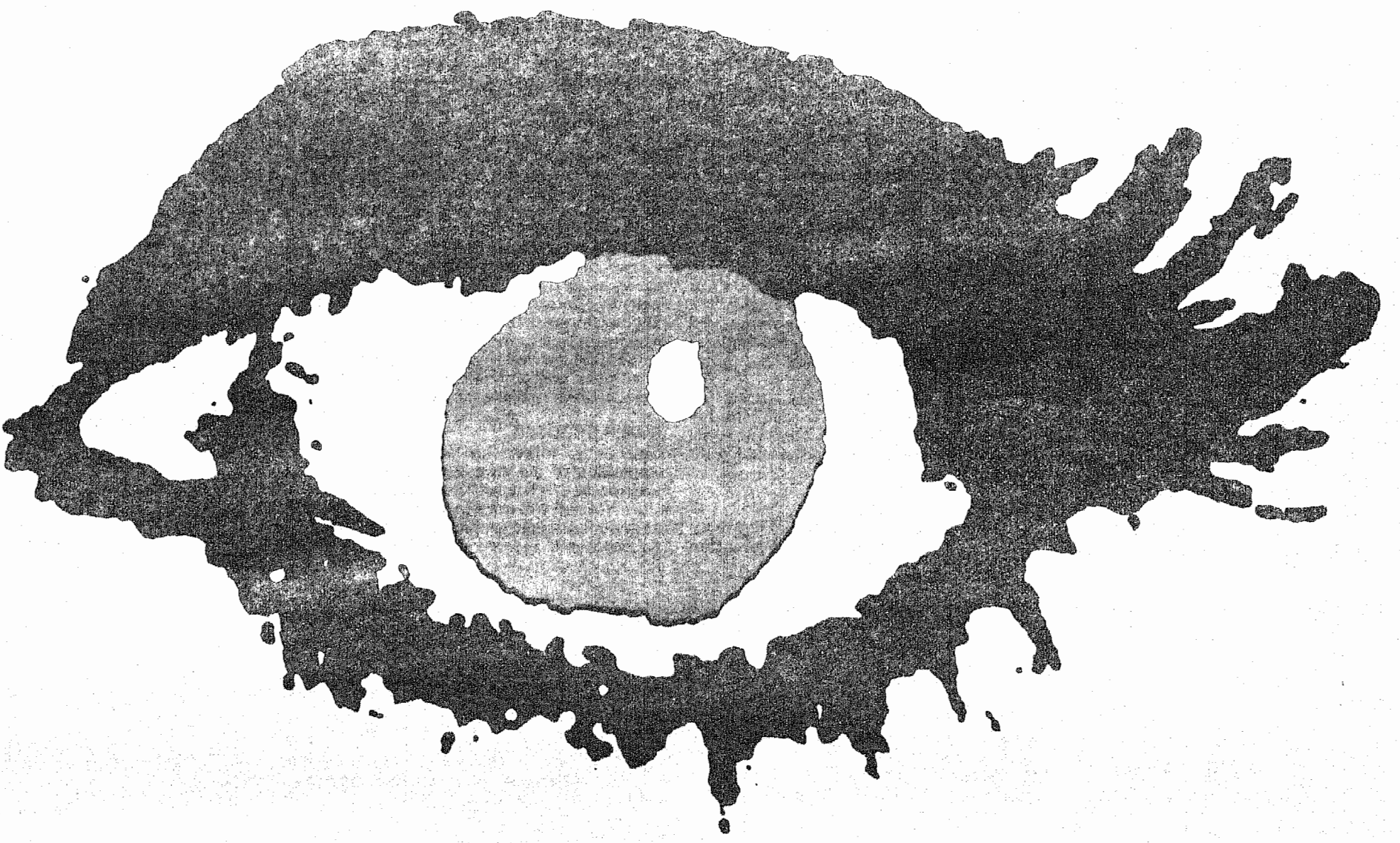


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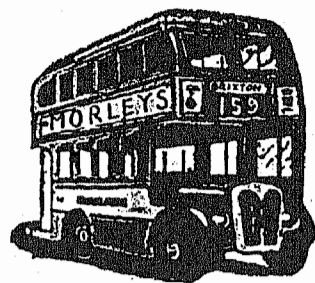


on dip

the adelaide university students' association weekly

May 22 1989 • Volume 57 No 9

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According to rumour, Piers Akerman, Editor of that illustrious daily, "The Advertiser", sent a spying delegate to On Dit's office on Friday, May 12th. Why?

He allegedly told his spy to "find out what's going on down there", following the publication of the article, "A Case Against Media Monopolisation", by Natasha Stott Despoja.

Actually, Richard Ogier, co-editor of last year's On Dit surfaced in the Union premises on that day, ostensibly to pick up his bound copy of last year's On Dit's. He then wandered over to the On Dit office. If Richard was indeed the person who had the honour of carrying out undercover activities, he would have been sadly disappointed.

The most he would have discovered was the fact that 1988 vintage mould no longer grows in the cups scattered around the office (we remove the cups before the bacterial process takes place), we don't reprint articles from "The Age", "Good Weekend", "The Sydney Morning Herald" etc, and we actually open On Dit's windows.

As for the article that dealt with the apparently none-too-happy state of affairs at

"The Advertiser", Natasha Stott Despoja *did* write it. She believes in putting her name to everything she writes. And why shouldn't she? Apart from number 121 King William Street, it's a free state.

DOUBLESPEAK

So, we now have Andrew Peacock back and strutting the Liberal stage (although he should tread warily as the floorboards are very shaky). I welcome the return of the Prodigal Peacock - even his pouty, ancient Roman playboy visage is more refreshing to look at than the caricature of John Howard (Oh, that is John's actual face - sorry).

John couldn't even dramatically gasp, "Et tu, Brutus?" as he had previously played Brutus successfully.

It's intriguing, however, to read of Peacock's avowed intentions to be "compassionate" and implement "Thatcherite" policies. I hate to disabuse you of the notion, Andrew, but the two are mutually exclusive.

YES, YES...

I know, I know, one of my articles had typos, another had an ungrammatical use of a word, while Onditbus spoke of Mag Thatcher referring to herself in the third person whereas it should have said "First person plural." When the paper was printed and I looked at its content, I contemplated doing the honourable thing by leaving this world.

However, having done my articles at approximately 3 o'clock on Monday morning, it's not surprising. There - now you know all the stories you heard about On Dit being slave labour are true.

BUNNY IN THE DUNNY

Strolling through the Napier Building foyer recently, I overheard a conversation

pertaining to the fate of a rabbit which adorned English lecturer Russell McDougall's office door (a cardboard one, not a real one, animal lovers).

Apparently this bunny was found in the men's room, standing upright in one of the toilets. Two theories have been put forward to account for this behaviour - flushed with enthusiasm at the intellectual content of Russell's "At The Beach" course, it decided to test the waters but, marooned in the Napier, could find only the lavatory variety.

The other theory holds that the bunny, despairing of the course and wishing to make a statement objecting to it, threw itself into the toilet.

I leave it to you, gentle reader, to decide what really happened.....

WILD THINGS!

Dressed in Wilderness schoolgirl outfits, Katie Abbott and Emily Branford jumped up and down in Rundle Mall to the music of Footlights, promoting the "Less Than Zebra" review. Imagine their surprise when a woman rushed up to them and delivered a monologue along the lines of "You should be ashamed of yourselves, being seen like this, your socks are the wrong colour, I'll tell Miss Peel about you, I pay \$3,000 for my daughter to go to Wilderness and you're lowering the tone of the school", etc.

It's alright Miss Peel - now you know who the culprits are, you can stop that mass detention of every Wilderness schoolgirl.

SUPER SCOOTER

This is it, folks, the first Onditbus competition of the year. Just answer this brain-teaser - What was Rupert Brooke's surname? - and you can win a Vespa scooter which a Mod would be proud to own. The said scooter is located just outside the

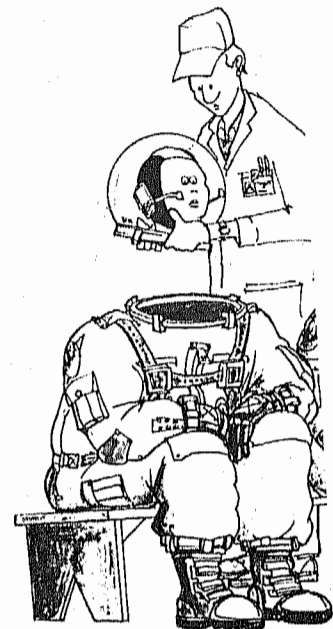
University's Victoria Drive gates for your inspection and is a smart grey-brown colour.

WISDOM OF THE WEEK

"Children either sleep alone or with small toy animals. The wisdom of such behaviour is unquestionable, as it frees them from the immeasurable tedium of being privy to the whispered confessions of others. I have yet to come across a teddy bear who was harboring the secret desire to wear a maid's uniform."

Fran Lebowitz, "Metropolitan Life".

Monica Carroll

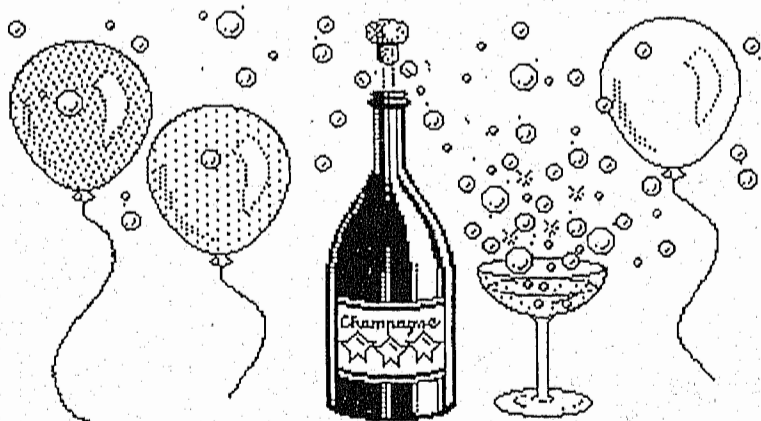


on dit

LAW BALL

Thursday, 25th May

8pm



The band:

THIS HOUSE IS JUMPING!

at the: Fringe Club, North Terrace
(near Morphett Street bridge)

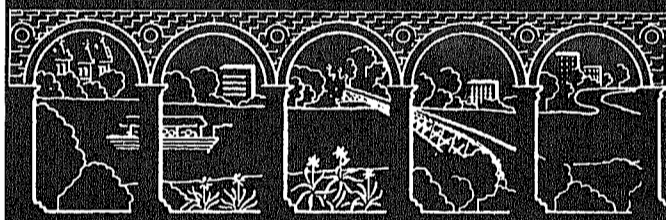
\$13.00 inc. Supper and Half Price Drinks
All night!!

Dress:
Black Tie or Formal

ALL WELCOME
- Law Students, Friends, Partners
(NO PETS!)

Tickets available at the Students' Association, Law School Foyer and at the Door.

UNION LECTURE SERIES



ADELAIDE
UNIVERSITY
UNION

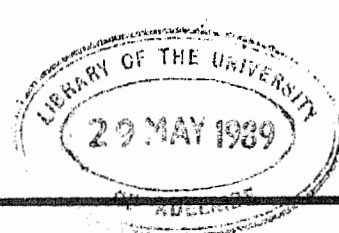
The Adelaide University Union is to establish a regular lecture series featuring public figures presenting their views on a variety of social, political and economic issues.

We are keen for students to suggest speakers and/or topics that they would like to see presented on campus. The first lecture is planned to be held in August.

Please contact Barry Salter, the Promotions/Activities Manager or myself in the Union Office if you have some ideas on topics and speakers.

Sathish Dasan
President of the Union

another student run service.



union initiatives

The Adelaide University Union is embarking upon a series of ventures to better publicise the role it plays both in the University and wider community, and to specifically raise student awareness of what their membership of the Union entails. Union President Sathish Dasan said the Union had been busy over the last few months re-orientating its direction in "a three-pronged strategy" to raise its profile with these groups. He explained:

"We already have an equal access scheme in which we give grants to students on the lower socio-economic scale, and the Union is seeking to enhance these schemes so that it can further assist students who are disadvantaged, to remain at University. "The Union's place in the University and wider community needs to be articulated more clearly and that is one of the reasons for our setting up the Adelaide University Union Lecture Series. We hope this will be an ongoing activity, drawing on people of high calibre within the community, locally and internationally, to speak on a range of topics. Hopefully we'll start the series in the second semester and anyone who wishes to make suggestions is more than welcome (see the advertisement on the second page of On Dit). Members of the community will be invited to this series - it's not simply for students, Union or University people." Mr Dasan mentioned Prosh and the way in which it had raised

money for community causes for quite a few years. He feels, however, Prosh has lost its way in recent years, and there could be better organised means of contributing to charity and interacting with the non-University community. "If we are serious about contributing to these causes, a more professional approach is needed," he said. "Hence a 'Community Outreach Programme' is being mooted by the Union as one of the ways to do this. It will co-ordinate activities on campus with groups from the community selected by the student body, giving us the chance to do something for the community and make the negative perceptions the community has of us from activities such as Prosh, a thing of the past." "Lastly, it is a top priority of ours to contain the Union Fee. We're adopting a new approach to finances, one of diversifying income - this has been approved by the Board. The way the budgetting is done at present is

that all line items which produce income for the Union have been budgeted for, as well as the way we spend that money. The final figure, the credit, in most cases is a deficit funded by the student body.



"I think the Union should stop thinking along those lines and at its budget planning put up a figure which the students actually contribute to the running of the Union. The professional managers we have in the Union will have to

actually identify new sources of income, new services that can be brought onto campus to stop this stagnation and we can also stop the Union Fee going through the roof. "In comparison to interstate campuses, Adelaide University Union manages the Union Fee more favourably and its facilities and services are better and cheaper. Now is the time for innovation but this Union Fee plan will be achieved through a long-term plan. The goal is to bring the Union's budget down ten per cent in real terms. Currently students pay between twenty and twenty five per cent of the cost of running the Union - the rest is made up from the Union's other sources of income". Mr Dasan concluded, "This Union has a long and proud tradition and these initiatives are in keeping with that tradition."

Monica Carroll

aja supports stott despoja

The Australian Journalists Association has officially come out in support of Ms Shirley Stott Despoja's bid to return to normal

work hours at "The Advertiser". A stopwork meeting of one and a half hours' duration on Thursday, May 18, was attended by ninety journalists, and a motion calling on "The Advertiser" management to restore Ms Stott Despoja to a normal five day working week forthwith was moved. Apart from nine abstentions, the motion was carried unanimously. The meeting noted that the managing editor of "The Advertiser", Mr David Smith, had informed the AJA of his communication with Mr Akerman, the editor, regarding the AJA's contention that a crisis in management/staff relations existed. The meeting also called on

the managing editor to monitor the situation in the editorial department to ensure all journalists enjoy safe working conditions. This resolution comes as a result of allegations of intimidation, both physical and verbal, by an individual in the management. Mr Bill Rust, South Australian Branch Secretary of the Australian Journalists' Association, said Ms Stott Despoja's case involved two matters - one pertaining to the Workers' Compensation Appeal Tribunal, which will be heard on June 6 and the other regarding her work situation, which is currently before the Australian Industrial Relations Commission.

The AJA, too, is considering a number of redress options open to it. A \$100,000 defamation suit is being conducted against the AJA by Mr Akerman, on the grounds of "malice." Mr Rust said the "The Advertiser" had not covered the Stott Despoja proceedings fairly; "It published a grossly imbalanced report on the case in the Industrial Court. The AJA's side of the story is not receiving a fair coverage in the media." As an example, he referred to "The Advertiser" side of the story which had been run on a prominent page in the May 6 "Advertiser" whereas Ms Stott Despoja's case had been on a page quite far back in the paper.

The AJA sent out a press release after the stopwork meeting but this wasn't published in the print media. Mr Rust said the story might have been on an ABC news bulletin but it didn't receive airtime when he attended to the news programme.

Monica Carroll

anger at radio charges

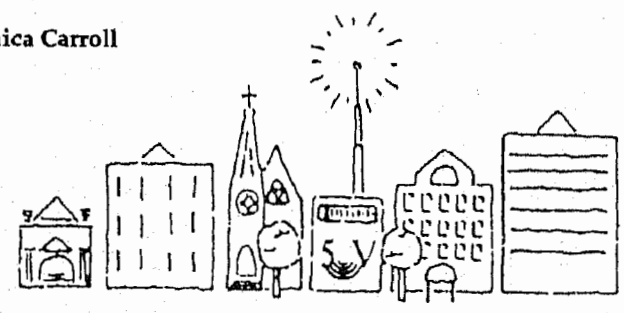
Students are angered by Radio 5UV's requirement that 5UV volunteer radio helpers join 'Friends of 5UV' which carries a mandatory subscription rate of \$20 per year for students.

Ms Myrtle Campbell, 5UV's accountant explained that Jill Lambert, 5UV Director, wanted all volunteers to become 'Friends' of the Radio station. There is a discount rate of \$20 for students and "5UV expects volunteers to subscribe because they're being trained by 5UV."

Students, however, see things differently. A spokesperson said, "It's just 5UV's cynical way of making money. The "training" works both ways - 5UV couldn't exist without volunteers." When asked about the fairness or otherwise of requiring Student Radio people to subscribe as well, Ms Campbell said Radio 5UV had proposed that the Students' Association look at making a donation to cover student costs. Students' Association Finance Vice-President, Mr Michael Vorin,

said this did not seem feasible; "We already pay approximately \$14,000 in access fees to Radio 5UV."

Monica Carroll



koala slaughter in nsw

Development which is occurring at a frenetic rate in the North Coast of New South Coast has slaughtered many koalas and

threatens to wipe out further habitats. Sue Arnold and Graham Bicknell of the animal protection group, 'Australians For Animals' have investigated the area and found dead, dying, sick, and injured koalas killed by cars, trucks, and bulldozers and disease. Unprecedented building of housing, hotels, and motels, sand mining, cement works, land clearing, and rural subdivisions threaten to wipe out not only koalas but many native mammals and marsupials. The greatest threat facing koalas' continued survival is the proposed Harris Diashowa Pulp Mill at Grafton. The mill, which is much larger than the abortive Wesley

Vale Mill in Tasmania, will pose grave threats to the native forests stretching to the Queensland border, into the New England area and down as far as Taree. Pollution, organo-chlorines and an estimated extra 40,000 truck journeys on the already overloaded road system would eliminate the colonies of koalas in that area. Despite the concern of members of their communities, the administrators of the NSW shires are determined to push ahead with development despite the high ecological costs. It would seem the only hope for the koalas and their natural environment lies in public

awareness, the enlistment of the assistance of conservation bodies, and lobbying of Federal, State, and Local Government. 'Australians For Animals' can be contacted via Box C616 Clarence Street, Post Office, 2000 Sydney.

Mark Gamtcheff





education action bunfight

The Education Action Groups' Inaugural General Meeting accomplished less than its convenors hoped. Held on April 12th, the aim of the meeting was to encourage further participation in the Autonomous Education Action Group, funded by student approval in a referendum in last year's elections.

However, a missing contact list of members and what the organisers see as political interference has soured the Group's achievement of official status within the Students' Association.

The aim of the IGM, held in the Union's Games Room, was to officially affiliate the Group to the Students' Association and, subsequent to legal advice sought earlier this year, to accept the AEAG's constitution. SAUA President Juanita Lovatt chaired

the meeting, while the two Vice-Presidents, Anthea Howard (Education) and Michael Vorin (Finance) were initially present, with five members of the Liberal Club, Natalie Meyer, Sarah Hopkins, and others who have been active in the Free Education campaign, Ian Steel from the Labor Club, and seven interested newcomers to the Group.

Ms Hopkins said about fifteen Liberal Club members were present by the time Ms Lovatt called the meeting to order; "We assumed they were there because they were genuinely interested in education issues but they kept chatting among themselves while I was speaking."

Ms Hopkins related how more Liberal Club members and friends came in by the end of her talk, alarming the non-Liberals; "We realised they were there to stack out the meeting, so Natalie and Ian brought in people who we knew were interested in free education and associated issues."

The Liberal students and their supporters moved to amend the constitution and the motion that the AEAG should not endorse anyone in the student elections was passed. Ms Hopkins and Ms Meyer do not see this as too pressing an issue but pointed out that if candidates in the student elections were running on a Free Education platform, then surely it

would not be inappropriate for the AEAG to endorse them.

