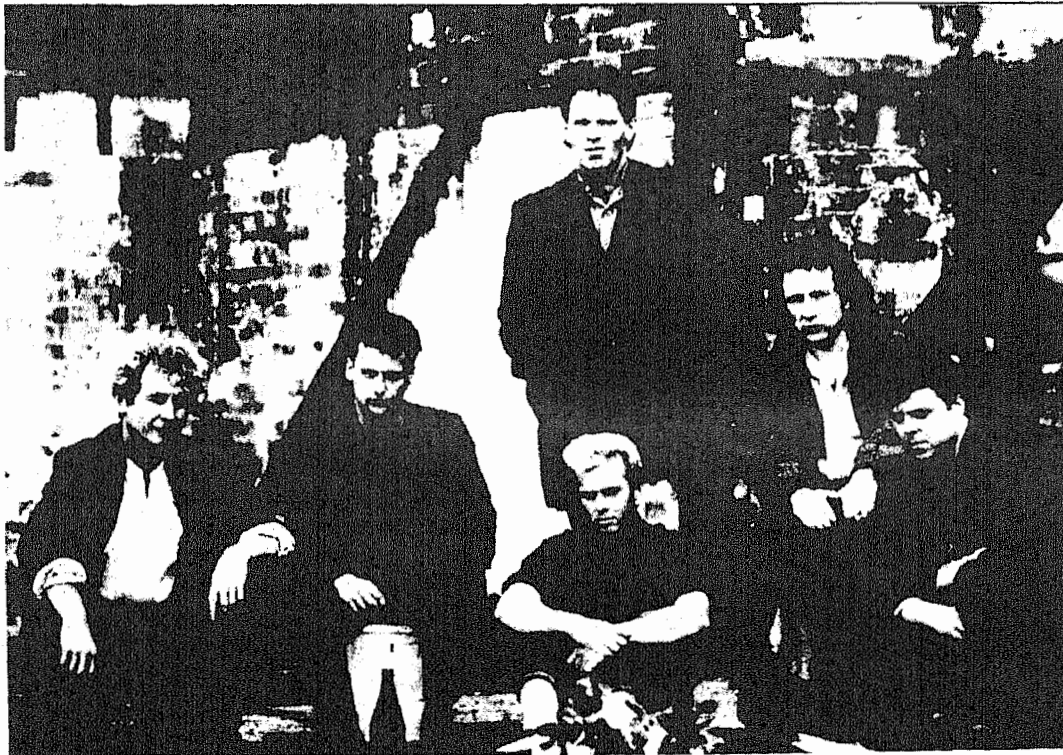
It seems that Alistair endured the same round of musical education that most children are subject to. "I went to school in Scotland. I forget what the show was, but we got a little songbook and we had to sing 'Blow the Man Down'."

Inspiring stuff. Obviously Alistair received no encouragement to follow music as a career at school, as he says "I feel the education process has a lot to answer for, not just in music, in stifling creativity. What is it Bragg says? 'Scholarship is the enemy of romance.' He's right! When I was at school I'd already become interested in music. I used to like the Beatles and the Stones and I wasn't remotely interested in singing 'Camptown Races'."

So how does Alistair go about songwriting? "It's weird. Every song comes in a different way. Sometimes I get just a hookline and I'll start humming away and I'll think 'Oh, that's nice!' or it could be a song title and I'll construct a song around it. Because we were asked to play as part of the Bicentennial celebrations, we felt that if we were going to do it, we'd come out against the prevailing spirit of the Bicentennial- we thought it would be good to have a song that articulated those feelings. This song became 'The Swaggies Have All Waltzed Matilda Away'."

Writing songs is actually a joint effort with other band members. Squeeze-box and mandolin player Steph Miller also writes, and everyone else assists with the arrangements. Surprisingly, Alistair cannot write music down, and plays basically by ear and from memory, like the true folk bard he's been boringly compared to. However, he might shudder at this given his experience of folk clubs of the late 1960's.

Fortunately, Roaring Jack are in Adelaide for two weeks, and if you caught them in the Uni Bar last Friday, or at Le Rox that night, you'll probably want to catch them again this weekend at the National Folk Festival at Flinders Uni. Otherwise go to the Exeter Hotel on Easter Monday. ROCK AND ROLL.



appreciate this no-bullshit attitude.

However, not all audience members are as accommodating. I reminded Alistair of an occasion where a couple of morons started chanting racist slogans and the odd "siege hell".

"It happens," explained Alistair, "we've attracted the attention of right-wing extremists on a few occasions, but it has never come to much because they're so outnumbered. Apart from giving the odd Nazi salute they don't do much. Quite a few people come to our gigs because they're Socialists, and they're prepared to stand up for themselves; they don't take any shit from these people."

As usual, Alistair was quick to dispense a dollop of compassion, expressing the view that these people were probably more misguided than evil. "I don't automatically assume anyone wearing Doc Martens is a fascist, and if they are I'm still prepared to talk. They're frustrated at the treatment they've received in a so-called 'affluent society'. They're

truck through." Earlier he had declared Anderson had been "convicted back in 1978 in the minds of most people... I don't believe its possible for Tim Anderson to get a fair trial in New South Wales." He cites the dubious nature of the evidence presented in the case, and becomes quite passionate when he speaks of how Anderson found himself a victim of what he believes was a conspiracy to discredit his investigations into police corruption.

Such is the story behind their new single "Framed", an unequivocal declaration of support for Anderson, and a bloody good song t'boot. Alistair enthused over the support the single has received both in its manufacture - with everyone from producers to printers giving their services for free- and in its reception live, and on vinyl. The video accompanying the song has a similar story of co-operation behind it, and has been screened on music programmes *The Noise*, *Rage*, and even gasp-

take Celtic-based music and try to play it in a way that the songs and style of playing, and the arrangements, would have relevance to the present instead of always harking back to the past. None of that finger in the ear business."

Alistair has some fairly hideous memories of a stagnant folk scene. "We had in mind fairly early on that we weren't just going to take old songs from the past and try to dress them up in contemporary clothes. The songs were specifically focused on Australia."

Apart from the obvious folk influences, the band play songs that have become classics within their circle of fans, most of whom wear their hearts on their sleeves when the band delivers a feisty version of Mr. William Bragg's "A New England". Said Alistair: "Well, we play two songs by Bragg. When we began doing them, not many people had heard of Billy

Bragg. We just liked his songwriting. Then he became really popular!

