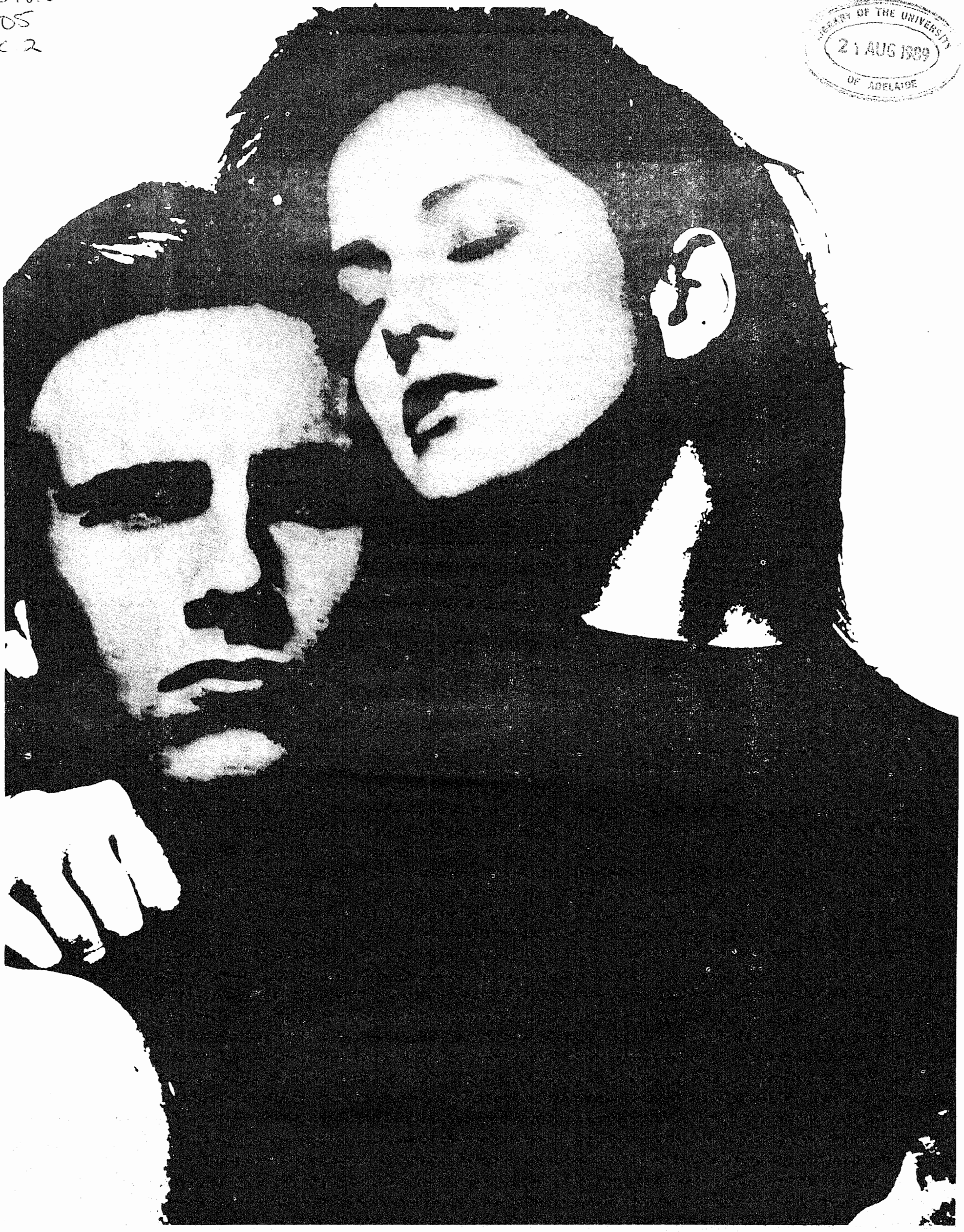


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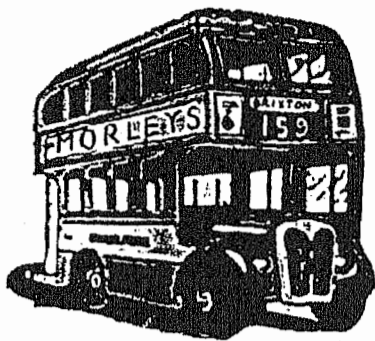
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OF ADELAIDE  
21 AUG 1989



# *on dip*

the adelaide university students' association weekly  
August 7 1989 • Volume 57 Number 14





## LAW LICENCE

As the result of a meeting last week, the Law Faculty decided to discontinue charging students a \$50 fee for materials and to reimburse those students who paid the fee.

Very kind of them, you may think. Not at all; this fee contravened University policy on charging for materials and was blatantly illegal.

One would have thought that people who supposedly possess expertise in the field of law would have acknowledged this before it became a problem. In fact, quite a few of the academics supported this illegal charge.

To make matters worse, the Faculty withheld exam results as a punishment for non-payment of the fee and some students had to study for supplementary exams in case they had failed (which they had not).

Congratulations to Law student representatives, the Law Students' Society, and the SAUA Education Vice-President for maintaining the pressure on the Law Faculty.

Contempt for those Law Faculty members

who only backed down because students took action. I suggest these academics pack their bags and head north for Bond's Bimbo University where they will be at home.

## BAD JOKE OF THE WEEK

After Sir Laurence Olivier died, how did he know he was in Hell?

The first thing he saw was Vivien Leigh.

## IT'S ON AGAIN!

Well, almost. Nominations will soon be open for the various student representative bodies in the Union and the Students' Association. This will be the opening act for the student circus in September - the student elections.

I had the privilege of being a student representative for three years. During this time I saw many wondrous sights, and heard the stuff of which cloak-and-dagger films are made.

One night two Union Board members (one Liberal, one Labour) squabbled and threw red wine over each other. Boys will be boys but why must they be on representative structures which exist for the benefit of students?

On another memorable occasion, a Board member proclaimed to a hushed meeting that she had "secret documents" on a staff member. She later auditioned for a James Bond film.

So, read the nominations advertisements carefully. You, too, can represent students.

## SPEAKING OF

Student representatives, one who recently

applied for a job listed as a qualification, "hanging around O Camps in a latex bodysuit". He added, "I would be most grateful if you gave me a job and would reward you in several ways which I would be most happy to present when necessary."

The mind and body boggle.....

## HOW UNSOUND!

Picking up a copy of the ideologically-sound, anti-imperialist, anti-capitalist, peace-loving magazine, "World Student News" (which has solidarity with every progressive movement except ones such as Poland's 'Solidarity', and is published in Czechoslovakia, of all places), I was astounded by its attitude to the graduate tax.

A seminar on student finances took place in Brussels, Belgium, and the International Union of Students (which publishes "WSN") sent representatives. It reports:

"The system of graduate taxation failed to stimulate a great deal of enthusiasm. Not because of an absence of solidarity or interest (at least, no such absence was exposed) but because of a few technical problems...

In summary, the participants see no "philosophical" or ideological reason to oppose the system, but the technical difficulties are so great that it is not very realistic."

This has proved to me that the International Union of Students is a tool of capitalistic imperialism and we cannot look to it for solidarity in our campaign against the Higher Education Contribution Scheme.

## BLEAK BLAKE

On this day in 1754, William Blake wrote to fellow poet William Hayley; "Money flies from me. Profit never ventures upon my threshold."

What else would you expect to happen to a man who, as a boy, claimed to see an Old Testament prophet sitting in a nearby field?

## PROFITING FROM PROTEST

Profit certainly went the way of Universal Studios who made "The Last Temptation of Christ" (a boring, confused film which would have sunk into oblivion had it been ignored by Christians).

In the United States last year, 25,000 fundamentalist Christian protesters gathered at Universal Studios to demonstrate. Most of these people, however, parked in the Studios' parking lot, and Universal is believed to have made \$150,000 from their parking alone.

## DICK NIX

When Richard Nixon quite the US Presidency in disgrace (although the Americans with their unique sense of humour are now rehabilitating his reputation), the contents of his Oval Office desk were examined.

A heap of personal notes were found, including this one; "My major role is moral leadership".

(Do not read this while eating or drinking).

Monica Carroll

# horrible scope

## Leo July 24 - Aug 23

You will become an axewielding homicidal maniac when you receive a 'stay sharp' knife for your birthday. Just remember to take it out of the sharpener first.

## Virgo Aug 24 - Sept 23

The poltergeist activity in your home will become intolerable when you need a ladder to butter your toast.

## Libra Sept 24 - Oct 23

Fame and fortune are just around the corner when the taxi you are travelling in collides head on with a Kenworth truck. Lucky you were on candid camera.

## Scorpio Oct 24 - Nov 22

You've been wearing that studded dog collar too long. Give up on the collie next door and try the bitch around the corner.

## Sagittarius Nov 23 - Dec 21

Hungover and dreaming of Spring Valley mineral water, you will awaken on the front lawn being showered by next door's Doberman.

## Capricorn Dec 22 - Jan 20

Quite a demented little creature

aren't you? You're already counting the days to Halloween. You buy 10 kg of apples and 5,000 razor blades.

## Aquarius Jan 21 - Feb 19

Your favourite uncle will take you fishing, and you begin to worry



when he gives you a pair of cement boots as a token of his affections, and he insists that you try them on immediately.

## Pisces Feb 20 - Mar 20

Overcome by excitement when you

decide to commit suicide, you fall into a manic depression when you find you haven't saved enough pocket money to pay for your funeral.

## Aries Mar 21 - Apr 20

You will have an epileptic convulsion in the middle of your street and win the neighbourhood's first rap dancing competition.

## Taurus Apr 21 - May 21

Being the shitty bully that you are, you throw a major tantrum when you're not a winner for the "Manage the Smarties Factory for a Day" competition, and consume a box of chocolates not noticing they are laxatives.

## Gemini May 22 - Jun 21

You will recover from a bout of amnesia to find you have joined the Darlington Police Force, and wonder what the extra pair of shoelaces is for.

## Cancer Jun 22 - Jul 21

Shock, horror, you are possessed! But, look on the bright side; you have a lifetime supply of green pea soup.

# production

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

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**CLUBS EXECUTIVE OPPOSES UNION PLAN**

The Clubs Association Executive has strongly opposed any plan to convert the Club Common Room into an area for other uses. Currently, the area behind the Union Bar on level 5 is utilised by clubs and societies for meetings and other club activities. In 1986, the cramped club offices in this area were demolished and the Club Common Room was re-designed as an open space club area.

In a discussion paper, "Union Complex Building Development - Towards 2000", a number of possibilities for the relocation of Union facilities are mentioned.

Under section 6, 'Catering', Robert Brice, Union Secretary writes, "Convert Games Room to another eatery (clubs area as kitchen or staircase/lift from Upper Refectory to Games Room)."

Other prospective changes include the Chapel being moved to another building, and sporting activities being moved from the Games Room to the Centre for Physical Health, McKinnon Parade.

At the Clubs Association Executive Meeting on Friday, August 4, the Executive unanimously resolved; "The Clubs Association Executive trenchantly opposes any attempt to evict clubs from their

Common Room on level 5 and re-asserts the right of the Clubs Association's member clubs and societies to their facility."

Paul Horrocks, Assistant Treasurer of the Clubs Association Executive and a previous President of the Association, said the Union should take note of the Clubs Association's stance on development; "There have been previous attempts to deprive clubs of this space - at one stage a few years ago, there was talk of extending the Bar and, more recently, the Craft Studio wanted to use part of the Club Common Room. The Association has consistently argued against such plans and it has had the support of its members."

Mr Horrocks pointed out that the area on level 5 was invaluable to clubs and societies, and the changes made in 1986 had

recognised this fact:

"A great deal of effort went into upgrading this area into a common room. Our members keep their lockers there and conduct meetings. It should be emphasised this is only a discussion paper - we will be keeping close tabs on the activities of the Union's Finance and Development Committee and the Union Board. There is a long way to go until these changes become policy. In the case of the Club Common Room, the Clubs Association and its members will do all that is possible to prevent this anti-student action."

Monica Carroll

**EMINENT SCIENTIST TO SPEAK HERE**

Dr Sergei P Kapitza will be visiting Adelaide from 10-11th of August. During this time, he will give a seminar for the 'Australian Institute of Physics' and address a public meeting of 'Scientists Against Nuclear Arms'. The seminar will be related to his research interests in electrodynamics, while the public address will revolve around East/West relations.

Dr Kapitza is the son of Professor Peter L Kapitza, who received the Noble Prize in Physics in 1978 for his work in low temperature physics. He was born in Cambridge, England in 1928, but has spent most of his life in the Soviet Union. He gained his PhD in Physics in 1953 and a DSc in 1961. He has held a variety of posts in Science and Engineering, including the Chair of Physics at the Moscow Physicotechnical Institute and head of a laboratory at the Vavilov Institute of Physical Problems in Moscow.

Dr Kapitza's research interests include aerodynamics, magnetism, and electrodynamics. His main contribution has been in the development of the microtron and the use of synchrotron radiation. The

microtron is an efficient and compact particle accelerator. Many of these devices are used around the world to inject particles into synchrotrons and storage rings for use in spectroscopy, non-destructive testing, medical radiography, neutron and isotope production and activation analysis.

Dr Kapitza is the most widely known populariser of science in the USSR, having published a book called "The Life of Science" and conducted a regular television programme "Seeing is believing", with an estimated audience of 40 million viewers. For this work he was awarded the 1979 Kalinga Prize by UNESCO.

He is a member of Pugwash and the Club of Rome, and has held scientific office in the Council on Problems of Peace and

Disarmament. Since 1983 he has been the Vice Chairman of the Committee of Soviet scientists against Nuclear War.

Dr Kapitza will be speaking at 5.15 pm, Thursday, August 10th, in the Bragg Lecture Theatre. He will give a seminar, organised by Australian Institute of Physics, on his research in electro-dynamics.

At 8 pm on Friday, August 11th, Dr Kapitza will give a public address on East/West relations, sponsored by Scientists Against Nuclear Arms. This will take place in the Florey Lecture Theatre, New Medical School on Frome Road.

Laurence Campbell

**EASTERN BLOC DEMAND FOR BIBLES**

The members of Christian churches in the Soviet Union and Eastern Europe have requested \$2 million (US) worth of Bibles as a result of Gorbachev's reforms.

Political and socio-economic reforms in Eastern Bloc countries have relaxed some of the strictures on Christian denominations and accordingly the churches in these countries have increased their demand for scripture imports. An important change in the official attitude to religion was engendered by the fact that 1988 was the millenium of Christianity in

Russia.

The United Bible Societies have been placed under financial pressure in order to meet the rapidly accelerating demand for Bibles. This includes 145,000 Russian Bibles worth \$498,600, 100,000 Ukrainian children's Bibles worth \$190,000, and 100,000 Czech Bibles worth \$298,700.

Before Perestroika and Glasnost, scripture imports were only in the realm of 21,000 or so a year.

Australia's Bible Society set itself a goal of raising \$350,000 by July 31. However, donations are still needed and can be sent to Mission Support Department, Bibles for Russia, 23 Liverpool Street, Ingleburn, NSW, 2565.

For further information contact Reverend Jim Humphreys, Bible Society, Field Ministries Co-Ordinator, 95 Bathurst Street, Sydney, NSW, 2000.

Monica Carroll



**CHESS CLUB VICTORY**

The Adelaide University Chess Club has won the strongest club chess competition in Adelaide, the 'A Grade Interclub' Competition. This was a 9 round competition which began in March and finished in July. The last time the Chess Club won the competition was in 1987.

The following players were members of the team during the season; Nigel Bunn (Captain), Simon Lee, Stefan Vnuk, Matthew Nicholls, Adrian Flitney, Chris Benham, and Richard Ng. The Chess Club also performed well in other grades, coming second in 'B Rapid'.

Stefan Vnuk

Student's Association of the University of Adelaide

**REFERENDUM**

7th - 9th August 1989

"Do you support the amalgamation of the University of Adelaide with the S.A. College of Advanced Education and the Roseworthy Agricultural College"

**Polling Stations and Times**

Monday 7th August		Tuesday 8th August	
SAUA Office	9am - 7pm	SAUA Office	9am - 5pm
Airport Lounge	11.45am - 2.15pm	Airport Lounge	11.45am - 2.15pm
Law School	11.45am - 2.15pm	Napier Foyer	11.45am - 2.15pm
CASM	11.45am - 2.15pm	Waite	11.45am - 2.15pm

**Wednesday 9th August**

SAUA Office	9am - 5pm
Airport Lounge	11.45am - 2.15pm
Med School	11.45am - 2.15pm
Engineering	11.45am - 2.15pm

**CATERING CORNER**

Now at the Weigh Inn in the Upper Refectory on Level 4 in Union House, a Sweet Shop, offering all your favourite lollies in bulk at only 80¢ for 100 grams - Smarties, Rocky Road, Honeycomb, Chocolate Peanuts and Sultanas and more.

Also a good range of Salads, Cold Meats, Hot Food, Breads and Rolls, etc. on a pay by weight basis.