Ms Meyer said those had been associated with the Free Education campaign long before April twelfth were appalled by the way in which the Liberals and their friends did their best to turn the meeting into a "bun fight";

"They proposed all these amendments which went down because some of their supporters lost interest in hanging around - they weren't there because of the education concerns but on their own admission to 'stop us from getting up to things.' The only thing we're interested in 'getting up' to are campaigns."

One of the amendments which was lost was that seeking to prevent staff joining the Group.

"This would have changed the spirit of the Group and its constitution; it's meant to be an open, collective organisation in which people can feel free to contribute", explained Ms Meyer.

Ms Hopkins stressed the contribution staff could make; "We've got a broader campaign - we're fighting amalgamations, childcare cuts, faculty cuts. Students aren't the only people affected by the Dawkins Agenda."

Elections were held with five positions available. One Liberal was elected, the rest of the positions going to non-Liberals

who had been active in education campaigns. Ms Hopkins and Ms Meyer said this process was clouded by "petty procedural arguments from the Liberals, some of whom didn't even want to properly take part in the election process. Nick Boyd-Turner attempted to write down the name of the same Liberal candidate four times."

Ms Hopkins and Ms Meyer said one of the most distressing aspects of the IGM was the way in which interested newcomers were alienated by the friction. They said these people were more than welcome to attend future meetings which the Group would seek to keep from such "disgusting" bickering.

One of the Liberal Club members present at the meeting said it was an open meeting and any person had the right to be there. "If these people don't want Liberals coming along, then they should advertise that fact," she added.

Mr Vorin said the Liberal Club members participated in the meeting because they are concerned at the direction in which the ALP is taking Higher Education. In addition, they were concerned about the procedures for accountability as the AEAG receives \$2,000 from the Students' Association. "And as Finance Vice-President of the SAUA, I wouldn't be doing my job if I didn't take an

active interest in the spending of student money," said Mr Vorin.

He said the constitutional amendments were moved for the purposes of ensuring responsible government of the group as there were no standard clauses in the constitution ensuring financial responsibility, and contrary to the opinions of Ms Hopkins and Ms Meyer, many moderate people at the meeting (including Liberal Club members) were harassed or shouted down when they wished to speak.

Mr Vorin concluded, "It is strange that some who profess to support freedom of speech and actively encourage student participation in the education debate should view new involvement with such paranoia. Liberal Club members had no intent other than to contribute to the debate and attempt to ensure financial accountability of the group."

"Perhaps these people should state their real attitudes and say students with opinions differing from theirs should not get involved."

Ms Hopkins and Ms Meyer have appealed for anyone who knows the whereabouts of the contact list from AEAG's IGM to contact the Group through the Students' Association Office.

Monica Carroll

executive election to be challenged

Following an election of a member of the Union Board to a position on the Union Board Executive committee, some Board members are seeking to overturn the decision. The Union Board Executive is the committee which deals with the management of Union business in between the monthly meetings of the Union Board.

On Monday, May 6, Kim Pedler

was elected to the position on the Executive that John Ridgway had formerly occupied. Mr Ridgway is now in Queensland and had not contacted Board about his availability for future meetings nor resigned from Board despite his absence. Board voted to declare Mr Ridgway's position vacant, an election was held, and Ms Pedler was elected to the position.

Not all Board members are happy, however, about the decision. Mark Leahy, the Research Organiser of the Postgraduate Students' Association and the Staff Representative on Board, and Juanita Lovatt, President of the Students' Association and student Board member, wrote a letter of protest to the President of Union Board, Sathish Dasan.

The letter states neither Mr Leahy nor Ms Lovatt attended the meeting because of illness but, had both known of the election, they would have made the effort. Mr Leahy said he had asked Mr Dasan

if anything controversial or crucial was to be discussed and the reply had been in the negative.

"The yellow agenda which is distributed some days before Board meetings had nothing pertaining to elections on it yet the matter of John Ridgway's absence had been discussed recently at Executive", said Mr Leahy.

"Obviously two of the factions on Board knew the election would take place. This is not good enough - it's about time some Board members behaved democratically. My constituency has not been represented and I was denied the opportunity to vote for such an important position. Those of us who were not informed will be seeking to have the election quashed so that every Board member has the opportunity to elect the Executive member. This has set a precedent for members to be sacked by the whim of the faction which has the numbers."

Mr Leahy said the justification

that Mr Ridgway should have resigned was not pertinent - the issue here was that adequate notice for democratic participation should be given to all Board members.

Ms Lovatt voiced similar views to Mr Leahy's and said as a member of Board, she had every right to vote in the election and should have had the opportunity to run for the position. She was disappointed that certain Board members should deny the basic voting rights of other Board members by withholding information.

Mr Dasan said he could not agree with Mr Leahy and Ms Lovatt. As an employee of the Union he was requested to bring the matter of the Executive position to a correctly convened and quorate Board meeting.

"A motion was moved by Mr Boyd-Turner and Mr Vorin, members of Ms Lovatt's faction, to remove Mr Ridgway from the

position in order for the Union to effectively conduct its business. That was passed by a unanimous vote of all thirteen people present at the meeting and this casual vacancy

had to be filled. There were three people who nominated for the position. Mr Boyd-Turner tried to contact Ms Lovatt but was unable to do so."

Mr Dasan said the opportunity to sack the President of the Board as well as Executive members existed in the Board's constitution and standing orders; "Last year Board attempted to sack Ingmar Taylor. We can't set the rules differently for different positions. In fact, today (Friday), the Executive directed me to reply to the letter from Mr Leahy and Ms Lovatt. We cannot override the decision of a duly constituted Union Board Meeting."

Monica Carroll

production



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Apologies to Jamnes Danenberg for getting his name wrong *again* last week.

On Dit is a weekly paper published by Mark Gamtcheff and Monica Carroll for the Students' Association. GPO Box 498, University of Adelaide, Adelaide, S.A.

Telephone 228 5404, 223 2685.

The editors have complete editorial control although opinions expressed in this paper are not necessarily those of the editors.

Deadline for all material is 3pm each Wednesday.

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WEIRD SCENES IN THE GOLDMINE

A daily newspaper should be a goldmine of information for its readers, providing as it does, our link with current events and daily concerns. Unfortunately, "The Advertiser" does not seem to be doing anything to counter the accusations of unbalanced reporting and strange occurrences, that are sweeping the Adelaide community. What we find most disturbing, however, apart from the obvious fact that the paper is Murdoch-controlled and the said media magnate is on record as saying he

controls the editors of his newspapers to such an extent that a policy of discouraging balanced news is implemented, are the allegations of harassment and intimidation, both verbal and physical within "The Advertiser's" walls. We live in a society in which people (particularly women and children) are not safe in their own homes. This alone is an ugly scar on the face of society, but when a union feels compelled to call on management to ensure the workplace is 'safe' (and not in an

equipment sense) for its workers, one can only look upon this with something akin to horror. Should these stories be proved factual, the Adelaide community will only be able to conclude that something is indeed rank at one hundred and twenty one King William Street.

Monica Carroll &
Mark Gamtcheff



letters



JOY IS A WRITES!

Dear Non Gender-Specific Pedler,
In light of your article in On Dit (Volume 57, No. 8), I noticed that women have definitely improved their percentages in the work force, (this is a credit to them and somewhat pleasing to see), but I find it hard to connect these figures and the fact that the position of 'Women's Officer' should be a female orientated position. You seem to be somewhat biased in your attitude. You make a generalisation (if I may call it so) that women are more suited to and experienced in the areas of rape, assault, etc., (yes, the statement is ambiguous), this may be true. But it does not mean that any individual female is the best in these areas (not mentioning the counterparts who could be), thus I see no reason why a male can not occupy your current position (although it may not be the best thing since sliced bread). Your article seems to be another of your articles which indirectly try to put down males. Please lighten up. Yours lovingly,
Joy Is a Fuck
Engineering

THE HIGH COST OF SECURITY CUTS

Dear Editors,
I was angered and disturbed to read in your last few issues of the recent cuts which have been made to security on campus, as well as the reports of rapes, assaults and attacks which have recently occurred on and in the immediate vicinity of Adelaide Uni. Both the introduction of two person shifts and the so-called "safety zone" are quite clearly ridiculous measures which far from ensuring the safety of students and staff, actually present threats to our personal safety. As it has been pointed out in On Dit before, the safety-zone could provide a haven for attackers as well, as victims or a victim could run to the safety zone requiring immediate medical assistance only to find that the room is unattended and their only means of communication is a telephone. The scenarios which can be imagined are endless.

Like Arna Evers-White (On Dit 1/5/89), I also find it ludicrous that the university should advertise this potential danger in its "Diary of Events", Channel Nine's programme "60 Minutes" also found the lack of security (especially adequate lighting) on campus to be disturbing, and I note Jennifer Byrne's comment that it is irresponsible for the campus administration to cut the security budget when the campus and its environs are quite clearly unsafe, especially for women. In regard to this issue of lighting it seems that the university is taking a remarkably long time to install the additional lighting that Sue Coles fought successfully for on University Council in the middle of last year.

I realize that the University is facing a funding crisis due to the Federal Government's cuts to the Education budget as a whole, but to reflect this decrease in funding by cutting security is a dangerous move. I can only hope that it will not take another series of rapes, or worse still a murder on campus, before our administration revokes its current policy of endangering the security and lives of its community. I therefore challenge the University to justify in On Dit its current security policy, and the recent changes which have been made to it.
Kathy Edwards
Politics

ANGRY

Dear Editors,
I was shocked when I read in the Advertiser (Saturday 13/5/89) that the University of Adelaide Council had voted unanimously to support a merger with the South Australian College of Advanced Education. This move shows the contemptuous regard for the students that is had by the University administration. It also indicates a betrayal by the student representatives on the University Council of those who elected them.
Council's decision is irresponsible, undemocratic and

represents a decision to sacrifice quality of education in order to receive money:

1. The University community was largely kept in the dark about this motion before Council, and the extent of the discussion between Adelaide and SACAE was covered up. The result of this was that the people with the most to lose (i.e. the students) were unable to fully voice their concerns and objections.
2. The proposal merger is between two institutions with little in common. Universities are places where people learn how to learn, and how to think for themselves. Colleges are vocational institutions, more akin to advanced training centres. This is shown in the large amount of postgraduate research carried on at Adelaide; contrast this with little (if any) research at SACAE. Furthermore, the scope of the courses at Adelaide and SACAE differ widely. One merely has to look at courses such as Dentistry, Law, Medicine, Science, Engineering and (on SACAE side) Social Work, Nursing, Teaching (at all primary and secondary levels) to see this.
3. The proposed merger would adversely affect the quality of education currently provided by this University. There is no guarantee that the merger would result in additional funding *per student enrolled*. But it is likely that the expenses of the institution(s) would increase. The records of both institutions would be transferred to a new Registry. The various libraries would have to be able to handle the increased number of borrowers (even if they don't borrow, there is an active cost in keeping records). But the real heart of this argument is the course-cutting that will inevitably follow. The new administration will cut the number of different courses like a razor, not necessarily with any proportional increase in course (remember when SACAE was formed?).
4. The status and respect for Adelaide Uni will be lost. For example, the new University will have students without matriculation. Employers, domestic and foreign, will see this as a sign that the new Uni takes anyone in, instead of having a high standard of students. Putting aside false modesty Adelaide University is this State's premier tertiary institution. It is respected all over the world. To admit unmatriculated students, to offer non-academic degrees will lower the regard had for the University and its courses. In the worst scenario, interstate and overseas professional authorities may refuse accreditation of the new "Adelaide University Teachers' College's" degrees - rendering 3 to 6 years of study useless. Think about that.

These are just four objections to a merger with SACAE. Given time to consider, we could all think of more. But it appears the University Council has not stopped to consider, but has just cavaliered ahead, regardless of the concerns of those for whom the University was built - the students. As for the Student Representatives on the Council, their treachery in refusing to disclose such a vital matter nauseates me.
Yours angrily,
John Kyrimis
Student Representative,
Faculty of Economics

SAFETY ZONE "TOTALLY INADEQUATE"
Dear Editors,
The members of Women on Campus would like to express their concern about the use of the Hughes Plaza office foyer as a "Safety Zone" at night. This area is not only a totally inadequate means for protecting people from harassment, but it is also a potential hazard in itself. This is the situation: when the office closes, roller doors come down over the service desk leaving the foyer, a small glass-enclosed room, as a "Safety Zone" for those fleeing from aggressors. Once in the room (supposing you make it), the door has to be manually locked. A phone is available for you to ring a private company which will, in turn, contact the security guards; they are guaranteed to come your defence within the hour. The flaws in this system are glaringly obvious: (1) The

room is open to anyone so that an attacker may be waiting in the room for you. (2) A victim may already be in the room and be too scared to let you in. (3) A foot in the door is all it takes for your harasser to get in the room with you, and that door is the only exit. (4) Since the room is almost entirely enclosed by glass, your attacker has only to throw a brick in to smash through the protection of your "Safety Zone".

Clearly, this "Safety Zone" is more of a danger than a source of protection for anyone in trouble. We must get rid of it immediately, before any of the abovementioned horrors becomes a reality.

Women on Campus

SEXUAL HARASSMENT CAMPAIGN

Dear Editor,
The University of Adelaide is committed to provide an environment free of sexual harassment for all students and members of staff. Recently the University refined its policy and procedures on sexual harassment, and a publicity campaign is being conducted to inform the University community about these changes.

The main change in the policy is the establishment of a network of contact officers to whom people may bring complaints or queries about sexual harassment.

The Equal Opportunity Board, after discussion with the Women's Officer of the Students' Association, has produced a pamphlet on sexual harassment, which, together with a pamphlet on Equal Opportunity at the University of Adelaide, is being distributed to all students and staff in the University in the week May 16th to 19th, 1989.

The Board has also produced a poster to highlight the existence of the new procedures. The poster will be displayed throughout the University, and will be accompanied by the names of the members of the Sexual Harassment Committee, as well as the list of current contact officers.

It should be kept in mind that the Contact Officers will be receiving special training on 28th and 29th June 1989, and after that time will be available to provide informed counselling and support. Before the end of first semester, they may be able to assist you, or refer to someone who can.

If anyone has any queries about sexual harassment at the University of Adelaide, they are welcome to contact the Equal Opportunity Unit, 6 Floor, Wills Building Ext. 5962; the Women's Officer of the Students' Association, Ext. 5406; or an Education/Welfare Officer, Adelaide University Union, Ext. 5915 or 5430.

Yours sincerely,
Kay Rollison,
Equal Opportunity Officer

NO LIMIT TO GOD'S POWER

Dear Eds,
I write in response to the arguments put by AURORA in the letter "Time for Rationality".

Firstly, I address the argument that God's distinguishability from Nature limits His power and perfection. AURORA seems to be saying that because God is distinguishable from Nature (which I support), Nature is equally distinguishable from God. This is not what Christians believe. Nature is certainly not the same as God, but it cannot be taken apart from God, for He sustains it. It does not run by itself. An appropriate analogy would be that of a parent and a newly born child. The parent is not dependent on the child for survival, but the child is certainly dependent on the parent. The relationship between God and Nature is similar. Hence, AURORA's argument that God's power and perfection are limited is invalid.

The notions that Christians have no responsibility to God other than to believe, that they are childish and that they believe themselves to be superior to those of other faiths are errors. Even a cursory examination of the Christian Bible will reveal many arguments against empty faith (i.e. belief without obedience), arguments

strongly affirming the responsibility of all people to God and many encouragements to personal maturity and humanity. For example, Philippians 2:3 says, "Don't do anything from selfish ambition or from a cheap desire to boast, but be humble towards one another, always considering others better than yourselves." (I do not consider this quotation to be an infringement of AURORA's ban on Bible verses, because I am not using it to rationalise God's existence, but to correct their misconceptions concerning Christianity).

Yours sincerely,

Brendan Roberts

P.S. I hope to write a further letter in answer to AURORA's other criticisms.

PPS: As a further comment, it should be noted that AURORA's accusation that some Christians were influenced towards Christianity when they were young and impressionable may be applied equally to believers in secular humanism or any other religion. The two accusations hence cancel each other out and add nothing to the argument.

WHAT A SHAME

Dear Editors,
It's a shame Geoff Coates disapproves of me with a "reserved vehemence", after all, I was never intending to offend him (maybe he was looking for it?).

I obviously still support my first letter:

1. Why is Geoff kicking up a second fuss?
2. I still can't think of anyone who Christ set out to offend. "Go out and make disciples of all nations."
3. If Geoff felt he was judged in any way, I honestly did not intend it. There is a fine line between judging others and challenging others. One's best judge is oneself (except, of course, God). If Geoff was judged, it wasn't me (another raw nerve, Geoff?).

Unofficial AURORA also had a good case. I'll pass from their philosophical nonsense onto their "facts about religion".

True, we can't prove physically that these Bible stories occurred, but if AURORA can't prove that they didn't, they might as well shut up.

Most importantly, how can an atheist body explain my feelings for God. They have never been in my position and experienced what I have experienced. But it's funny; I was once in their position. Enter me into the argument 18 months ago and I'd be as hell-bent on disproving Christianity as much as I am hell-bent, now, on spreading the good news. Why such a turn around? Hmm...something must have happened. You see, that's where anti-Christians fail: They have never been in my shoes to experience what I'm on about, but I have once been in theirs, hence I know both sides of the debate quite well.

But unofficial AURORA keeps on stumbling: "So no real personal responsibility is required from a worshipper. All you have to do is believe." Wrong! Christ called for us to commit our lives.

The Priest does not give us "a sense of superiority" (we are only servants), nor does he make us feel as the "Chosen People". He constantly challenges us to reassess ourselves in God's eyes, to keep up the good work of serving others, not to slip back with cockiness.

You see, editors, this is what gets me: Atheists know so much about Christianity but have never actually worshipped Christ themselves. How can anyone possibly fall for their bold statements.

Some Christians, like myself, however, have "been there, done that" and have transferred (somehow) to the other side. True, personal opinion has no place in rational debate, but experience has.

For all the atheists who have become committed to Christ, find me one "committee" who has turned away. As for the Bible, I ask AURORA to find ONE flaw in it. Sincerely

Peter Wilson



Notice of a General Student Meeting

to be held on Thursday, May 25, 1989,
in the Mayo Refectory, commencing at 1.15 pm.

Last Thursday night, a joint meeting of the Council of The University of Adelaide and the Council of The SACAE discussed a paper entitled, " DRAFT OF AN AGREEMENT BETWEEN THE SOUTH AUSTRALIAN COLLEGE OF ADVANCED EDUCATION AND THE UNIVERSITY OF ADELAIDE". A redraft of that paper will be presented to the University's Education Committee on Wed, May 24, and will also be circulated as widely as possible amongst the University and College communities for comment.

It will be printed in next week's edition of "On Dit", so that all students have the very necessary opportunity of reading the proposal, knowing what is going on, and being able to make an informed contribution at the GSM.

It is important to realise that the current amalgamation talks are the result of Federal Government policy as enunciated in the White Paper and the recent Report of the DEET Task Force on Higher Education Amalgamations.

The following motion is the basis for discussion at the GSM.
Please make every effort to attend.

JOINT STUDENT STATEMENT

from
the Council of South Australian College Student Organisations,
the Students Association of the University of Adelaide, and
the Postgraduate Students Association

to
the Joint Meeting of the
University of Adelaide and SACAE Councils,
18th May 1989.

Student Unions note the possibility of a merger between the University of Adelaide and the entire South Australian College of Advanced Education (SACAE). Our support is contingent upon the provision of certain basic mechanisms necessary for the maintenance and furtherance of fundamental student rights, including at least the following:

- The Right to Autonomy for student organisation(s) within the merged institution. This necessarily involves the continuance of the existing status, rights, entitlements and roles within and outside of the institutions, as well as their responsibility for the disbursement of statutorily acquired membership fees.
- The Right to Full Representation and Participation in a democratic collegial governance and administrative system within the merged institution.
- The Right to adequate Ancillary Services and preservation of fundamental Academic Rights.
- The Right to complete any award currently undertaken within the SACAE or University of Adelaide with the conditions under which they enrolled, and free from any detriment arising from the process of amalgamation.
- The Right to study in a system of tertiary education which actively promotes increased equity and access; further, the Right to study in a safe environment which is also free from all forms of adverse discrimination.

Juanita Lovatt
President
SAUA

Matthew Hepplewhite, General
Secretary
CSACSO

John Fitzsimmons,
President
PGSA



Juanita Lovatt, President

COMMEMORATION ADDRESS, 1 May, 1989

What have you achieved in your University years?

Chancellor, Senior and Deputy Chancellors, Vice-Chancellors, Members of University Council and Senate, Graduands, Family and Friends.