# Wild Thang

**This coming Thursday night, Sydney band, The Happening Thang, begin the Adelaide leg of their Australian tour in Flinders Uni (they play Adelaide Uni Bar on the following Wednesday night). The tour follows up from their recently released Saddlepop album. (The name being a categorisation of their own work rather than reflecting time or place.)**

The Thang's music, as Saddlepop suggests, is MORE than the country tag that they have been frequently labelled with, and according to Katherine Wearne (singer-songwriter with the Thang), what they like most is simple rock'n'roll. (She went on to cite influences from Elvis to Hank Williams.)

So, exactly who are these people that I'm talking about?

On lead vocals (and sometimes backup vocals), the main songwriter, guitarist, percussionist and multi-instrumentalist (?) is Andrew Travers. He originally hails from Adelaide, and is also originally a drummer.

Katherine Wearne is the member of the band who I spoke to; previously a back-up singer with both a disco band and a reggae band she sings great lead vocals on Saddlepop songs "The Losing End" (a Neil Young song, and also the first single from the album), "Small House" and "Half-a-Boy and

Half-a-Man" (a Nick Lowe song about masturbation.)

Multi-instrumentalist extraordinaire (and Dave Linely fan), Jeff Mercer manages to play eleven instruments on the Saddlepop album.

The newest member to The Happening Thang is also the oldest member. Darrel Mackenzie has been with the band since shortly after their latest album was released. He was 'around' when Mental as Anything were getting started and his style of drumming was what they (The Mentals) aspired to.

The Brisbane contingent in the band is Dave Patterson. In the Saddlepop album he "...plays bass on absolutely everything, except for that one note which had to be dubbed in later..."

Now you know who they are, I suppose you ought to know about what they have done.

It seems that they have maintained two avenues 'marketwise'. And though the markets of country and pop are not entirely mutually exclusive, occasions such as the Tamworth Country and Folk Festival are clearly 'country' events, and their appearance there would have very little impact on the pop market! The band has been involved in several festivals- one of which is the Folk Festival here in Adelaide over the Easter weekend.

The Tamworth festival has been a place of considerable success for the band. Last year (1990 for those who can't remember) they managed an award for 'best new tal-

ent'- the GOLDEN GUITAR AWARD. As well as the award, there was the added bonus of being signed with major international record label WEA. This year they went to Tamworth after having released Saddlepop and its single, aimed quite deliberately at the festival, "The Losing End". Although they weren't given any awards this time around they played to more people than ever before and received a nomination for the 'best group' award.

But their approach is "market-wise" in the sense that country sells more albums than any other style of music, while the pop market ensures them a younger following, "...well, people OUR age" who are usually a respectable crowd that likes to DRINK! Obviously wise club owners are keen to employ them.

One place where they have a sizeable market is Canada. A year-and-a-half ago the band spent five weeks over there and managed to sell more copies of their album in that five weeks than they had back home in total! They played in country barns, universities and other venues all of which put together to form an unusual range of gigs, which- from what I could gather- was quite an appealing mix. In fact they would very much like to be back there now except Canada is going through a large recession and they have been advised against it. But The Happening Thang are certainly in on the international markets and as well as being released in Canada, they are also released in New Zealand.

Until they started travelling their lyrics


had been based on what was around them, i.e. suburbia, or they wrote love songs with suburban themes running through them. This comes right through in songs like "Small House" and "Happy", ("I want a new car, and I need a new loan, I can't find the camper cause the weeds have all grown..."). And while they maintain, quite truthfully, that country music can be (in fact is) written in the city, it's quite interesting looking at the songs they have on the latest album about travelling and how the relaxed atmosphere of the music works nicely with the lyrics.

Travelling seems a good theme for The Happening Thang. They're travelling around Australia and doubtless they will travel to Canada again, but more than this travelling in the physical sense, they seem to be progressing, or travelling, market-wise too. With their latest album Saddlepop taking off everywhere, where will they stop? Hopefully it won't be a result of "Tyre Trouble":

"I could use some hot food, I could use a cold bubble, but I sure don't need tyre trouble..."

**Tom Farnan**

The Happening Thang will be playing on: Thursday 28 March at Flinders Uni (lunchtime) and at the Fezbah (evening); Saturday 30 March at the Flinders Uni Folk Festival (afternoon); Sunday 31 March at the Exeter Hotel (late afternoon); Wednesday 3 April at Adelaide University (evening); Thursday 4 April at Limbos; Friday 5 April at the Fezbah; Saturday 6 April at Mt Barker Country Folk Festival (day-time), Old Queens Arms (night); Port Dock Hotel on Saturday 7 April.



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**UK Blak  
Caron Wheeler  
BMG**

In 1989, Soul II Soul revolutionised the world's dance/r&b scene with its debut album *Keep On Movin'* (a.k.a. *Club Classics Vol. 1*).

A "groove" was created by blending an infectious drum beat and thumping bass, with the exquisite sounds of cellos, violins and piano.

Two tracks, "Keep on Movin'" and "Back to Life", stood out at the centre of the explosion, not only for their groove, but for the lead vocal of one Caron Wheeler.

Wheeler attracted attention immediately and, before long, parted company with Soul II Soul to pursue a solo career.

*UK Blak* is an impressive debut. A mixture of dance tracks, African rhythms, reggae tracks and ballads make it less commercial than the likes of Black Box's *Dreamland*, or Snap's *World Power*. Nonetheless, it is, as an album, a much more satisfying experience than these others. It has a more enduring quality about it.

"Livin' in the Light" and "UK Blak", the first two singles, are dance tracks which move along freely, highlighted by sweet vocals on Wheeler's part. These sit well alongside the two reggae tracks, "Jamaica" and "Proud", and the two African-flavoured efforts, "Never Lonely" and "Kama Yo", the unifying force being Wheeler's marvellous voice.

This voice is most memorable, however, in the three ballads, "Don't Quit", "Song For You" and "Somewhere". The first of these is a gem, in the mould of "Keep On Movin'". Wheeler's lyrics add to the uplifting spirit of the song, which is created by a acoustic guitar, soft rhythm, and sweeping cellos and violins.