**COME AND TRY A NEW CONCEPT.**



## CONCERNED

Dear Editors,

I was concerned to read the article in last week's On Dit on the drawing-up of the Union Budget. These decisions affect all students and I am concerned that we have not been consulted about the proposed \$73,000 expenditure on a computer resource centre.

There are a few questions that I would like to ask. How many people will really benefit from this centre? Where will it go? Where else could the money be spent? Should the Union be doing something that is really the University's responsibility?

As a student whose money is being spent, I would've liked to have seen some sort of feasibility study publicised, so that non "student politicians" could have at least understood where their money was going. I am sure that such a large expenditure means other important areas may have to be cut, and perhaps some of these are actually more important to many students on campus than the use of computers. But we've not been asked our opinion.

What happened to democratic decision-making?

Mel Hailstone  
Politics

## SPUDS SUPREME

Dear Editors,

Thank you, thank you, thank you for enlightening the Adelaide University population with the great article on what would have to be the most original, innovative and altogether brilliant band to grace the music industry ... DEVO (On Dit, July 31st).

If only the general public of Adelaide (and Australian) had some taste in music then our charts wouldn't be so bland and artists such as DEVO could enjoy the commercial success they so richly deserve.

Long live the Spuds,  
Totally DEVOTed,  
Sam Ceravolo

P.S. How do I go about nominating Kenny Evans for the Pulitzer Prize?

## THE IMPORTANCE OF FEMINISM

To On Dit

It seems to me that there is nothing guaranteed to wipe that cheeky smile off a freshers face faster and to substitute it with a look of pain and anguish unparalleled since they were practically rendered sexless by the swinging bars at the entry to the Barr Smith than the mention of the word feminism.

I have suffered in silence during lectures and tutes as loud booing and groaning and shuffling signifying the closure of the mind from girls and guys alike as soon as any tenacious lecturer mentions that dreaded "f" word. I've had enough!

Feminism to me is equality; we females are no better, stronger, wiser or tougher than males - just equal - and deserve and are simply demanding to be recognised and accepted as such. After 200 years of subordination and repression, women are simply reclaiming what is rightly theirs - effective control over their own lives.

It upsets me to notice that many girls don't recognise the importance of the feminist movement - they would not be getting paid equally (in theory) or voting if it was not for the early feminists. They would not even be at uni! I am disappointed to see the lack of interest most of the 1st years display towards this issue that is probably more fundamental than any other.

Grow up a little and listen in lectures. You may learn something. Maybe you will even agree with what they are saying.

Name Witheld

PS: I would just like to state for the record that I am not a boiler-suit wearing spikey red-head clomping around in army boots. I even like males and contrary to the popular image of feminists prefer them as sexual partners to other women, hairy-nosed wombats etc, etc. Hell! I even shave my armpits!!

## MERGING GROINS DISBAND!

Dear Eds

We write in referece to D.S.'s "Band Battles" letter (On Dit July 21).

D.S. has raised a very good point in asking what is "original and imaginative" about the Merging Groins. We have thought long and hard about this, and have come to the conclusion that there is nothing about the band which fits this description. It is this sad realisation, combined with musical and personal differences arising from our performance last Saturday, which has lead the Merging Groins to once again disband.

We would like to extend our thanks to D.S. for his penetrating comments which have made our painful decision easier. We feel obliged though to take exception with D.S.'s statement in reference to Stephen Hards (no connection with his phallus). Mr Hards is quite capable of maintaining a satisfying erection, as any ex-member of the Merging Groins can tesify to.

Yours sincerely

David Stokes  
Ian Groom  
Paul Champion  
(ex Merging Groins)

## CONTRADICTIONS IN OUR SOCIETY

Dear Editors

Three different articles published in 'On Dit', July 31, reflected the contradictions evident in our 'western society'.

As discussed by John Fleming in his interview with Monica Carroll, most would admit that our society is based on trying to achieve a consensus on 'bio-ethics' ie a

philosophy that takes account of all religious and cultural viewpoints, to formulate a basis for ethical decisions in society. A real problem, he argues, occurs when the west imposes their medical decisions on the 'Third World' situation. This is shown by an 'arrogant' stand against population growth, through the Western notion of abortion, contraception and sterilization, as imposed solutions.

Historically, the Third World has been exploited by Western Society, and this has resulted in environmental and financial problems. This attitude of exploitation still prevails. This is observed by the writer from 'Friends of the Earth': "It is the throw-away society of the North (ie Western Society) that is leading to the throw-away of the world". For example, in Japan, they use and throw away 20 billion pairs of disposable chopsticks a year; destroying precious rainforest and homeland for indigenous people'.

Environmental issues are popular at the moment, and the usual stand is to try and be a little less materialistic, but still retain the so-called 'rights' to comfort and choices. This attitude has extended to 'abortion rights', as Kim Pedler puts it, or the so-called right to throw-away what is inconvenient. Kim Pedler argues that this 'right' is fundamental, regardless of one's view on abortion.

What hope is there is trying to change Westerner's attitudes on environmental issues, when the very sanctity of life is not respected? I hope we can see the issues more clearly, despite the commercials that keep telling us that we will only be satisfied once we consume more.

Sincerely  
Craig Hunter

## OBJECTING TO TIFFANY LIVINGSTONE-ROSSITER

Dear Editors

I find myself compelled to write in objection to the letter in On Dit by Tiffany Livingstone-Rossiter concerning "Divine Drumminor". It is stuck-up, conservative, self-centred, toffee nosed attitudes like this which perpetuate this campus and give it the snobby, elitist (sic) reputation it seems to be regaining at a time when the student body in South Australia should be united against the government which is trying to tear it apart. Such attitudes, which are encouraged by the increasingly bourgeoisie (sic) content of this paper, can only cause rifts between Adelaide University and our fellow institutions and, in the long run, will only harm us.

Regarding her coments on Union funds being spent on providing free meals at expensive restaurants so that self opinionated arts students can wank-on about what a "divine" place it is in a paper which is supposed to reflect the interests of

the students, I hope she was joking. The average student can barely afford to eat out at all, let alone at a ridiculously expensive place like Drumminor. As far as I am concerned, the article itself was a waste of space and Union fees, as was Ms Rossiter's letter.

I hope, in future, Ms Rossiter and her yuppie friends will confine their views to the Law Department, and not subject us normal students to such self indulgent flatulence.

Yours sincerely  
Robert Brown (Science)

## BANDS - STEPHEN REPLIES

Dear D.S.

I thank you for pointing out the flaws in my letter to On Dit concerning the "Battle of the Bands". It has previously been brought to my attention that "Hey Joe" was performed by the Young Lovelies, and not by the Jaynes. However, by that stage of the night, one cover band looked very much like the next (especially since half the members were in both). It seems to me, from reading your letter, that your taste in music is as original and imaginative as your unsurpassable ability to think up witty distortions of people's surnames (Congratulations, I found the "Mr Hard-On" bit particularly offensive).

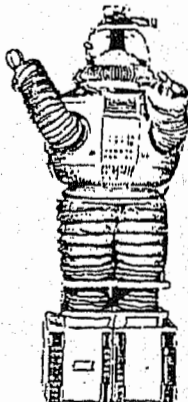
Concerning the Merging Groins, whilst I can see that this type of performance would not appeal to some sheltered or conservative tastes, and although it has obviously been done before (as you so observantly pointed out), it certainly made a refreshing change from some of the other acts of the evening.

By the way, I note you did not have the self conviction to sign your full name after your letter. Is this because you are afraid of revealing your connections with the two bands you so unselfishly defended, or are you just afraid of having your arrogant little life disrupted in some way by those "brain dead groupies" of the alternative forms of music which you so bravely criticised.

My original letter was intended not to criticise any of the bands which played that night, but rather, to bring it to the attention of On Dit's editors that certain comments made in the summary of the Battle of the Bands were offensive to those students who took the time and trouble to perform. Ms Carroll has since graciously apologised. I did not claim that "the Jaynes play nothing but depressing love songs" as you incorrectly quoted, nor did I criticise the band. In fact I stated that they were "very impressive". Perhaps you should meet up with Miss Tiffany Livingstone-Rossiter at Drumminor sometime. I'm sure you would have a lot in common.

Yours sincerely  
Stephen Hards

LOST  
IN  
SPACE



IT'S OUR FIRST BIRTHDAY!  
Thursday 10th August - To Celebrate our first Year in Space.  
Live band: **THE JAYNES**  
**FREE DRINKS**  
9.30 - 10.30 pm & 12 midnight - 12.30 pm  
Entry \$5

GOVERNOR HINDMARSH HOTEL

59 PORT ROAD, HINDMARSH

## COMING SOON

Thursday 24 Aug  
The Gift  
Thursday 7th Sept  
SnapDragons  
Thursday 21st Sept  
The Artisans

## EDUCATION VICE-PRES Anthea Howard

### THE AMALGAMATIONS REFERENDUM

By the time this edition goes to press, you should have received a leaflet regarding a referendum question on amalgamations, which asks whether you support the University amalgamating with the SACAE and Roseworthy College. I urge you to read the no case on the broadsheet. I'd like to elaborate on that position here.

South Australia is the last state to get organised with amalgamations. Most of the tertiary institutions in the country have amalgamated already. The Government policy of competitive bidding for funding is policy and is being implemented. This University is, against the national average, 12% overfunded. It might not seem like it, but there's the stats.

Part of the Government policy on funding is equalisation of resources across institutions. These policy factors combined, mean that the University of Adelaide is in a vulnerable position if we fail to proceed to investigate merging. We stand to lose a lot of funding - in the vicinity of \$10 million. The impact upon the standard of education you receive will be significant. If we do merge we may also lose some funding, but not as much.

There is more to merging than funding implications. A merged University of Adelaide would obviously be a much larger institution offering a wider diversity of courses at more levels (from Associate Diploma through to PhD). The merger process provides an opportunity to review teaching practices and standards and re-evaluate course structures and curricula.

All these are areas which offer potential for improvements for students.

The referendum question at hand is somewhat premature, at a time when the investigative process for a merger with the SACAE and Roseworthy College is yet to provide the full and necessary details on the plethora of issues which need to be examined before a merger could proceed. The SAUA has consistently maintained a stance of conditional support for mergers based on a set of principles, which University students endorsed at referendum earlier this year.

These principles include -

- affirm a commitment to the provision of quality education and the maintenance of high academic standards;
- ensure the provision of a full range of necessary academic and ancillary services for students in the University;
- guarantee the continuance of all courses and support structures for students currently enrolled at the University;
- protect the general interests of students through their continued participation in the democratic representation process as expressed;
  - a) in autonomous student representative organisations, including the SAUA, and
  - b) through the collegial governance system of the University;
- guarantee the carry over from the University and the SACAE of the best policies in the areas of access and equity and student, academic, and other rights.

Student representatives in the mergers process have ensured that these principles have been adhered to, and protection has been provided for student rights. Until the investigative process of an Adelaide/SACAE/Roseworthy merger has given full consideration to the issues

involved, any decision forming an inflexible stance for or against any particular merger would be premature and even detrimental to students at this institution.

### STUDENT REPRESENTATION

I recently attended a national student conference at Macquarie University with the theme "New Ideas for the Nineties" Students and Student Organisations".

A major topic of discussion was student representation. There was strong agreement that in the context of rapid and complex change in the tertiary education sector, student organisations need to take on a more professional advocacy role for students. This would mean a shift away from a services-dominated orientation for student organisations and an increased focus on student representation. Penny Wong's article in last week's On Dit on political representation correctly pointed out that it is a much undervalued service in student organisations, yet can and does achieve a great deal for students.

New Commonwealth Government policies mean that students are faced with changes of potential and actual detriment to education at their place of study (ie. at department and faculty levels, as well as on the overall institutional level). The sorts of issues which call increasingly for active student representation at department and faculty levels range from course development and accreditation (which is only just beginning here - it's already rampant interstate) to the introduction of further user-pays measures for essential course materials as funding cutbacks take effect (eg. the recent row over the \$50 materials free in the Law Faculty).

As we go into 1990/91, student organisations on this campus need to

reassess our activities and allocate resources accordingly. The need for active student representation, and co-ordination of representation at all levels, has always been there. However, in times of rapid and complex change in education, this need is greater than ever. We, as students, stand to lose a great deal if we don't resource our student representative structures adequately.

### MAJOR STUDENT VICTORY

The Law Department Committee has just voted on the matter of the \$50 materials charge imposed illegally on all Law students earlier this year. A working party of students and staff has been set up to consider an adequate system of materials provision for 1990. Also - and this is the big one - the Committee voted overwhelmingly to reimburse the \$50 fee to all students who paid up, an amount in the tens of thousands of dollars we presume.

This is a significant victory for well organised and articulated student representation. I acted as "link person" between the Law representatives and University administration, they fought the good fight all the way through. Congratulations to Kitty, Stella, Paul, Luke and Emma (and sorry if I've forgotten anyone!) for their hard work. And thank you to the Law academics for stepping back from a bad position and establishing a useful process for future negotiations.

I urge student representatives in all faculties to see this as an example of effective co-ordinated action between the Students' Association and competent and self-activated student representation at Departmental level.

## PRESIDENT Juanita Lovatt

### UNIVERSITY MARKS

Two stories written in On Dit last semester generated an unprecedented response. They were a series concerning University marks and subject by subject averages for distinctions/credits/passes/fails.

The writer of those articles, Steve Thomson, has floated the idea that the University publish on a yearly basis the aggregate results (ie. the % of passes, fails, etc.) in each undergraduate subject. This could be done in the University Calendar,

Vol II, either under each subject as a separate sub-heading or possibly in tabular form at the beginning of each Faculty's section.

As statistics are of limited use and offer qualitative information, it would also be appropriate to have explanatory notes accompanying each of the percentage lists.

If you have any thoughts on this topic, drop in to the SAUA Office, or write to On Dit.

### AMALGAMATIONS

I am relieved to report for once, that no startling new developments have occurred on the amalgamation's front.

Referendum

Today, Tuesday and Wednesday there is a

SAUA Referendum, attempting to gauge student opinion on the current tertiary institutions restructuring debate, ie. if you're in favour of the proposed merger with the SACAE.

Have your say.

### LOST PROPERTY AUCTION

This is an annual event organised jointly by the Hughes Plaza Security Office (where all lost property goes) and the Students' Association.

A whole year's worth of lost property is auctioned off by a couple of mysterious celebrities (yet to be revealed) and all proceeds go to a charity, which this year is the Tertiary Institutions Childcare Centre.

The Centre is in need of some extra funds to help make ends meet and this is a great opportunity to get back your pencil case/calculator/notebook or to pick up a cheap umbrella.

When the final details are confirmed posters will be stuck around the place and notices will go in On Dit. Otherwise, ask here at the SAUA Office or the Hughes Plaza Security Office.

Thought for the week

"The earth is the Lord's and the fulness thereof; the world and those who live in it."

Psalms 24:1

## WOMENS' OFFICER Kim Pedler

Our society is currently having serious threats to women's rights and access to abortion. A decision of the United States Supreme Court a few weeks ago reversed the landmark case of Roe V Wade, which laid down the principle that access to abortion is a fundamental human right.

After years of fighting for women's right to choose, the decision means that it is now open for the States to legislate against access to abortion. There have been moves in NSW and currently from a group of Independent Liberal Senators to take abortion off Medicare. Right-to-Life groups are mobilising, using emotive, violent and subversive tactics to try to end women's access. The support and attention that these religious extremists receive is extremely

disturbing.

There have, however, been some positive moves. A Coalition for Women's Rights to Choose has been formed in SA, supported by a number of prominent politicians and other members of the community. Several ALP Senators have formed a pro-choice group to fight the proposed Harradine Bill. The Women's Abortion Action Campaign in NSW considers that this group represent the real moral majority in society. There is much merit in this view, especially when it is considered that Public Opinion polls have shown that the vast majority agree that women should have the right to choose abortion in the first few months of pregnancy.

In 1988, an article entitled, "Deaths Reduced by Legal Abortion" in Australian Dr Weekly, 21 July, 1989, stated that two-thirds of Catholic respondents to a public survey done in Britain were also in favour of the right to choose.

Making abortion illegal or restricting women's access will not make abortion go away. In 1914, approximately 100,000 women had illegal abortions each year. According to British surveys, this was the figure most commonly accepted for the post-war years. In 1965, over 3,000 women each year were discharged from hospital with sepsis due to incorrectly performed abortions. In 1967, when abortion was legalised in Britain, women travelled from countries with restrictive laws to have their pregnancies terminated, even from as far as the US.

Targetting women's access to abortion is concentrating on the symptoms of the problem rather than the solution. Information about pregnancy, child-birth and contraception and counselling should be freely available. Even in our so-called advanced society, the only 100% effective way of preventing pregnancy is complete abstinence from heterosexual activity.

Women's sound and economic position in society needs to be considered, and targetted as the main problem.

Despite overwhelming evidence from opinion polls, both the ALP and the Liberal Party still have a "conscience vote" on the issue, which allows politicians to vote according to their own moral judgements rather than representing their constituents on the issue. For information about how you can support women's right to choose, contact me at the SAUA, or Women on Campus.