It is a great honour for me to address you. I wish to thank the Vice-Chancellor and the Council for their invitation to speak here - it is a delight and a privilege.

Graduands, if I may be so presumptuous, no doubt you and your families today are looking towards the future, the immediate and perhaps also the distant future. This afternoon, the University of Adelaide is celebrating your achievements and expressing its good wishes to you as you embark on a new challenge - perhaps the pursuit of further knowledge through postgraduate study, or perhaps a career. Either way, you are taking up a position of responsibility and leadership in the wider community.

It is of these future challenges that I would like to speak. However, I do not consider them in isolation. Rather, I would like to set them in the context of what you have achieved during your University years and what Universities are for and what they may become. That which lies before you graduands, is not necessarily a quantum leap, but a natural progression. The time you have spent at the University of Adelaide has given you certain very precious qualities which prepare you and enable you to make a valuable and unique contribution to the richness of Australian society.

No matter whether you study or work, you take with you for the rest of your lives the benefits of a University education. Universities were, and are, centres of excellence for those whose thirst after knowledge can be satisfied, where those who aspire to a better self can extend the boundaries of their wisdom through earnest scholarship. Universities never were created to be a means to an end, and neither have they so become.

It is a fundamental distinction that Universities are not, *per se*, job training grounds nor place where skills with a limited use are taught. You are able to take up influential positions not just because of the specific information you have acquired, but through the broad education you have received.

This is what Universities are all about; developing the intellect of students encouraging erudition

impairing concepts and advanced methods of thought sparking creativity fostering critical thought, analytical thinking and independence of mind.

Universities breathe out the spirit of free thought and the integrity of pure academia.

It happens that there are some people who see Universities as nothing more than a production-line for churning out multiple clones, who are programmed with very limited information and who can perform only certain functions in life. One of these people is Minister John Dawkins. Under his direction the Federal ALP Government has combined the former Department of Education and the former Department of Employment and Training. By their very names one can instantly recognise the sound reasons why these two distinct areas were kept separate.

Unfortunately, in line with the ALP thought that 'Big is better', Mr Dawkins shoved these two sections together. Naturally neither part could maintain its own identity. And the Universities of the nineties and the next century will suffer and are already suffering under Labor's short-sighted, money-grabbing policies.

Dawkins is perverting the true, historic meaning of 'education' through his arrogant, egotistical use of fiscal blackmail. Of course the University has been told it is free to do what it sees fit. And in the next breath the Government has added the vicious ultimatum, that those institutions which choose not to join the Unified National System - and this involves surrendering the rights, integrity and autonomy which Universities have always had by necessity - those institutions will be financially disadvantaged.

To quote the Green Paper:

"Those institutions that choose to be part of the unified national system will benefit from liberalising resource arrangements and a share of the growth in the system. Those that prefer to remain in their present form may do so, but their levels of Commonwealth funding will decrease as resources are moved from the current base..."

Such thuggery is utterly repugnant to members of the University community and to anyone who believes in the traditions of liberal democracy which ensure independence and freedom of thought. Dawkins' blatant disregard for the integrity and balance of true education threatens the quality of teaching and research performed at the University of Adelaide, as well as other fine Universities across the country.

Indeed the University of Adelaide is not alone in this precarious situation. The long hand of Minister Dawkins tightens its iron grip around the funding lifeline to each and every educational institution in our nation.

The consequences of this dilemma are dire indeed. As a former Chancellor of this University, John Bray, said in "The Adelaide Review": "All the traditional disciplines are at risk. Philosophy, as Bloom says, has succumbed to the Zeitgeist and could probably disappear without being noticed. Logic could be attached to mathematics or the sciences, history or politics. The classical languages are in imminent peril. The teaching of the texts of the modern languages is dissolving in a soup of subjectivism where anyone's opinion is as good as anyone else's. And the university is threatened from without by powerful utilitarian barbarians who want to turn it into a combination of a business college and a laboratory."

The arrogant disregard for the essence of knowledge and true education, held by the Federal Labour Government, is a dangerous step towards the decimation of education.

With its Mafia-like methods, the Dawkins machine intends to relegate Vice-Chancellors to the status of Ministerial Gauleiters and assert direct ministerial control at Federal level over what is taught at Universities.

Such power is censorship in its most ugly form. To quote Patrick O'Brien, the Associate Professor of Politics at the University of Western Australia:

"The Dawkins Green Paper on Higher Education is about power. It is not supported by any philosophical arguments or substantial research. What 'restructuring' in this document means is the breaking down of the walls that guarantee freedom of thought, freedom of expression and freedom of research. Thus, it is subversive of the very principles of Liberal-Democracy. Consequently, its latent function is to further erode those intermediary institutions and associations of civil society which cushion relations between the political regime, the State, civil society and the individual. Under the 'social contract' proposed in the report universities and all other institutions of higher learning which receive taxpayers' funds will be reduced to the status of government agencies such as state energy commissions; and their vice-chancellors and administrative staffs, regardless of their nomenclature, will become ministerial agencies

for executing ministerial will.

The report specifically states that certain unspecified administrative details of how all this will be achieved will be left to the institutions but that if they do not work towards the goals of the report and all that they imply, they will be starved of funds.

This will inevitably lead to repressive measures; sycophancy towards internal and external power structures; academic gang-warfare; cooking of the books in terms of results and numbers; meaningless and interminable committee meetings and reports employing meaningless bureaucratic jargon which will have the further effect of devaluing language; and the further use of salami tactics to transform those institutions under the care of the Minister and his bureaucratic and academic agents into bastions of conformism and orthodoxy.

The rewards for those who co-operate in this sacking of the universities will be immeasurable, just as they were for the sackers of the monasteries and those such as Sir Richard Rich who co-operated in the betrayal of people of honour. Students will become disaffected and will revolt because they and their education will be neglected in the academic-bureaucratic race for favours, power and prestige.

Moreover, the sackers of the universities are employing the technique (so clearly exposed by Hannah Arendt in her *Origins of Totalitarianism*) of manipulating their intended victims into compliance so as to claim a 'mandate' for the new 'social contract' imposed from above but whose only real legitimacy is their will and arbitrary power. Thus, parliamentary will in the matter is intended to be also effectively negated."

I end with a warning for those who follow in your footsteps, graduands. Jan Masaryk, the founder of the Czech state, said with a mixture of icy dignity and pent-up anger after the Munich agreement, "If you have sacrificed my country to save the peace of the world, I will be the first to applaud you, but, if not gentlemen, God help your souls."

To quote O'Brien:

"We have learnt (or should have learnt) a lot since then about appeasement of those who openly declare their intentions of sacrificing freedom of thought for bureaucracy defined 'national priorities'."

I hope this will not be so.

Graduands, I congratulate you, and wish you every success in the future. May God go with you.

Anihea Howard, Education Vice-President

Amalgamations, Amalgamations, Amalgamations...

This word and what it represents is becoming more and more a part of every day life. As you would have gathered from On Dit, the special Education Bulletin published by the SAUA, and general news bulletins, discussions and decisions on merger of the University are getting further down the track every day. We in the SAUA are not immune to what people out there on campus say about this issue. One thing we keep hearing that there is no educational rationale whatsoever for amalgamations, and that they should be opposed on this ground alone. There is no doubt at all that the motivation for amalgamations has been economic rationalisation in the first instance, rather than educational concerns, and the SAUA position has stressed this since the issue first arose. However, it is false to assert that amalgamations do not have some educational benefits, and I would like to make a few points on this matter.

One of the most common objections to

amalgamations, heard most frequently from academics within the University but also from some students, is that a merger with the SACAE will result in a "lowering of standards" at the University of Adelaide. But just what does this exactly mean? I would suggest that this phrase betrays a certain degree of elitism for which the University is infamous. What are our standards like anyway? Is our teaching, for example, really that good? Obviously there are some excellent teachers in the University; there is also plenty of scope for improvement. Consider that one of the great strengths of the College sector is its teaching.

And what about our research? There is no denying that this institution produces quality research, and so it should. The community has funded the University to produce socially beneficial research since its inception. There is no reason why, with sufficient safeguards and guidelines, the quality of research in a new merged institution involving the University should not be maintained, if not improved upon,

This is not to say that standards are unimportant: on the contrary. It was very clear at the Joint CAE/University Council meeting last week that College academics are as keen to maintain excellent teaching standards, as are University academics to maintain high research standards. What I am trying to point out, however, is that arguments about standards should be based upon fact and not upon nebulous and often false sweeping notions of 'tradition' and elitism.

Indeed, the "standards" argument has often been used against increasing access and equity measures. The University does not have the most stunning track record in the area of actively promoting access to disadvantaged groups precisely for this reason. Special entry programmes are viewed as an "easy way in"; their recipients seen as academically "inferior". However, in the face of these sorts of arguments, ponder (especially if you're a first year) just how accurate as a demonstration of understanding of knowledge many Year

Twelve SSABSA examination combinations are.

The existing entry system, just because it's there, isn't necessarily the best system for standards or access. There is room for improvement in both through changes to entry requirements and special programmes. The SACAE sector has given high priority to developing special entry programmes, where the University has just recently embarked on these. At the same time, the University has had substantial input into discussions on new entry requirements from Year Twelve.

The two areas I have mentioned - teaching and access - are both critical to the tertiary education sector. As a still largely publicly funded sector, Higher Education institutions have a social responsibility to educate the community both directly and indirectly. At the same time, the sector must produce graduates and research of benefit to society. These are important considerations to be kept in mind in the context of the amalgamations debate.

Kim Pedler, Women's Officer

From women who are concerned at a little slip of the pen, to Advertiser journalists who revel in it, to some men on campus who seem to be offended by women legitimately representing their issues, it cannot be said that a Women's Officer's life is an easy one!

This is especially true when it is considered that the Women's Officer is the only SAUA Officer position without a full budget or committee, despite all the work there is to be done.

The Campus Safety petition is going well, with well over a thousand signature so far.

A full report and presentation of the pamphlet will be made to the next meeting of University Council. It is hoped that this may prevent the University from closing the Hughes Plaza Security Office on weekends, and cause them to upgrade the level of security on campus to a minimum which students and staff feel is acceptable.

It is interesting to note that students at Monash University are also running a campus safety campaign, due to a rape which occurred in their library one morning. It is a pity that one must almost

wait for such a catastrophe to occur before things are done.

Finally, after many delays, the University has succeeded in bringing out its material publicising its new sexual harassment grievance procedures. The poster lists the new contact officers, of which I am one. If there is anyone who wishes to make a complaint in complete confidence, or just wants to talk about the experience, please don't hesitate to contact me in the Students' Association.

Recently, there has been a lot of talk in the

Students' Association and the Union about Prosh, and the problems it causes every year for staff who have to clean up the mess. While the tradition of raising money for charities is a worthwhile one, and should be mentioned, there are alternative activities and charities, such as women's shelters Child-care centres, Rape Crisis which could be incorporated into the event. It is important to promote the involvement and participation of women and women's activities on campus, as they have in the past been neglected.

Natalie Meyer looks at the feminist viewpoint and popular misconceptions regarding it.

understanding

feminism

In spite of the many gains made by women over the last century, Feminism remains a concept blurred and confused by many misinterpretations and misconceptions. The very word seems to send a wave of terror through many people - men and women alike. This is an attempt to address some of these misconceptions, in an effort to prove that Feminism is NOT a dirty word.

Feminism is not a monolith; it is made up of various complicated streams and diverse viewpoints. Nevertheless, there are some principles which can be said to be more or less common to all types of Feminism.

Broadly stated, all feminists agree that we live in a society in which women are regarded as subordinate to men, and treated as such. I have not the space here to attempt to prove this postulation. But only the very blind or the very stubborn can ignore the hard evidence that confronts us everyday.

How many women do you see in Parliament? How many women do you know who have spent years of their lives raising children and managing households, who are nevertheless considered to be "unqualified" and "unskilled"? And how many of those women have received payment for their efforts? The answer to all of these questions is very few.

Of the many women raped each year, how many are reported in the media? And yet if a boy is raped the media may find it newsworthy for a year or more. How many women bear the burden of caring for all those for whom society has no use - the aged, children and alternatively, disabled persons, without even so much as a recognition of their work, let alone remuneration for it?

The list of injustices faced by women in a society that has on the whole been constructed and controlled by men for as long as anyone can ascertain, is endless. This is not to say that men have existed in bliss during this time, however, for men have suffered from the imprisoning nature of their roles as well. But whereas the suffering of women has been, to a large extent

inflicted upon them by men, men have inflicted their own suffering upon themselves.

And whereas the suffering of women has manifested itself in very real and concrete ways - such that in the past women have been unable to feed themselves unless they submitted to their oppression - the suffering of men has been mainly on an emotional basis, with limited material consequences.

SOME IDEAS ABOUT WHAT FEMINISM IS AND ISN'T.

1. We don't say that women have to enter the workforce to be liberated.

We do say that women should have the option to enter the workforce, and the option to seek economic independence. We don't glorify the workplace as being intrinsically good or better than anything else.

2. We don't think motherhood is "bad" or "unliberated".

We do think that women should have alternative life-styles and social roles to choose from. We defend a woman's right to have children as strongly as we defend her right not to have them. Many of us feel that child-rearing ought not to be the sole domain of women, that children are a necessary feature of ongoing humanity, and that as such the burden of caring for them should be borne by society as a whole.

Where this is not the case, and women are given the task of raising the children of the society, they should receive remuneration in recognition of their valuable work. There are even people who believe that men can gain much from the experience of caring for children!!

3. We don't say that every woman must burn her bra.

We do say that bras, foundation garments

and fashion in general are used against women, telling us that our bodies are not acceptable as they are, and that our sole worth derives from what we look like, rather than what we do or think. The English, and consequently Australian and American custom of shaving bodily hair is a particularly oppressive example of the many ways in which women are made to feel uncomfortable about their bodies as they biologically exist.

The media plays a major role in oppressing women in this way, since the majority of women seen on TV, in magazines, etc, are under the age of 30, and are of physical proportions such as are representative of only about five per cent of the total female population. This in turn creates a lucrative market for companies offering products which promise to make those women who don't look like the women presented to them as "real" and "normal" by the media, look like those few who do.

Additionally, the number of women who appear in the media purely because of their looks is far greater than the number of women shown to offer something other than good looks. Thus women are objectified by the media.

4. We don't say that you have to be a lesbian to be a Feminist.

We do believe that a woman's sexuality is her own to express as she wishes. Many of us believe that the particular hostility directed towards lesbians, as signified by the fact that to call a woman a lesbian or "butch" is supposedly to hurl at her the worst insult imaginable, is due to the fact that men feel particularly threatened by women who seem to have no need for men in their lives, not even their sex-lives.

This ties into the phallogocentric nature of the sexuality of Western society as a whole. The vast majority of men have failed to understand, or failed to even investigate the physiology and the sexuality of women. The repercussions of this upon the well being of

men and women alike are significant.

5. We don't say things like cooking and sewing are trivial and inferior.

Society says they are. We believe they have been downgraded because they have traditionally been associated with women, while things that men do (such as fight wars against each other, and play competitive games of economics), are considered to be more important. There are many creative and rewarding occupations and we don't believe that a person should be encouraged to do some and not others because of their sex.

Some of us believe that some of the activities in which men have been engaged for centuries, should be abandoned altogether, rather than simply picked up by women.

6. We don't want to be men. We don't want women to oppress men, have power over men, to change places with men.

We do see that being a male gives a person certain rights and privileges that are denied to a person who happens to be female. The issue of equality is a complicated one, and it is as to the nature of equality, or the means by which it can be achieved, that Feminism has divided into its various streams.

For many Feminists, the equality of women means something more than women being able to enter the male sphere. For these Feminists, society as a whole must be remodelled to incorporate women's values and culture with those of men if it is to be truly representative of the female half-and-a-bit of the population, and therefore conducive to real equality.

SO WHERE TO NOW?

Many of the misconceptions about Feminism have arisen as a result of our fears and insecurities. To be suddenly stripped of the roles for which we have been prepared and trained throughout our lives, and with which we have learned to come to terms, is an alienating experience for men and women alike. An important part of Feminism has been the development of an understanding of alternative roles for women. But there has been very little such development in relation to men. This is probably because men themselves, rather than considering the overall benefits of a more equal society, have been afraid to give up the material advantages which derive from the oppression of women.

Only when men recognise the significance of Feminism will they be free to develop more liberating roles for themselves. Just as men cannot purport to represent women, Feminists cannot liberate men. Guys...you are your own victims, don't you think it's time we all got together and overthrew this sado-masochistic mentality once and for all? Women are only a threat to you as long as you are a threat to us. In fact, when you take the time to discover what we have to offer, you may be surprised to learn what you've been missing all these years!

Solidarity and unity are the keys to human achievement. The division between men and women has historically been the greatest obstacle in our long and difficult path. The time has come to break it down, climb over the rubble and leave it far behind us.

Acknowledgement: NOWSA newsletter, Feb. 1989.





the encumbering media

Mark Leahy discusses the adverse effects of media monopolisation in our society as raised by Natasha Stott Despoja's recent On Dit article discussing "The Advertiser"

Natasha Stott Despoja's article on media monopolisation in On Dit last week raises important questions about society in the late 1980's. We are now living in what is known as late monopolistic capitalism - that is, a time when the means of production are concentrated in the hands of a few individuals. Or, in other words, earlier forms of capitalism, which were characterised by prolific competition between industrial capitals, have been replaced with the emergence of large-scale monopolies, leading to less competition within the market.

It has been a long-recognised fact that power and control rests in the hands of those who own the means of production. Now there are fewer hands.

THE NATURE OF OWNERSHIP

Furthermore, the nature of that ownership has changed as well. The means of production, the means of producing wealth used to be, primarily, the manufacturing and agricultural industries. We have recently seen the emergence of service and communication industries as primary sites of wealth creation. In a world which is heavily reliant upon the transfer of information, ownership of the *means of communication*, the means of producing knowledge, is as important today as ownership of factories was in the 19th Century.

"Dark Satanic Mills" have, in part, been replaced by newspaper houses and television stations. It is no coincidence that some of the most powerful men today are people like Rupert Murdoch and Alan Bond, owners of vast media empires, who control a large part of the way in which we perceive the world - that is, the means by which we receive information, on a day-to-day basis, about what is going on in the world.

The best way to influence public opinion and maintain the ideological *status quo* in Australian society is not through government, but through ownership of, for example, "The Ray Martin Show" or "The Australian".

THE "GREAT COMMUNICATORS"

The presentation of information is so important in today's world that many political parties have recognised the need to have "great communicators" rather than "great ideas-people" as their leaders (Ronald Reagan, Bob Hawke ...).

That is what the Peacock coup was all about. Why would so many of the dries have voted for a damp Peacock if they thought it would jeopardise their policies? It probably won't. Liberal policy in most areas is firmly established and won't change very much (except perhaps for a little softening here and there) but Andrew Peacock and his wet colleagues will make them sound different. As Michelle Gratten says in "The Age" (13-5-89):

"Liberals this week have kept saying: 'It's all about perception.' If John Howard said something, it always seemed to have a hard edge. The same idea in Andrew Peacock's mouth seems milder (even vaguer)".

A case in point is the Liberal's Industrial Relations policy. The dry policy remains unchanged, but the new spokesperson is Fred Chaney. As reported in Gratten's column, Peacock has told Chaney: "The unions won't be able to throw up the adversarial argument with you."

THE POWER OF INFORMATION PRESENTATION

Why is it that information presentation has so much power? As Stuart Hood writes, speaking of television (and this is equally true of newspapers):

"In most highly developed countries television is as easily available as water, gas or electricity. We can switch all of them on or off at will. Just as we do not wonder where the water, the gas or the electricity come from, how they get to us, or what processes they go through, so we do not generally wonder how television pictures reach our screens. Television pictures tend to be unquestioned; they are accepted as being as 'natural' as gas, water or electricity. They seem untouched by the human hand". ("On Television", 1983, p.1)

So much of what we see on television or read in the newspaper is accepted as fact, rather than constructions of events, selective versions of reality, generated by the dominant class. As A.P. Foulkes remarks, in "Literature and Propaganda":

"Propaganda does not often come marching towards us waving swastikas and chanting 'Seig Heil' - its real power lies in its capacity to conceal itself, to appear natural, to coalesce completely and indivisibly with the values and accepted power symbols of a given society".

Thus, when Natasha Stott Despoja remarks:

"The growing conservative character of newspapers in the Western world is a feature of today's society and one that has

diminution of journalistic diversity within modern capitalist society. "The Advertiser" used to be a relatively middle-of-the-road, liberal-humanist newspaper, as opposed to the more bombastically conservative "The News". Adelaide was provided with a choice between this small-'l' liberal newspaper and its reactionary rival, along with a series of local newspapers through the Messenger Press.