Wheeler, in fact, co-wrote all of the songs on the album, maintaining the Soul II Soul vision of using positive, encouraging lyrics to inspire personal fulfilment and making a worthwhile contribution to society.

Her voice is as soulful and uplifting as ever, yet she is unique in that she is not a "screamer". She is silky smooth, with a rich tone which is never strained or forced, but always strong and convincing.

**Adrian Tisato**

**30 Something  
Carter the Unstoppable Sex Machine  
Festival**

"When you're younger you can eat what you like, drink what you like and still climb into your 26 inch waist trousers and zip them closed.

Then you reach that age; 24, 25, your muscles give up, wave a little white flag and without any warning at all you're suddenly a fat bastard."

And so begins *30 Something*, in typical Carter style. Two Surf London lads Jim Bob and Fruitbat, armed only with their guitars, a tacky drum machine and a fist full of samples, sweep us away once again with their irrepresable blend of pop and guitar noise.

Continuing from their successful debut *101 Damnations*, Carter's unique form of punnery in song and title outshines any of their contemporaries. The first track "Surfin' USM", a swirling instrumental of anthem quality throw us into the fray from the outset. From here on in Carter are unrelentless with their attack on the senses, both lyrically and musically. The quirky intro to "My Second to Last Will and Testament" gets your foot-a-tapping, by the time the guitars come crashing in you are jumping around the room to the catchy hook and witty lyrics:

Don't bury me at sea the pollution might kill me

Just put my remains in a cheap box and grill me

It is the strong imagery and punnery contained in Carter lyrics that sets their music apart from other indie pop. Lines like "A free pair of flares with every hip replacement" and "babies' bottles



full of the milk of human kind nestle" contained in the funky "Shoppers Paradise", and in their song for the war "Say It With Flowers":

"And in the corridors of power the talks are in full swing

If you can't say it with flowers then don't say anything"

Catchy tunes plague Carters songs, tracks like "Billy's Smart Circus", "Anytime Anyplace Anywhere", and the single "Bloodsports For All", an adrenalin flowing track of pop brilliance and grunt, that includes snatches of Gary Glitters anthem "Rock'n'Roll" and follows on from the "Sheriff Fatman" hit of last year.

By far the most impressive tracks are the slower "A Prince in a Paupers Grave" and "The Final Comedown", the track that completes the album, by far the saddest track ever written and the most compelling. It left me speechless. The imagery contained in this blasts any Morrissey or T.S. Eliot.

*30 Something* is pure pop brilliance and Carter kings of the indie world.

**Jason Bootle**

**Unison  
Celine Dion  
CBS**

If anyone would like a real cheap ceiling mobile (it'll confuse the hell out of the flies), contact me C/- *On Dit*.

**Daniel Kearney**

**Un-Led-Ed  
Dread Zeppelin  
Festival**

The idea of combining three decidedly incompatible legends must have seemed good enough on paper to warrant the recording this album. And, admittedly, the idea of Led Zeppelin tunes played to a reggae beat with an Elvis impersonator singing raises a smile. Unfortunately, that's as far as it gets. While some tracks are quite effective, such as the single "Heartbreaker (at the End of Lonely Street)", the gimmick is not strong enough to sustain an entire album. Unfortunately for Dread Zeppelin, their humour is not funny enough nor their music compelling enough to make this anything more than a novelty album.

**Paul Lauritsen**

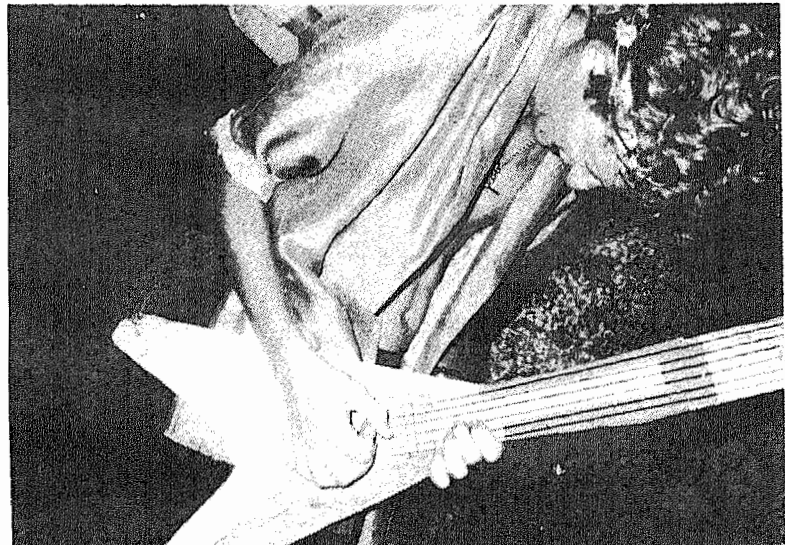
**Guitar Thunder  
Various Artists  
CBS**

This compilation is an attempt by CBS to make a quick buck from the present popularity of some of the guitarists in their stable. As such, it features the requisite 'star' guitar heroes (Vai and Satriani), a well-meaning but deserved unknown, Manson Ruffner, has been Joe Walsh and Santana, a bit of filler and two pleasant 'surprises'. One of these surprises is "Guitar Shop", the title track of Jeff Beck's most recent album, which aptly demonstrates why the

guy's such a legend among guitar pickers. Quite simply, he's the meanest and most soulful player on the planet.

The other is Living Color's "Cult of Personality", the track that launched their career and features the most 'out' guitar playing on a commercial rock record for some time. However, both these tracks are readily available on their respective albums and any dedicated guitar fan would already have them in their collections. This makes the album a rather large waste of space considering the cross that lurks elsewhere within it.

**Paul Lauritsen**



**Blow Westerly  
Red Not Blue  
WEA  
7"**

"Catchy tune, isn't it?"

Richard Wilkins, MTV, 16/3/91

Even with both their video clip and record cover being black and white, these guys fail to convince anyone of their legitimacy. Both the single and the flip-side have the right sound and enough hooks to ensure they are successful, but are certainly not on the cutting edge of rock. The lyrics are drab and tiresome, which is emphasised by their repetition.

"You left me lying in the arms of a stranger" (x3)

Unfortunately, like a lot of new music, if this band is a success, it will be due to marketing, rather than originality and talent.