If there are any lesbians interested in participating in the usual arts/crafts program for the Lesbian Festival of 1990, January 20th - 30th, please contact me at the SAUA for more details, ie. person to contact.

Free introductory self-defence classes for women, 14th and 17th August, 1 - 2.30 pm, Games Room, Union Building. Book soon at the SAUA, places are filling up fast!



# Student Unionism - into the Nineties

Alan Fairley, SAUA Project/Research Officer, examines crucial issues for student unionism in the 90's.

The content of this article is derived from two main sources. One is a report from a recent conference I attended, the other is a major discussion paper on "Representation and Restructuring" that I prepared for Students' Association (SAUA) Council. Both are available to interested students in the SAUA Office.

Student Unions currently are under significant pressure. Two immediate factors are forcing reappraisal of our structures and priorities. Both are external to student organisations. One is the need for student organisation restructuring in the light of institutional mergers, the other is the threat of so-called "Voluntary" Student Unionism (VSU). Merger discussions are the main imperative in South Australia. In States under National and Liberal governments (Queensland and New South Wales) the naked threat of parliamentary intervention and the destruction of student organisations is high on the agenda.

It is probably the case that it is time, anyway, for student organisations to reappraise fundamental aspects of their existence. At a national student sector conference convened last week by Macquarie University Union, various views on the "crisis" were aired. At that conference I gave a paper on the legal aspects of VSU, and Anthea Howard presented hers on "Student Organisation Restructuring Into the 1990's: A Focus On Representation". Our presentations were central to the way in which the conference approached the related themes of the VSU threat and the need for restructuring.

## SERVICES V REPRESENTATION?

It was apparent at the conference that it wasn't just SAUA Officers who were going back to basics. Student union representatives and researchers from several states presented views on how best to construct positive approaches to gearing our organisational structures and priorities for

the 'nineties. Implicit in all approaches was the need to strike an appropriate balance between the Representative and Service functions of student organisations.

Here at the University of Adelaide that difference is largely structurally guaranteed by the division of responsibilities between the SAUA and the Adelaide University Union (AUU). The SAUA (along with the Postgraduate Students' Association's special responsibility for postgraduates) is the student representative organisation. The AUU is the University Union servicing the various affiliated groups (SAUA, PGSA, Sports and Clubs), and running various amenities and support services. The SAUA is solely a student body, the AUU comprises a membership drawn from several groups within the university community including students, staff, academics and graduates.

The focus of much discussion at the Macquarie conference, "New Ideas for the 'Nineties", was the need to orient diverse student organisation functions for present and future demands. A fairly compelling consensus emerged amongst the participants. The integrity of tasks at all levels of student organisation work were reaffirmed, the need for promotion of this work was stressed, and increased effectiveness and participation were stressed as goals.

Applying such criteria to the student representative function at this University means that the SAUA must assess its current role and construct an approach based upon emerging demands. This process is already underway. It does not occur, however, in a political vacuum. This was obvious at the Macquarie conference where the tension between Representative and Services functions as paradigms for student union work did appear. In some ways this may be seen as the major legacy of student unionism in the 'eighties - a legacy which needs to be confronted if a productive form of student unionism is to be ensured for the next decade.

The struggle between models of student union work inherent in the two paradigms, representative (supposedly 'political') and services (supposedly 'apolitical'), is one that has taken on a particular form over the past ten years. Current priorities in student union work are derived primarily from the fallout from the major ideological and political defeat suffered by proponents of pro-active student sector work in the early 'eighties. This centred on the defeat of student unionism, as epitomised by the Australian Union of Students (AUS) which collapsed in 1984.

## THE NEW MODEL FOR STUDENT UNIONISM

In its place rose a reactive and passive model. The new 'truth' about student unionism was that the representative mission itself was at fault, not just the particular structures (especially AUS) that carried it.

The new order, reduced students to the status of clients in a market. In this market place, sanitised student unions would enjoy monopoly status, feed their members, get them pissed, and do things on their behalf as representatives removed from actual personal interaction with students. Just as AUS may have gone too far one way in the Representative/Services balance, the new pragmatists rushed for the other and tut-tutted about the errors of their predecessors.

## REALITIES OF THE NINETIES

But the 'nineties are upon us. Massive changes in the higher education sector have changed fundamentally the terrain within which students must survive and organise. A publicly accountable, relatively autonomous system of higher education is becoming a thing of the past. Ironically, it is an ALP government that has presided over the reintroduction of fees and the commercialisation/privatisation of what has

hitherto been a system perceived to be a public responsibility and resource.

Within and between institutions, the situation will be characterised by competition for resources, a reliance upon private money, and the marginalisation of certain disciplines.

It will be dog eat dog at this institutional level, and for students - survival of the fittest (richest?).

It is unlikely that a student organisation will, in this environment, be able to demonstrate its relevance by collapsing into a limited, corporatist, and bureaucratic existence. The 'crisis' students will face will be focused much more at the site of study and in terms of access to ancillary services. For many the possibility of gaining entrance, and sustaining themselves as students will prove to be prohibitive factors. The task, especially for a student representative organisation such as the SAUA, very much is 'out there' and not cossetted in Board Rooms. Fortunately this positive orientation is being pursued.

Restructuring, then, is a concept based upon an assessment of current and future realities. Voluntary Student Unionism is something very different in that it is a demand geared towards establishing the ideological and political objectives of conservative political parties. In a classic case of mystifying reality, "freedom of association" is used as a cloak to guarantee the end of freedom for our associations.

As students and student organisations enter the 'nineties it is important that we give ourselves the best possible chance to protect and advance our interests. Automatic membership, reaffirmed by SAUA Council earlier this year, and structural coherence within whatever institutional structure we may find ourselves, are essential requirements.

It is to be hoped that constructive discussion such as occurred at the Macquarie conference will continue over the coming critical months.

# *study in the sun!*

with the UNIVERSITY OF CALIFORNIA EXCHANGE PROGRAM 1990

Applications are now open for five exchange places at the University of California, under its exchange agreement with the University of Adelaide. The exchange is open to students who have completed at least one year of study.

The University of California has 16,000 students spread over nine campuses. It is recognised internationally as one of the world's leading universities and offers courses in all disciplines. Studies undertaken by University of Adelaide students in California will count towards their degree here.

Exchange students are exempt from all tuition and union fees at the University of California, but will be required to fund travel

and living expenses.

Professor Geraldine Clifford, Director of the University of California Education Abroad Program's Australian Study Centre will be visiting the University on August 15. She is available to talk to anyone who is interested in the Program and will be hosting an informal open meeting in the University Council Room, Level Seven, Wills Building at 2.00 pm. All students and staff are invited to attend.

For further information contact Dennis Murray on 228 5251.

Most of you will probably already be aware of the changes to borrowing rights in the Barr Smith Library this semester. These changes have been in the air for some time now and quite a lot of debate has gone on between the library administration and the academics over what should be changed and who should be affected.

The end result are the changes outlined in the latest edition of Newsline (No. 46 June 1989). To recap, these are:

1. Loan periods for Main Collection books are standardised to one week (undergraduates), and four and ten weeks (higher degree students and academic staff).
2. The loan period of multiple copies for all users is three days, with one extension of three days being possible.
3. All Main collection items that are initially borrowed for longer than one week are subject to recall after one week when another user places a hold.
4. Extensions are limited to one.
5. Bound volumes and microfilm copies of journals may be borrowed only between 8.55 am and 10.15 am Monday to Friday.

As is pointed out in this document, these changes are for a trial period of one semester (although there is little doubt that most of them are here to stay). By and large the changes are not to increase the library's efficiency from the students' point of view but to make it economically more efficient. Not surprisingly this concern for money stems, as does so much these days, from financial cutbacks.

#### CUTBACKS

The Barr Smith Library, in common with nearly everyone else in the University, has had to tighten its belt. Most of these cuts have been taken in the area of staffing. In 1980 the Library had nearly 150 members of staff. This year, staff numbers are down to 114 whilst the student population of the University and the number of library users continues to rise.

Last year saw a 7.5 % slice taken out of the Library's budget - effectively worth about 9 - 10 staff members. The effects of these cuts is emphasised since the areas of highest employment turnover are in the lower paid jobs such as reshelving, staffing the loans desk, etc. Consequently, about 15 jobs were lost before this cutback was made up.

But the cutbacks don't stop there. Further cutbacks are expected next year of up to 19% from the acquisitions fund.

The Barr Smith is funded from a number of different sources. By far the most important of these is Federal Government funding via the University. This comes in two forms - acquisitions and salaries. Staffing expenses take up some 80 - 85% of the University's budget and when cuts occur here the library takes its fair share along with the rest of the institution. Acquisitions is basically for buying books and this is worth some \$3m per annum.

#### OTHER SOURCES OF FUNDING

There are, however, other sources of funding.

1. Literary equipment - This is a percentage of the University's equipment fund and primarily comes from the humanities departments. These departments may not require the elaborate technical equipment required by more scientific disciplines but have great demand for literature that sciences do not.

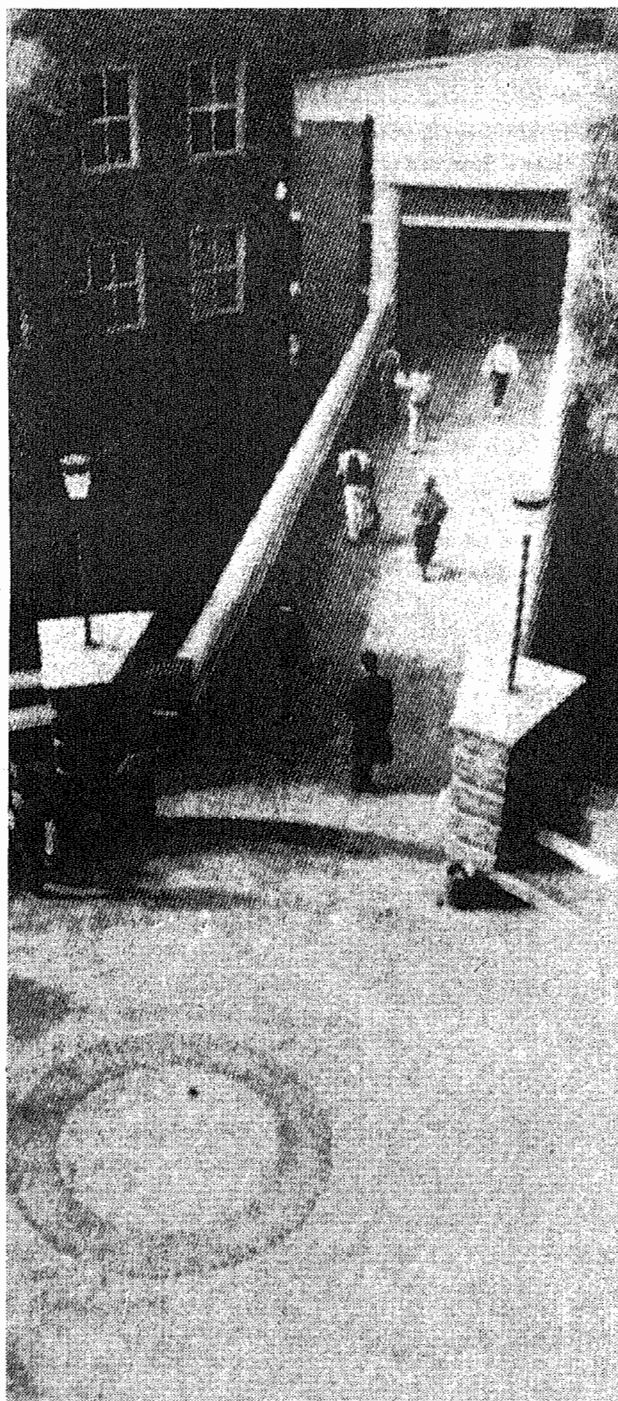
For example, the Library recently purchased one of the original sets of the Russian Encyclopaedia for \$10,000 which will no doubt serve as an invaluable research resource for a number of years to come. Mere peanuts compared to the expensive research equipment of some departments! However, even this source of income is dwindling. The Barr Smith used to receive 9% of the equipment fund, now it receives only 4.5% (a cut of over \$200,000).

2. University Research Grants - This once amounted to between \$50,000 - 100,00/year and came from the individual departments. This was particularly tied to special areas in which an academic might require research facilities. Mr Patrick Condon (Assistant Librarian) explained that this was by no means an obligatory funding but in the past had been expected when departments relied upon the Library's facilities for research. In recent years this practice has died out and in response the Library has instigated charges for inter-library loans.

After all, it might be argued by a department that there is no point in paying for a book which can be obtained free of charge through the Library inter-library loan system. Not surprisingly the Library administration wishes to prevent this line of thinking before it diverts any more funds. Idealistic arguments for the free dissemination of

Danielle Clode gives you the lowdown on how Barr Smith Library changes will affect you.

*Barr Smith Blues.*



knowledge throughout the intellectual community fly out the window when it comes to an argument of who is going to pay for what.

3. The final source of funding is through bequests. This is almost entirely for acquisitions in particular fields of study. So if you think that the study of ectoparasitology in the lesser hooded binklebirds isn't adequately catered for in the Barr Smith and you have an elderly, wealthy aunt.....

This does give some indication of the way in which the Library decides what material it will purchase. A lot of the time subject areas are determined by the research interests of the various academics at the University. However, the library also sees itself as having a responsibility to the

future population of the University. So, instead of merely having a collection of highly specialised and esoteric literature, it uses those acquisition funds not specifically designated for particular areas to fill in the gaps. Thus there is supposed to be a broad range of material across topics with particular intensities of literature in areas that this University specialises in.

#### DISTRIBUTION OF LIBRARY RESOURCES

In spite of this, the distribution of the Library's resources is largely directed by the subjects taught at this University. This does represent a problem since Adelaide University teaches a fairly comprehensive range of subjects to a comparatively small number of students. This means that with the current fad of analysing all expenditure in terms of EFTSU's, the Barr Smith, per student, may appear over funded in comparison to the larger institutions.

Mr Condon illustrated the oversimplification in this claim by comparing the Barr Smith with the library at Sydney University. These two libraries receive roughly equivalent funds although Sydney caters for a student population of 20,000 whilst the Barr Smith has a mere 8,000 users (approximately). It is worth taking into account, however, that each library receives free whatever material is published in its own state. Needless to say this represents a great deal more in NSW than in SA.

More important to consider, however, is that these two Universities teach a very similar range of subjects, with the exception of Veterinary Science which is not taught at Adelaide. Irrespective of how many students are doing a course, a certain basic minimum level of resources is required to be able to offer it. After that is achieved only multiple copies are required to cater for increased student numbers.

Multiple copies do not represent a big expense to the library. Mr Condon saw the library's expenditure on multiple copies as quite adequate and indeed, perhaps an area where future cuts might be taken. The trial changes should increase the turnover and access to books and therefore the demand for multiple copies should not be as great. The library only spends a measly \$140,000 per year on multiple copies compared to \$2m on journals which are only available for loan by postgraduates and academics.

Undergraduate resources are probably not the highest priority to the Barr Smith. Mr Condon described the Barr Smith as the fifth best academic research library in Australia but was not to be drawn on how well he saw it as catering to undergraduate needs. The Barr Smith's reputation as an academic research institution may be something to be proud of in relation to undergraduate matters, the response is somewhat non-committal.

#### CURRENT CHANGES

This is, of course, reflected in the current changes to the Library's borrowing rules. At the Faculty of Arts meeting where these changes were discussed, the academic members voraciously attacked any suggestion that their borrowing rights to journals be denied. The Library argued that these items are highly labour intensive when they are borrowed, as they are not computerised.

A compromise was eventually struck, with borrowing restricted to early mornings when the loans desk is least busy. What a shame that by the time the cut to the undergraduate loan period came to be discussed it was 5 o'clock and all the academics just had to go home.

The comment was made that these changes mean the people with the least experience at researching have the shortest time to do it in, whereas those with the most experience have the longest. At least the lecturers, renowned for taking out the one main collection book for 10 weeks, will now be required to return it after a week if someone else asks for it. Even if that someone be the lowly little first year struggling just to find the exit of the Barr Smith.

Maybe these changes will increase the efficiency and accessibility of resources in the Barr Smith. By the end of this semester we should know. Perhaps undergraduates are quite happy to have their loan periods cut by half and they will learn to use their loan time more effectively.

But just remember that no-one up there in the positions of power has your interests at heart. If students want something they are going to have to do their own asking - or yet again they'll miss out.

And Mr Condon assures me the Library will listen.



# on silent wings

Michael Texler joined the Adelaide University Gliding Club in 1987 and shares his enjoyment of the sport with us.

Golden green is the colour of the wet, springtime ground five thousand feet beneath you. The only sound outside is the hissing of the air as it rushes by the glider. It is the end of a magnificent day of gliding, now the atmosphere is smooth and undisturbed. The gold light of the late-afternoon sun dapples across the verdant, quilled landscape of the wheat sheep country. This is bliss! No more thermal

activity to help you upwards, you slowly sink earthwards. You are alone, but above all that keeps you earthbound.....