Murdoch's take-over of "The Advertiser", the appointment of a typical Murdoch-style editor, the rapid demise of many senior staff, followed by the Murdoch take-over of the Messenger Press, has led to a huge Murdoch empire in Adelaide.

The perfect iconographical representation of this powerful control of virtually all of the newspapers in this State is the building which houses them all, with the sign: "The Advertiser", "Sunday Mail", "The Australian", "Messenger", "The News", running in a long line along the side.

MONOPOLISATION'S DESTRUCTIVE POWER

However, it is not a question of independence vs political control. After all, there is no such thing as an independent newspaper. Independent from what? All knowledge is socially constructed and no news story is ever independent from political bias. "Objectivity" is a concept which is used by people who are either pretending to have no political bias or who are unaware of that bias. All knowledge, fictitious or factual, exists within a social

trained. They have learnt it is not worth bucking the system as there's nowhere else to go".

ON DIT

This is often also true of so-called independent newspapers like On Dit. If the editors of such newspapers have any journalistic ambitions, they will frequently be loathe to print radical, challenging work when their only chance of employment is within the Murdoch Press. A number of ex-On Dit editors have ended here. The problem is exacerbated by editors' propensity to sue when newspapers print critical articles.

EDITORIAL CONTROL

Murdoch enhances this control by the appointment of editors and senior staff who tend to be anti-Union. Concerted campaigns are mounted to destabilise and undermine unions, and unionised staff are frequently harassed and intimidated (witness, for example, the Wapping dispute in England).

So staff, who find it progressively difficult to organise industrially, can not easily assert their industrial and professional rights. Considering such rights involve the use of their intellectual property, property which is owned and directed by their employers, intellectual freedom is all too easily sacrificed upon the altar of editorial control.

This is particularly so when journalists have views which diverge from the politics of the editors. For example, while newspapers have always had patriarchal structures, this is especially so in the Murdoch Press and feminist journalists are unlikely to be given much latitude in their writing.

Another example is in the reporting of Aboriginal issues. Take the shooting of David Gundy as an example; the newspapers owned by Murdoch had very similar reportings of this tragic event, concentrating on the more sensational aspects of the case, but giving sparse details of what occurred. Only "The Sydney Morning Herald" gave it detailed, interrogative coverage, including a detailed background of David Gundy.

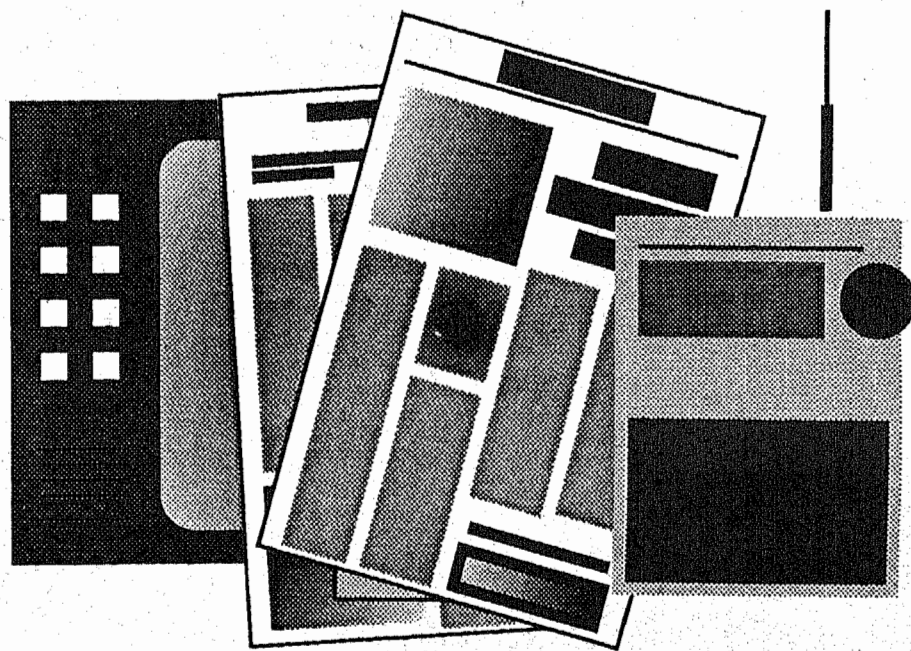
FREEDOM OF SPEECH?

Western 'democracy' prides itself on 'freedom of speech', yet monopoly journalism ensures that such freedom is virtually non-existent. And current media laws are clearly inadequate, allowing the continuation of vast monopolies, even allowing for their enhancement.

Nor does the Labor Government show any intentions of tackling the problem; Paul Keating is actually in favour of relaxing the provisions, to allow for larger monopolies. Ironically, the Liberal Party, traditionally supporters of deregulation, is the only major party which has expressed concern about the current situation. This was done through Ian McPhee, when he advocated greater regulation and a reduction of the percentage an individual/company can own.

The present state of media ownership is a perfect example of how deregulation does not provide more choice, but actually reduces choice and freedom as the more wealthy and powerful in society accumulate larger slabs of the means of communication in this information society.

The implications this has for democracy ensure that questions about media ownership will be among the most important of the next decade.



allowed media moguls like Murdoch and the young Fairfaxes of the world to stifle effectively the media voice".

She pin-points a major issue for those concerned with democracy and social justice - the massive shift away from a diversity of political views towards the consolidation of an extremely conservative representation of 'reality' in our newspapers. Not that establishment newspapers have ever been particularly radical, but the entrenchment of conservatism under the monopolisation of media ownership has depleted the little diversity which may have existed before.

"THE ADVERTISER" AS EXAMPLE

Adelaide, the home of the Murdoch empire, is a perfect example of the

context and reflects and transmits ideology without necessarily seeming to do so.

So it is not that monopolisation threatens "independence" or "objectivity", but that it removes diversity of journalistic opinion and diminishes whatever vestiges of intellectual freedom might exist within journalistic practice. Monopoly journalism, with the appointment of dictatorial editors and strict editorial policy, ensures a monopoly not only of ownership, but of ideas.

As Stott Despoja remarks:

"The conservative tones of our media have set a precedent, so few journos are allowed to strive to investigate or to express highly controversial opinions, therefore the Murdoch Empire has not had much to contend with. Journalists have been successfully

the car crisis

Cathi Walker on the contribution to global malaise you make when you go for a spin

The next time that you hop into your car to go down to the deli, make the most of it - one day you may not be able to.

Throughout the current media debate on the greenhouse effect, although industry emissions of greenhouse gases such as carbon dioxide (which trap atmospheric heat, thus causing global warming) have been examined, individuals' contributions have been largely ignored.

In addition to carbon dioxide (CO₂), car exhausts also emit nitrogen oxide, hydrocarbons, lead and carbon monoxide.

Auto emissions contribute to acid rain, which largely results from sulphur dioxide and nitrogen oxide fumes being released into the air. They acidify rain and mist, and thus lakes, thereby destroying vegetation and marine life. Scientists believe that car pollution primarily is to blame for acid rain in the western United States. Exhaust fumes pollute the air - University of California researchers think that diesel fuel and gasoline use may cause up to 30,000 deaths per year in the US. Most of these deaths would be from lung and cardiovascular disease.

Add to these types of deaths the 2,752 Australian road deaths last year. Road accidents cost Australia \$5.7 billion in 1988.

Australia's crude oil supply is declining. Esso estimates that by 1996, Australia will be spending \$3 billion on oil imports a year, which will drastically worsen Australia's trade deficit. The problem also highlights the fact that fuel supplies are finite. Sooner or later, the automobile-driving world will

be left without fuel.

When this occurs, unless alternative fuels or transports have been developed, people in the outer suburbs may find themselves isolated. This is a "worst-case" scenario but the problems of urban sprawl are real. The long distances that many people drive between home and work increase pollution, and our sprawling cities are increasingly vulnerable to fuel shortages such as those of 1973 and 1979.

Solutions such as higher density urban housing have been strongly resisted by people disliking the idea of living at the top of an American-style high-rise apartment block. This situation may be avoidable, at least with regard to the automobile problem, but only if people realize that there is a problem.

Research into renewable fuel sources must be increased. Alternative fuels such as methanol currently exist. Other energy sources could be further developed, such as the feasibility of solar-powered cars. Fuel economy of existing cars could be improved and car emissions could be reduced. 'Catalyst converters' have been invented which absorb some exhaust fumes. They cost approximately \$500 per car. Engines which burn less polluting fuels are also being designed.

The inefficient use of cars also could be reduced. In Los Angeles, 3.3 million cars commute morning and night, and 77% have only one occupant. The situation here is similar - how cars do you see each morning, all heading into the city, containing only one

person? People could be encouraged to give neighbours lifts into the city, thus lessening general traffic volume, city congestion and road accidents, as well as personal fuel bills. In Singapore cars are not allowed into the city unless they contain a certain number of people. Australia should follow its lead.

At present there is little incentive for car manufacturers to reduce exhaust fumes and increase fuel efficiency, or for people to minimise their fuel consumption. Oil is relatively cheap so people buy cars whether they are fuel efficient or not, and use them to excess. Government taxes on exhaust emissions and fuel inefficiency, and possibly increased petrol taxes, are necessary.

In Los Angeles, a twenty-year anti-pollution plan aims to cut pollution-producing emissions by 70% by the year 2,000. The plan imposes harsher emission standards, obliges companies to install the best anti-pollution equipment available, and forces employers to encourage car pooling. It requires most vehicles to be converted to burning methanol and other cleaner fuels. Also, having assumed that it becomes technologically possible, it calls for a massive changeover to electrically-powered vehicles.

A vastly improved transport system and effective incentives to use it, would also help in Australia. Public transport can be profitable. Throughout the Third World there are private bus firms which profit where the public service can not. Mass transit is more efficient regarding fuel consumption per person and overall cost

per person - which includes vehicle maintenance, purchase, insurance and registration, as well as fuel. Public transport also reduces traffic congestion - imagine how much more road space it would take up if each bus and train passenger was to drive a car instead.

The assumption that everyone has access to a car, disadvantages those who are too poor, too old or too young to drive, as public transport standards deteriorate due to lack of demand and financial support, leaving these people stranded in one area.

Policies to correct the problems could make public transport more functional, reduce lung disease, cardiovascular disease and road accident-related health care costs, prevent an increased trade deficit, and offer more long-term security to society.

The car industry poses economic as well as environmental difficulties. Government money spent on supporting the car industry rivals the amount lost on car accident. Various costs of the car industry include health care, environmental damage, imports, support for the car industry and the huge waste of finite resources. This money could be better spent productively, rather than on paying for destruction.

A possibility for the future is to restrict car use and dramatically increase urban density. But it need not come to this, if the government acts before the problem becomes a crisis.



The last issue of On Dit was intended to have reproduced in full the paper, "Merger Options", put forward by the University of Adelaide under the name of Chancellor Dame Roma Mitchell and by the South Australian College of Advanced Education under the name of the President of the Council of SACAE, John McDonald. Owing to a disk wilfully deciding to erase itself without notice, we were not able to do this.

However, it made wearisome reading for students in general who probably haven't been following the amalgamations process with bated breath so perhaps it was just as well. I shall, therefore, endeavour to enlighten you on the process that will change this institution irrevocably.

The amalgamations kerfuffle is nothing new but just when we thought the proposal had been laid to rest by the South Australian Government, our good friend in Canberra, the Honourable (or not so honourable) John Dawkins stepped in with all the subtlety of a sledgehammer and demanded, "Amalgamate!"

The Federal Government considers BIG to be beautiful, but beauty, as the saying goes, is in the eye of the beholder. The merging of different tertiary institutions is designed with two things in mind - greater Government control of Higher Education and tighter purse strings. Educational goals are not of the highest priority.

While tertiary institutions struggle valiantly to obtain some kind of educational mileage from the process, it is obvious they will be faced with the unenviable task of cutting costs and it is not as if they are currently in good financial positions. Higher Education cuts have caused numerous problems already so the worst is probably yet to reveal itself.

Adelaide University had the choice of a full merger with the South Australian College of Advanced Education or a partial merger with some of its campuses. At both Education Committee and University Council levels, a merger had been endorsed in principle.

EDUCATION COMMITTEE RECOMMENDATION

At the Education Committee meeting of the tenth of May, the Vice-Chancellor outlined the choices with which Adelaide University was presented. Referring to the paper, "Merger Options", Vice-Chancellor Professor Kevin Marjoribanks spoke of the possible outcome of the merger in relation to a School of Health Sciences, the Performing Arts, and the questions of access and equity, to name a few of the concerns.

Professor Marjoribanks said merger negotiations with Roseworthy Agricultural College had been "sanctioned by Council", stated he supported "a revitalisation of the Arts", expressed concern about the quality of education in the State sector and the role the University could play in assisting its development, emphasised negotiations regarding mergers would take into account how a "form of collegial government can be maintained", and said it should be kept in mind that "Universities are about the exploration of ideas."

The Vice-Chancellor's only faux pas was his declaration that the merger negotiations were being conducted for their educational benefits.

Various speakers focused on different aspects of amalgamation.

Mr David Hester (Classical Studies) said that on the part of the University, "A radical re-thinking on the Arts side" was needed; "We are going to have to teach a wider range of students of a lower entry standard. Some of us are going to have to teach longer hours." Mr Hester pointed out that the University would have to adjust to the SACAE way of doing things rather than simply seeing mergers as a matter of the SACAE making the adjustment. Well said, sir.

Professor Brian Coghlan (German) did not, true to form, mince words. He observed that the past eighteen months have seen the Education Committee "jumping up and down on pretty well trodden ground." Its job was to advise the University Council, otherwise Education Committee merely became "a very articulate and very elegant

debating society." I'm not sure about the elegance.

What I found to be the most enlightening opinion was that of the academic from the Medical Faculty, Dr Dahlenburg, who declared he was "delighted that collegial government was left out of the Merger Paper." He would be. Oh for those good old days of what Mr Hugh Stretton elsewhere has deemed "autocratic vice-chancellors" imposing decisions from the top of the University tree. Some of us, however, are less nostalgic than Dr Dahlenburg and think that people should actually have a say in decisions affecting their working and study conditions. How selfish of us.

Student representatives such as the

decision-making, substantial agreement on the part of participating parties as a condition for a merger, and support for SACAE policies on students and staff, among other points.

The Staff Association's paper consisted of a motion which had been passed "overwhelmingly" by a well attended meeting of the Staff Association on Monday 9, 1989.

It "totally rejects the arguments for amalgamation put forward by the Commonwealth Government" but recognises the various pressures brought to bear upon tertiary institutions and will consider support for amalgamation if certain conditions are met. These include the

is simple - no Government funding and no University of Adelaide.

On the seventeenth of May, a meeting between representatives of the University and the College (including students) took place. Ms Howard said of the meeting, "Substantial agreement between the University and the College was the result." The draft of an agreement (a draft only but one which will serve as a model, nevertheless) contains principles on student organisations for which representatives from the Students' Association and the Postgraduate Students' Association made intelligent submissions.

In clause 21 it is stated:

"The University and the College give an undertaking that there will be:

(a) continuation of the principle of automatic membership of the relevant student union for students enrolled at the consolidated university;

(b) endorsement of the principle of autonomy for student organisations and their responsibility for the disbursement of statutorily acquired membership fees;

(c) recognition of student organisations, and their importance within the consultative/representative processes of the consolidated university."

Importantly for staff, clause 14 has the following points:

"The College and the University in creating new opportunities for staff of the consolidated university undertake that:

(a) current industrial relations agreements will remain in force until superseded by new agreements;

(b) the institutions will negotiate with the relevant staff industrial organisations;

(c) there will be no compulsory redundancies resulting from the merger and any transfers of existing staff between campuses resulting from the merger will only be effected in accordance with an agreement with the relevant staff industrial organisation; and

(d) no staff member will suffer a loss of salary or employment entitlements as a result of the merger.

Concerns such as that of "affirmative action and other equal opportunity policies and practices" are given due consideration, while clauses 4 and 5 state respectively:

"The consolidated university will have a structure which reflects its multi-campus nature but with one Council, one Chief Executive Officer and one educational profile"

"The Parties agree the new institution will be called The University of Adelaide."

SO.....

The Education Committee Meeting this week on May twenty fourth will be a crucial one, following as it does these developments. It should make recommendations to the University Council on the practicalities of the merger (hopefully) rather than the concept of merger. Decisions have to be made quickly but that does not necessarily mean these have to be hasty and ill-informed.

Some of you might be wondering why the University's priority is to merge with the entire college sector. The answer is simple - it is in the interests of both the University and SACAE. Had the University decided only to partially amalgamate, selecting a few choice college campuses, this would have been a cynical exercise in picking up prime real estate. With a full merger, there is the opportunity to realise some educational goals despite the fact that this is not the reason for amalgamations in the first place.

However, the biggest question mark is over the future of tertiary institutions in all parts of Australia. The potential for Government manipulation is immense and academic freedom could come under attack in the near future. In holding this view, I am not playing the prophetic of doom - I am merely pointing to the logical conclusions of Government seeking to extend its tentacles to what have traditionally been centres of "the exploration of ideas."



Monica Carroll reports on the recent University decision to proceed with merger negotiations with the SACAE.

Students' Association's Education Vice-President, Anthea Howard, stressed the need to keep certain principles to the fore of the debate; these were "vital for parity negotiations and vested interests of higher education in this state." A paper on the Students' Association's policy on mergers was tabled, joining the Staff Association's paper for the Education Committee's consideration at the next Education Committee Meeting on the twenty fourth of May.