**Damien**

**Doin' The Same  
Thing  
Bachelors from  
Prague  
Phonogram  
7"**

For the information of the fuckwit who wrote *Axeman's Jazz*, The Bachelors from Prague are not just "...doing the same thing over and over and hoping their fans won't notice...". The new album, *Great* comes out on April 14th and if this single is any

indicator, *Great* is the word! Definitely much more interesting than any of their other releases, the single of "Doin' The Same Thing" incorporates some great harmonies, some unusual dance percussion and of course the Bachelors' horns. This single (for a change) sounds like the Bachelors instead of one Bachelor (Henry Maas) and the boys.

The B-side, also for a change, sounds just as interesting: "Blueland" is distinctly Jazz. A smooth sax track in the style of Coltrane, almost.

Listen to this as the Bachelors are NOT doing the same thing and their fans will notice!

**Tom Farnan**



**Pila Pila  
Not Drowning,  
Waving  
WEA  
7"**

A short but sweet glimpse into the *Tabaran* album, this single should not be regarded as an optional but instead a COMPULSORY extra to the album.

the song not included on *Tabaran* is "A Selling of the Rock". This two part vocal chant is very powerful and climatic, most probably a reflection of the Papua New Guinean landscape in which the whole *Tabaran* album was recorded. The name, "A Selling of the Rock", would also indicate mountains, though I am not entirely sure to what the title specifically refers.

The A-side: "Pila Pila", probably what most people would buy the single for, is also a great song. The

lyrics depict the band, (NDW) playing and singing on the beach with some of the natives at sundown. This song captures the atmosphere of that scene, with the aid of the Moab String Band.

This single should not be regarded as an optional but a COMPULSORY extra to *Tabaran*, and it is also a very good representative of the album as it captures many of the features of the larger work.

**Tom Farnan**





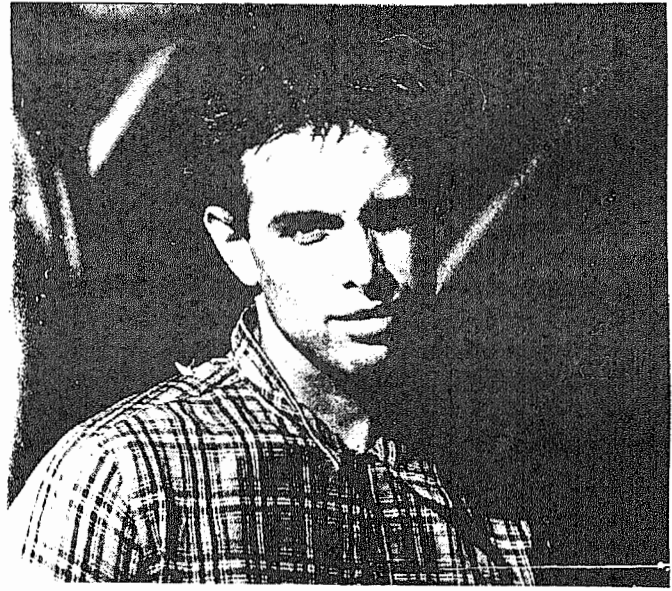
## Turned On Rollins Band Waterfront

Afficionados of the compact disc take note - this album is simply one long track, lasting over seventy minutes, and consequently one is compelled to listen to it from start to finish in the order Rollins intended it. In this regard, as well as others, it is a faithful reproduction of a live show. The album, recorded on one night in Vienna as part of the Rollins Band's Hard Volume tour, is a grueling

experience. Those expecting short fast songs, owing to Rollins' past work with hardcore band Black Flag, will be surprised. The band loses itself in some very long, slow songs, such as "Out There" and the wrenching "Turned Inside Out". All of the material deals in one way or another with Rollins' favourite theme, that being of his great vulnerability contrasted with an iron will not to be weak. If that sounds like self-obsessed sub-Nietzschean poppycock, maybe it is, but the songs are ferocious. The Rollins Band themselves are mightily competent, albeit with a tendency towards bass solos which is a bit of a worry. While the

album serves as a greatest hits compilation, with tracks such as "Do It" and "Followed Around", the songs which come off best are mainly from his latest album *Hard Volume*, including a magnificent version of "Down and Away" which surpasses the intensity of the studio recording. Rollins' tortured soul isn't a place many people would like to be for seventy minutes, and it does tend to become tiring towards the end, but the album's highlights are easily worth the slower passages. And if you like, you can cheat and just put all your fave songs on a tape.

Paul Champlon



## The Axeman

When you got problems you can't solve...  
The Axeman couldn't care less

• **Hoodoo Gurus** at Flinders Uni last Saturday night all went perfectly smoothly; 'a model show in blandness', was how it was described by one of the organisers. So what about the huge "Drinkwise: 4 Men & Women 2" banner hanging up in the marquee? Did the capacity plus crowd care? After putting away 4 1/2 tonnes of beer it is assumed they didn't.

• Hello, it's Monday 25th, and that means 11 years since **The Police** (remember them?) played a concert in Bombay (subcontinent). Impress all your friends at those pre-lecture cocktails in the Law School with this and all the other useless trivia you learn on a day-to-day basis!

• "Puff the Magic Virgin Lived in DC And frolicked with a man called Pete Got busted, naturally"

The 'Chronicle of Ancient History' tells the Axeman that this week in 1970, Pete Yarrow of **Peter, Paul and Mary** admitted 'immorality' with a 14-year-old girl in Washington State. So, who's minding the children...?

• Oh yes, king of movie scores

and synthesizers is 48 years young this Friday. Funny name... **Vangells**.

• And so, once again to report **The Mark of Stan** have played their last gig before Kim Scott and his wife job to the scenic state of Alabama...

Meanwhile, the other half of the deadly duo (John) reschedules his work commitments in Israel (the US Army missile testing base) in the Middle East.

• Last Thursday, Adelaide veterans **Exploding White Mice** played to a sold-out 1300 capacity crowd at Newcastle Uni's Bar on the Hill. Why doesn't Adelaide Uni have a venue that size, then?

Supporting the Mice were **Happy Hate Me Nots** (aka Herpes Hurts Me Nuts) and **Austen Tayshus**.