Earlier on, during this flight, sweat was pouring off your brow. Your mouth was dry. The ground was just one thousand feet beneath you. The thermals were eluding you. Wheeling around the sky like an eagle, the glider was bumped from side to side by the dust devils that waved past as they travelled heavenwards. Your instruments twitch every time you graze a dust devil. You desperately try and map out the air; to picture where that elusive updraft is.

Gradually, your feel of the glider guides you. You can feel the bumping of the aircraft. You know where the thermal is. You circle the glider within that updraft. You notice that, slowly, the ground is dropping away. The updraft strengthens as you increase in altitude. As the altimeter passes through the two thousand feet mark, the updraft is carrying you skywards at one thousand feet per minute. Once more you've



escaped the surly bonds of the ground...

This is gliding. This is the attraction of gliding; being able to remain airborne using the forces of the atmosphere. You're utilizing the atmosphere. However, many people forget that gliders are aircraft as well. Gliders form a substantial part of motorless aviation, which also includes hang gliders, balloons and skydivers. The Gliding Federation of Australia has a membership list of two to three thousand, with most gliding clubs operating on weekend days and public holidays. Some of the commercial installations operate during the week.

## GLIDING IN THIS STATE

Modern gliding is a safe, comfortable, relatively cheap pastime. Most gliding clubs have instructors to teach you how to glide, even if you have never seen a glider before! The smallest aircraft I had been in before I started gliding was a Fokker Friendship! Gliding is the type of flying that I have always dreamed of.

Modern gliding has progressed far from its humble beginnings in this state: In nineteen twenty, gliding was a rather exclusive hobby that only a few people enjoyed. In 1929 the Adelaide University Engineers' Glider Club (AUEGC) formed, and built a primary glider. Were these guys the first gliding club in South Australia? The Gliding Club of South Australia (GC of SA) formed at about the same time. The first glider was built with permission in the Physics Workshops during the 1929 - 1930 summer vacation.

Professor Chapman of the Engineering Department, encouraged the students to do stress analyses on the wings as an engineering exercise. The glider was painted blue and the crest of the Engineering Society was painted on the aircraft as well. The glider cost seventeen pounds to make, compared with the cost of one hundred pounds for the GC of SA glider, that was bought from Victoria.

In May 1930, there was a flying camp at Tapley's Hill. The glider was test flown by Mr George Kenneth Rice Oxley, the Royal Aero Club's Chief Flying Instructor. The glider was launched, using a rubber bungee cord, not unlike a large slingshot. Spills were not uncommon, but the aircraft was easily repaired.

During August 1930, there was a gliding camp at Sellicks Hill. Sir Alexander Hore-Ruthven, the Governor of the day, attended afternoon tea at the camp. Rice Oxley was unable to attend, so Malcolm Joyner, a dentist and Gypsy Moth pilot, flew the demonstration flight (although he had never flown gliders before!).

Later, Rice Oxley broke a British Commonwealth record by remaining airborne for sixty two minutes in his specially built primary glider, based on the engineers' glider. He could have remained airborne for a longer time, but the engineers

crashed their glider, so he landed to see if he could help out.

The AUEGC flew until 1932 (at places such as Normanville, Tapley's Hill, Sellick's Hill). Unfortunately, the glider was written off; then sold to the GC of SA for spare parts.

A second club was formed in 1945 and operated for three years, using car launches at Sellick's Beach. It was also named the Adelaide University Engineers' Glider Club; however none of the original members were involved. There were no instructors, so learning was slow and via trial and error tactics. No one was ever injured although spectacular antics (stunts) during the learning process occurred. The glider found its way into the ground floor of the Mechanical Engineering Building during nineteen fifty two. (Does anyone know where it is? Please let us know.)

Another club was formed in 1976, the Adelaide University Gliding Club (AUGC), that still operates today near Lochiel in the State's mid North. The present day club has a membership of about one hundred and fifty, and operates each weekend and public holidays. If you are interested in joining the club, AUGC will be setting up a display on the Barr Smith Lawns - keep an eye out for our display on the lawns in the near future. Or contact the Sports Association Office. We can teach you how to glide even if you have never seen a glider before!

The Diamond (60th) Anniversary of Gliding in South Australia is being hosted by AUGC in the form of a Vintage Glider Regatta (open to all aircraft older than twenty years old) starting on boxing day (December 27th 1989). There has been much enthusiasm about this event. And the AUGC honours a visit by the Governor of South Australia, Sir Donald Dunstan, to the Lochiel airfield to commemorate the 1930 visit by Sir Alexander Hore-Ruthven.

.....You have started the preparation for landing. You have gone through your pre-landing checks. On the ground near the end of the runway, off to one side are the cars and the pie cart with the people inside waiting for you to land.....

Your final turn before landing completed. The runway a stretched triangle in front and below. The ground is only hundreds of feet below you. As the airbrakes are opened, a rumble is heard, and the aircraft descends more rapidly. The runway flattens onto the horizon. The glider is flying two feet off the ground and then settles down gently onto the ground. There is a rumbling rattle as the craft rolls down the earth runway. The sound stops as you come to a halt, gently the aircraft leans to one side as a wing tip touches the ground. You sit there and think about the flight.....


Gliding is great!

**Announcement**

**HECS**

**31 AUGUST**

**T**he Higher Education Contribution Scheme census date is most important. If you are intending to withdraw from your course or alternatively, vary course details for the second semester, you must do so before Thursday, 31 August or you will be liable for the HECS. You must notify your tertiary institution's administration in writing of any proposed course changes or withdrawal before 31st August!

  
Department of Employment, Education and Training



John Doyle relates passing through the Berlin Wall

# The Wall

After three days in West Berlin I had begun to get used to the idea that just a few kilometres east of the youth hostel in which I was staying was a three metre high wall, on the other side of which was another world, where you could be gaoled (or worse) for things I had taken for granted all my life, such as speaking to whoever I wanted, wherever I wanted, and on any topic I wanted.

I had done all the usual things that tourists do in West Berlin, such as having my photo taken next to the Wall and standing on a platform to gawp at the poor souls on the other side. Now I was going to go to the other side, where you could not have your photo taken leaning against the Wall, because, if you tried, you would probably be shot by a guard, savaged by a dog or blown up by a landmine.

Our group, consisting of about thirty Australians and Germans, were going to enter East Berlin by the Friedrichstrasse Station checkpoint, since the better known Checkpoint Charlie, made famous by espionage films and novels, could not be used by the German nationals in our group.

## INTO THE FORBIDDEN ZONE

We got into the train at the Tiergarten station, about two kilometres west of the Wall. Three stops later and we were there, having travelled under the Wall and come out the other side. As soon as we got out of the train a certain hush fell over our group as we walked to the checkpoint to join one of the queues of about twenty or so people already waiting. We had been told we would have about a half-hour wait before we would be required to show our passports and pay for our day-visas, but I decided to have all my particulars ready, just in case one of the prowling East German guards with the Russian-style furry hats decided that I looked like a Western undesirable.

None did, however, and after about twenty minutes of shuffling forward, I was at the head of the queue. Tentatively, I walked into a narrow carpeted corridor, about a metre wide and four metres long, with a booth cut into the right-hand wall.

Inside the booth was a uniformed official who gestured impatiently with his hand for my passport, which I was still tightly clutching. Quickly I gave him my passport, and with it, to be helpful, the five deutsche marks (about \$A3.30) I knew he would want for my day-visa. The only response I received for my initiative was a look of bureaucratic annoyance, as established procedures were broken.

Putting the DM5 to one side, the East German compared my face to my passport photo for what seemed like hours, before deciding that I was the person I claimed to be, and issued me with a visa. The visa was stamped and the official looking piece of paper tucked inside my passport, which gave me the momentary worry of what would happen if I lost the visa while in the East.

## SHADES OF ORWELL

As soon as my passport-with-visa had been returned to me I heard the sound of an electronically-unlocking door at the end of the corridor. Pushing the door open I was reminded of some Orwellian English graffiti I had seen the previous day on the western side of the Wall; "Big Brother is watching".

In front of me were two guards, expressionlessly gazing at my face, as if trying to memorise it for future reference, and to my right was a security camera



Twenty-eight years ago this August the infamous Berlin Wall was built, to end the stream of people fleeing East Berlin for the West. In the decade before its sudden appearance, literally over night, an estimated 3,500,000 people left the East. Most were young and many had skills that were much needed by the new Communist State.

The Wall, or, as the East German government prefers to call it, the 'anti-fascism protection barrier', in order to justify its existence to themselves and the world, is really an over-simplified description. It is actually a 120 kilometre network of walls, electrified fences and fortifications that surround West Berlin, isolating it from Communist East Germany. The most well know part of this network is the forty-five kilometres that cut through the centre of Berlin, dividing the city into two separate entities.

watching me. With a flick of his head one of the guards motioned for me to move. A couple of steps later I was at another booth, this one occupied by a uniformed middle-aged woman. Before she had a chance to say anything I shoved 20DM (about \$A13.30) at her, which I had been told the previous day I would have to do. In return, the official gave me twenty East German marks, which I would have to spend during my day in East Berlin as it was illegal to bring the money out of the East and was not transferable back into deutsche marks. This indirect form of taxation would make any Western capitalist proud, as I have been told that an East German mark is only worth about a seventh of a deutsche mark.

Armed with my day-visa and Eastern currency I managed to walk about five steps before being stopped by another guard, who demanded my passport. His face, like all the other East German guards and officials I

had seen, was expressionless, and did not seem to think it unreasonable that my identity was being scrutinised for the second time in about a quarter of an hour.

Handing back my passport and visa, the guard, now aware of my Australian nationality, asked me in English whether I was carrying any newspapers, magazines, books, records, cassettes or gifts. Assuring him I was not, he decided to check inside my rucksack anyway. Its only contents was my lunch, wrapped in paper, and after prodding my sandwich a couple of times with his finger, the East German seemed satisfied that I was not carrying anything that might subvert the German Democratic Republic. He passed me through.

After nearly an hour I was out of the checkpoint and in East Berlin. I stood quietly and unobtrusively and waited for my fellow travellers to join me.



## adelaide uni's secret third world

Natalie Meyer looks at the Centre for Aboriginal Studies in Music, a little-known part of our University that has suffered from ignorance and neglect.

## coming in from the cold

Carroll looks at the role of the Union and should, play in providing services to CASM students.

We are fortunate enough to have as part of Adelaide University, the Centre for Aboriginal Studies in Music. The only centre of its kind in Australia, it amounts to being the National Conservatorium of Music for Aboriginal students, and has produced such well known bands as the Miminis, Us Mob, Azuar, Headwind, the Malandrarri Band and Urban Corroborree. The latter two bands represented CASM in the Second Festival of Aboriginal Rock Music in Darwin this year.

What's that? You've never heard of CASM? Well that's not surprising considering the lengths to which the University Administration historically seems to have gone to keep the existence of CASM under wraps.

I went over to CASM to speak to students and staff about the Centre, and discovered an overwhelming number of grievances. Many of these problems are funding-related; an experience which is being increasingly shared by most University departments, particularly as a result of cuts to the education sector under the Dawkins regime.

But I can't help feeling that in the case of CASM, lack of funding is only a part of the problem.

### THE UNI - AN OBSTACLE COURSE FOR CASM STUDENTS

From the moment of their arrival at Adelaide Uni, CASM students are made to feel as though they are not really a part of it. The procedures for enrolment are vague - students put themselves on a list which eventually finds its way to the Uni Revenue department for the purpose of fee collection. In order to get student cards and therefore access to the services for which they have paid, such as the library, the students must compile another list specifically for this purpose. The Administration makes no effort to explain this procedure to students, and past experience has shown that student cards are received more or less by accident, if at all.

This year, CASM students did not receive their cards until the week before the semester break. Since CASM students come from all over Australia they make up one of the most highly mobile groups on campus (as well as being

the poorest) and the failure to provide them with student cards has serious ramifications in relation to their travel.

Even if they do receive student cards, the access of CASM students to Uni facilities is limited by the conspicuously off-campus location of CASM. This separation of CASM students from their Adelaide Uni colleagues serves only to cement their feelings of isolation, and of not being a part of the University.

### SUB-STANDARD SERVICE

As for CASM itself - well what a great place it is! It consists of a run-down old house converted to a school of sorts, with classrooms separated by makeshift partitions which don't even reach the ceilings. The only two sound-proof rooms are the size of toilet cubicles, into which one or two students plus a teacher must squeeze. Although there is a recording studio, much of the equipment is badly work or broken, and despite the imaginative efforts of the hardworking technician, Phil Lovegrove, the lack of money renders repair work difficult.

A shortage of instruments means that students must take what they can get, unlike the Elder Conservatorium where students are always ensured of receiving instruction in their first instrumental preference, except where there are no teachers in that instrument, which is rare.

The Centre employs four full-time teachers, one full-time technician and

five part-time teachers, as well as an administrator and chairperson. None of the dedicated staff members are classified as academics, unlike their forty counterparts at the Conservatorium, but rather as clerical staff. This denies them full access to the library and other facilities, as well as having obvious implications in relation to their wages and job status. The workload at CASM is immense and all the staff work many overtime hours without pay. The part-time staff are not paid for time spent on class preparation or marking.

problem but said it was a University responsibility and that he and the Union Secretary, Rob Brice, would contact Buildings and Maintenance to ask why CASM had not been provided with heating.

Other Board members thought differently. Wendy Wakefield pointed out that airconditioning had been provided for the Childcare area during the heat wave earlier this year. The Secretary said that CASM was a University teaching area, not a Union building, to which Juanita Lovatt replied that the Union should provide heating for its members until the University provided the service it should have given initially.

The Board did not vote to give heaters to CASM. These were given some time later by Lloyd Cushway of the University's Building and Maintenance section when Ms Howard and Ms Lovatt communicated their intention of arguing the matter on University Council.

But the well-being of CASM students does not begin and end with heating facilities.

The heating debacle highlighted the neglect of these students' legitimate interests and the fact that their student Union is not prepared to discard rigid, 'letter of the law' attitudes.

Surely, as Ms Schumann says, "the Union could have shown some compassion, some genuine interest in CASM students. My perception of this issue is the Union was intransigent."

### A RE-THINKING OF ATTITUDES NEEDED

A flexible attitude to the students is even more essential when we consider CASM's woeful level of funding and isolation from the University and Union community.

Earlier this year, Education Vice-President Anthea Howard wrote a detailed report of the basic problems faced by CASM students - there is no maintenance of studio recording equipment, staff are underclassified, staff have not been receiving award entitlements, and there is no vehicle made available for the students' safe transport to and from performances.

The Union may insist the University bears responsibility for measures to redress the funding crisis. But the Union's position ignores the fact that it has responded to the complaints of off-campus Union members, such as the Waite Agricultural Institute students.

This year, the Union Board has granted the funds to the Waite students for a microwave oven, an urn, and a new carpet in their commonroom. Waite students also have requested the Union to provide kegs of beer, a request

Some improvements are being made - the upgrading of the Community Musician course to Associate Diploma level means that for the first time CASM will come under mainstream funding in 1990 rather than scrambling for the diminishing grants from the Australian Arts Council, the South Australian Department for the Arts, and the University Administration.

### PROMISES...BUT WILL THEY BE KEPT?

Of course, there are plenty of promises being made as well, such as the promise to upgrade CASM facilities and to underwrite CASM's expenditure for the rest of this year, since the 1989 budget was exhausted by July. Only time will tell whether these promises are merely the usual empty rhetoric, or whether they will in fact be kept. The University Registrar, Mr Frank O'Neil is currently pushing to increase the number of CASM students from 23 to 60. We can only hope that the Centre's budget and facilities will be increased accordingly.

We can be certain that CASM students and staff still have a long battle ahead of them if they are to get the support and recognition they deserve. And a bloody battle it is indeed, when staff who protest over their wages and conditions are either threatened with the loss of their contracts or else accused of selfishly draining resources away from their students. These insidious divisive methods are those being used by the Administration to weaken the solidarity of CASM staff and students, rendering their battle all the more difficult to sustain, let alone win.

The alarming experiences of CASM staff and students are so disproportionate to those felt by other sectors in the Uni, that I have no doubts they are being subjected to systematic and outright discrimination. CASM's problems are related not so much to the fact that there isn't enough money to go around, as to the fact that Aboriginal students are last on the University's (and indeed society's) list of priorities.

You can support CASM students by going along to their gigs, the proceeds of which go towards the equipment maintenance etc. If you wish to otherwise offer support, contact CASM student representatives, Delphine Geia, Wayne Monkland or Peter Butler.



that has been made, and granted, in previous years. It should not be forgotten, too, that Waite students have two clubs affiliated with the Clubs Association; over the three years I was President of the Clubs Association, grants of approximately \$1,000 were given each year for Waite student activities.

The funds for a few heaters in CASM would not have been a grant inconsistent with the spirit of acknowledging the isolation of some student groups from their Union's facilities. Does the Union intend to maintain its selective assistance for off-campus groups?

Alternatively, the Union Executive (which is comprised of the Union President, the Union Secretary, and ordinary Board members) could have presented a submission to the University reminding it to look after the interests of CASM students, in addition to formulating its own courses of action for providing services for these Union members.

