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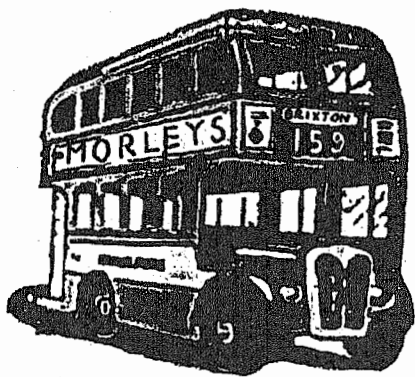
Photo: "Avalon" by James Danenberg

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the adelaide university students' association weekly

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SEEN

Last Friday night, four St Mark's College persons crossing King William Street near Kermode Street. Nothing out of the ordinary about this except for the fact that one was dressed in a karate outfit and another was being transported in a shopping trolley. I hope they accomplished their mission successfully.

MAG THE HAG

In 1969, Margaret Thatcher who recently celebrated 10 years in power said, "I wouldn't want to be Prime Minister. You have to give yourself 100%". 'Tis a pity this wasn't a self-fulfilling prophecy.

Those ten years have also seen Mag's brain deteriorating to the extent that she now refers to herself in the third person. When she became a grandmother, she said, "We are now a grandmother." In addition to their political and economic woes, Britons now have to put up with a leader who has a split personality.

GRAD RADS

In the 1920's the behaviour of students at Graduation ceremonies was so high-jinky and distracting that the University Council excluded students from ceremonies, except for a few identified by the issue of

admission tickets. Ah for those radical days of student activism!

BIL...

Bilbo - the humorous term for the sword of a bully, Bile - the bitter fluid secreted from the liver and a term for peevishness, Bilge - the foul water that collects at the bottom of a ship and a slang term for rubbish, Bilious - a condition arising from derangement of the bile, and a term for ill-tempered, Bilk - to cheat, deceive, betray, evade.

Bilney - associated with all the above qualities.

A blustering apology-for-a-member-of-Parliament, first name Gordon. Noted for his contemptuous attitude to his electorate and has the audacity to claim he 'represents' the people of Kingston. Never mind, with Janine Haines stepping into the ring for the forthcoming State elections, the people of Kingston won't have to choose between two Liberal candidates.

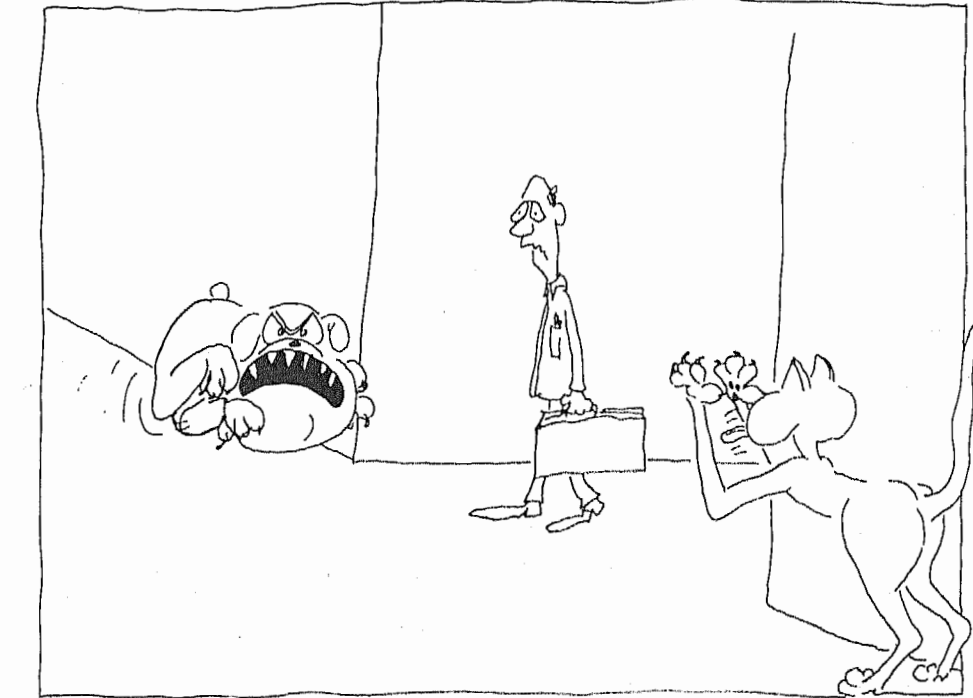
LET'S CELEBRATE

Today, May 8, is the birthday of author Thomas Pynchon, born in 1938. I don't know whether he is dead or alive but one thing is certain - "The Crying of Lot 49" is a book we can all do without.

VIBRATING VOCAL CHORDS

They're a dedicated lot, these ardent, young North Koreans who are waiting to welcome us (should we be so lucky) to the 13th World Festival of Youth in Pyongyang. Under the inspiring heading "The Festival songs reverberate" we learn in the magazine, 'World Student News' of many Festival songs being sung in Pyongyang:

"One prize-winning Festival song is "The Youth and Students Are Masters of the Future". With its rousing rhythm, this song well expresses the wish of the youth and students, fighting for independence, peace and friendship, to use the 13th WFYS as an



arena for demonstrating their determination and strength."(Fighting for peace? An interesting concept - Onditbus)

Apparently North Korea has produced many budding Madonnas, Michael Jacksons, Princes, and Stings; "There are many other songs which have been composed and sung in connection with the Festival, such as: "Pyongyang Welcomes Its Friends", "Please Come to Pyongyang", "Pyongyang, Pyongyang, City of Friendship", "The Bright Stage of the Festival", "Festival Waltz", "You and I", "Let's March Hand in Hand for Independence,

Friendship and Peace" and "World Youth: Think!".