Austen, never renowned for his ability to handle hecklers, spat the dummy so badly that he invited an audience member on stage to tell a joke, and then stole the mic. off him before he'd reached the punchline. Bad form...

• Greasy Good Friday is an irreligious extravaganza to be staged this Good Friday March 29

from 2pm-8pm, and is selflessly "aimed mainly at the younger audience who don't have the chance of seeing these bands" when they play at unreasonable times in nasty venues. It will be held in Le Rox, and features **Psycho Zombies, Primitive Painters, The Artisans, The Spikes, Screaming Believers, Contrapunctus, Iron Shelks** and the ubiquitous **Exploding White Mice**.

Get along, kids: you can find out what Le Rox looks like by the light of day.

• Bloody exciting news this week: **The Church** are dragging themselves around Australia for another round of indie adulation, reaching Adelaide on April 30. But that's not the exciting bit: they're being supported by NZ's **Straitjacket Fits**, whose bloody excellent new album *Melt* was given a frothing review in *On Dita* a couple of weeks ago, and who are hitting Adelaide for the first time. Check 'em out...

## Student Radio is back!

### STUDENT RADIO FANS

Hello. Student Radio is starting up again, and with the level of interest expressed around campus in the on air positions, the SR programme is going to be bigger and better than ever before. With 10 hours a week on a bi-weekly schedule, we've had 20 shows to allocate.

Student Radio is going to be distinctly different this year from previous years. The weeknight (8:30 to 9:30) timeslots will be used by information-based programming, with the information thereby divulged proving to be of particular interest to the student community. The Sunday night shows, from 7:30 till 12:30 will follow a more music based format.

We have finally received delivery of our sound system which will be set up to replay SR to the Mayo Refectory and the cloisters during lunch hours. This will start this week, so bring a packed lunch to the Mayo on Monday. Pressure

your student representatives to help us with at least some of the cost of this innovative and attractive little scheme.

The directors have taken steps to increase the record collection available to student presenters, mainly taking the form of approaching numerous record companies and retailers. We also hope to be able to actually buy some new records for the SR collection, but this is very difficult with the meagre funds which are allocated to us by way of the Students' Association (unless they're in a festive holiday mood).

So the story goes that SR is going to be big in 1991. Have a bit of a listen on weeknights, then tune in to SR mania on Sunday nights. You pay for SR, so make sure you get your money's worth by listening or participating. If you want to help in any way, contact the directors by way of the SAUA.

Your own underlings,  
**Jon Gill & Tom Cox.**

### THIS WEEK ON STUDENT RADIO

**Monday: The Mystery Show!**  
**Tuesday: Women's Show: Lianne, Misha and Vanessa do it for the girls.**  
**Wednesday: On Dita show with a completely buggered Simon Healy and a rarin' to go Jason Bootle.**  
**Thursday: David Mealor & John Wells**  
**Friday: Off Into the Sunset with Kirsty Arbon and Ben**  
**Sunday 7:30: AO - Australian Only Show**  
**8:30: Jon Gill/Tom Cox: The Show**  
**9:30: Ben Allen/ Ian Richardson: The Too Tired to Rock show**  
**10:30: Cecella Scurrah/ Peter Gibb: World Music**  
**11:30: Darien O'Reilly's fully-clothed indie show**

## What's In

Welcome to *What's In* ... a new weekly column giving you all the latest info on new release music. The column will also endeavour to answer any questions you have about songs or groups, whether they be old or new - in or out. Just address them to Al and drop them in the contributions basket just inside the door of the *On Dita* office.

### New Music

**Cathy Dennis**, formerly lead vocalist for **D-Mob**, has a solo album out titled *Move to This*. (Polygram)

On Wednesday, BMG released **The Eurythmics' Greatest Hits** album. The CD and cassette contain 18 tracks, and the LP has 13 tracks. All their biggest hits are there, such as "Right By Your Side" and "Sex Crime (1984)".

Expect a new **Michael Jackson** album soon. Sony are shortly releasing an album of all his best hits, called *Decade 1980 - 1990*.

If you're into House then **Miker G** has his album *Flexible Movements* out, with the song "Show'm the Bass" on it, amongst others (BMG).

**Morrissey** has another album out following his recent *Bona Drag*. It is called *Kill Uncle*, and is already available in the shops (EMI).

### Video News

**The Beloved** have a video out through called *Happiness* which features the following tracks: "Hello", "Your Love Takes Me Higher", "Time After Time", "The Sun Rising", "Your Love Takes Me Higher (Calyx of Isis)" (Warner).

**New Kids on the Block** have forthcoming a series of three cartoon videos: "Sheik of My Dreams", "New Kids in Class" and "In Step... Out Of". Each will retail at \$19.99 and Sony expects them to be a huge success for the most credible band in the world.

Warner are also releasing a video for the **10,000 Maniacs**, which is called *Time Capsule*.

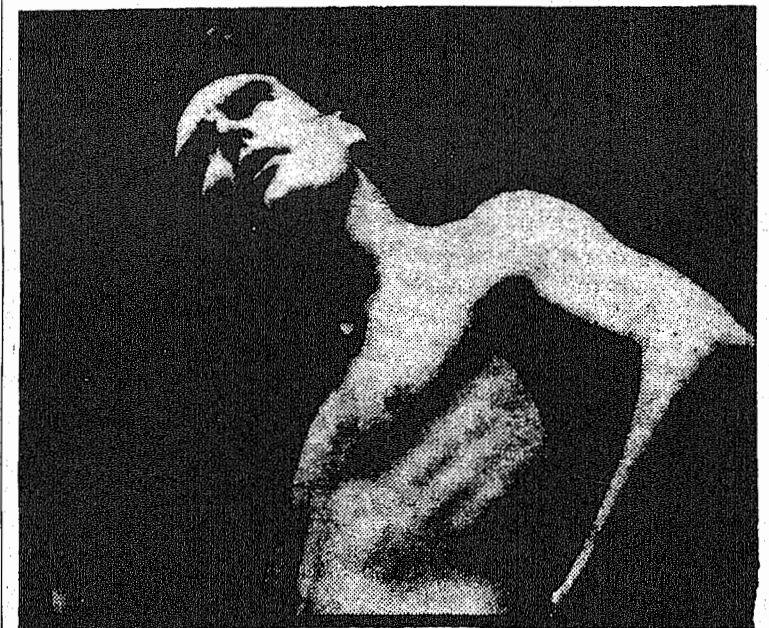
### Enquiries

Chris - You were asking about the **Dream Warriors**. They have a new album out called *And Now the Legacy Begins*. It features the singles "Wash Your Face in My Sink" and "My Definition of a Boombastic Jazz Style" - whatever "boombastic" means ... Kind of vaguely like **De La Soul** ... (Polygram)

**Mei - Enigma**, with the single "Sadness" have an album called *MCMXC.ad*. (EMI)

(Thanks to Ellie at Brashs for her help)

Al Thorpe



Morrissey: Will he ever give up? Probably not.