The CASM students are an off-campus group; it is time-consuming to walk from North Adelaide to the University and the Union. Furthermore, the students come from an underprivileged minority and suffer from cultural isolation - imagine the situation if we were among thirty or so white students in a black university which represented the socio-economic and political status quo.

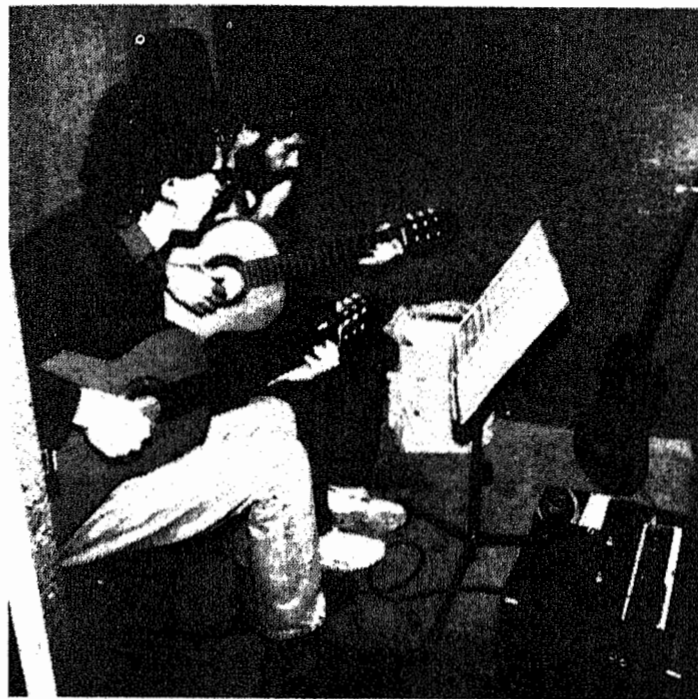
However, we should also be acknowledging the contribution of these people and assisting in the development of their talents.

CASM students are achievers in the field of music and this is known in all parts of Australia. For example, the Miminis, an all-woman group, are beginning to make an impact on the South Australian scene, and their progress is being followed interstate.

On the night that the subject of heaters for CASM was considered a non-Union issue, a motion to establish an Award Fund for the purposes of rewarding students' academic and sporting achievements was passed.

Additionally, the Union is embarking on its 'Community Outreach Programme', designed to enhance the reputation of the Union and its students in the wider community.

It is about time all of us in the Union began to take seriously our responsibilities to our own community of CASM students.

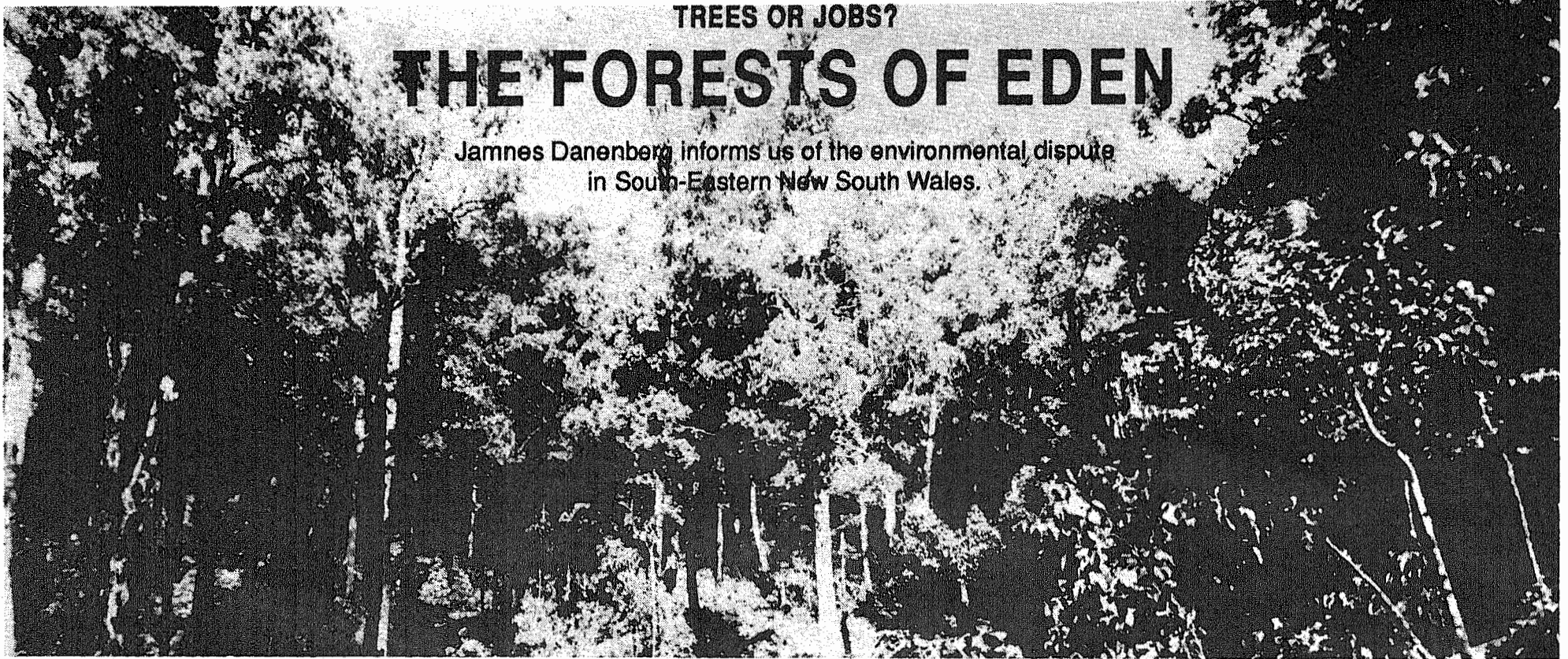




TREES OR JOBS?

# THE FORESTS OF EDEN

Jamnes Danenberg informs us of the environmental dispute in South-Eastern New South Wales.



The South-East of New South Wales is currently at the centre of a vicious dispute that has divided the community, and had national media coverage. The conflict in the National Estate listed forests in the Coolungubra, Tantawangalo and Egan Peaks-Yowaka regions are probably unfamiliar to most South Australians but in NSW they are a household issue. Over the semester break three Adelaide Rainforest Action Group activists visited the region and filed this report.

The National Estate forests in the South East of NSW comprise approximately 60,000 hectares in area and are part of the 297,000 ha. of State forest in the Eden Management Area. The Coolungubra (listed on the National Estate) is the largest remaining area of escarpment wilderness in the S-E of NSW. Although some parts of the Tantawangalo catchment has been logged, it remains a diverse area of tall, wet, old growth forest. Also listed on the National Estate, Tantawangalo provides the only source of water for over 30% of Bega Valley Shire (the place where Bega cheese originates). In the Egan Peaks area (currently on the interim National Estate listing) at least four endemic plant species exist, as yet unclassified by scientists.

## THE PROSPECT - TOTAL DESTRUCTION OF NATIVE FOREST

So what's the problem? From the Greenies' perspective, the system of logging currently in use by the NSW Forestry commission ("integrated logging") will result in the total destruction of all native forest in the S-E of NSW by the year 2009.

This system of logging involves "coupes" of 50 hectares being cleared of 90% of the trees, for use as sawlogs and woodchips, with the remaining vegetation being burned. The few remaining "habitat and seed" trees are then expected to regenerate naturally.

Although logging is an incredibly violent and destructive process, the Greenies do not object *per se*, recognizing the obvious need for timber and paper products, but do object to woodchipping for export.

## THE WOODCHIPPING INDUSTRY

The woodchipping industry began in Eden in 1969 when the NSW Government allowed Harris-Daishowa (then partly Australian

owned) to commence chipping forests for export to Japan. The original decision was based on limited ecological and economic knowledge, and was made without any public discussion or involvement. The original export licence covered 20 years (December 1969 - December 1989) and allowed a quota of 450,000 tonnes per annum. Since then it has steadily expanded to its present level of 830,000 tonnes. Whilst the woodchipping industry has grown quite strongly, the sawmilling industry has steadily been declining in the face of rationalisations due to diminishing supplies. At present the woodchipping industry utilises 13 times as much raw material as the sawmilling industry and yet provides only 2.5 times as many jobs.

This is typical of an Australia wide downturn. Between 1970 and 1985, employment in the industry fell by 24%, a loss of 26,000 jobs, despite an increase of 40% in the amount of timber harvested. This is not surprising, given that hardwood can gross upwards of \$400 a tonne, when sold as sawn timber, yet Daishowa is currently receiving hardwood chips at a maximum of \$45 a tonne.

Whilst the long term economic outlook for woodchipping is bleak, the immediate short term economy is just as bad. A recent local government study showed that each large truck used in logging has an annual toll on the road system of upward of \$30,000. In transport costs alone, the Daishowa project has received a \$50 million subsidy from local ratepayers whose own roads are (from personal experience) sadly deficient.

The NSW Forestry Commission meanwhile receives a maximum royalty payment of \$14 per tonne of chips exported, but even this varies and can be heavily discounted if timber has come from a remote area. This royalty must cover all infrastructure, including roads and fire control. Between 1970 and 1988 the Forestry Commission experienced heavy losses (The Forestry Act not requiring the Commission to balance its budget!). Few of the woodchipping operation's economic costs are born by Daishowa, let alone the environmental costs. Instead the taxpaying Australian citizens are required to subsidise Daishowa's profits.

It is no surprise, therefore, to learn that government figures show that Australia makes 5% profit on the \$14 per tonne. This translates to an actual profit of \$600,000 per

year, or about 15-25 cents per tree!!

## UNADDRESSED ENVIRONMENTAL QUESTIONS

Environmentally there are three major areas of concern that have emerged and remain unaddressed, The distribution and abundance of wildlife, the issue of fire, and the hydrology of the area.

The distribution and abundance of wildlife is severely affected by clearfelling (or "integrated logging" as it is euphemistically called). At least 25 species of birds and mammals depend upon old growth forest (ie 80-190 years) to provide habitats. The Forestry Commission is, however, proposing to harvest pulpwood on a 30 year rotation and sawlogs on a 80-150 year cycle. The Forestry Commission promotes retention of "wildlife corridors" and isolated habitat trees in harvested coupes. Whilst this is fine in theory, the practice has shown that isolated habitat and seed trees do not survive.

Without mature unlogged trees, many bird and aboreal mammal species simply cannot feed. To survive, they must have areas of adequate size which are protected from integrated logging and the intense fire regime which follows. Already, at least seven species endemic to the Eden area have become extinct. Further integrated logging of the last of the old growth forest would inevitably lead to further extinctions.

After logging, the intensively disturbed forest floor is burnt. The regeneration that follows is dense and provides the perfect conditions for uncontrollable fire storms which destroy the young regrowth. Any trees that do survive often "coppice", ie produce many trunks from the one root, preventing it from growing into a quality sawlog. The long term result is the forest becomes even more dense, curtailing growth, and adding to the risk of wildfire. Unfortunately the NSW Forestry Commission relies on this highly susceptible regeneration technique to provide future resources for the industry as part of its "sustained yield" policy.

In the ten years after the woodchipping began at Eden, one-third of the regrowth has been subject to such fires, effectively reducing them to Year Zero in the sustained yield equation.

Integrated logging leaves the forest floor

bare and compacted, especially in log dumps and road areas (incidentally, not covered by Environmental Impact Statements). The loss of forest cover naturally increases water flows and has severe effects on the hydrology of the area. Studies have also shown that roading has very significant impacts on water catchments, each kilometre of road shedding 40 tonnes of sand per year into water courses.

## MAINTAINING THE PROTEST

Despite the announcement that 91% of the National Estate forests would be protected under a compromise peace proposal hammered out between the Commonwealth and Ian Causey, the South-East Forest Alliance is maintaining its occupation in the forests with Feral-Arboreal Protesters continuing to occupy platforms high up in the trees, adjacent to logging operations.

Over the June Long Weekend over 3,000 people rallied inside the prohibited area inside the forest in an unprecedented show of support for the forests. Another rally in Canberra was culminated by 2,000 people encircling Parliament House.

There is no need for this barbaric and suicidal ecological vandalism and economic insanity to continue. The South-East Forest Alliance has proposed an alternative management plan which could end the current conflict, establish a long term future for the sawmill industry, create new jobs through plantations and preserve the national estate forest.

It is not a case of trees vs jobs. We can have both.

You can write in support of the protection of Tantawangalo, Coolungubra, and Egan Peaks/Yowaka, plantations and a sustainable timber industry to:

The Right Hon. Robert Hawke,  
Prime Minister,  
Parliament House, Canberra, 2600,  
and

Mr. Nick Greiner, Premier of NSW,  
Parliament House, Sydney, 2000.

For further information contact Friends of the Earth c/o the Students' Association or the Clubs Association, or the Rainforest Action Group in your Capital City. Also keep an eye out for an upcoming display on the South-East Forest Situation.



adelaide film event  
testimony

"Testimony" is based on the book of the same name - "The Memoirs of Dimitri Shostakovich", edited by Solomon Volkov and published after the composer's death in 1975. The film has authenticity, especially in Ben Kingsley's introverted monologues, because of its reliance on the memoirs and its visual integration of newsreel footage with re-enacted drama.

The story focuses on Shostakovich's relationship with Generalissimo Stalin, commenting on the Leningrad clique of composers and artists in the post-Revolution years. But this was no Bloomsbury set enjoying their salad days. They paid a bitter price for any semblance of dissidence in their works.

The film boasts no historical romanticism and this was what held me interested and even intrigued throughout. It proves the fragile revolutionary promise of "we will have apples!" almost coldly. Shostakovich's is an ironical lament, "We Russians believe in things...in simple things," and it is this irony that director Tony Palmer attempts to confront in the film.

The omnipresence of Stalin is suggested by the massive bust of the leader in the vicinity of Shostakovich's window - ever scrutinising the sardonic tone of his compositions. We believe Shostakovich when he says that Stalin is a little demon running inside his mind; opening doors. The image is rendered effectively when Shostakovich is dying - still, Stalin is the stronger as he haunts and cajoles him. But Shostakovich is not yet ready to become one of the "awkward dead" like Chekhov or Stanislavsky. The recurring explosion of the bust enhances the surreal quality of the cinematography - the fact that it is so large and inanimate an object becomes indicative of the vast, "faceless" party machine. An audience can tell that Shostakovich wants to know the "God" he is compelled to obey.

The most impressive attribute of the film is undoubtedly its design, also by Tony Palmer and the cinematography by Nic Knowland. The picture has an unusual texture - it's kind of dim as the light is only bright around the window near Shostakovich's piano. The film is mostly in black and white, but it doesn't look like the sharply delineated black and white of television. It resembles an old sepia photograph. The only real colour is that of splashed red - in one scene it descends in a blanket from the top of the screen, appearing like a blood-stain of Stalinist purges or a red stage curtain oppressing a would-be great

composer.

It is typically epic - the wide screen is filled with the resonance of Shostakovich's sounds - you actually see sound translated into crowd scenes. The "Extraordinary Convention for Russian Composers" literally sprawled across the screen larger than life, as did the newsreel footage of Stalin. Such scenes complemented the music, making the film suffuse with energy. The discordant sounds, criticised for being unpatriotic, became obtrusive and this was just what was required.

This deliberate manipulation of sound brought audience focus to the violence of the music. It made me feel uncomfortable. It was the first time I could see the derivation of this oppression in the much maligned "Lady Macbeth of the Mtsenk District" and the infamous symphony no. 9, which was to coin Alexandrovich full of "carnival squeaks". The visual arrangement of these pieces was more exciting because modern orchestral and operatic interpretations were edited into the film.

It is a long film, 157 minutes, but it is able to sustain its length without any trouble until about the last twenty minutes.

Editor, Tony Palmer (you can tell this is his pet project) could have improved it by cutting unnecessary repetitions toward the end. I felt a little non-plussed about the inclusion of Jewish purges - it merely seemed on the periphery of Shostakovich's preoccupations and could have been cut. However, the American sequence was a real delight. The juxtaposition of Western and Kremlin ideals was very funny in the scene where the composer alights from the plane in New York and a frenzied reporter calls out "Shosti! Shosti!" - it was a nice contrast to the Soviet rhetoric.

Much of the film's success rests with Ben Kingsley, who with consummate skill, gives a performance with a minimalist acting technique. A slight quiver in the hands and a rising inflection on the vowel sounds is all that he needs to portray Shostakovich as a reticent hero and passionate artist. The supporting cast is excellent and I particularly liked Ronald Pickup is the composer's greatest confidante.

"Testimony" is an epic film but definitely this is not tantamount to boredom - it's interesting and rewarding.

Emily Boase



Chelsea  
Cinema  
til Aug 9

cinemateque  
occasional work of a female slave

"Occasional Work of a Female Slave" is an early cinematic work by Alexander Kluge. Kluge is the obscure Father of New German Cinema - his obscurity deriving from his bizarre montage techniques and his radical political beliefs.

"Occasional Work" centres on Roswitha Bronski, a woman who runs an illegal abortion clinic in order to support her husband and three children. This focus on the woman destroying fetuses so that her own fetuses can have food and clothing is in line with Kluge's anti-patriarchal stance and his belief that women's oppression stems from the family unit.