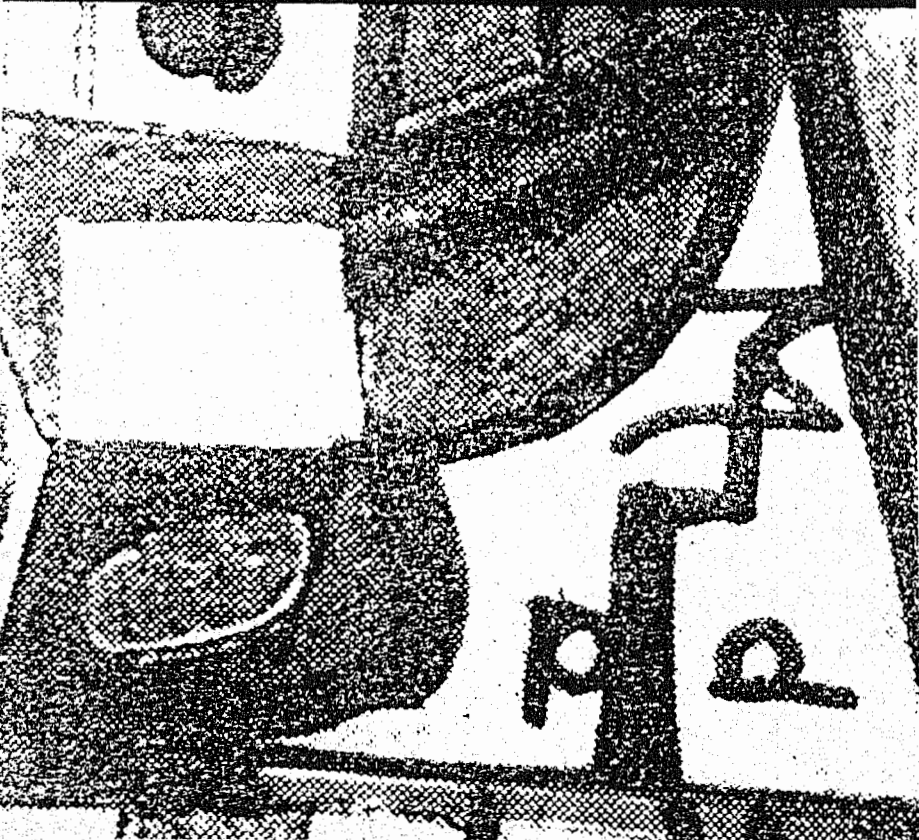
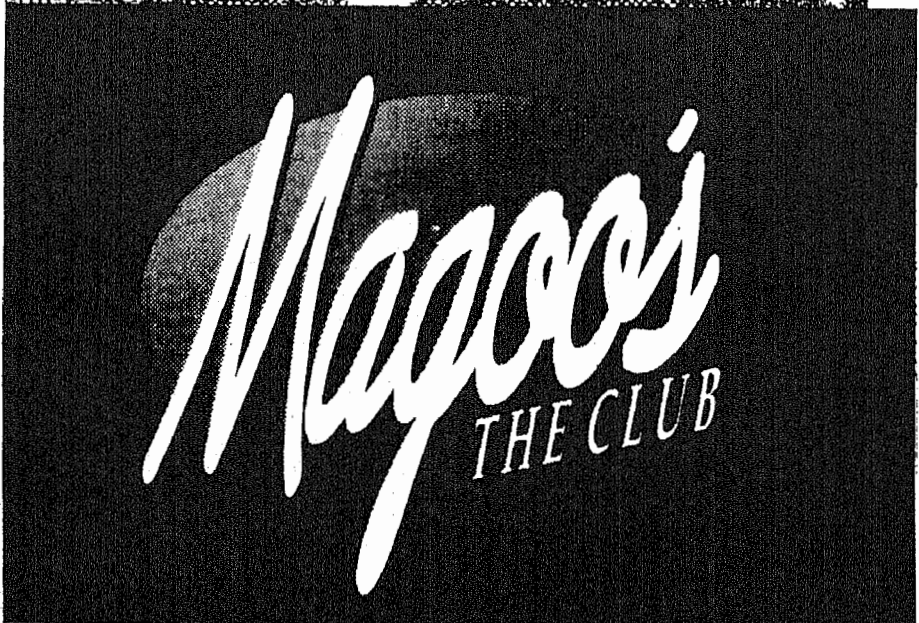
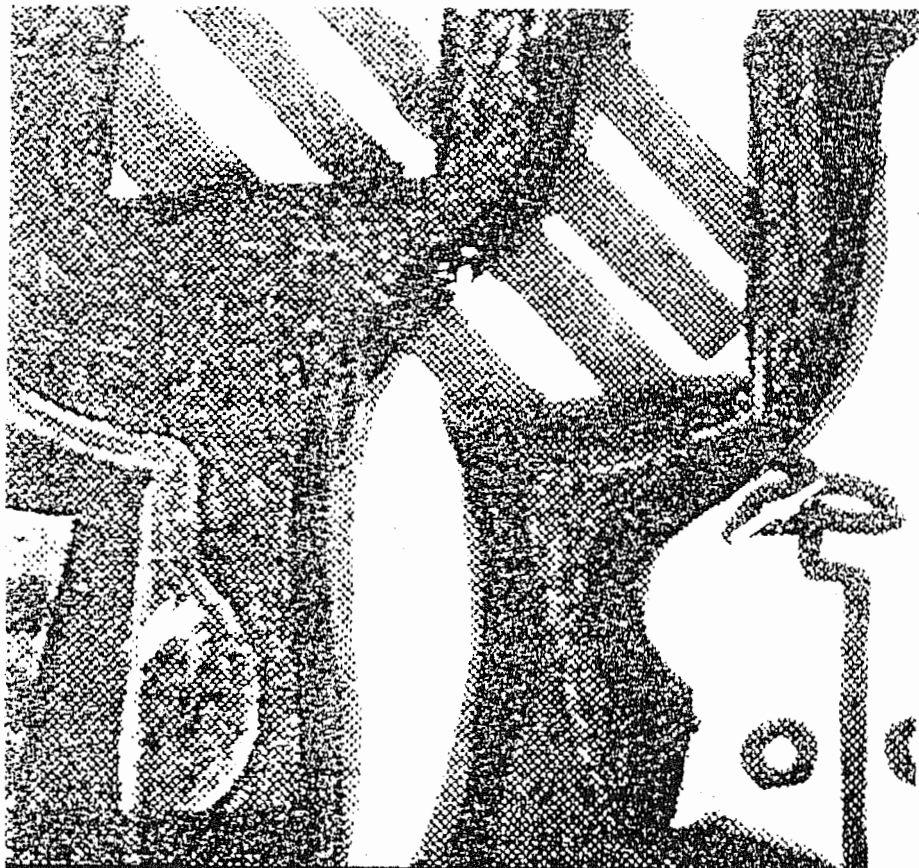
The Students' Association paper, "Interim Policy on Mergers of Higher Education Institutions in South Australia", deals with the need for democratic structures through which students and staff can participate in

maintenance of collegial government "as practised at the University of Adelaide", the determination of "the practicalities of amalgamation" by "academic principles", and the preservation or enhancement of "existing industrial rights and conditions".

FULL MERGER - A DRAFT AGREEMENT

At the University Council Meeting on May twelfth, the Council resolved to pursue a full merger with the SACAE. While the perceptions of Adelaide University students might be ones along the lines of 'We shouldn't be amalgamating with any other institution', the merger is inevitable. That is, if this University is to exist. The alternative

Mark Gamtcheff spoke to the the Owner / Manager of Magoo's Nightclub.



In the last month, Magoo's the Club, on North Terrace just West of the Morphet Street Bridge, has become the place to go out to on Wednesday and Thursday nights. Offering "outrageously good fun" to all with an alternative Wednesday night called Toons and the Pub Club on the Thursday nights Magoo's is an exciting alternative to the mundane tradition of the trendy pub circuit.

So, Roland, tell me how you came to have the idea of starting Magoos?

The story goes back 8 years. I don't know whether I'm a frustrated actor or something, but I've always wanted to entertain people and give people a good time. I wanted to be of service to people. I love to dance and so a nightclub seemed the obvious choice. I went overseas to Europe to see what was happening over there. I saw how people are entertained, the psychology of what turns them on and when I got back to Australia in 1987-88 I went interstate to have a look at clubs. I tried to understand what motivates people to go to nightclubs, understand what is essentially the product you're selling - the chance to meet other people and the chance to drink and dance. It's all about a very primitive desire to get out and have a good time.

You've got the basic idea of showing people a good time. Was the idea of a good time that people had in Europe different from the people of Adelaide's?

I think the place in Europe that had the most impact on me was Amsterdam. I was a small town boy from Adelaide in my early twenties and all of a sudden I was in a city where they sold sex and drugs openly, and it was a shock, a real shock. My mother said "Darling, I'm so worried about you going into this business with all the sex and drugs and criminals and prostitutes." And I said "We're not doing that till next week." Europe is a more progressive and cosmopolitan. It relies on different stimuli and the clubs of Europe are quite drug oriented with the "designer drugs". I like to run a clean ship, I encourage people to have a good time but I don't encourage them to break the law or do stupid things.

And they don't need drugs to have a good time?

That's right. But they drink a lot. That's good...we want them to drink a lot.

When did Magoos actually open for business?

Officially, on November the 9th, 1988.

When I first heard about the club it catered for people in the 25-30 year old bracket.

Originally we geared towards that because our objective was to provide a service to people in that age group. We felt there was a market space. But we found that although the crowd is reasonably large for market research, it's not sufficiently geared to going out on a regular basis to support a number of clubs in Adelaide. They're also very firmly entrenched in some of the boutique hotels.

We've tuned our club somewhat in the past for months from what it was originally. You listen to what people want. You don't go in there with a great idea and push it down people's throats.

Now you're looking for and receiving patronage from a younger crowd, like Uni students. Are they different from other people who come to Magoos?

The younger crowd are a lot more fun to work with, they're a lot more responsive to new things, they're a lot more responsive to the spontaneous theatre that happens here. The Uni crowd are fun-loving. I can think of nothing better than seeing this place packed with partying people. It means we've done something right and we get rewarded for it. I'd like a truly cosmopolitan club. I don't want any victimisation - I won't let in people who won't contribute to the fun. But I like a big cross section of people who want to have a good time, but not at the expense of anyone else.

When I first came here I was impressed with the way the place is put together.

It's designed for a nightclub. It's got a nightclub ambience. All the things have a much softer edge. I like ambience because it's part of the atmosphere; people are part of the ambience. It's all part of the make up of the

place.

The simplicity of the decor was designed as an open artists' canvas without the colour, rather than having something that was too over the top and full of detail. You lose flexibility that way. We have a great deal of flexibility with our light. The lighting is very simple; we haven't gone for technological hype. The most popular places now are stylish. Quality places offering the opportunity to meet people without being overly distracted. You don't want to feel you're in the 21st Century and Darth Vader's going to leap onto the dancefloor.

How often do you have bands playing?

We were concerned about doing bands on a regular basis because you only get band groupies coming in. Bands are everywhere now... You can literally walk out in the street, find a public toilet and there's somebody standing in there playing guitar with his backing group on the cistern, and the toilet down the road's got a flashing light and a bigger band, taking up three cubicles.... So we've opted now to make bands special.

We want to make live entertainment like it was years ago, when it was a special occasion. People have said that it's good to have a band because it's good to hear the music and it's good to dance. But after a while, after you've seen twenty bands in the last five or six weeks - so what? Who do you import? Do you have a three hundred person club with the Rolling Stones playing on stage 'cause it's got that silly.

Here at Magoos you seem more willing than places like the Metro to attract new faces and a broader spread of social groups which is something they seem to discourage.

I have a strong belief that a club is like an organism - it's made up of people who change, and must always change. Amongst the change there are things that are stable. Like good service, drink prices, a set core group of people who love the place. But there must be some change otherwise it dies. There must be life, there must be movement, there must be spontaneity, there must be excitement.... a core group is good, but once we've got that I'd try and attract some new faces...

I very much like the idea of people coming here and making it their own, because then we know who they are, we can listen to them, find out what they like, we can find out about their music style, if the light's too bright, if they want special sorts of drinks, if they want Corona beer, then we can give it to them. Again, it comes back to giving the customer what they want.

On Thursday nights you're offering people an alternative to going to their favourite pub, and personally I think it's a great alternative. Pubs offer very little in terms of entertainment, they are little more than just meeting places.

Pubs are very popular still but they're on the downward swing of their cycle. Things come in and out of fashion and pubs are on the downward side. You're very correct, pubs just provide you with a place to meet people, a place to drink and a place to sit, but invariably they're flat sort of environments. If you're under five feet, eleven inches you literally can see two people ahead, and that can be fun. That's part of the ambience.

That can happen here too, but you can also get away. You can get away from the people in the courtyard, you can get away from people on the balcony. You can overlook the whole crowd all the way around the upstairs area, you can dance. You can admire the opposite sex from up there and visa versa. You can observe people - which is a very interesting thing - from a great number areas in the club. I can watch the customers, make sure they're having a good time; watch the staff, make sure they're doing the right thing. I think the multi-facets of Magoos appeals to people. A number of people have commented that they like the place because they don't get locked into one environment. On a balmy summer night the courtyard is beautiful, and the balcony is delightful because you're overlooking Adelaide's premier boulevard. A cold night inside is as much fun as any place in town.

Thanks a lot Roland! See you Thursday Night.

On Dit has received with gratitude 200 guest passes for Wednesday and Thursday nights at Magoo's. To get yours just go to the SAUA Office and ask politely.

it could only happen in

Queensland

I wrote a news story on the University of Queensland for the last issue of On Dit (no 8, volume 57), dealing with the current situation of the student union and its Student President Victoria (We Only Reveal Our Political Affiliations After We've Won Office) Brazil. It looks like a winter of discontent for the University of Queensland students who had hoped to have new elections called or, at the very least, a student union referendum on the validity of the actions of the chiefly National Party Student Executive.

I was under the mistaken impression that the difficulties with the student newspaper, Semper Floreat had been resolved. This was due to lack of information - the only person I was able to contact after repeated ringing of the University of Queensland Student Union was Russel Norman, spokesperson for SDU (Students for a Democratic Union) who informed me of the sit-ins taking place in the Union buildings.

However, Planet, the student paper of the Queensland University of Technology, arrived in On Dit's mail box a day or so after 8th May. Complete with Semper - the paper I thought had been allowed to go to press by Ms Brazil and her Student Executive.

The paper's editorial had a list of actions taken by Ms Brazil and Co. in their capacity as student representatives this year. These included -

- evicting radio 4zzz from the University premises
- refusing to hand the student petition calling for new elections to the Registrar when requested
- refusing to heed the University administration's advice to consider the petition valid
- threatening to dismantle the Aboriginal and Torres Strait Islander Committee
- closing down the Environment Office
- drastically cutting budgets to the Welfare and Education Area and Women's Rights Area
- voting in the University Senate in favour of Voluntary Student Unionism (the University Senate, a conservative body, voted against Voluntary Student Unionism, 23 to 4 votes).
- spending \$10,000 on legal costs for action against Radio 4zzz
- allocating \$20,000 to the Student Executive's budget for unspecified 'campaigns' while refusing to provide funds for the Social Action Area
- employing a member of their own political faction without advertising the position (this is contrary to policy)
- attempting to remove the typesetter from the Semper staff
- attempting to sack the elected editors of Semper without recourse to democratic processes, ie student petitions
- removing the O Week handbook from the editors
- refusing the editors phones and other office equipment
- refusing the editors STD phone calls removing publications which do not reflect their political ideology from the Union Bookshop
- censoring Semper
- sacking Semper's layout artist without notice

In addition, Ms Brazil and Co. have neglected pressing student issues such as the availability of desk space due to the amalgamation of the Law and Undergraduate libraries, the problems of parking on campus, the use of pesticides on campus that have killed many species of bird, and the renovation of the refectory.

FAR FROM FLOURISHING

Semper Floreat (to give the paper's full name) is Latin for "always flourishing". An ironic title in the context of the attempts to censor the paper, which had

been published since 1922 without interference from student representatives until now. Unlike On Dit's editors, those of Semper have to show the paper to the President or Acting President and obtain approval for the paper's publication. This would be acceptable if approval was limited only by defamatory content but it is not difficult to see the implications of student politicians being able to judge whether a student newspaper is fit to be published or not.

This can lead, and has led, to student politicians withholding the right for Semper to go to press because they do not approve of its socio-political views. The most appropriate and fair procedure would be for the Union's lawyers to ascertain whether or not Semper would be subject to legal proceedings if it printed certain material. However, that is not the case and the constitution of the University of Queensland's Student Union thus gives these office-bearers the privilege of gagging the student editors.

Ms Brazil refused to look at the pages of the third edition of Semper and sign them as is the practice. On the advice of the legislative committee convenor (Cameron Spenceley, unsuccessful Semper candidate in last year's elections and ally of the National Party student office bearers), any material considered defamatory is deleted but this process could not go ahead because of the President's action or rather, lack of action.

Ms Brazil claimed she couldn't perform her duty because of the student sit-ins which were taking place, despite repeated assurances from the students concerned that they would respect her right to enter her office and conduct her Presidential business. She was supported by the Union Treasurer, Julian Sheezel, who wrote a letter to Semper's printers stating they would not be paid if they printed the student paper, a move which angered the printers and the paper's advertisers.

Mr Sheezel also wrote to Semper's editors, threatening to reduce their wages. No action, however, was taken. When the Acting President (acting for Ms Brazil who has spent the past weeks at home), Darren Stewart, was requested (in accordance with the constitution) to peruse and sign the pages of Semper, he got into his car and drove away.

STUDENTS HAVE A RIGHT TO KNOW CANDIDATES' VIEWS

To see the University of Queensland saga as a simple case of the Right versus the Left is to muddy the waters. One does not have to be Left in one's political affiliations to deplore what is taking place under the guise of so-called moderates taking justified action against radicals.

It is significant that the University administration, while reluctant to intervene, has made its position on the matter clear - the Student Executive should listen to the protests of the student membership. And during the recent twelve day sit-ins, the Police Union issued a statement to the effect that its members would not take action against the protesters unless called to the scene by the University itself.

The University of Queensland saga has unequivocally demonstrated the essential contradiction of students who become involved in student unions in order to destroy them. While those who believe in voluntary student unionism have every right to participate in student elections and student representation, they should let the student membership know their views. If anti-union students believe their principles are of benefit to students, why are so many of them keen to hide this fact?

If students such as Ms Brazil, Mr Sheezel, Mr Stewart et al could only attempt to implement voluntary student

unionism through deception, surely that speaks volumes for their contempt of students as well as the tenuous nature of their political programme.

A democratic system is all about plurality of views - Ms Brazil and Co. have sought, and seek, to impose their political views through illegitimate means. There are other ways they could have expressed their opposition to what they saw as the wasting of student funds. Democratic participation requires dialogue, debate, and responsibility - not censorship and hatchet jobs. It is clear that the agenda here was the destruction of the University of Queensland's student union.

The premise that the only students who support automatic membership of student unions are 'Left', 'Progressive', or 'Radical' is false. There are a-political, conservative, and centrist students as well as those (such as this writer) whose political views are eclectic, that support automatic membership of student unionism knowing that it offers them membership of a student community, facilities, and representation. If students feel they are not being adequately represented, they can run for election to constructively change (as opposed to undermine) their student union.

THE ADELAIDE UNIVERSITY UNION

The problem of student election candidates who do not reveal their affiliations and political agendas is a pressing one. While South Australia is not comparable to Queensland as far as National Party white-anting of student organisations is concerned, we do have pro-voluntary student unionism Liberal candidates running every year in our Adelaide University Union elections.

It is their prerogative to have this objective but very few of these candidates ever actually state their opposition to automatic membership of student unions when running for office. Once elected, it is a different story.

I am not suggesting that the chief Liberal office holders in our Students' Association, President Juanita Lovatt, and Finance Vice-President Michael Vorin, resemble Ms Brazil and Co. However, the Liberal Party is quite adamant about its voluntary student unionism policy, and indeed has stated its intention to make funding to tertiary institutions conditional on these institutions abolishing automatic membership of student unions. This kind of blackmail is on par with that of the Labour Government's forced amalgamations.

Earlier this year, the Students' Association Council passed a motion supporting automatic membership of student unions only after a prolonged debate and the initial deletion of the term "automatic" by the Liberal members of Council.

It was contrary to Students' Association policy for these people to do so - Students' Association Councillors and Union Board members are obliged to follow the policies of the student representative bodies they take part in. And the pivotal policy of the Students' Association and the body that oversees the Union and all of its Associated groups, the Union Board, is automatic student membership. Until the University changes its statutes, this is both principle and policy.

Should voluntary student unionism be implemented at this University, wide-scale sackings of staff (including the Students' Association staff who serve Ms Lovatt and students in general so well) will take place, there will be drastically reduced facilities and services at greater expense to students, the University will have carte blanche to impose new charges on students, and membership of a student community will be a thing of the past.

It couldn't happen here. Or could it.....?

Monica Carroll
examines the strange saga
of the move to
undermine student unionism
at the
University of Queensland.

Hug me till you drug me, honey;
Kiss me till I'm in a coma;
Hug me, honey, snuggly bunny;
Love's as good as soma.

It is a little known but revealing fact that hip-hop-hup-happy-house music was actually invented in 1932 by Aldous Huxley. It has, however, taken the dazzling, hypertechnical human advancement of half a century for the phenomena to reach our progressive and enlightened times.

The late eighties is witnessing new heights of human creativity and capacity for fun times. And it was all there in Brave New World - "In the synthetic music machine the soundtrack roll began to unwind."

Ascending the long, narrow staircase, past the groupies swanning gracefully at the entrance, you slide through the black curtains to find your mind and body being assaulted and overcome by an incessant, mind-numbing beat, blinding clouds of CO2.....a dianetics personality test? A Nazi interrogation? No! Conformity comes in trendier packages these days.....So, as the beat enters your bloodstream and the mangled music chases thought from your mind enter Huxley's prophetic vision.

"They entered. The air seemed hot and somehow breathless with the scent of ambergris and sandalwood. On the domed ceiling of the hall, the colour organ had momentarily painted a tropical sunset.....Lenina and Henry were yet dancing in another world - the warm, the richly coloured, the infinitely friendly world of a soma holiday. How kind, how good-looking, how delightfully amusing everyone was!"

Who would have guessed, in those angst-ridden days of punk, that emotion was such a fickle creature of fashion. Finding yourself with the fin-de-siecle blues? Don't worry - be happy, cos the music is never gonna stop, and neither are the strobe lights - but an epileptic fit would make you the hero of the dance floor, so don't be shy.

"By this time the soma had begun to work. Eyes shone, cheeks were flushed, the inner light of universal benevolence broke out on every face in happy, friendly smiles."

We spoke to fashion victim Horace M.C. Groove about his obsession with House.

"So, what do you find so attractive about the House cult?"

He replied, "If Marx was right and culture

is nothing more than a reflection of the economy, then you don't have to look further than House for a perfect example of what he meant. Fun and creativity may not have much to do with our working lives any more, but at least they can be bought, at a price, and found at a place, if by chance you are one of the elite, like me, who knows where it's all happening."

"Yes, but what do you actually like about it?"

"It's the incessant, mind-numbing beat, the blinding clouds of CO2.....It reminds me of a dianetics personality test."

"Can you tell us something of the ethno-musicological origins of the music?"