# this week in SPORT

•by Johnny Matthus and Ethel Merman

## The Great Game

High jinks in the land of the casual lope and the short-pitched fast delivery this week when the Windies went down 4-1 in the One Day series. Walloped, given a cricketing lesson, taken to the cleaners, shown the door, the Windies responded in the first day at Bourda in the Second Test the only way they know how. If you can't win fair and square, then bore the opposition to death. Have a chat between deliveries. Discuss the state of this month's crop. Point out the man in the Lance Gibbs Stand with the silly haircut, watch Viv swagger like a male stripper, stare like a silly stoned thing at Dean Jones after he has missed a big cover drive. In general behave like it's a Sunday and you are clutching an ale in the local park and not brandishing a brand new cherry in front of 15 000 Red Stripe wielding, whistle blowing, tribalbeat skin thumping rumba dancers goin a ga ga when Patrick Patterson lets the ball go.

The Windies are never in a hurry but neither is Geoff 'Forearms' Marsh. This man has found his off stump and he knows it's better to cop a joke oh-shit-here-it-comes-off-the-slowest-pitch-in-the-world-Georgetown-bouncer on the forearm guard, than step back like a real opening batsmen and give it the cross bat treatment it rightly deserves. Forearms is no Kelth Stack-er-pole standing erect despatching the short one over mid wicket, one-bounce into the pickets against shame-John Snow-shame. Forearms never gives Gus Logie dog-fetch-bring-it-backwork. The only boundary Forearms sees is when he strolls out to bat. He's the only man in The Great Game who can have more scoring shots than runs; who covers less yardage when running the hard run threes than when he walks to the drinks cart every hour, the only man who would rather put up the shutters than score runs.

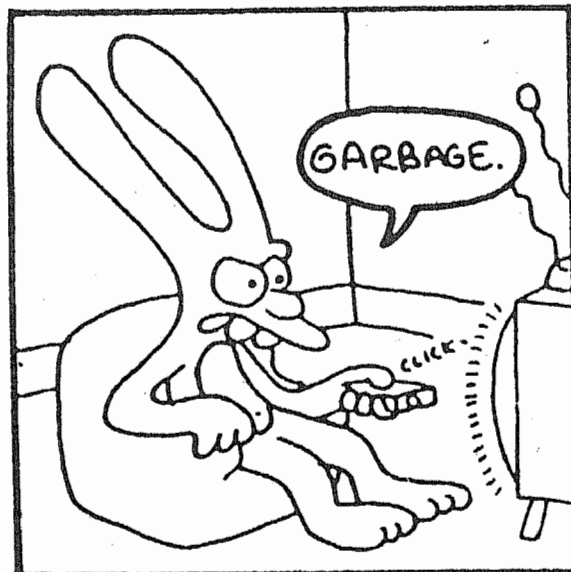
And that's the secret to Forearm's success. He knows the best walk is not when you stroll along the deck waving your willow in the air like some drum major after a bunch of gift bowlers have delivered you a three figure score. The best walk is the one up the pitch to pat down the spot just short of a good length. That's the one a few inches from Curtly's foot.

And that's the the problem with this series. The quicks are breaking up the pitch, but there are no masters of the noble art of finger spin to drift the ball away and make it grip, bounce and turn into the probing bat. Greg 'Pinebox' Matthews lines up like the short silly balding man he is, against the poetic beauty of the greats who have worn the baggy green cap.

Consider the legendary Jack Iverson. The man who snaffled 75 wickets at 7 apiece in the 49-50 Sheffield Shield. The man who reduced such immortal giants as Sir Len Hutton, Denis Compton and Cyril Washbrook to dribbling messes on the flat dry decks of the 50-51 England tour of Australia.

Gape in awe of the record of AA Mallett. Only 39 tests, but hey, look at the record. He had a job to do for his Captain and he did it with aplomb. 132 times at the reasonable cost of 28.85. Rowdy dragged the team together with his comittment and charisma. 'Well done bird brain', Big Nose Joke Skip Bill Lawry used to say to him after AA bagged one at bat-pad. But you could never call Greg 'Pinebox' Matthews a bird brain and have a smile on your face. He may have the form in the nets, he may have the desire to wear the baggy green cap even when he bowls, but so has every kiddy who has played a backyard test. Not that wearing a hat means you can't be immortal. Look at the feline grace of Clarrie Grimmett, the oldest man to roll his arm over for Australia. Only 37 tests but a staggering 216 wickets at 24, most of them against the Old Enemy. Great batsmen like Wally 'Thumper' Hammond, Jack Hobbs and his mate Herb Sutcliffe, fell with monotonous regularity on the fifth day when he was at the bowling crease. The only thing Greg 'Pinebox' Matthews can do on the fifth day is run from fine leg to fine leg and clap his hands with child-like glee when the quicks are shouldering his load and running through the tail. He's no Richie Benauld going around the wicket and snatching the game and the series. He's a hopeless joke, a farce, an insult to all those who profess to prefer the slower ball. Send him back, send him back in a box I say!

Not even the property developers in Queensland would get him up to Brisbane to win a Shield. Not that they ever will win the coveted trophy. They've tried, but the Queensland experience has shown that there is nothing like playing for your home country, your home state, your home town to increase the desire, the hunger to a level necessary to succeed at the very highest level of the great game. Lets face it, imports are only in it for the money. And lets look at



a man with true grit, Forearms Marsh bludgeons another through point...