The State - in the form of the Police Department - investigate Mrs Bronski's practice, and Mr Bronski, who didn't agree with abortions anyway, decides to get a job so the abortions would cease. With her practice closed and her husband at work, Roswitha decides to become a political activist. At this point the film begins to take on the familiar aspect of the woman-having-her-consciousness-raised-and-fixing-the-world-at-the-same-time, but is dramatically saved when Roswitha fails dismally to achieve anything apart from the dismissal of her husband from his job.

Kluge wants to trade the 'ideal' for the 'real'. The ideal of bourgeois culture never reveals the flaws and contradictions inherent in society and its structures. It also prevents the audience from

perceiving the space between image and reality - the space required for imagining Utopian worlds, the space required for the development of the desire for change within an oppressive society.

Kluge says "The motivation for realism is never confirmation of reality, but protest". Roswitha's failed protest is depressing and pessimistic, but it is nevertheless a protest against the status quo.

The technique Kluge employs in order to reveal contradictions between the real and the ideal and to open up the space between image and reality, is montage. This montage involves fiction and documentary styles, incongruous music, fairytales, folklore theoretical analysis and philosophical statements. Quotes from Freidrich Engels, woodblock prints of fairytales and portions of an old war movie appear throughout the film, cutting in and out of view.

This montage serves to "undermine our perceptions of what stories and images mean (Jan Bruck - Brecht and Kluge's Aesthetics of Realism) in their original or 'normal' context".

The works of Alexander Kluge are radical, subversive, amusing - and often shocking. People who have an interest in Fassbinder and Venders will be fascinated by Kluge (also people who are interested in The Revolution).

Sally Niemann

Union  
Cinema



## torch song trilogy

Hollywood has been telling us for years about the problems of middle class American existence. Arnold, a gay drag queen, has to deal with them all - his mother, a teenage son, infidelity, violence, grief, and wrinkles. "Torch Song Trilogy" follows Arnold through the sexually promiscuous seventies to the early eighties, and is at pains to portray the normalcy of his life. This is probably what makes the movie so boring.

Harvey Fierstein (Arnold) is the film's saving grace. He wrote the original play and the script, and he portrays Arnold as an eccentric, likeable man with a warm wit and a fluffy pair of pink slippers. He gets all the best one liners ("A thing of beauty is a joy till sunrise") and is the only character who sustains any interest.

Ed (Brian Kerwin), the unfaithful lover, is too weak to choose between his wife and Arnold. Why does Arnold accept him back? Perhaps it's those Robert Redford looks - it's certainly not Ed's integrity. Alan (Matthew Broderick), who is Arnold's fiance, is thinly drawn, and we fail to share Arnold's profound grief over his death. From this point the film loses all momentum.

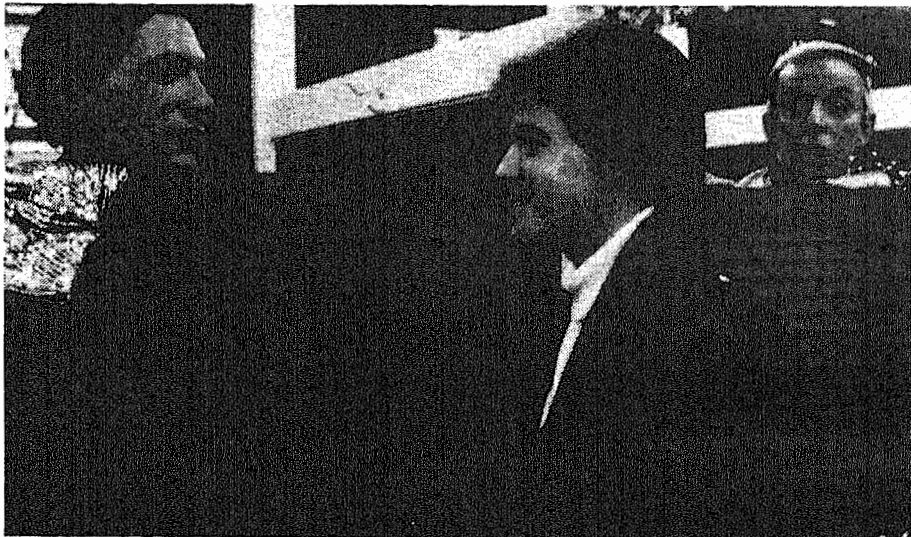
Arnold settles into middle class comfort

and security, and the issues thrown in from here on are token efforts to give a political dimension to the film. It's also out of date; the story ends in 1981, just before the onslaught of AIDS. Arnold's newly fostered son is far too well adjusted and polite to be taken seriously as a "troubled, abused and gay" runaway. The introduction of the mother provides a fine opportunity for Anne Bancroft to display a broad New York Jewish accent but provides little relief during the final thirty moments of tedium.

"Torch Song Trilogy" started life as three plays which ran for a total of four hours, Harvey Fierstein winning a Tony Award for his efforts. It seems to have lost a great deal in the transformation from stage to screen.

Arnold always wants to be young and beautiful. Perhaps he could use a scalpel to better advantage by cutting the film and cleaning up the mess. With a few strategic cuts it could be quite a tight drama, instead of a long-winded soap opera.

Sarah Kelly  
& Amanda Seaton



Capri  
Cinema

**"THUMBS UP!" "YOU SHOULD SEE IT!"**

- Roger Ebert, SISKEL & EBERT

- Dixie Whatley, AT THE MOVIES

**"WARM, SENSITIVE AND FUNNY!"**

- CBS-TV, LOS ANGELES

**"OUTRAGEOUS, ENDEARING, LARGER-THAN-LIFE!"**

- Elliott Stein, VILLAGE VOICE



## TORCH SONG TRILOGY

Based on the Award-Winning Play

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A PAUL BOGART FILM - "TORCH SONG TRILOGY"  
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MUSIC BY PETER MATZ. ASSOCIATE PRODUCER MARIE CANTIN. EXECUTIVE PRODUCER RONALD K. FIERSTEIN  
EDITED BY NICHOLAS C. SMITH. PRODUCTION DESIGNER RICHARD HOOVER. DIRECTOR OF PHOTOGRAPHY MIKAEL SALOMON  
SCREENPLAY BY HARVEY FIERSTEIN. BASED ON HIS PLAY. PRODUCED BY HOWARD GOTTFRIED. DIRECTED BY PAUL BOGART

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## mystic pizza

"Mystic Pizza" is an enjoyable film which centres around the lives of three girls, all working in the 'Mystic Pizza Bar'. All three of them live with a secret dread of a future spent looking after their husbands and being steeped in the boredom of small town life.

Jojo (Lili Taylor) - petite, fiery and full of energy - comes closest to being caught in the trap. The film opens on her marriage to her longtime boyfriend, Bill (Vincent D'Onofrio). In the end she escapes by fainting in front of the altar. Bill, embarrassed but still very much in love with her, gradually entices her back. But not before both of them have learnt a little more about each other and life. In the end Jojo has sorted things out so that she can confidently walk into marriage expecting happiness rather than a trap.

When the film opens Kat and Daisy Araujo are acting as Jojo's bridesmaids. Kat (Annabeth Gish) is a steady, well-balanced high school graduate with her feet firmly on the ground. She is spending her holidays working at four jobs, earning enough money to supplement her part-scholarship to Yale. All is going well until she takes a job babysitting Tim Travers' daughter, Phoebe. Tim (William R Moses) is tall, blonde and looks remarkably like Robert Redford. Unfortunately, he is married but his wife is away in France.

His romantic appeal gradually upsets the balance of Kat's life as she lets herself get drawn further and further into an affair with him. He paints her a picture of Mystic when it was not a fishing port but a port of call for the ships carrying cargos of exotic spices and treasures. Gradually, the stories and Tim became entwined as representing a life far removed from the

small, modern day fishing town of the present.

Despite the destructive element in their relationship, it forces Kat to grow away from her single-minded girlishness and develop into a broader-minded and more expansive person. The test of this development comes when Tim offers her the way to Yale, formerly her only goal in life, at the cost of her self-respect. Her response to this offer of a future far removed from Mystic reflects her growth.

Daisy (Julia Roberts), is Kat's sister and her opposite in many ways. With her sultry good looks she is well aware that she can have any man in town. However, she wants none of them and the future they offer her. However, she has no alternative at which to direct her struggles until she meets Charles Gordon Winsor Jr. (Adam Storke). Charlie is a rich summer resident and, as the chemistry between the two becomes apparent, Daisy's future opens before her.

However, like Kat, she is asked to make a choice between her integrity and the future when it becomes apparent that Charlie is trying to use her as a pawn in his struggles with his family. A difficult choice but one which turns out alright in the end.

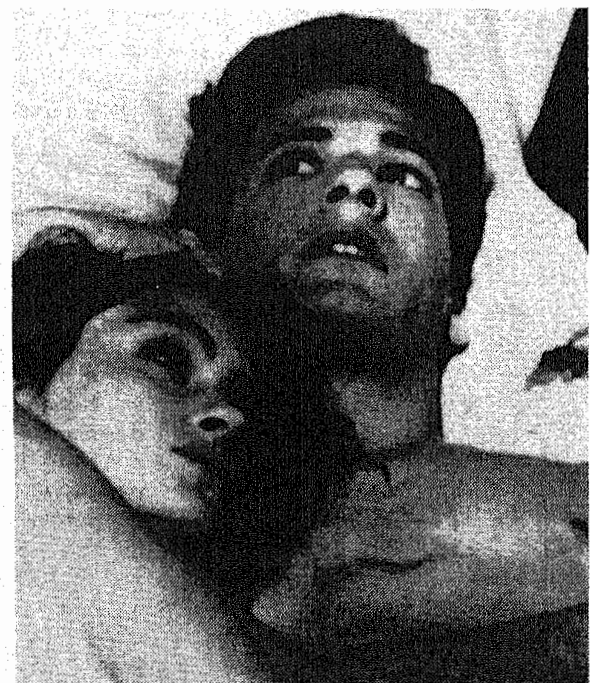
A lot of the film's appeal comes from the fact that all of the six main characters are played with flair and imagination by the actors, most making their film debut. The girls in particular work well together establishing a rapport which it is easy to believe comes from long friendship.

As well, the small-town atmosphere is strongly sustained by a great supporting cast. The atmosphere created is one of support and love for each of them although it does not belie the validity of their fears for

the future. Particularly strong is Conchata Ferrell as Leono, the owner of the pizza bar where the girls work.

Add to this Donald Petrie's direction which creates many memorable moments - both funny and sad, and "Mystic Pizza" becomes a lightweight but thoroughly enjoyable film which is well worth seeing for sheer pleasure.

Fiona Henderson



Greater  
Union  
Hindley  
Cinema



K-9

Despite being an avid hater of animal movies and the inevitable schmaltz that goes with them, I have to admit that I enjoyed "K-9". "K-9" leaves behind the traditions of "Lassie", "Benji", "Flipper", "Flicka" and all those other cute characters and develops instead a humour which owes more to duos like those of "Stake Out", "Moonlighting" and "Running Scared". However, James Belushi and Jerry Lee do not seem to find this a handicap and keep up the pace of the humour with no apparent effort, but obvious results.

Even so, the movie tends to rely on the scenes involving the pair to keep it going. The beginning, before Jerry Lee comes on to the scene, definitely drags and even when he appears the pace takes a while to pick up. Apart from the story of their relationship, the movie has limited offerings.

The story is basically that of a cop (Belushi), driven by a desire to capture a major drug dealer (Kevin Tighe) who he has been chasing for 3 years. His fanaticism is putting pressure on his relationship with his girlfriend, Tracy (Mel Harris), and is playing havoc with his credibility as a police officer. An old story with Jerry Lee as the only new twist, and the ending is equally jaded with the sobbing for a dying Jerry Lee; the only strong emotion experienced by the audience.

However, what could have been a total and, even worse, soppy disaster is saved to a large extent by strong performances by some of the actors.

James Belushi's two years' experience in the "Second City" improvisation troupe stands him in good stead as he works with an unpredictable dog. Also his

portrayal of Dooley, his character, goes as far as the script will let him - which is a fairly generous distance.

Mel Harris, playing his girlfriend, effectively struts her stuff and manages one particularly good scene with a sex-starved criminal towards the end of the film. Kevin Tighe manages to create a convincing bad-guy as he laconically rewards failure with death. The evil presence of his character is heightened to a large extent by creative lighting and camera work, to the end that his unfortunate end inspires little regret.

And, of course, there's the dog - Jerry Lee.

This super-intelligent dog, who manages everything except talk is undoubtedly the star of the show who gets everything his own way, well, almost everything. In the end he is forced to fulfill his role of a K-9 - trained to place himself between the gun and the policeman, but the result is not pre-determined (or is it?).

Anyway, "K-9" is a mixed bag that is sure to please if you watch with few demands and a willingness to be entertained.

Fiona Henderson



Greater  
Union  
Hindley  
Cinema

stage

## DAGS

The Space, Festival Centre, season closed

Everyone has/had pimples. Everyone is/was utterly incompetent within a twenty metre radius of the opposite sex. Everyone has turned up at the wrong place, at the wrong time, wearing the wrong socks and making the wrong jokes. In short, everyone is/was young and therefore, according to director Nici Wood, a Dag.

But, not everyone (and not me) finds these facts funny. Well, not very.

"Dags" is about young people doing young-people things to each other, or more to the point, the stunning Fiona Stuart playing the non-stunning Gillian, doing all

of the wrong young-person things to the wrong young people in the wrong order, wearing the wrong socks.

Gill is not a dag. She is the dag finding her feet (two left ones), and Derek, another capital D dag, and a certain pride in daginess.

The show was acted superbly, with all actors doubling-up and David Franklin wielding all the male parts. 'Characters' with no parts were replaced by life-sized dummies which are deftly twirled, kissed, argued with, and groped by the human players. The actors were given a sound

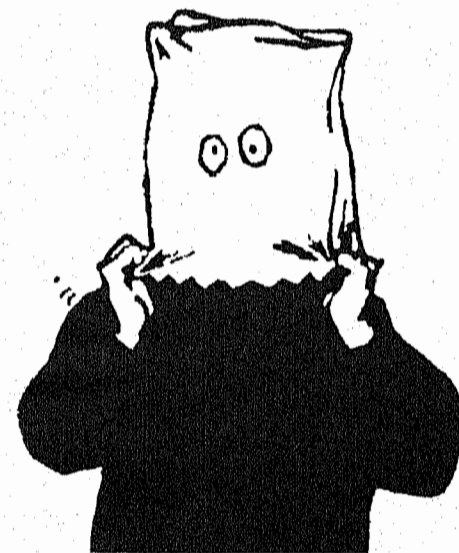
script and direction, top notch lighting and sound, and lots of expensive publicity.

"Dags", however, is a small fish in a big sea. It is funny, nostalgic, and bumptious. But it veritably swam on a gargantuan stage at the Space Theatre which led actors to yell to be heard, to buffoon, to be comic, bludgeoning to be evocative and caricaturing to be characters.

As entertainment, "Dags" is both sound and nice, but nobody likes being "sound" or "nice", especially in theatre.

"Dags" at the Space was a chuckle; in a barn like the Red Shed it would be awesome.

James Roberts



## An invitation to commemorate SOUTH AFRICAN WOMENS' DAY "WOMEN & BABIES" MATERIAL AID CAMPAIGN

August 9 is South African Womens' Day. It occurs on the day which marks a huge demonstration in 1956 when 20,000 Women converged on the Union Buildings in Pretoria to protest the extension of the hated pass laws to women. That demonstration shook the apartheid regime. In 1981 August 9 was declared by the United Nations as the International Day of Solidarity with the Women of South Africa and Namibia.

The ANC / SWAPO Solidarity Committee invites you to join them for a Discussion, Video (at 3.30 pm), and Afternoon Tea.

The need for material aid is crucial so collect and bring along as many useful items for Women and for the care of their Babies (i.e. Clothes, Toys, Toiletries, Bedclothes, etc.)

SATURDAY AUGUST 12 • 2 - 5 PM • The Box Factory • 59 Regent St. Adelaide



**THE BLACK SWAN**  
The Triffids - White Hot

Aah, The Triffids are back, bless their little souls. And what a gem of an album this is. It contains all the hallmarks of Triffidsesque brilliance, and some surprises too. Interestingly, the album was produced by Morrissey collaborator Stephen Street who, rumour has it, was just itching to work with the little Aussie darls.

The album opens with "Too Hot to Move, Too Hot to Think", one of those big rolling Triffids classics in the mould of "Wide Open Road". Inspiring stuff. The single, "Goodbye Little Boy" featuring the vocal of keyboard player Jill Burton, is a highly infectious little ditty with a guitar riff that sticks like glue.

Also featured on Side One is "The Spinning Top Song", a tongue-in-cheek experiment into some of the techno-trademarks of the House phenomenon.

The pace slows somewhat for Side Two, which reveals a softer, moodier side of the band. The highlight here is "Black-eyed Susan", a haunting ballad of breathtaking beauty, featuring some wonderful vocals by South American opera singer Rita Menendez.