"No. Although I find it contains echoes of Shirley Bassey through a mangle (a later On Dit inspection of the record collection confirmed that it was indeed Shirley Bassey, several echoes, and one reverb unit).

"And Horace, do House and drugs go hand in hand?"

"I never take soma. Only nutmeg. Hug me snugly till you drug me....."

We found this an appropriate point to terminate the interview, and while seeking refuge in the women's toilet we encountered Augusta "Acid" Mixmaster, recent convert to House.

"Augusta, what drove you to House?"

"After twelve months of working at a pirate radio station, I needed music that was loud and grinding. In a word, House. It was the House version of Nick Cave's Tupelo that did it. Did you know that the drum machine in the House Tupelo was born with a stillborn twin? I don't do Ecstasy. I have tried the latest Yuppie designer drug Anxiety, but for a good night out I only take Depression."

Circumnavigating the so-cool-they'd-pass-for-bored sixteen year olds trying to look twenty and the exuberant twenty year olds trying to look sixteen, we burst out to the freedom of the Adelaide night air. But don't let us put you off - if hip-hop-happy dancing is what you're after, the BPM is for you.

If progress is what you're searching for, try the nineteenth century - at least it could still be believed in then. For ourselves, next time we'll opt for the raw, human imperfections of the buskers in the mall, and hope that the nineties produces some real culture. Or, to quote another famous Marxist, who'd join a club that would have us as members.....

mangled music & blinding clouds



Carolyn Minchin & Paul Horrocks explored Adelaide's own Jerusalem of House, BPM.

The 1989 Monaco Grand Prix

Lauran Huefner continues his Grand Prix round-up.

This year's race at Monte Carlo was destined to be the true indicator of the state of Formula One in 1989. After the Ferrari win in Brazil, and the McLaren domination in Italy, Monaco was set up as the location for the fight which would determine which team would dominate the World Championship.

Practice was the first indication that, once again, one make of car would determine the results, if not by as great a margin as previously.

On pole again was the McLaren-Honda of Ayrton Senna, closely followed by teammate Alain Prost. Williams-Renault driver, Thierry Boutsen once again put in a good showing, placing third on the grid, followed by the surprise package of Martin Brundle in a car which was to prove a new force in the front-runners, the revitalised Brabham-Judd team. These were just ahead of Mansell's Ferrari and Warwick's Arrows-Ford.

The start saw Senna lead away from a

determined Prost, with Boutsen, Mansell, Brundle and Warwick close behind. The McLarens began to pull away, opening a gap of 2 seconds to third place by lap 8. The order remained much the same until lap 19, when Boutsen pitted, allowing Mansell into third place.

At this stage Senna began to lap backrunners, and again used the traffic to his advantage to pull away from Prost, while Alain was being held up by that incompetent has-been "I used to win races!" driver Rene Arnoux.

Despite this, it was obvious that Prost could simply not match his team-mate. It is, however, rather surprising that Senna was able to get away to a lead of over 30 seconds so easily, especially considering that Prost was challenging for the lead repeatedly over the first 18 laps.

What followed behind was indeed interesting, especially after Mansell's retirement of the lone Ferrari on lap 31 due to gearbox failure. Thereafter, Brundle ran



third, followed by the matching Brabham-Judd of team-mate Stefano Modena, best known for his third place in Adelaide back in 1986. On lap 49 Brundle pitted, leapt out of his car, and his mechanics worked on the interior of his car. He returned to 10th place, and proceeded to show himself as the fastest man on the track, finally driving himself back into 6th place.

Trailing Modena, in third place, were a variety of different vehicles - Alex Caffi in his AGS-Ford, who finished fourth, Gabrielle Tarquini who retired on lap 48, and Michele Alboreto in the new Tyrrell-Ford 018, who finished 5th (Michele is remembered as the man Mansell replaced at Ferrari, and the man who lost the 1985 World Championship to Prost).

And so at this early stage of the season, it seems once again that McLaren-Honda is the team to beat, with two wins to Ferrari's single victory. Nevertheless, I will stick with my prediction of a Ferrari becoming dominant - it will take time for the team to

recover from the shock of Imola. As far as the Driver's Championship goes, Senna must now be favourite, ahead of Prost and Mansell.

For Prost to once again become World Champion, he must start winning, something which seems unlikely in the same team as the mercurial Senna. Mansell and Berger have the same potential as either of those drivers, but they must firstly overcome their respective problems; Berger, his injuries, Mansell, his Englishness in a team of Italians. And they must all watch for the pack behind them.

World Championship Standings:

1. Senna	18 pts
Prost	18 pts
3. Mansell	9 pts
4. Warwick	5 pts
5. Gugelmin	4 pts
Nannini	4 pts
Modena	4 pts

SEAN KELLY

Monica Carroll spoke with Sean Kelly who continues to make his special kind of music.



Sean Kelly was the Model who always intrigued me. With his brooding blonde looks and talent for writing quirky songs, Sean seemed the essence of Models despite James Freud's talent for attracting attention. Now a solo artist, Sean is welcome relief from the plethora of contrived, soul-less musicians who dominate the music scene.

I ask Sean the inevitable question - have Models parted ways? Sean replies, "About three years ago we decided to take a negotiable break but now, in this respect I'd say, yeah - we've split up. It's only in terms of the line-up; I'm not opposed to the idea of it starting up again some time."

In relation to the "Out Of Mind Out Of Sight" album and single, there was a general perception on the part of people interested in the popular music scene that Models had gone as far as they could go and the momentum had ended. Sean doesn't consider this to be the motivating factor behind the band's break-up; "There was a conscious decision to move on and James' decision to record an album played a part in this. He had some songs which he felt weren't suited to the band and at the time we thought that was rather strange, but hearing his new stuff I'm relieved because it wouldn't have suited the band at all."

Of his formative influences, Sean says he's always liked a lot of different musical styles but particularly that intangible musical sense, "hard to describe but I guess you'd call it soul. I feel it's in the work of earlier musicians, classical musicians like Tchaikovsky and Beethoven. There's a lot of passion there. To get more realistic, the work of people like black musicians of the sixties and middle seventies. Over the past ten years for me that kind of work's been inspirational - I like music to sound black, like Lou Reed's new album."

The music of Models certainly wasn't standard pop fodder. Sean found new ways to express standard human experiences such as disillusion, desire, and political outrage in songs such as "King of Kings", "I Hear Motion", and "God Bless America. Sean accounts for Models' originality by citing his collaboration with Models' member Andrew Duffield whom he called, "quite an artist, quite a designer".

Actually, Sean has been working with Andrew for the past two years and he's pleased with the music that has come forth. At the moment they're rehearsing their new band, Lies Incorporated, and have put down tracks for a new EP which contains a cross section of the music they've been recording over the past couple of years. Lies Incorporated will play Adelaide some time this year.

I discussed the punk movement of the seventies with Sean as he himself had been part of the Australian version. Although punk disappeared almost as rapidly as it had shocked its way into the tired music scene of the seventies, Sean feels it definitely had a big effect in that it broke some of the isolation of Australian society:

"It had a significant impact on Australia, the whole new wave movement. It made the Australian music scene and youth culture closer to the whole world - its impact was similar to that of groups like the Doors and The Velvet Underground previously."

Sean's solo single, "Thank You Goodnight" is a record with which he's pleased; "I really like the sound of it. It's not meant to fit easily into any train of musical style.....I guess you'd call it more of a punctuation mark between the Models and what I do next".

Sean seems to fit strangely into the current music scene; the word "pop" is an inept way of describing his musical style and attitudes. He sees himself staying in the music business because music is essential to his life. But he says, "It is strange seeing the kinds of changes pop culture can orchestrate - USA's For Africa...."

As for the video industry; "It's difficult for a film crew to reproduce the ideas of someone.... especially someone like me...I've changed my mind about video. I think it's a fantastic medium for guys like me who probably don't get as much airplay as someone like James Freud. Because so much of video is drivel, it make a fantastic springboard for someone who *has* good ideas."

The unusual style of his songs' lyrical content reflects to some extent his literary interests. He says, "Yes, I do like to read, and I like more of the obscure stuff."

In relation to the solo single title, "Thank You Goodnight", he says, "It's ambiguous and the single itself is not your usual straightforward pop song. The title's my way of saying see you later, an ending that has a beginning."

I couldn't find a more apt way of summarising Sean Kelly's musical prospects.

Monica Carroll spoke with Matthew Dellahunty of Tall Tales and True.

tall tales & true

This band is based in Sydney and has been in existence for five years. I expressed surprise at the band's longevity, explaining that for a relatively unknown quantity the band has been around for a while. Matthew's reply was, "It doesn't seem like very long to me because our goals (although we don't sit down and discuss them) are to make music that we consider to be interesting and hopefully challenging - so that you don't hear one song and sum up the band."

Matthew is the lead singer, guitarist, and lyricist of the band, Paul Miskins is the bass player, and David Rashleigh is the drummer. Their first album, "Shiver", is available and contains an impressive array of diverse songs.

From the outset, Tall Tales And True didn't see any need to put out the record which would earn them big sales and put them on high on the charts; quality is their preoccupation. "Four and a half years of obscurity" as Matthew says, have given the band time to make mistakes and learn from them. Bands which are compelled by the desire to be 'famous' often tend to be one-hit wonders.

Tall Tales are difficult to categorise, a fact which doesn't worry Matthew:

"I guess we've been mercifully spared any absolute comparisons although our influences are many and varied, from the Hunters and Collectors to the Go-Betweens. I think we've established ourselves on the name of a guitar, bass, and drums which is

essentially a rock and roll format but hopefully we've taken these things one step in a direction which nobody else has entirely covered, and are able to give our songs a character and personality that's ours."

For a three member the band, the music certainly isn't limited to a guitar sound, and includes full string arrangements on a couple of songs on the album. This is the band's first album; previously it put out a mini album and three singles. "Wasted Life" was the first single, the mini-album was "Tall Tales And True" and these records both came out in 1986. In 1987 the twelve inch single, "Up Our Street" was released and in 1988, another twelve inch single, "You've Got Your Troubles" was the Tall Tales offering.

This song was on the compilation album, "Youngblood" a very successful album for "a bunch of unknown bands" and as Matthew points out, "An awareness of independent music was created."

On the subject of innovative music and the lack of interest displayed by some mainstream radio stations in alternative music, Matthew said, "It's up to the artists to deal with their record companies and say 'this is what we want to do.' I suppose a lot of artists feel helpless in the face of the current environment where it's the done thing to style yourself in that way. It's difficult to reconcile the art with the fact that FM radio stations sell advertising and they don't want people to switch off. It's contrary to experimentalism and being adventurous

and challenging people but I think you can only do this thing for so long, and there will always be a market for bland pop - there's no escaping it.

"However, a lot of people are extremely pissed off at the narrowness of what they're given. I honestly just don't blame the radio stations - the record companies must take the blame for wanting to homogenise and package things for people whose IQs are 75....Hopefully we can break some ground for people in a small way - I think people want to be challenged."

Tall Tales And True's current single "Trust" is one of the tracks off the album; "It's not exactly cheerful but it's got fairly positive overtones and it's been healthily received by the industry at large and by commercial radio. Radio seems to be attempting to change people's perceptions of it as too cautious, by trying new things - we're one of the first independent bands for a long time, to get that kind of break....I don't think pop music has to be insulting to be enjoyable."

With the album, the band set out to cover as much ground as it could and produce songs that cover a range of emotions, "sometimes depressing, sometimes uplifting." The band's attitude can be summarised in Matthew's words - "Although it's nice to be on the charts, we don't have to be a Top Forty band."

Tall Tales And True will be touring Adelaide this year, probably in June.

The origins of the Jaynes can be traced back several years when the three founding members began producing original music while still at school together. Calling themselves Three Minute Smile, their early material needed shape but possessed an energy which hinted at what would eventually evolve.

Now their songwriting technique has developed considerably but given their youth, it is probably still some way from their peak, as they themselves are well aware. The Jaynes' intense live performances are gradually acquiring a confidence as the members gain experience.

Ben Abbott provides the Jaynes with their bassline, Tom Williams fronts as lead vocalist (and sometimes trombone soloist), and Matt Banks' command of the guitar has caused some to speculate that he could soon achieve a reputation as Adelaide's youngest guitar hero. The band's line-up was completed in June last year with the recruitment of Edwin Kuller (the only member not present when I spoke to the Jaynes).

Trying to describe the band's eclectic musical style is not simple. Drawing their

inspiration from such a wide and varied range of sources as the Psychedelic Furs, U2, Echo and the Bunnymen, Joe Jackson, Bowie, the Smiths, and Jimi Hendrix, various elements are fused together. Yet what emerges is a sound that is the band's own, due, probably, to the introspective writing manner of Ben and Matt.

Confirming this, Matt states, "We do have a very diverse sound", to which Ben adds, "See, the only thing we can be pinpointed down as is a guitar band - not as a 'this' band or a 'that' band."

According to the Jaynes, they perform a vital function in the local music scene. Without discrediting the obviously competent musicians who cover a repertoire of tried and true favourites or who intentionally focus on a particular brand of music, it seems there have been too few good original local bands who write and play original songs (Matt is quick to note some exceptions such as the Mad Turks).

The Jaynes take pride in the fact that their music "has an atmosphere", one which evokes a synthesis of emotions and images. Certainly the music does comprise some very distinctive guitar playing, which

FOUR BOYS CALLED

Jayne

Jane Costessi spoke with the Jaynes, a band we're bound to hear more of.

extends across a range of styles. From the punchy sound of "This Is My House" (their demo tape/pseudo single) to the melancholy, "Church Bells", and even to the hard-driven rockabilly twang of "Revolver". The lead guitar is punctuated by a solid, brooding bassline and supported by a frenzied drumming style which alternates

between rhythmic and syncopatic.

The lyrical content, as conveyed by Tom's gutsy voice, is also very personal. Its introspection is, however, a plus and has won the Jaynes an appreciative audience which is attracted by the band's originality. The music entertains without being of the 'throwaway' variety;

Ben: "We're trying to communicate things, but it's not politics."

Matt: "It's social issues, as well as relating some of our own personal experiences."

Tom: "It's more sort of character sketches."

It is evident these guys are a dedicated and serious band (Yes, "It's a bit of a cliché", admits Ben). Not all of the song content is serious, however, as Matt points out; "There are some songs that are just fun - more tongue-in-cheek. "Lead Them On" is basically about all the kind of pop (crap) that's coming out at the moment."

Much of the lyrical content "focuses on the teenage social situation" because, as Ben explains, "We're teenagers and that's all we know about."

This is not to say the Jaynes are concentrating on a teenage audience only.

Matt: "We just want to attract people who like good music - it doesn't matter who it is. We want people to listen to lyrics and take the music seriously...Actually a lot of people say we're too serious on stage."

Tom put this down to nerves "while we're just starting off. But we've got pretty high expectations of ourselves...."

The Jaynes will be playing in the forthcoming Battle of the Bands to be staged Friday, 26 May, in the Union Bar.



EL DORADO
Neil Young Reprise

The Restless are the band with whom Neil Young made his recent concert tour of Australia. If this mini-album is any indication of what these live performances were like, then I for one am sorry to have missed out. Young's lengthy musical career is notable for its diversity of style. This recording presents a darker and heavier side of Neil Young.

The five songs feature lots of swampy, moody guitars, creating extremely atmospheric music, as so often is the case with Young's work. A feature of the record is a tasteful version of the Leiber/Stoller composition "On Broadway", Young's distinctive vocals sounding like the song was written for his voice.

This is a fine contemporary record which should win Neil Young new fans.

Lindy Brinkworth



PORTFOLIO: A HISTORY
Ten Years After Festival

Released for no other apparent reason than to allow people to replace their worn-out Ten Years After records, this is popular music twenty years after.

In the late 1960's this band were one of the very tops, transporting British blues and hard rock back to its US homeland. They ranked alongside Cream, The Yardbirds and John Mayall as the finest of the genre - you either like it or you don't.

It's refreshing after all these years to hear the brilliance of guitarist Alvin Lee. Although later overshadowed by that junkie Clapton, Alvin Lee (on record) retains the edge as one of the premier boogie and blues guitarists, capable of astounding speed and the clearest, ringing, single-string runs. On songs like "Good Morning, Little Schoolgirl" and "Hobbit", and the loping nonchalance of the blues of "I'm Going Home" or "Slow Blues in C", his deft touch and versatility shine through on this double album.

As with much of this style of music, once blown away by the sheer volume and ferocity of Led Zeppelin-style blues, the material begins to sound dated: quite dated. Yet there must be enough interested persons to make this release worthwhile. Recommended also to those who are interested in the development of 70's style blues rock and roll - guaranteed no synths, samplers or digital effects.

Alex Wheaton



SELF DESTRUCTION 12"
Stop the Violence Movement Lib.

Rap is a sad case if this record is anything to go by. "The Stop the Violence Movement" is like a Live Aid collection of Rap Artists (such as MC Lyte; Flavor Flav and Chuck D of Public Enemy, KRS-One and a guy called Fruit-Kwan (say "Kwan" a lot very fast and you'll discover what this record is) formed to try and stop the black street violence. OK guys, the idea is good but the record is crap.

It sounds like it was recorded in one afternoon and has the most banal lyrics. If you were an LA gang member would you stop killing for the crack trade just because Kool Moe Dee says!

Back in the sixties
our brothers and sisters were hanged.
How could you gang bang?
I never ever ran from the Ku Klux Klan
and I shouldn't have to run
from a Black Man

This is rap with a capital "C". Even Tone-Loc is better than this (and at least he steals from Van Halen). I wonder how big a rock I could trade for it?

SIMPLE MAN 7"
Noiseworks CBS

Surprise! Surprise! Noiseworks suddenly are writing good songs! Maybe after their poncy "Touch" came out I was a little too harsh but this and their previous "Voice of Reason" are evidence that amidst the current wave of Australian Pub Rock bands that some can write good songs. I only hope it lasts.

GET THAT CHARGE
Twenty Second Sect Greasy Pop

A really good Garage Band from Adelaide, that is really full-on. The only problem is that the record only has six songs and is less than 30 minutes long. Singer Liz Dealey would be better named as 'lead shouting' but this gives more of an idea of what they would really be like live. The best songs are "Pull the Trigger" and "Get That Charge". Next time you are bored go and see them and be pleasantly surprised. Sure beats Jules!

James Nuttall

THE STARS WE ARE
Marc Almond EMI

Peter Marc Almond is something of an enigma in the pop world, although the voice of the now defunct Soft Cell definitely isn't one for resting on his laurels. Since the legendary duo's demise in 1984, Almond has produced a strong of solo works which have garnered great critical acclaim in Europe, and is last remembered here for his teaming with Bronski Beat to yield the club success "I Feel Love" in 1985.

This latest offering is a curious albeit somewhat tedious album which treads a fine line between pop, art, drama, opera and eroticism. As a result it cannot be conveniently slotted into any particular category, but is vaguely reminiscent of Soft Cell in its death throes (i.e. the "Last Days in Sodom and Gomorrah" album).

Lyrical, it is a poetic work of art, but this doesn't necessarily make good music. Many of the extremely personal lyrics sit rather uncomfortably on a musical backing although there are some exceptions, notably "Tears Run Rings" Australians didn't get to hear this single, which is probably the best song on the album, barbed as it is with social commentary on the subject of good disguising evil - e.g. "They're pulling down the old slums/To build the new".

The single which has been gracing our airwaves lately, "Something's Gotten Hold of My Heart" (a duet with Gene Pitney), is the only song on the album not written or co-written by Almond; surprisingly however, the song is a fair representative for the other tracks, and if you liked the single, you'll like the album.

Kenny Evans



EXPECT 12" Maxisingle
The Purple Caesars Rim Of Hell

"Expect" is the second adventure into vinyl undertaken by Rim of Hell Records, budding Adelaide independent label. Last year saw the release of the 7" 4 song single by Ugly Ugly Ugly. Now comes "Expect", featuring 3 songs by esoteric local outfit "The Purple Caesars".

The Caesars are known around Adelaide for their exotic live performances which attempt to resurrect with great attention to detail, the decadence of Imperial Rome. The result is a merging of music and theatre into one visual/aural extravaganza.

The experience transports well onto this record, which, rather appropriately, has been pressed onto lurid purple vinyl. Extremely hard to categorize, the music is probably best described as continental-style funk, most danceable and just the thing to play at your next orgy. The record is a must for all those interested in the alternative music scene in Adelaide, as it represents a captivating style rarely before captured on vinyl.

May Rim of Hell prosper and continue to release product of this fine calibre. Highly recommended.