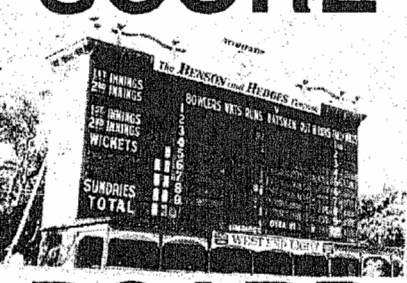
the greats who donned the Maroon cap for a few bucks so that Queensland can win a Shield. Greg Chappell, Alan Border, Jeff Thompson, Ian Botham, Wes Hall and the latest in the sad cynical line, Graeme Hick.

Hick proved just how good the English County Competition is. It's a three day run fest if you can face the right way and hold the willow with the lumpy side facing the keeper. He couldn't win a Shield for Queensland; Don Bradman couldn't win a shield for Queensland. Not even bleeding Jesus on the Cross could hit the winning runs for this side that habitually chokes in the the face of victory and collapses like the English middle order when all that is required is a bit of Forearm grit and a straight bat.

Queensland are setting an example to both teams in this weeks Shield Final on an MCG greentop. After Victoria had the Shield all but warm and home in bed after they dismissed NSW for 223, they were bundled out on Sunday for 119 with the destroyer being Wayne 'Gripper' Holdsworth taking 5-55. Gripper knows how to keep the seam upright and the nut on a good length. He's a man of destiny, a man who can bowl sides to victory, a man who will take chances to turn the tide for his side. If NSW win the 1990-91

Shield Final Nick Greiner should give him a medal, and fuckin' goddamn, build a pavilion on Darling Harbour to house it in.

## SCORE BOARD



**ADELAIDE UNIVERSITY VOLLEYBALL**  
Monday night results  
Mens Division I  
Adelaide University Avengers d. Tea Tree Gully  
3-1 15-8, 15-5, 5-15, 14-10  
Womens Division I  
Adelaide University Avengers d. Australs  
1-1 (on points) 15-10, 14-16  
Mens Goodwood Division  
Adelaide Uni. d. 5th Adelaide  
3-0 15-8, 15-3, 15-10

## THE KINGS CUP DUSK TO DEATH PARTY

**Adelaide University  
Boat Club  
Sunday April 7 8 pm**

a rocket launching, tv wrestling,  
celebratory bonanza, featuring the  
Master of Disaster Bill Natt and the  
Professor of Ballistics, Dave  
Belcher..  
hey kids sounds like fun

# HAVING A DRINK OF LIGHT BEER WITH DR. D. ALLEN

## Amnesty International Uni Group

Radio Show Meeting, Tuesday, 26th March, 1 pm in Games Room 1.

## Adelaide Uni Community Aid Abroad

Do you want to change Australia's relationship with Third World countries? Are you concerned about the politics of poverty in the Third World? Are you interested in promoting justice and lasting change in the lives of the desperately poor?

Then come to the Inaugural General Meeting of AU Community Aid Abroad this week: Tuesday, 26th March at 1 pm sharp in the Jerry Portus Room. Brian Witty, SA State Director of Community Aid Abroad will talk about the organisation and our role within it. A proposed constitution will be discussed and office bearers elected.

If you are interested but can't make it then contact Ali Ben Kahn on 272 8630.

Become active, become aware.

## Car thing

Toyota Corolla '76, Manual, Station wagon, very good condition, \$1,700, o.n.o. Telephone: 277 5975

## GALA

The first meeting of the Gay and Lesbian Association will be held on Wednesday, 27th March (not 3rd April, as appeared in the Orientation Guide) at 1 pm in the Jerry Portus Room. All gay and lesbian staff and students and friends are welcome to attend.

## Campus Challenge

Wednesday, 27th March, 1.10 pm Cinema - "The Resurrection of Christ. Fact or Fantasy".

## Participate in the AUSTUDY Campaign

A demonstration and breadline will be held outside the AUSTUDY offices at 115 Grenfell Street at 12.30 pm on Wednesday, 27th March.

## Left Alliance IGM

To be held 17th April, 1991 at 2.15 pm in the Union Cinema

## Car for Sale

Want a great student car? Reliable engine, good tyres, new radiator and six month registration. One family owner, genuine 69,000 km. Mazda 1300, yellow, 2 door.

\$1,900. Telephone 353 2982 (ah)

## Adelaide University Table Tennis Club

A meeting of interested players met Friday, 15th March, to discuss reforming the Club. Please note that the Games Room, Union Building has been booked for each Friday, between 1.30 pm - 5.00 pm for all those interested in playing. So please come along.

A meeting will be held (time to be announced) after Easter to nominate and elect office-bearers for 1991. Please watch On Dit for future notice.

For further information, please contact Anthony Myers (346 3184) or leave name at Sports Association.

See you all in the Games Room Friday afternoons.

## Tennis Coaching

The Centre is please to, once again, offer tennis coaching to Adelaide University students and members. Classes are conducted by Tom Cassidy who has had many years of experience with tennis competition and coaching. Classes are for beginners right through to advanced players.

First term classes will commence on Sunday, 7th April - 11.00 am on the hard courts, Park Nine, Bundys Road, North Adelaide.

Cost: \$20 for members and staff and \$15 for students for ten weeks: - 7th April - 9th June, 1991.

Enquiries to Diana Pedrick at the Centre on 267 2926.

## Cor! Glz a go!

A collection of "Scientific American" magazines, dating from 1976 to 1988, for just 25¢ each! Ring Paul or George on 332 8458 (preferably after 7 pm).

## Do you have Chlamydia?

Don't be so quick to say no! But I haven't got any symptoms you say.

So what!

Not many people do!

Had sex without a condom lately? In the last 6 months? A year ago? It's highly likely that you may have the bug and not even know it.

If you value your fertility- go and get checked out for free at clinic 275 (it's confidential), ph. 2266025 or ask your G.P. (a dose of antibiotics and you're Chlamydia free)

If you're into sterility- forget about it. But please use a condom in future because he or she is entitled to healthy sex and ignorance is no excuse for an S.T.D.

## IMPORTANT NOTICE

### Amendments to Enrolment and HECS Liability Semester 1 1991

All students are asked to take careful note of the following dates and information to ensure they are not fucked up by not doing the right thing.

**31 March** Semester 1 census date. Last day to withdraw from a course or to withdraw from semester 1 or full year subjects. You gotta get out by this date to stop the government billing ya for HECS.