No-one should find themselves disappointed by "The Black Swan". The album is The Triffids par excellence, and truly a joy to behold.

Lindy Brinkworth



**SOUTHSIDE**  
Texas - Mercury

Why have British bands continually over the years taken American music and successfully sold it back to the Yanks? Could it be that the cities of England, Ireland and Scotland are so shitty and gloomy that all young people yearn to make their fortune in the promised land?

Texas are the latest effort to do so, and are apparently 'the next best thing' from Glasgow. They sound like most other bands who have done so (U2, Simple Minds, etc) and produce likeable, listenable perfect FM music. Solid rock rhythms with a blues flavour and slide guitar, the great voice of Sharleen Spiteris and the occasional piano or harmonica here and there, and although they have only been together since their March 1988 debut at Dundee University, they sound remarkably tight.

The first single, "I Don't Want A Lover", has already been picked up by radio stations and is typical of the rest of the album - downbeat sad, disappointed, hurting, sorrowful love songs, all of which could be used for a future Levi's commercial. A nice, if depressing, record.

James Nuttall

**SWEAT**  
Kool & the Gang - Polygram

Black music's most irresistible force, Kool & The Gang, are back with a new album and new sound. "Sweat" introduces new members Odeen Mays, Skip Martin and Clifford Adams to the line-up, with Mays and Martin coming in as replacements for departed lead vocalist James 'J.T.' Taylor now pursuing a solo career.

Using the now familiar combination of Jazz, Rhythm and Blues, and Funk which have now become synonymous with the band, "Sweat" comes out as a dance oriented album with a few ballads thrown in for good measure.

The title track "I Sweat" starts off slow but picks up pace with the addition of strong percussion and horn sections that bring it to dance standards. "Raindrops" the first single lifted from the album and the tracks "All She Wants To Do Is Dance" and "You Got My Heart On Fire" are obviously aimed at the lucrative dance market.

"You Are The Meaning Of Friend", the final track on the album is the group's contribution to the 'Say No To Drugs' campaign around the world and this cause is stated in no less words at the bottom of the list of credits.

"Sweat" appears to have been rushed for release before the group's tour and could have been put together better. It is, despite this, a great album that will grow on you and definitely shows the versatility of the group, surviving changes both within the band and in the music industry.

Kool & The Gang play two cabaret shows at the Hilton International August 18 and 19. Tickets A\$65 including 3 course meal!

This is well worth it!

Mark Olweny

**SOULED AMERICAN**  
Fe - Rough Trade

What a shame it is that this delightful record is destined, like many of its less commercial counterparts, to obscurity. This is the first Australian release for Chicago band Souled American. Theirs is not a music which breaks new frontiers, but rather recalls a variety of styles with which we are all familiar.

And what's so wrong with that when it's done with flair? The predominant imagery provoked by Souled American is that of swamplands. Floating around in these tepid muddy waters are elements of country folk, blues and cajun.

There are mean and nasty guitars, incessant like mosquitos which charge and buzz, and simply won't go away. The gentle and the hard-edged are blended together marvellously.

Think of the countrified elements of Captain Beefheart, The Meat Puppets and Neil Young and you are getting pretty close to the feel of this band. It represents a side of America that is too often denied us by the media despots.

Souled American - the name says it all.

Lindy Brinkworth

**WHEN THE WORLD KNOWS YOUR NAME**  
Deacon Blue - CBS

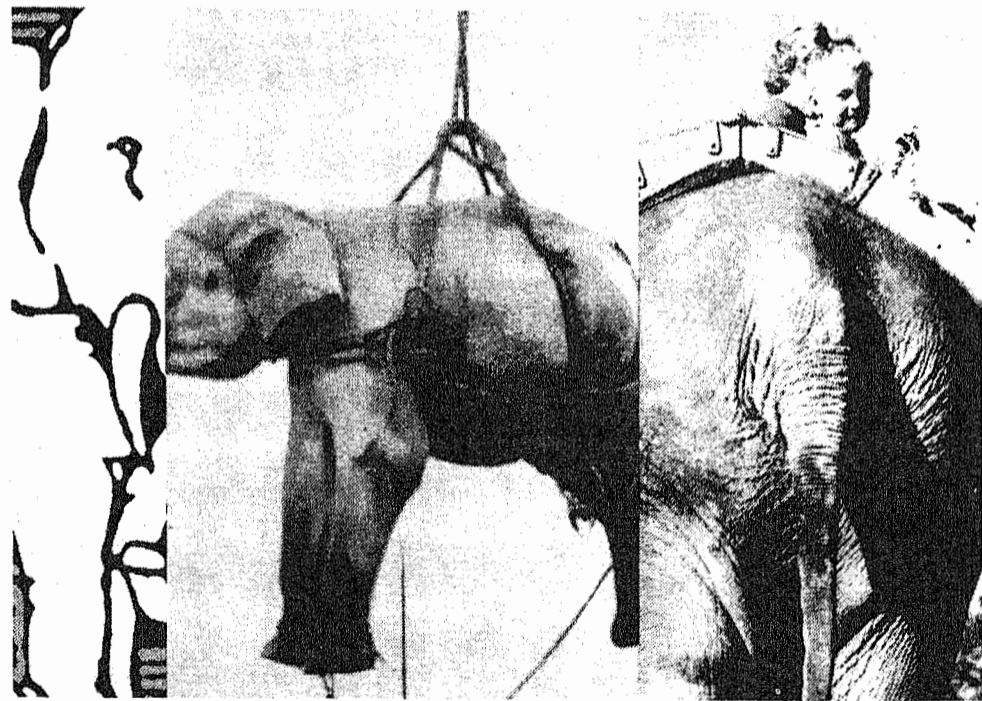
If you are tired of all forms of home entertainment (partners included), this is the album you expect to turn to ("I just want some background music I can organise my life to").

I mean, Deacon Blue don't do thrash, rock and aren't environmentally conscious. On these pretences you slip the vinyl out and put it on; straight away it tries to sustain this image. By the end of the first track you're looking for something constructive to do. However, this chosen task (like trying to match all your socks into pairs) will not be completed in the shortest time.

After lulling you into a false sense of security, the album grabs your attention at various times. "Fergus sings the blues" is a good example of a track that does this and it is impossible to not concentrate on the music until the end of the track. Then once again, the record slips into music which is only interesting if you make the effort to listen to it.

To sum up: A mellow, 'smooth to the point you don't appreciate it' type of album that occasionally grabs your attention. You can put it on whilst you make up with your partner for saying you are tired of her/him. On a scale of 1 to 10, it's okay.

Nick Fejer



**BLIND MAN'S ZOO**  
10,000 Maniacs - Elektra

This is a strong pop record put together by Massachusetts band 10,000 Maniacs. The outstanding feature of the band is unquestionably vocalist Natalie Merchant, whose considerable vocal talents are at least matched by her talents as a lyricist.

She has penned the words for each of the eleven songs featured on this album, embracing numerous social, ecological and personal concerns. It seems that increasingly nowadays our musical heroes and heroines are turning to God for inspiration.

There is something decidedly Biblical about Miss Merchant's songs. The new, self-appointed priestess of pop perhaps?

Sing-song, jing-jong, ding-dong, jamalama, flophouse, mamagama bam-boom, yee-haws, bing-bang, sing-sang, ping-pong. The sounds of "Flip-Flop", Guadacanal Diary's fourth album. Similar to the sound of R.E.M. (due to producer Don Dixon) but very melodic and jumpy lots of jangly guitars and rockabilly drumming.

Most people have probably heard the first two singles "Always Saturday" and "The Likes Of You" but not have clicked that it is Guadacanal Diary. This album contains a lot of different styles within its eleven songs, from the bar-room brawl of "Whiskey Talk" to the vengeful anger of the poppy "Pretty is as Pretty Does" and the multi-layered ballad "Ten Laws" (where singer Murray Attaway used Tammy Bakker records to incite him to the required emotional state when recording).

The album ends with two songs so different, but they are both performed very well, which is the trademark of this great album. "Fade Out" is hard rock in its finest tradition complete with John Bonham drumming and "Vista", which begins like a school kid skipping song and evolves into a new wave scat:

Cumalada Cumalada Cumalada Vista  
Eeny-meeny Exa-meeny Uwad Uwada-Meeny  
Exa-meeny Xyla-meeny Uwada-Wa  
Beat diddly owt owt didum a didum datum

James Nuttall

Unfortunately, the success of this technique is not guaranteed. On several of the songs here, the musical arrangement is strained in an attempt to fit around the dominating lyrics.

When the formula does work however, the results are spectacular. Notable in this respect are "Trouble Me", "Hateful Hate" and "Please Forgive Us", in which Miss Merchant attempts to apologise on behalf of her nation for some of the more aggressive implementations of US foreign policy. Perhaps she should try for Congress? All cynicism aside, the high musical points on this album make it overall a most pleasant listening experience for those who prefer their pop left of centre.

Lindy Brinkworth



**WHY DON'T YOU KILL YOURSELF?**

It's obligatory. I could not possibly avoid saying something about the Liberal's scorching new election campaign. Their research department screwed up a bit by missing the fact that there's not actually an election on, but pug-nose Elliott needs a tax write-off right now.

Firstly, why is it in Black & White? They don't seem to have learnt from the last election campaign that the public picks up the image and not the message. In 1985, John 2 wandered around dull grey stone tablets, cast as a modern-day Moses (a part for which he had the bald spot, if nothing else) preaching that life really sucked. Unfortunately, his whining was drowned out by the deafening roar of Grand Prix cars, and John 1 won the election by saying "Vroom vroom" and then sitting down again.

This time around, we have a whinging middle-class housewife telling us that prices on absolutely everything are going "up and up and up". Time to run a technical concept past you: this is called INFLATION, and was around even when Menzies was King. You don't like it? Move to Argentina.

In addition, honest hardworkers like herself are being driven out of their homes by Hawke and Keating's high interest rates, and John 1 is guilty by association. But wait a minute - if oh-so-suburban, just-had-the-kitchen-done-up-before-the-crash-of-'87 types like her are about to go to the wall, then doesn't it follow that the genuinely poor and needy have already been evicted by the banks? Wouldn't they be a far more convincing subject? Well? What was that? They're only bloody poor people, they don't count? Oh, of course, J2, I don't know what came over me there for a minute.....

**POP IS EATING ITSELF**

I've been trying to put this off for a long time, but I have to face up to the fact - "Countdown" is back. OK, so it's actually called "Countdown Revolution" (Channel 2, Weekdays, 6.30 pm - 6 pm from August 14), but this only makes it more objectionable through its stupid use of the term "revolution" as an accessory for fashion victims who wouldn't know what Politics was if it walked up and nicked their Smiley t-shirts. TISM's line "I'm gonna kill my Mum and Dad/And then I wanna get into Real Estate" seems to sum up the spirit at work here.

The point is that the ABC, in its current starved state, is giving money to Molly Meldrum. The thought struck me briefly that I should go on for thousands of words about the fact that he is the most singularly irritating person ever to inflict himself upon the Australian music scene, but why bother? Just watch his "Melodrama" segment on "Hey Hey..." each week and you'll get the idea. And he says it so much more eloquently than I ever could.

As to the show itself, it's remarkable the extent to which the same tired old formula is rejuvenated by using young, naive presenters. I actually look forward to their amateurish, giggling mistakes and nervous attempts at casual TV banter, because they

at least get to show some enthusiasm, and act as a counterpoint to the slick tedium of MTV.

The presenters also occasionally let a little human cynicism show through, in order to provide some relief from the sickly-sweet nature of most of the acts and the hype-laden build-ups. When their token skateboarder, Chook, was asked his opinion on a new record and replied "Rad!" (skaters are incapable of expressing themselves without using the word 'rad' at least once in every sentence), Daniel Woods replied with "Why did I know you were going to say that?" It's not enough, sure, but it's a start.

On the other hand, there is the creeping

CR's insistence on butchering the length of every song that they play also grates quickly. I'm glad to see the back of most of 'em anyway, but if a song's so awful that it's not worth showing all of it, then surely it's not worth showing any of it. Ultimately, it seems that they're moving towards the form of an elongated promo for a compilation album - a grab-bag of the latest 'hot' videos, without bothering to show any of them properly.

So, will "Countdown Revolution" be a success? My initial response would have been a resounding "No", but the reaction on "Backchat" seems to indicate that it has (at least initially) hit the spot with its target



IT'S NOT RIGHT, IS IT?

©D.Kraatz '89

feeling that most of the presenters are good-looking airheads who are taking CR as a first step until a vacancy appears on "Home and Away". There's no lack of interest, but when it comes to actually displaying any knowledge of the acts on the show, cuecards come in a for a very heavy bashing, and anyone wanting some serious information on their favourite band needn't bother.

The great potential advantage in using presenters in their early twenties is that they don't suffer from the ignorant illiteracy of the scream-teen set, but are still enthusiastic enough not revert to the bored analysis of the rock'n'roll hacks. However, you need people who are music fans to start with, and it's questionable whether the current frontpersons fulfil this requirement.

Just in terms of the music, there is no excuse for 'live' performances being mimed. It's lazy, dated and very obvious and detracts from any sense of excitement one might feel about the show or anyone appearing in it. Making bands play live would also sort out the players from the fakers. The Hoodoo Gurus, for example, could reproduce their singles in their sleep, while poseurs like Roxus and Poison wouldn't have a hope without a couple of keyboard players and back-up singers ghosting in the wings.

audience. The danger is that in its eagerness to feed off the current popularity of the Club Culture, CR itself might wind up getting consumed when things turn full circle.

One thing is certain; whether CR prospers or not, it will not signal "a new era" in music television in the nineties - it's much too safe for that.

I blame the producer.

**I SUFFER FOR MY ART (AND IT'S YOUR TURN SOON)**

You must believe me - I genuinely tried to watch six of Ten's new programmes last week, namely "Quantum Leap", "The Bronx Zoo", "Superquiz", "Candid Camera on Australia", "The Great TV Game Show" and "The Price is Right". I failed every hurdle. Very unprofessional of me I know, but the best I managed was twenty minutes of "The Bronx Zoo". They can't all be this unwatchable (can they?), so I'll just keep plugging away until I get sufficient handle on one of them to tell you about it.

I wonder why Channel Ten don't send me promotional materials any more.....

Simon Healy

**ORIENTATION 1990 WORKING PARTY**

Students' Association Council has established an Orientation Working Party to look into every facet of the Orientation process, with a view to recommending improvements for next year. There are vacancies for two students on the Working party. It will involve several meetings and a final report before the end of the year. All interested students are invited to apply to the President, SAUA Office as soon as possible.

**WANTED**

One Enthusiastic, Energetic, Fun-Loving, Charitable Person to organise Prosh 1989. Prosh will be held in the final week of this half semester.

All interested persons can apply by this Thursday at the SAUA Office.



**BIG DADDY**

John Cougar Mellencamp - Mercury

Remember "Jack and Diane", "I Need a Lover", "R.O.C.K. in the U.S.A."? I do, so start listening to this:

Ho, hum. "Big Daddy of them All". Yawn. The song John Cougar fans fast forward (past "To Live") to get to "Martha Say", the first sounding like "Lonesome Jubilee". Hmm, "Theo and Weird Henry" ... possibly a cryptic tribute to Fat Albert and the Cosby Kids?

"Jackie Brown", at last a good track, a melancholy song about a man who had a mundane life and when he dies nobody cares. "Pop Singer", surprise! A good song that shows he has a sense of humour about himself. "Mansions in Heaven". Not bad, nice relaxing positive tune, along with the upbeat "Sometimes a great notion", probably the next single. The rest are just OK, bland album fillers.

This record debuted at No 4 on the album charts, I think only on the strength of his previous efforts. What I do not understand is why people are still buying it because it is mostly boring with one or two highlights.

Interesting that it is the only mainstream record around with this style of music (fiddle, accordians, etc) but you are really better off re-taping your copies of "Uh-huh" and "Scarecrow".

James Nuttall



# SCARY BILL

**DON'T TELL A SOUL**  
The Replacements - Sire

There was a time when the Replacements were only known as the second hottest thing on American college radio after R.E.M. Now the latter band have a U.S. Top Five album with "Green", MTV, radio and the record buying public apparently having embraced elements of what could be called the alternative music scene.

The Replacements could reasonably expect a hit with this album, the fifth of their nine year recording career. Paul Westerberg, the band's singer, songwriter and guitarist, has changed his writing style considerably since the band's 1981 debut "Sorry Ma, Forgot To Take Out The Trash". Once great exponents of the one-and-a-half minute buzzsaw guitar opus, the songs on this album have considerable variety, from the mild funk of "Asking Me Lies" to the Dylaneque sound of "They're Blind" to the almost country sound of "Achin' To Be", one of the album's standout tracks. This isn't to say that the band have abandoned rock altogether; "I'll Be You" and "Anywhere is Better Than Here" (with its memorable opening lines "You press your luck/ Up against his body") are strong tracks, but lack the bite of earlier music from this band.

The change in sound could be attributed in part to the first appearance of Slim Dunlap, the replacement for former guitarist Bob Stinson. The album has a vaguely melancholy tone, more so than previous releases from the band, but should please new fans and those tolerant of the band's changing sound with a collection of intelligent and entertaining songs.