Lindy Brinkworth

STREET FIGHTING YEARS
Simple Minds Virgin

A prolonged break from the spotlight can be the end of a band. Whether enforced or voluntary, a protracted absence from the radio playlists and the record stores can result in the public viewing the band in a "Oh, remember so-and-so? Yeh, they used to be good" sort of manner.

With this in mind, I'm keen to find out how the new Simple Minds album, "Street Fighting Years" is received and, in particular, how well it sells.

For non-fans, it's been three years since we last saw an album from this Scottish group. Those years have been marked by trouble within the group on both a professional and a personal level.

Simple Minds in 1989 is now just the three-piece core of Jim Kerr (vocals), Charlie Burchill (guitar) and Mark MacNeil (keyboards), aided by a host of session and guest musicians, including Lisa Germano (John Cougar band) on violin, Stewart Copeland and Lou Reed. The period also saw Kerr split with Chrissie Hynde. Out of it all came a new approach.

People expecting "New Gold Dream 1989" or something similar are going to be disappointed. Gone are the trendy image and bright keyboard flash of songs like "Glittering Prize", "Someone Somewhere in Summertime", or even "Don't You Forget About Me" (perhaps an appropriate release in hindsight).

What emerges on the album is a new awareness of the world and the struggles of people fighting oppression. The title track itself is written in memory of freedom fighter Victor Jara, while song titles such as "This Is Your Land", "Belfast Child" and "Mandela Day" state quite clearly that this album reflects a more introspective, questioning stance from a band that has long been shackled with the 'New Romance' image.

Surprisingly, the album is produced by Trevor Horn and Stephen Lipson, who appear to have matured themselves a great deal since their involvement with the ZTT label and groups like Propaganda and Frankie Goes To Hollywood.

The songs themselves seem to be suppressing a great deal of energy and anger - sparse orchestration only occasionally breaking out in a powerful chorus or instrumental passage. This approach doesn't necessarily always work, but when it does, the final product is excellent. "Mandela Boy" (no explanations required, I should hope) is probably the highlight of the album. A song of beauty, propelled along by a haunting, repetitive riff.

The songs displaying a more sustained level of power ("Wall of Love", "Take A Step" and "Kick It In") all seem to work more even if Horn and Lipson do go over the top a bit with their production, particularly on "Kick It In".

The album is rounded off with a version of Peter Gabriel's "Biko" (again, everyone should know who Steve Biko was by now), and while lacking the atmosphere of the original, is still a worthy finale to the album (the bagpipes are a nice touch too).

An album of contained emotion and power from a band displaying a new-found consciousness. It's a fine album, and I'm sure it will stand the test of time well. But has it just been too long in coming?

Richard Wilson

Winter Season Of RECENT AUSTRALIAN FILMS

Presented by the The Media Resource Centre
at Greater Union Cinema 3, Hindley Street,
commencing May 25.

"A happy but vicious little tale of jealousy, sabotage and revenge in a Ken and Barbie world" is how one critic described "Cruel Youth", a 30 minute film by Melbourne independent filmmaker Tony Ayers.

In the film Roger Beautiful, editor of the most fashionable magazine in the world, has just flown into Melbourne. His magazine "Groove/Art/Thing" is searching for the 'Face of the '90s' - the girl who will lead fashion into a new decade (Stella Beach). Her friends are tempted by the lure of Fame and the question is, will Stella become the 'Face' or die at the hands of her friends?

"Although it was a deliberate choice to frame "Cruel Youth" as an absurdist comedy, it is one of those terribly modern ironies, and perhaps the inevitable result of dealing with Fashion on its own terms, that a film which started from such serious intentions should end up talking about frocks and hairdos" commented Tony Ayers. It is a very funny film and looks very stylish and sumptuous.

"Cruel Youth" is part of a three film package called "Fantastic Futures" - the other two short films, "Green" and "Wild Planet" are also fantasies but set in the future.

"Green" by writer/director Greg Woodland is in a post-nuclear setting and is the story of a child (Rebecca Smart, late of "The Shiralee") trapped in a world without love. She is forced to survive on mouldy tinned beef while her mother entertains a string of 'uncles'. However, it succeeds an ultimately optimistic portrait of a human being who refuses to succumb to a sub-human environment.

These shorts are part of the Winter Season of Recent Australian Films shown by the Media Resource Centre at Greater Union Hindley Cinema 3 for five weeks from 25th May to 26th June. Fifteen of the twenty-two films in this event have won awards or been nominated and many are having Australian premiere seasons.

Among these are "Bonza" and Geoffrey Wright's "Loverboy", both finalists in this year's A.F.I. Awards. "Loverboy" stars Noah Taylor ("The Year My Voice Broke") who delivers a wonderful performance as Mick, a 16 year old boy who becomes romantically involved with a 43 year old friend of his mother's, Sally. Problems arise when Sally doesn't realise the strength of his affections or the lengths he will go to maintain it.

"Bonza" was written and directed by David Swann and gives a dog's eye-view of family life. It was based on an idea by Peter Rowthorn of "The Comedy Company" and he also stars in it as a suicidal Matric student. He lives with his parents who are in the process of splitting up, his sister who 'can't find herself' and Bonza, the family pet and confidante. It may well be the funniest Australian short film ever - a genuinely original side-splitter!

Also having an Australian premiere season

is "Against the Innocent", Daryl Dellora's first feature-length film. "Against the Innocent" operates both as political documentary and as experimental film questioning traditional documentary and narrative forms. In his attempt to examine as broadly as possible the political and social aspects of the phenomenon of 'counter-terrorism' in Australia, Dellora has used old, documentary-style 'real' footage interspersed with a number of scripted dramas which are the location of much of the credibility and insights into this issue.

In these constructed sequences, Margaret Cameron, playing Monika Schleyer, a German activist lecturing in Australia on counter-terrorism, gives a performance reminiscent of Germaine Greer via Meryl Streep. She warns her audience that legitimate expressions of political and social liberties could be labelled 'terrorist' and that in the name of 'counter-terrorism' military solutions can be found to political, economic and social problems.

Footage of an Aboriginal Land Rights demonstration is cut in without comment and the question we are forced to ask is, when does political violence become terrorism? Later, in sequences dealing with the Hilton Bombing in 1978 the line between terrorism and counter-terrorism blurs until the two are co-evil.

Although it was shot in only 4 weeks and on a shoe-string budget, Dellora and producer Richard Jones have created an impressive and powerful mix of techniques, performances and rigorously researched material.

Other documentaries in the season include David Bradbury's acclaimed "State of Shock", about the devastating effects of displacement and alcohol on Aboriginal life and culture, "Philippines, My Philippines" by Chris Nash, and "A Little Life", written, directed and produced by West Australian filmmaker Deborah Howlett.

Although production on this 50 minute debut film began back in 1985, "A Little Life" is an especially timely film now, dealing as it does with an Aboriginal death in custody - that of 19 year old Ricci Vicenti. However, the film concentrates on Ricci's life, which wasn't that of a traditional urban Aboriginal. He was an actor, musician, artist, world-traveller and a father. Howlett had known him all his life and is therefore able to give a very human face to what

could have been just another statistic. It also tends to make the circumstances of his death even harder to accept.

Week one starts with "Tenderhooks", a first feature by director Mary Callaghan - her short fiction film "Greetings From Wollongong" won her three major film awards.

"Tenderhooks", which is set in Sydney, stars Jo Kennedy as Mitchell and Nique Needles as Rex, her ex-con boyfriend who has learnt about love and romance from pop songs, bubble gum wrappers, tattoos and bus shelters. Media critics were captivated by the low-budget film which takes a new look at life and love against a background of inner-city sleaze and crime. "Tenderhooks" is something special, a new Australian film of exceptional charm and assurance...and an unflinching lightness of touch. A rare gem indeed", said "The Australian".

Also showing in the first week is a 48 minute film by Garth Maxwell, "Beyond Gravity", which won the Best Fiction Script at the International Festival of Audio Visual Films, Cannes 1988. It had its Australian premiere at Gay Film Week in Sydney recently and is a gay love story packed with all the vital ingredients of its genre: passion, deception and reconciliation.

The two protagonists are Richard, a shy and neurotic astronomer and Johnny, a flamboyant but flaky part-Italian. The light hearted, humorous script is based very loosely on Maxwell's own experience with an unconventional lover.

As Maxwell states "first and foremost 'Beyond Gravity' was made as entertainment, and a love story seemed the best way to engage people's hearts and minds, and to remind them in this age of Aids that gay people can still love each other and survive".



LESS THAN ZEBRA

Little Theatre
Season Closed

It has been three years since students and public of Adelaide have seen a Comedy Revue from Footlights. The static nature of the Footlights team over recent years has now given way to a new, young and energetic troupe of players and with them comes a show that presents the old Footlights tradition of undergraduate humour as it should be; raw and innovative.

It was good to see a larger group of people becoming involved and also good to see women being given roles with more depth than previously.

The production consisted of a plentiful thirty sketches. While some of them could have been better rehearsed when I saw them, the general tenor of the revue was a wittier approach although old-fashioned student crudity made its appearance.

The wide-ranging nature of the subject matter was impressive.

Social satire was given a particular emphasis. "Meet you at the Balls" saw 'Willey' girls (Katie Abbott and Emily Branford) discussing their adolescent romances, and in "Domestic Bliss" two different families, the upper middle class conservatives and the well-heeled 'trendy Lefties', the action was co-ordinated so the characters gave diametrically opposed viewpoints with clever comic timing. Geoff Griffith as the blustering conservative and Chloe Fox as the gushing 'alternative' mother, intent on "relating" to her daughter were especially effective.

The recent soccer match tragedy was dealt with in a delightfully sickening style, while the "Asinine News" was a replica of the Nine News advertisements with alterations, aggressively delivered by Damien Storer.

Arna Eyers-White and Emily Branford in their roles as the cleaning lady and Playschool hostess, respectively, were hilarious. Arna's ramblings and Emily's valuable lesson on 'safe sex' while attempting to put a condom on Teddy, were equal to the best Footlights' sketches over the years.

One could continue to describe sketches and assess performances but I feel it would be fair to say that all but one or two were effective and that the performances given by the twelve cast members were, though not flawless, confidently and appropriately delivered. In a revue the most difficult task is to be versatile enough to cope with many different roles and these players did so with ease.

The artistic background to the stage, was probably a little too distracting as was the prop changes which occurred under lights which were not sufficiently dimmed.

Damien Storer did well in his first outing as director and he and his bunch of theatrical misfits deserve congratulations.

I look forward to the next Footlights revue in December.

Mark Gamtcheff



Photos by Jannies Danenberg



going to war

Rachel (the Spunk) Healy interviewed Melinda Boston and Jim Vile about the Theatre Guild's forthcoming production, War Women.

A new interpretation of war is presented by the Adelaide University Theatre Guild and Adelaide University's Centre for the Performing Arts. This is in the form of a re-adaptation of two classical Greek plays; Aristophanes' "Lysistrata" and Euripides' "The Trojan Women", under the heading of "War Women".

The plays, a comedy and a tragedy, are adapted to modern settings to emphasise contemporary parallels whilst asking if our attitudes to war have really changed so much.

I spoke to Jim Vile and Melinda Boston, both involved with "War Women", and questioned them on all sorts of interesting things, not least of which was the feminist content that is implicit in the title of "War Women". These are plays that very much involve women's views of things; it can be said the plays have a 'feminist' content or message, although the plays themselves - especially Aristophanes' play, which is not very kind to women - can be construed as masculinist.

The plays reveal things by depicting the absence of them.

"When a play makes an overt statement, themes like those of feminism and the nature of war can become apparent simply by implication, and then a dramatic irony is created. In *Lysistrata* the comedy rests on women abstaining from sex to stop the war", Melinda said.

"The Trojan Women" is a far more serious analysis of war and a society that casts women in the role of passive victim. Jim Vile, who directs the play stated, "Women are very much the victim of war and we have underlined this by setting it in a slaughterhouse. The women are treated like cattle and are just dumped in this slaughterhouse - are given to anyone - like a lottery. Women become victims of the war, and hopefully, when we go into a third world war, women will be encouraged to complain bitterly and stop the whole debacle. *Lysistrata* is an example of a war actually stopped from happening by the common sense and manipulation of a situation by a group of women. The two were billed together as they related to each other thematically and was an overall title for the two plays."

The Theatre Guild had great success last year with "As You Like It", but is known primarily as a theatre company which performs contemporary works;

this begs the question of where the idea came for doing two classic Greek plays. Melinda Boston explained:

"When we were working out our programme for this year for Theatre Guild, we looked at the possibility of doing classic Greek plays partly because they always get good audiences, school audiences particularly, and they are also very interesting plays to rework. At that point I thought (because I was teaching drama here in the Drama Department, and was on the Theatre Guild Board) if we involved the Drama Department, then both both groups would have the chance to do a more spectacular show than they normally do, and we'd both have a chance to get back into Union hall which, for a student group, wasn't a possibility. With the two of us working together we have managed to come up with the resources (we hope) to do really good things with it."

This is the last show for students at the Drama Department under its current guise. As the University Council and the SACAE Council have decided to go ahead with amalgamations, there is no knowledge of what the state of play in drama is going to be for students here. Notwithstanding, the plays are giving new life to Greek Drama and should be seen. Yeah. Totally gorgeous.

DRAMA STUDENTS IN NEW THEATRICAL VENTURE

Mardi McConnochie, pictured here, is a person who doesn't believe in wasting time. This eighteen year old member of the Adelaide University Drama Students' Society writes plays and one of her works, "Kit" is being performed by the Society in July, from the twenty fifth to the twenty ninth.

"Kit" has already represented Australia at the 1988 International Festival of Young Playwrights but the AUSS production will be the first full-length production of the play and will be one of the few productions around that can claim to be entirely student-run from script to stage.

Recently AUSS promoted the auditions it is holding for "Kit" in a somewhat unusual way - a bed was set up on the Barr-Smith Lawns on which two AUSS people lolled, and, as with the other participants in the promotion, wore black clothing and face paint which made it impossible to distinguish the wearer. The anonymity created by this, represented the characters which remained to be cast for the production.

Mardi, who is also directing the production, said the play covers "a lot of topics, but its main theme is power as it influences everyone from kids straight out of school to society in general." Her inspiration for play-writing comes from "films, things I've seen, how I was feeling when I started Uni...The dramatists she admires include Michael Gower (one of her favourite plays is "Away") and Shakespeare. Mardi is also interested in the cinema and has ideas for making a film.

Auditions for "Kit" were held on May 13 in the Union Hall but not all the characters have been cast. Further auditions will be held on May 27, in Union Hall again, at 2pm in the Rehearsal Room.

Monica Carroll



(TELE) VISIONARIES

The last fortnight has seen one of the most extraordinary coups in our history, which will change the face of Australian politics forever. Yes, George Karzis was elected councillor for Hindmarsh. Inexplicably, television totally failed to cover this event, and so we were stuck with the tedious farce of Peacock v Howard, part 2.

I cannot think of a single instance of a presenter or interviewer who looked as if they cared whether Kimba the white lion led the Liberals, which led to a lot of very, very boring programs. The only relief was provided by John "you bring the policies, I'll bring the keg" Elliott, who was quite amusing in his thuggishly simplistic approach to the whole thing. He can afford to laugh, however. He's not stuck in the parliamentary Liberal party.

EVERYTHING GIVES YOU CANCER

What does the 'M' in MTV really stand for? Mandrax? Masturbatory? On Saturday, 13 May, they tried to make it 'Mature' by

devoting a night to the ozone layer. Specials on the ozone layer are a dime a dozen these days, but the fact that MTV got involved shows how far into the mainstream the issue has gone.

Most of the show's information segments were well researched and intelligent, if one could ignore their irritating insistence on putting a drum beat behind every speech - MTV's producers obviously believe that the public are idiots with an attention span of three seconds. Otherwise, why would we be unable to cope with a message about our environment without a comforting "thud-boom-thud-boom" in the middle distance?

As a bonus, they even managed to drag the ubiquitous Peter Garrett into the studio to share his deep concern with us. It can't be easy compromising your credibility for the sake of getting across an important message on our future, and then getting stuck in a studio with Richard Wilkins for 90 minutes.

Which brings me to the show's greatest liability: Dick W himself. I will declare a vested interest here: I hate him. The jeans with patches on, the "I was in a punk band in '81" haircut, his Molly-esque love of every

act that gets played, his incessant thigh slapping and his pitiful attempts at jollity are some of Richard's better features. He is the archetypal television presenter for the moder age. He is a fuckwit.

But back to specifics: Mr Wilkins kept asking the same two questions all night long. They were, of course, "What is wrong with the ozone layer?" and "What can we do about it?" Senator Richardson and nearly-Senator Lurch both displayed an admirable understanding of the complexities of the issue, and so struggled on manfully against the simpering moron.

Particularly galling was Wilkins' ill-advised forays into the realm of tough journalism (ie slagging off the government's present policies on CFCs). The amount of research he had done was then exposed, as he only needed to receive one statistic in return and he retreated to the more familiar territory of asking Senator Graham whether he was "a big rock 'n' roll fan."

Eventually, despite everyone's best efforts, there was an appeal against the light, and stumps were pulled an hour before closing. For the last hour of the show, then, a

stunning metamorphosis occurred. Wilkins returned from Astute Social Commentator mode to his more favoured position of Championer Of Lame Metal Bands. Ah, the sweet safety of home....

THOUGHT FOR THE WEEK

This one is well worth remembering, both for potential On Dit editors and with regard to the castration of the Adelaide media. It comes courtesy of the legendary Dr Hunter S. Thompson: "I have spent half my life trying to get away from journalism, but I am still mired in it - a low trade and a habit worse than heroin, a strange seedy world full of misfits and drunkards and failures. A group photo of the top ten journalists in America on any given day would be a monument to human ugliness."

As I collapse over my keyboard at 2 am, I can think of nothing truer.

Simon Healy

writing

A LITTLE REVOLUTION

O start a revolution
 Little People of the world
 And set the world ablaze for all to see!
 Set afire the dreary peoples
 Make the very earth bound whirl!
 Let them see the churning colours of your dreams!
 May the sky again be blue
 May the sea reflect the sky
 May all peoples understand the crystal waves;
 May the just at last be true
 Love and freedom be the cry!
 May all men no longer tread the earth as slaves.

Hark these words ye generations
 Quiet lives of desperations
 Now's the time to break your shackles and be free;
 Take a stand and voice your voices
 Give your children every choice to
 Paint at last the burning colours of your dreams!

Wilfred Hoët

UNTITLED

Marx has died.
 Marx has risen.
 Marx will come again

TE Roediger

DELPHI ESTATE

the first time I saw you
 I saw you as you were at the end
 with prophetic clarity:
 I saw you by the sea
 the sun going down,
 the mast of our schooner its spine
 I heard the dolphins call:
 and then I saw you
 as you were then
 and didn't mean as much to me
 but we grew together
 as the vine and its neighbour
 claw and meld to become one
 we grew together
 as the shell closes
 as dawn grows to dusk
 we grew together
 as the house does the home;
 and then it was ours
 the white walls braving the wind
 the sheltered vines daring the sea
 and then it was ours
 ours for years

and then I heard the dolphins call

Glyn

THE POET MASTER STRIKES BACK!!!

The elephant is a bonnie bird
 It flits from bough to bough,
 And makes its nest in rhubarb trees,
 And whistles like a cow.

BINOCULAR LIES

mea culpa, mea culpa, mea maxima culpa...
 upon my infant eyes
 high and lifted up. Holy. Holy. Holy.
 Shekinah power and awesome Glory.

upon my infant fears
 woes, wailings, gnashing of teeth
 and endless unnamed terrors of Outer Darkness.

upon my tender infant heart
 the Blood, Pain, Death and Shock
 that tore a world apart and crept, unnoticed
 into every crowing cock.

mea culpa, mea culpa...
 heavier than any wooden cross this lie to bear.

but lo, a deeper stirring demands respect
 and dare I in faith this blasphemous call reject?
 to look, and see the truth in Satan's lie
 'ye shall be as gods and never die'.

stand there and tremble
 there where angels fear to tread and see
 where two lies meet in truth
 truth does free indeed.

Al Boag

OUT IN THE STYX

Charon's gruesome black lips roll back,
 smiles; black teeth bared to me.
 Skeleton hand on the tiller.
 The night sweats blow from lee.

Our ship of fools, its sheets blown full
 with foul air, to abet
 passage across the murky Lethe.
 And I forget, forget...

Left Bank left far away now.
 The far levee now nears,
 calls for the unwilling cargo
 of Gypsies, Jews, and queeers.