**13-14 April** Semester 1 "Statement of Enrolment and HECS Liability" notices will be produced this weekend and posted to students on 15 April. These notices list your course and subject information together with details of your HECS status and liability for first semester. Lucky people will also have their bank balance, tax file no. and where their children cross the street included in the statement.

**29 April** Last day to report the Student Records Office, in writing, if your HECS notice got it wrong.

**24 May** Last day for withdrawing from a Semester 1 subject without the withdrawal counting as a failure

**23 August** Last day for withdrawing from a full year subject without the withdrawal counting as failure. If you withdraw from a full year subject between 31 March and 31 August you will incur a Semester 1 HECS liability. You bloody drain on the nation's resources. **REMEMBER-** your HECS liability is calculated on your enrolment at the census dates of 31 March and 31 August. Amendments to enrolments made after the census date may affect your HECS liability.

Basically, the rule is that if you drop out, you never pay less, but if you pick something up, they'll slug you for all you're worth. Who do you bloody well think you are, having the audacity to be a student?

**F.J. O'Neill**

**Registrar**

**With slight corrections from the Eds.**

## The O'Ball Directors would like to thank the following people and big things.

### Darien O'Reilly thanks:

Pauly Big Thing, Timmy the Dog, Andy "big love machine" Joyner, Sharon, Anne, Catherine, Janet, Dave Blakeney, Alex Wheaton, Nat, the Union car, Roger Clarke for the tab, the dancers, Dave K. and Simon H., all bands, attendees and parents, Sarah and Melissa and other O'Week helpers, the balcony of love, Nicky, Ian Mackaye, anyone I forgot, and finally Paul Teen Poet Westerberg because they all put in the long hours.

### Paul Champion thanks:

Darien, Rachel, Simon, Tim and Lois Healy, Anne McEwen, Sarah Roberts, Melissa McEwen, Natasha the Prez, Andy Joyner, Dave Blakeney, Janet Reid, Meredith Poulson, Alex Wheaton, Tim Marshman, Michael Lynch, Libby Drew and Jamnes Danenberg for the photos, all bands, all attendees, Roger Clarke for the bar tab from hell, Ian Mackaye, anyone who I forgot, and Paul Westerberg, without whom this may never have happened.

## AU Union By-Election, March 1991

At the close of nominations, 5 nominations had been received. They were:

**Tim Davis**

**Peter Boord**

**Paul Cummins**

**Ed Fitzgerald**

**Kirsty McKenzie**

At 2.00 pm Friday March 15, a draw was held to determine the ballot order of the candidates. The ballot order will be:

1. Paul Cummins
2. Kirsty McKenzie
3. Peter Boord
4. Tim Davis
5. Ed Fitzgerald

Polling will be held over three days at the at the following times:

### Monday 25 March

9am-7pm SAUA

11:45am-2:15pm Airport Lounge

11:45am-2:15pm Napier Building

11:45am-2:15pm Engineering

11:45am-2:15pm RAH

11:45am-2:15pm QVH

### Tuesday 26 March

9am-5pm SAUA

11:45am-2:15pm Airport Lounge

11:45am-2:15pm Medical School

11:45am-2:15pm Waite

11:45am-2:15pm City Campus (ex SACAE)

### Wednesday 27 March

9am-5pm SAUA

11:45am-2:15pm Airport Lounge

11:45am-2:15pm CASM

11:45am-2:15pm QEH

11:45am-2:15pm Law School

11:45am-2:15pm Roseworthy

11:45am-2:15pm ACH

**Andrew Lamb**

**Returning Officer**

**and nice person**



## Midnight Oil Write Song About 1991 O'Guide - No Pix!

Midnight Oil have heard about the O'Guide controversy after having been sent the following letter by an NUS representative. The letter was leaked to Bunyip Peril by a prominent NUS figure.

Dear Comrades,  
I know you are interested in Land Rights as I have listened to some of your recorded music that one of my friends has. Here is a copy of a fake "advertisement" that appeared in the Adelaide University O'Guide. I found the ad completely outrageous. In fact, I was outraged for a good hour or so, and enjoyed it so much that I decided to send copies of the ad all around the country so that other people could be outraged as well. Then we could all be outraged together, and discuss how the ad contravenes our "right on" ideology.

Yours in an affiliation frenzy,  
Boring Careerist

In response to this scathing condemnation, Midnight Oil decided to write a song, a copy of which they sent to us. Here are the lyrics.

"Well I work all day on the O'Guide mine  
There'll be racism, sexism and homophobia  
on the table tonight  
If I could ever get elected then you'll take  
me seriously  
and I'll be able to address this sort of world-  
shattering issue"  
P. Garrett

Except almost imminent public execution  
of those responsible. This will be by flog-  
ging with small bundles of birch twigs on  
the lawns, followed by a bear-baiting tour-  
nament.

## Notas de Producción y Una Canción de Amor Desesperada

On Dit is the weekly newspaper of the Student's Association of the University of Adelaide. The editors have complete editorial control although the views expressed in the paper may not necessarily be their own, or anybody else's for that matter.

Editors: Simon Healy & Dave Krantz  
Ads: Stephanie Pribil  
Typesetting: Shazza and Catherine  
Freight: Peter Ingman

Special thanks this week to:

Kate Juttner, Darien O'Reilly, Steve Jackson, David Penberthy, Andy Joyner, Kamal Farouque, Alice Thorpe, Michelle Gillam-Malone, Natasha Stott Despoja, Anne Whittal, Catarina Grenfell, the cast of Aye Caligula (bunch of prima donnas that they are), Paul Champion and his amazing vegetable stock, Gladys Stokes, Mike Rikos for the loan and all the boys in the Glenmorgan testicle ward.

On Dit is printed by Bridge Press- thanks guys.

### Puercoespín a todos.



## It's Crazy Competition Time!

Dear Eds,

A question has been burning in my mind for many years now, namely - What does Barry Salter actually do? Does he perform any useful function at all? Please enlighten me and the rest of the students at Adelaide University.

Yours sincerely,  
Sarah Dobson  
3rd Year Arts

Adjacent is a copy of a letter which we received this week from a concerned student. Her unfulfilled angst is your chance to win, and win again. Read on.

All you have to do is suggest what Barry Salter does, either in a professional capacity or in his spare time, and win a candlelit dinner for two with him at the restaurant of your choice. Easy!