Paul Champion

Mat Gibson talked with Phil Hyde of Scary Bill.

*It is sometimes remarked that the Australian pub rock scene, wherein rock is defined as four blokes with guitars and drums bashing it out on stage, is slowly dying, if not already comatose.*

*Scary Bill, while not single handedly trying to oppose this malaise, do see themselves as heirs of of a decade-old tradition in Australian music.*

*I've just been having a read through the Polygram biography of Scary Bill, which mentions some "humble beginnings" wherein "In late 1986, old friends Hyde and (Kim) Sampson met at the Esplanade Hotel, and over a few beers, mapped out a strategy for success." Sounds like so much promotional garbage, doesn't it?*

That's exactly what it is.

*You mean there was never a strategy for success?*

Well, we didn't sit down and draw out a map of Melbourne and say, "We start here." The only thing that was true was that we were old friends and we did meet at the pub. I'd been out of bands for a couple of years and he'd been out of bands for a couple of years and the thought just occurred to us simultaneously as we were drinking, that we should get off our arses and do something.

*And so you did actually have a few beers? Yes.*

*Well, three parts out of four aren't bad. So what made the two of you think you had something and could work together?*

Well, I'd known Kim for quite a while.

His brother used to drum in a band I was in before, called Le Club Foote, and I knew that the whole Sampson family drummed, so I knew he'd be able to fit the bill (no pun intended). So we got the other two guys together; Steve Gunther the guitarist and Steve Carter the bass player who've both been playing instruments for years. I mean, we always knew we could do it, it was just a matter of getting out there and starting.

*Did you have much material to bring to the band?*

Yeah, it was funny.....I'd had a two year gap where I'd written heaps of stuff. When you're not in a band you get to write what you like, not to suit the style of the band, so I'd written all this weird shit, and there was about 17 country songs in there, so we became a country band.

So we started off as a country band, but of course you don't get anywhere being a country band in the city. You're never country enough for the country fans and too country for the rock and roll fans. It's a terrible place to be - halfway, culturally, between the two, so we just dropped all the country and started rock and roll.

*Do you actually still play any of the country material live.*

Not a skerrick.

*The album is very much a 'rock 'n roll' album, although not in an Elvis Presley 12 bar sense. What do you feel you bring to the rock medium and what is your view of what rock and roll is?*

Rock and roll, to me, is a body message, rather than a mind message, but if you can also have something to say, have a little bit of poetic license as well, then you can combine the two. Rock and roll is sweating

in a pub, to me. That's the way the band plays. When we play live we play quite hard rock 'n roll. It's a lot tougher than it is on the album, and that's the way it should be.

It's very hard to describe your own music, but I would say that, in a rock and roll format, it's fairly unique in itself. I hope I'm not disappearing up my own arse, but it's a unique rock 'n roll message.

*Will the band be touring Adelaide soon?*

Yes, most definitely. The reaction there has been so good that we'd be crazy not to go back there.

*The single's been doing well?*

Apparently, yeah. It was at number 29 last week and that's good for us.

*The album isn't really a mainstream one however,; not a Jimmy Barnes style rock and roll, with all the obvious cliches?*

Well, the cliches are very lightly sprinkled.

*Enough to make it a little familiar without being at all formulaic. It's obvious that you guys are doing something a little different whilst still staying within the 'traditions' of Australian pub rock bands.*

The reason for that is that I think we're pragmatists when it comes to realising yourself on the marketplace, and you don't get a second shot at this really, so while we can afford to be 'alternative'.....

I've been 'alternative' for years and I'm sick of being 'alternative'. I want to enter the market place and take it on in our own terms and inject a bit of diversity and uniqueness, as you say, within that framework. Hopefully it works.



## UNION ACTIVITIES

**Monday, August 7th, 9 am - 5 pm**  
Vytas Serelis Residency/Installation and Exhibition in Union Gallery Coffee Shop. On display will be paintings, models of flying machines and topographical models, photographs, light sculptures and other models. Your chance to get involved with setting up, layout or suggest concepts. Continues until Friday, September 8th.

**Tuesday, August 8th, 7.30 pm**

Cinemateque Film Programme in Union Cinema with the "Powerhouse of Emotions" programme. "Artists under the Big Top: Perplexed"(1973, b/w, 91 mins.) Speaker is Angelika Huber. Season ticket is \$12 for eleven more films.

**Friday, August 11th, 6 pm - 9 pm**

Singer/Guitarist in the Bistro. Free

**9 pm - Midnight**

Free entertainment in Union Bar with "Primitive Painters".  
AU Students FREE,  
Guests \$4.00.

**Saturday, August 12th, 9 pm - 2 am**

C.A.S.A. Battle of the Bands State Final in Union Bar. "The Jaynes" from Adelaide Uni take on the best bands from Flinders Uni, SAIT and Roseworthy to select state winner. Students FREE  
Guests \$4.00

## SECOND SEMESTER ACTIVITIES PROGRAMME

It's now in your pigeonhole. All the details for shows, films, exhibitions, courses, concerts, theatre and notices.

## COMING ENTERTAINMENT

"The Tierras", "Just Kidding", "Swell Guys", "G.S.D.", "Hoot McKlout", "Festered Vestoons", "Beared Clams", "Hey Daddy" and lots more.

## TRY THE NEW MENU IN THE UNION BISTRO

New menu with your choice of twelve main courses with regular daily specials. 10% student discount on cost of main meals.

## BLOOD DONATION DAY

The Red Cross Mobile Blood Donation unit will be on campus on Thursday, August 31st, 9.30 am - 3.30 pm. Pick up your enrolment form from the Union Office and

other locations to promise your donation today. A Union Community Outreach Initiative!

## INAUGURAL UNION LECTURE

The Adelaide University Union is proud to announce that its inaugural Union Lecture will feature an address by Dr John Hewson, Shadow Treasurer and MHR on the 1989 Federal Budget and the Economy. Thursday, August 24th at 1.10 pm in Union Hall.

## SPECIAL STUDENT PRICES

Student tickets to see "Paul Kelly & The Messengers" at Thebarton Theatre on Wednesday, August 23rd, are now available in the Students' Association Office for \$14.30 students, \$18.30 public.

There is also a student discount to see "The The" at the Thebarton Theatre on Tuesday, August 8th for \$28.90 students, \$34.90 public. Tickets are only on sale for "The The" at BASS agencies.

## AFRICAN DANCE

All people interested in African Dance classes, please take note of the change in times. The classes will be held from 6.30 pm to 8 pm in order to accommodate everyone. The classes commence August 15, run for 6 weeks, and are held on Tuesday nights in the North/South Dining Rooms. For more information, contact Sheri Dzonsons in the Craft Studio, level 4 of Union House.

## AMNESTY INTERNATIONAL QUIZ NIGHT

How about entering the Amnesty International Quiz Night? It will be held Friday, August 11th, 7.30, Upper Refectory, at 7.30 pm, Upper Refectory, level 4, Union House.

Price is \$5 concession, \$7 working.

Time is running out so form a team of 8-10, or join another and call Amnesty International on 232 0066.

## ARCHITECTURAL RAVE!

Archi-Rave Inaugural General Meeting! All members and interested students are invited to attend the Archirave IGM on Wednesday, 23rd August, 1 pm, at the Forum in the Architectural Department.

## STATE OF SHOCK

The Broad Left Law Group presents "State of Shock" for only one showing: Wednesday, August 16th, Union Cinema, at 6.30 pm

## CHESS CLUB

The Annual General Meeting of the Chess Club will be held on Wednesday, August 23rd, at 1.10 pm in Meeting Room 1, Level 5, Union House.

All members and people interested in joining are welcome to attend.

## CLUBS ASSOCIATION REMINDER

All clubs and societies who have not put in a 'Club Contact List' by the 3rd week of Semester 2 will be put up for disaffiliation at the Clubs Association Annual General Meeting.

## GALLERY EVENTS!

## Artist In Residence

The Union Gallery presents Vytas Serelis, multi-talented artist, musician, theorist, in residence. Vytas will be painting, making models, and displaying his many and varied projects as well as paintings in a studio situation.

We will welcome visitors and input from students and staff from all departments, particularly architecture, mechanical and electrical engineering, and physics. Conservation groups might also be interested to discuss projects with the artist. Funded by the University of Adelaide Foundation.

For more information please contact Jenni Jones, Arts Officer, ext 5834/5013.

## Jazz In The Gallery

Between 12.30 pm and 2.30 pm in the Union Gallery, level 6 of Union House, the Gallery presents jazz musicians:

August 17 - Ad Lib Ensemble

August 31 - Blues In Our Shoes

September 14 - Caribbean Cucumbers

## Student And Staff Exhibition 1989

Entry is open to all members of the University Community. There is no set theme this year and art works in any media will be considered.

Entry forms are available from the Craft Studio, Union Gallery, Union Office, and Students' Association Office. Entries close 15 September, 1989, and Exhibition dates are 4-18 October. For further information or requests for entry forms, please contact Jenni Jones, Arts Officer, 228 5834/5013.

## CINEMATEQUE FILM PROGRAMME

"A Powerhouse of Emotions" is the title of

this important season of rarely available films, with guest speakers. Presented by the Adelaide University Union and the Media Resource Centre at the Union Cinema, Tuesday evenings, from 7.30 pm.

## Tuesday, 8 August -

"Artists Under The Big Top: Perplexed"  
Speaker: Angelika Huber, Flinders Uni.

## Tuesday, 15 August -

"Exits" and "Serious Undertakings"  
Speaker: John McConchie

Programmes are available from the Union Gallery, Students' Association, and Union Administration Office, or ring Jenni Jones ext 5834/5013

## OVERSEAS STUDENTS' ASSOCIATION

Overseas Students' Association presents

'International Impressions Night 1989'

Date: 11 August 1989

Time: 6.30 pm

Venue: Hilton International

Tickets on sale now, \$25 Members, \$30 Non Members

## ADELAIDE UNI LABOR CLUB

Guest Speaker: former S.A. Premier Don Dunstan. Little Theatre, Wednesday August 9, 1.10 pm. All Welcome.

## STUDENT CONCESSIONS TO CONCERTS

I have been able to negotiate students discounts to the following concerts;

"The The" at Thebarton Theatre on Tuesday, August 8th at 8 pm. Student price \$28.90, Public price \$34.90. Tickets are now on sale at all BASS outlets.

"Paul Kelly & the Messengers" at Thebarton Theatre on Wednesday, August 23rd at 8 pm. Student tickets \$14.30 only on sale at Students' Association, Adelaide University and Union Office at Flinders University. Public price is \$18.30.

Our policy on advertising on campus at Adelaide University is that the promoters must offer at least a 20% discount to students before we will allow any advertising on campus. I will be reminding all promoters of this policy.

Barry Salter  
Promotions/Activities Manager

Hi! You are invited to come along to a special set of lunchtime talks happening this week...

Everyone has times when they want more out of life or feel something is missing. You may have heard a little or a lot about Jesus ... he offers a life of challenge, hope and fulfilment. But hey...don't just read this and forget it, why not find out more? You won't regret it....

## COME, MEET THE LIVING GOD

Lunch time talks, 1.10 pm, August 7 - 11, 1989  
**Monday** - Christianity is not for headless chooks (A Reasonable Faith), Union Hall  
**Tuesday** - Does God Care? (A Suffering God in a Suffering World), Union Cinema  
**Wednesday** - Know the Living God, Union Hall  
**Thursday** - Jesus: THE Event in History, Union Cinema  
**Friday** - Why Did the Living God Die?, Union Hall  
Friday night meeting 7.00 pm - Come, Meet the LIVING God, Union Hall  
NB: the Union Cinema is on Level 5 of the Union Building, opposite the Bar.  
Other Meeting -  
Breakfast on Thursday 10th August from 7.30 am in the North South Dining Rooms (Level 4, Union Building, near Craft Studios)

ALL ARE WELCOME

Presented by the Evangelical Union.

## ANNUAL ELECTIONS

## STUDENTS' ASSOCIATION

**Polling Dates:**  
4th - 8th September inclusive.

**Nominations**  
Open - Thursday 17th August, 9.00 a.m.  
Close - Friday 25th August, 5.00 p.m.

Nominations will be open for the following positions in the SAUA:

1. President
2. Education Vice President
3. Finance Vice President
4. Women's Officer
5. Environment Officer(s)
6. Orientation Co-Ordinator
7. On Dit Editor(s)
8. Bread & Circuses Editor(s)
9. Student Radio Director(s)
10. Eight General Members of SAUA Council
11. Four General Members of the Education/Services Standing Committee
12. Four General Members of the Activities Standing Committee
13. Seven NUS Delegates

Nomination forms and further details available at the SAUA Office.  
Nomination forms will be lodged in the SAUA Office.

## ADELAIDE UNIVERSITY UNION

**Nominations Open**  
Thursday 10th August 1989 (9.00 am)  
**Nominations Close**  
Friday 18th August 1989 (4.00 pm Sharp)

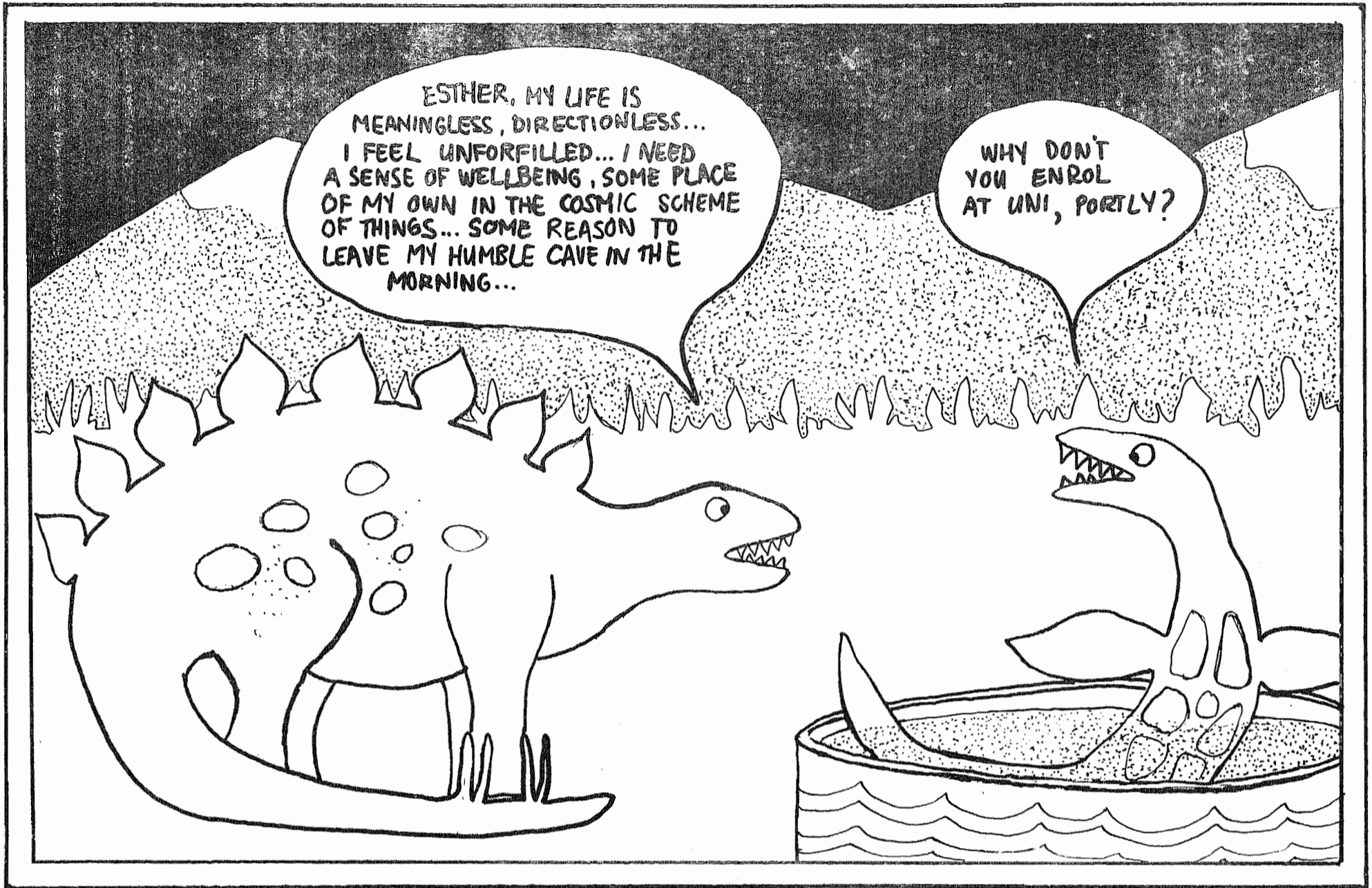
Positions available: Union Board - 18  
Activities Committee - 5

**Nomination Forms Available from:**  
Union Administration Office (First Floor, Lady Symon Building)

authorised by G.S. Karzls, Returning Officer



# VALLEY OF THE KILLER DINOSAURS 6



## SCUM in UTOPIA

BY DAVE KRANTZ