In a journey to no future,
 a journey through the past,
 I cup my hands to drink the Lethe,
 recalling none at last,

A train of fools rattles onward,
 crossing Meuse, Rhine or Seine.
 Beast endlosung devours us all
 in a flicker of pain

My greedy lips suck my palm dry
 Grateful forgetting reigns
 I forget, I forget. Ice bergs
 of mem'ry flee my brains

But Riefenstahl's grainy footage
 (Grainy as seeds of time)
 Shakes the water from my body
 Nausea restarts its climb.

Hades reveals its presence now
 (raven and olive leaf)
 making room for these new guests
 packed in an ark of grief.

The seed of time sits on my tongue
 as a cyanide pill
 As Goebbels bit then so do I
 I forget. I...I kill

My lips roll back like six millions'
 And I have paid.
 I...I pay the ferryman.
 I see my hand on the tiller.

Seamus H

THE ASH TREE

The dark green rows are dotted with splashes of brilliant red. My grandmother peers for strawberries in the same way that she peered for rocks on our drive over - with an energetic squint. I smile as we pick, thinking of her...the way she draws her eyebrows on with my brown texta/ seals packets of rice and icing sugar with wooden pegs/ hangs her pantyhose over the taps in the shower/ squirts her muddy trousers down with the garden hose when rainwater is low.

After picking, she tramples through the dry grass carrying a box with red fingers, talking about the snail killer we sprinkled and how the cows are sometimes sent here to eat the weeds. Grasshoppers dart through the air and spin off our legs. Walking to the car, I watch the brim of her wide hat waver in the breeze, and remember her telling us that the ash tree by the river will be the mark she leaves on this earth - and that we must stay and watch it grow.

Emma

L'Entrecote Brasserie

18-20 Leigh St, Adelaide. Phone: 2317611
Proprietor: Guido Voivodich

The initial impact of L'Entrecote, a relatively new Adelaide brasserie, is its relaxing decor. Finished in natural timbers and brass, its spaciousness is a great help to the restaurant's overall feeling of understated opulence. Obviously this brasserie is aimed at the casual, yet stylish market which is becoming the mainstay of Adelaide's eateries.

Perusal of the menu reveals what style of brasserie L'Entrecote is trying to emulate: "L'Entrecote is an authentic French concept introduced 35 years ago in Paris, to offer the fastidious pansien a highly specialised quality dish." For \$12.50 they offer a fillet of beef served with "the original L'Entrecote sauce from Paris", french fries and Salad-melée aux noix - an assortment of green lettuces with walnuts and an unusual dressing. Also on offer is a daily fish special as an alternative to the beef, and a warm salad as an entree, on this occasion a warm squid salad. My partner and I decided to try this salad and the beef, accompanied by Peter Lehmann's Beaujolais, chilled of course.

The warm squid salad was quite an interesting dish, the squid blended with rice and a bland sauce, garnished with fresh chives. The squid was extremely tender, however the sauce did overwhelm the subtle flavour so necessary to a great squid dish.

The serving style of the main course was

unusual in that the entire meal was presented on a large tray which was supposedly kept warm by two candles contained in a tray warmer. This 'tray warmer' is really the only criticism that can be levelled at the main dish. The beef fillets were tender and tasty, if ever so slightly under-cooked, while the 'L'Entrecote sauce' was beautifully blended, adding a slight tang to the meat. The french fries, so often poorly cooked, were crisp on the outside whilst soft inside, and the salad was fresh and crisp, with a most delicate dressing. Apart from the serving style, because of which we struggled with cutlery trying to place french fries on our plates with silver service grace, the main course was definitely the highlighted, especially when consuming the beaujolais at the same time.

The desserts, however, were not really up to scratch. My partner's "Profiterolles" were quite a disappointment. The "Puffs filled with vanilla ice cream, and coated with chocolate sauce" were filled with coffee ice cream and were coated with what we felt was quite likely a popular brand of chocolate topping. My choice of "Ile flottante" or "French floater", an original dish, was quite interesting, even if it did not quite work. Whipped egg white, coated in caramel and nuts, floating in a milk sauce, the "floater" only received negative marks because the whip was swimming in too much sauce - this is, in my opinion, a common fault of desserts, not purely a criticism of this establishment.

Nevertheless, these criticisms are somewhat harsh in their specificity. Overall,

L'Entrecote presents itself as an idea with a great deal of potential. The staff is quite helpful, and the young French-looking waiter with his tie flung over one shoulder is a definite help to the atmosphere. Definitely not a restaurant to ignore, L'Entrecote has the attributes to develop into a haven for the beef-loving patrons of Adelaide.

The Bill

Dinner for two:	
Entree- 2 warm squid salad	\$10.00
Main- 2 beef with salad	\$25.00
Dessert- Profiterolles	\$4.50
Ile flottante	\$2.50
Drinks - Lehmann Beaujolais	\$14.00
Soft	\$3.50
Coffee	\$1.50
Total	\$61.00

Rating 8.5/10

Comments

A definite need to improve desserts, and also the serving style of main dish. Otherwise a comfortable, relaxing restaurant with great potential.

Lauran Huefner

wine

Dry White Wines - Traminer, Gewurtz-traminer, Rhine Reisling. This group of wines are made from light bodied, aromatic grapes. A good wine from this group will always display a crisp, clean fruity nose and light, butterless fruit flavours on the palate.

Gewurtztraminer is only slightly different to Traminer, both usually having light pink/golden colours and perfumed spicy, pungent aromas. The palate is usually crisp, acidic and astringent with gewurtztraminer having a hotter, spicier finish at the back of the palate. Not renowned for their ageing ability in the bottle, young dry traminers or gewurtzes are a delightful way to begin a meal, by lifting the palate and stirring the appetite.

Tasting Rhine reisling has been described as being like drinking from a perfumed river. The classic Australian rieslings are light coloured, brilliantly clear wines with full fruity sweet, citrus-like aromas. On the palate it can vary from lush, rich floral aromatic styles, to crisp steely and lime flavours. Aged bottled riesling, particularly from the Barossa Valley display bottled aged characters described as toasty, 'honeyed', kerosene.

This may sound a little far-fetched to the uninitiated, but once tried and identified, these characters will always be obvious to the taster. Rhine Riesling made from grapes grown in either Eden Valley or Watervale of South Australia are generally reliable in quality and value for money.

Cask riesling is a lot more straight forward. It's interesting to note that the Licensing Act specifies that a wine carrying a grape varietal label like Chardonnay, Chenin Blanc etc, must contain at least 80% of that stated variety, and in Australia the consumer is reasonably assured of that

being the case. However, consider that the single most common grape variety used in wine making is none other than the humble sultana, and yet rhine riesling is the label carried by more wine grown in Australia than any other single label. The situation is that the volume content aspect of the law is in good working order, but the definition of 'riesling' or 'rhine riesling' is a little wayward.

With riesling as with any wine, if you want to spend that bit more, there's obviously better probability of success with your purchase. If you plunge for cask wines, you often end up with an aqueous alcohol solution of not much varietal and otherwise distinctive flavour. Such wine may be all you require, but expect the unexpected and expect to impress few.

Ben Vagnarelli



Lynn Adamson

Artist/Ideas Consultant

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THE COLD MOONS

Aeron Clement, Penguin

In England, in 1970, there was an outbreak of Tuberculosis amongst cattle herds. In 1971, a farmer in Gloucestershire took a badger, which had died in the open, to the Ministry of Agriculture's Animal Health Office in Gloucester. It was found in the post-mortem that the animal was riddled with TB lesions.

Further evidence showed that where TB in cattle had occurred, badgers had been caught and proved to have had the disease. Licenses were issued for the killing of badgers by means of poison gas to prevent TB spreading.

The extinction of the badgers in the United Kingdom was imminent.

This is the basis of the book.

"The Cold Moons" begins with two badgers in particular, Bamber and Dainty. We read of their lovely and serene surroundings and the beauty of the rest of the animal kingdom within the forest in Springtime. Aeron Clement makes it easy to picture this delightful world with his vivid descriptions; you can smell the wood fragrances, you can feel the last glow of the setting sun, you can hear the awakening of the birds and animals as they prepare for Spring life, you can feel the softness of the rich, brown forest earth.

Then we learn of the coming of man;

breaking the tranquil scenes by exterminating a sizeable community of badgers by blocking all, except one, of the entrances to the badgers' setts into which is force-pumped hydrogen cyanide. If this didn't kill the badgers and they tried to escape they were shot, mainly in the head, with a rifle.

Bamber's brother Oatear managed to escape and lasted long enough to warn Bamber about the death of his communal sett brought about by man.

Rushing back to his own sett, Bamber decides that he would take Dainty and the newly-born cubs to find their own paradise, only to find on his return that his family had been killed.

Bamber then begins a journey to inform all the other badgers of the horror of man's destruction and to pass the word that all must leave their own setts in search of "Elysia", the badgers paradise.

He does manage to pass the word, but the cross-country trek combined with his loneliness and despair eventually send him on a new road to the "Hills of Asgard", animal Heaven.

The journey of the badgers is fraught with peril, but the dream of peaceful "Elysia" draws them ever on. This dream leads them into constant danger with other animals,

nature itself and man's world. This is epitomised by eight of the badgers who are wounded or killed by a train.

When a split results within the fleeing badgers from the Cilgwyn setts after an argument from electing a new leader, Beaufort, it heralds more death within the community caused by one particular badger's (Kronos) lust for revenge.

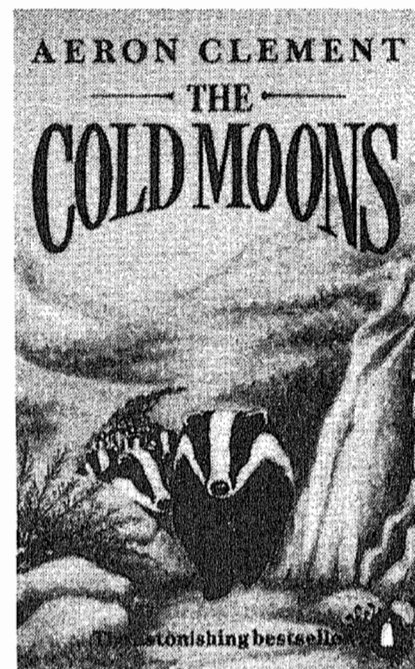
Three different newspaper companies follow the badgers voyage - the "Daily News" and the "Tribune" who are originally in full support of the extermination, and the "Daily Chronicle" which supports their preservation. When it's found that these badgers do not carry the disease a fight for their survival against needless slaughter ensues.

With the guidance of their leader, Beaufort (who receives divine help and determination), the badgers find their 'Promised Land' which they call Fernhill, and settle down in long-awaited peace and happiness amongst themselves and, eventually, with man.

Sounds familiar...?

Overall, it's quite enjoyable reading if you like animal stories, and it's a bit of an eyeopener as it's based on fact.

Sharon Middleton



AFRICAN DRUM-MAKING AND DANCE CLASSES

African Drum Making and Percussion Playing Workshops at Flinders Uni on Thursdays. Starting Thursday 25th, 7-9 pm. Contact Flinders Activities Office or Sam Oshodi, 269 7653. Spaces still exist to join dance classes at Adelaide Uni, Tuesdays 6-8 pm.

ANARCHIST CONFERENCE

An anarchist conference, "Beyond Social Control: Strategies For Struggle", is to be held in Sydney, June 10-11. It will take place at the Haymarket campus of the Sydney University of Technology. The conference is free and for more information, write to the "BSCC c/o Humanities Club, UTS, PO Box 123, Broadway, NSW, 2007.

BASEBALL UMPIRE REQUIRED

The Adelaide Uni Baseball Club needs someone to umpire Home Games this winter season. \$10 for 2 hours on Saturday afternoons. Anyone interested (a basic knowledge of baseball rules required) please contact Chris Mc Gowan (Law) or through the baseball pigeon hole in the Sports Association office.

THE BLUE STOCKING SHOW FOR WOMEN

On Student Radio 5UV, Wednesday fortnights at 10 pm.

TERTIARY INSTITUTIONS CHILDCARE CENTRE

Childcare places available for afternoon sessions. Children 2 to 6 years, Monday to Friday. To apply ring 228 5429. Places can be booked on a permanent or occasional care basis.

QUICK MACINTOSH!

Want to have the confidence to use Macs? Well, you can! The Apple Consortium is running on every working Monday a course specifically designed for students. The course starts at 1.10 pm sharp and will conclude in time for 2.15 pm lectures. For your investment of \$10 you receive tuition, a booklet on operating the Macintosh, a booklet on word processing,

and a diskette. Bookings essential. For more details and to book, drop in and see us in room 281, Computer Science Department, 2nd level, Horace Lamb Building, or phone 228 5441.

DRUG LAW REFORM

Concerned about drugs? Well, come along on Friday, 26 May, at 1pm to Meeting Room One and hear a special guest speaker talk on the pro-legalization viewpoint.

A new club will be formed to promote marijuana law reform and other social and political issues pertaining to recreational intoxicants.

This meeting will elect an executive, finalise a name and plan future events.

Venue: Meeting Room 1, Level 5

FLINDERS UNI NORML PRESENTS

"Self-winding Principle", "Chris Finnen", and "Seaweed Evans". Saturday May 27, Flinders Uni Tavern. Raffle tickets available.

ESPERANTO CLUB

Meetings of the AU Esperanto Club will resume Monday lunchtimes at 1pm in Meeting Room 1, level 5 of the Union Building. Come and learn about, and learn to use, the international language.

Broaden your horizons and facilitate travel. This easily learned language is spoken by ten million people world-wide! All welcome!

Joe Wearing, pigeonhole in Law

HEY GEOGRAPHERS!

The Geography Society will be holding its second meeting for 1989 on Wednesday, 24th May at 1.10 pm in Napier 815. Professor Fay Gale will give a talk about "My Life as a Geographer" and coffee and cake will be provided. For an interesting and invigorating lunch break be there or miss out!

AU LABOR CLUB

The next general meeting of the Labor Club is at 1pm on Thursday, 25th May, in the Little Theatre. We will be discussing various policies including uranium, and planning for activities such as forums, a political skills seminar, and a social function. New

members welcome

GENERAL MEETING OF LAW STUDENTS' SOCIETY

Monday 29th May, 1.15 pm, Lecture Theatre 2, Ligertwood Building, Law School.

Agenda:

1. Amendment to Constitution re: membership requirements.
2. Any other business.

MASSAGES

Massages will be available again from the Craft Studio, on Tuesdays or Thursday by appointment. The sessions are for 3/4 hour and cost \$15.00 for students, \$25.00 for others. Each session will focus on the neck, back, and some foot reflexology. The treatment is ideal for people overloaded with study or who are feeling tense and stressful. It will help the body, mind and spirit to harmonize.

Bookings can be made through the Craft Studio, or phoning 288 5857 for an appointment.

ACTIVITIES WEEK BEGINNING MONDAY, MAY 22ND, 1989

Monday, May 22

9am - 5pm

"Science Fiction Exhibition" in Union Gallery. Visual Art, Literature and film. Assembling by Andy Beer, Paintings by John Beswick, Illustrations by Michael Dutkiewicz, Ceramics by Peter Harris. Literary documentation - AU Literary Society. Exhibition continues until May 24th, Monday to Friday only.

Tuesday, May 23

7.30 pm

Cinematheque Science Fiction Film Programme with "Night of the Living Dead" (director - George Romero, USA, 1968), 95 minutes. Screening in the Union Cinema.

Thursday, May 25

12.30 - 2pm

Jazz in the Gallery Coffee Shop. Playing will be "Zoe Pain Quintet". Free.

Friday, May 26

1pm - 2pm

Lunchtime entertainment with "Neil Murray & the Rainmakers" from Sydney, in the Union Bar.

6pm - 9pm

The Union Bistro presents music with a pianist.

7.30pm - Late

We present the Campus Battle of the Bands with "Young Lovelies", "Paradox", "The Jaynes", "Stairway to Gilligan", "The Torpedoes", "Edwina Lucas" and "GSD".

JOINT CAMPUS SHOW

"Neil Murray and the Rainmakers", "As You Are" and "Clack Clack" play at the Underdale College of Advanced Education, Holbrooks Road, on Saturday, May 27.

All students pay the unbelievable price of \$1. The show is from 8pm until late and is fully licensed. Tickets at the door. Presented by Campus Activities SA.

COMING ENTERTAINMENT

Student Radio Bar Night, special Tooheys, 80c per schooner all night. Bands - "God" from Melbourne, "Anti Reason", "Bearded Clams", and "20 Second Sect". June 3.

"Gumbo Ya Ya" and "Nouveau Au Go Go".

End of Semester Complex Show

DETAILS SOON, HAVE A MERRY DEATH FROM ALCOHOL INTOXICATION!

VOLLEYBALL INTERVARSITY

There is a meeting for anyone interested in playing in this championship, to be hosted by Monash University, from September 25 to 29, on Tuesday, 23 May at 1.30 pm in Room 1, Maths Building.

For more information, contact Tony Scholefield via volleyball club pigeonhole.

CATHOLIC COMMUNITY

The Catholic Community holds mass in the Chapel (upstairs in the Lady Symon Building), every Wednesday at 1.10 pm. Discussion/talks are also held every Friday at 1.10 pm in the Catholic Community room; everybody is invited to bring along their lunch.

TYPING

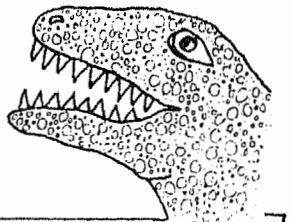
Thesis typing (including mathematical, chemistry and physics) and any other papers. Fast, accurate typist. References available. Price negotiable.

Ph: Julie on 298 6636 (Warradale).

VALLEY OF THE KILLER DINOSAURS

by Amphibious Reptitions...

EPISODE ONE



GOOD MORNING WORLD

A MUD BURGER AND A SWAMP SHAKE, PLEASE.

SO HOW LONG HAVE YOU BEEN IN THE JURASSIC AGE?

I WAS ONLY HATCHED FIVE FRAMES AGO...

SUDDENLY, WITH NO PLOT SIGNIFICANCE WHATSOEVER...

AAAARRG!

WOW! WASN'T THAT A BIG SURPRISE KIDS! WHERE DID THAT HORRIBLE TYRANNOSAURUS COME FROM? COULD YOU REALLY BUY MUD BURGERS FROM PLANKTON BARS AND WAS 'SWAMPLAND' RELEASED 135 MILLION YEARS AGO? WILL THERE BE A STORYLINE NEXT WEEK? BY THE WAY, IF YOU CAN THINK OF A NAME FOR THE LITTLE STEGOSAUR, WRITE INTO ONDIT AND TELL ME, FOR I'M DAMNED IF I CAN...

*OR 181 MILLION YEARS AGO BY TODAY'S STANDARDS.

SOUM in UTOPIA

NICE FLARES TRENDY

NICE FLARES HIPPI

RUGBY TRIP: SIGN HERE

SIGN HERE GAV

OKAY LADS

THE RUGBY CLUB, PLUS GAVIN ARRIVE AT AN UNSUSPECTING COUNTRY TAVERN

LET YOU 5 SPA TUBS OF BABY OIL THAT I CAN DRINK MYSELF UNCONSCIOUS BEFORE YOU, TINY

YE OLDE RUSTIC TAVERNE

ALRIGHT MOOSE, YOU'RE ON

LATER ON, GAVIN CRAWLS OUTSIDE

I LIKE THE LOOKS OF THAT LAD GAVIN

YES A SLAP ON THE BUTTOCKS WOULDN'T GO ASTRAY

THE CALLS LURE HIM INTO A DARKENED FIELD

GROPE GROPE GROPE FEEL STUMBLE GOT YOU !!!

HOW: LETS SEE.....

BAA BAAAA BAAA BAAA BAAA

WHOOOPS

LOOK, GAVIN'S BACK AND HE'S BROUGHT A NICE FRIENDLY WITH HIM GOODY

OF COURSE I CAN PICK UP THE-0000000000

RUN RUN RUN

GRRRRR

GASP

HERE PIGGY

LATHER

SCRAPE SCRAPE

UNCLE OTTO'S SHAVING CREAM VAT FOR THOSE BRYTATUEF BRISTLES

LATER

I'M SO MUCH HAPPIER NOW THAT I'M SHAVED. ALL THAT BODY HAIR JUST ENFORCED SOCIETY'S MACHO IMAGE THAT'S ALWAYS BEING FORCED ON ME ONLY BY REBELLING AGAINST SOCIAL MORES COULD I TRULY BECOME A LIBERATED PIG.

GLEAM