Finally, we are informed that North Korea's young people "are longing for the Festival". All I can say is, may they not long for long.

WISDOM OF THE WEEK

"In the midst of life we are in debt."
Ethel Watts Mumford

Monica Carroll

CAMPUS NIGHTLIFE →

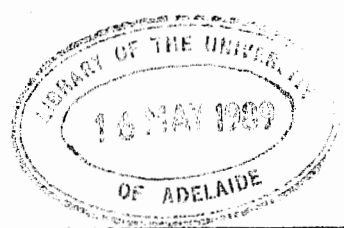
TOO WILD!
THIS PLACE REALLY SWINGS!!

SUE & MARVIN ARE A COUPLE OF PARTY ANIMALS!

DECADENT!

IF MOM AND DAD KNEW I WAS IN A PLACE LIKE THIS, THEY'D CUT ME OFF WITHOUT A CENT!

HAVING A WONDERFUL TIME. WISH YOU WERE HERE!



enrolment figures not finalised

Early enrolment figures released by the Department of Employment, Education, and Training (DEET) depict a rise in student enrolment figures in Australia-wide tertiary institutions. The

figures are estimates of numbers at March 31, made by institutions, and are subject to revision.

DEET's "Early 1989 Higher Education Student Data" paper says, "The estimated higher education student population in 1989 is 451,500, an increase of 30,700 or 7.3% on 1988 - this is the highest annual growth rate since 1975 - full-time enrolments are estimated to be up by 24,600 or 9.8% to 278,000 - part-time and external enrolments have also risen, by 1.7% and 8.5% respectively.

"Total commencements are up by 13,900 or 8.2% to 182,000 - almost all of this increase is in undergraduate commencements - postgraduate commencements are up by only 400 or 1.1% - full-time

commencements have risen by 11,000 or 10.4% to 116,300, while part-time and external commencements are also up, by 2.3% and 9.5% respectively. School leaver commencements appear to have increased by around 20% from 60,000 in 1988 to over 70,000 in 1989."

Mr Ian Carman, Assistant Registrar, cautioned against taking the figures to be definitive at this stage. He expects the University to have more accurate figures within a month or so, and said Adelaide University's enrolments at April 30 stood at 9,355 across the disciplines, compared with 9,177 at April 30 last year.

However, Mr Carman considers there to be a number of factors which must be taken into account;

"If you look at the figures Australia-wide, there's a bit of a smokescreen concealing the facts underneath. One of the chief reasons for numbers being up is due to Canberra increasing the quotas for tertiary institution places. These extra numbers are also due to an increase in courses.

"Cut-off scores for some courses went down - Canberra provided extra funding which went on extra places. Regarding Adelaide University's cut-off scores, Arts remained the same, Maths Science went down from 352 to 330, Electrical Engineering went down from 431 to 411, and Science dropped from 347 to 335."

The problems of obtaining accurate information were emphasised by Mr Carman; "Due to

HECS the enrolment process was horrendous and we are still compiling data. When Canberra introduced HECS it also introduced a change in its data collection, which made things even more difficult. We also had to re-enroll higher degree students which we normally don't do."

Mr Carman believes the effects of HECS will be evident in the long-term, especially in relation to certain groups - part-time postgraduates, mature age students, and women; "The real effect will be seen when we have people leaving the system."

Monica Carroll

library service fees

In late 1988 new library service fees were passed through Library Committee, as an attempt by the Library to recoup some of the \$250,000 to be lost by the Barr Smith in 1989.

Among these fees, was the introduction of an inter-library loan charge to users of \$12 per loan. Students opposed this move on University Library Committee without success. However, by the time the charges reached Education Committee for approval, opposition to the inter-library loan charge had spread, and the SAUA successfully put to the Committee that the charge should be reconsidered.

"The SAUA opposed the introduction of the charge as a user-pays measure which would adversely affect the quality of postgraduate and Honours study, as students unable to afford the charge would find it very difficult to get hold of the materials they

require", commented SAUA Education Vice-President, Anthea Howard.

The funding shortfall problem has arisen in the context of general funding cutbacks in Higher Education. Likewise the user-pays measures being instituted fit easily into the Government's general privatisation policy for Higher Education. A further aspect of the funding problem is that changes in research grant applications have meant that money, which has in the past been transferred to the Library through research funding grants, is no longer transferring at the same rate.

The SAUA and the Postgraduate Students Association (PGSA) have proffered as a possible solution to this problem, that Departments and Faculties should transfer a sufficient amount from their budget to cover the costs of inter-library loans for students.

"Some Faculties, Arts in particular, have been quite receptive to this idea", Ms. Howard said. "However, it seems that not all of the Faculties and Departments have taken the long term view and realised the negative impact the introduction of fees for inter-library loans would have on students. It seems crazy, that in a time when postgraduate students are so sought after, in part because of the level of funding they attract, that the University should take any steps whatsoever to discourage prospective postgrads. or to lower

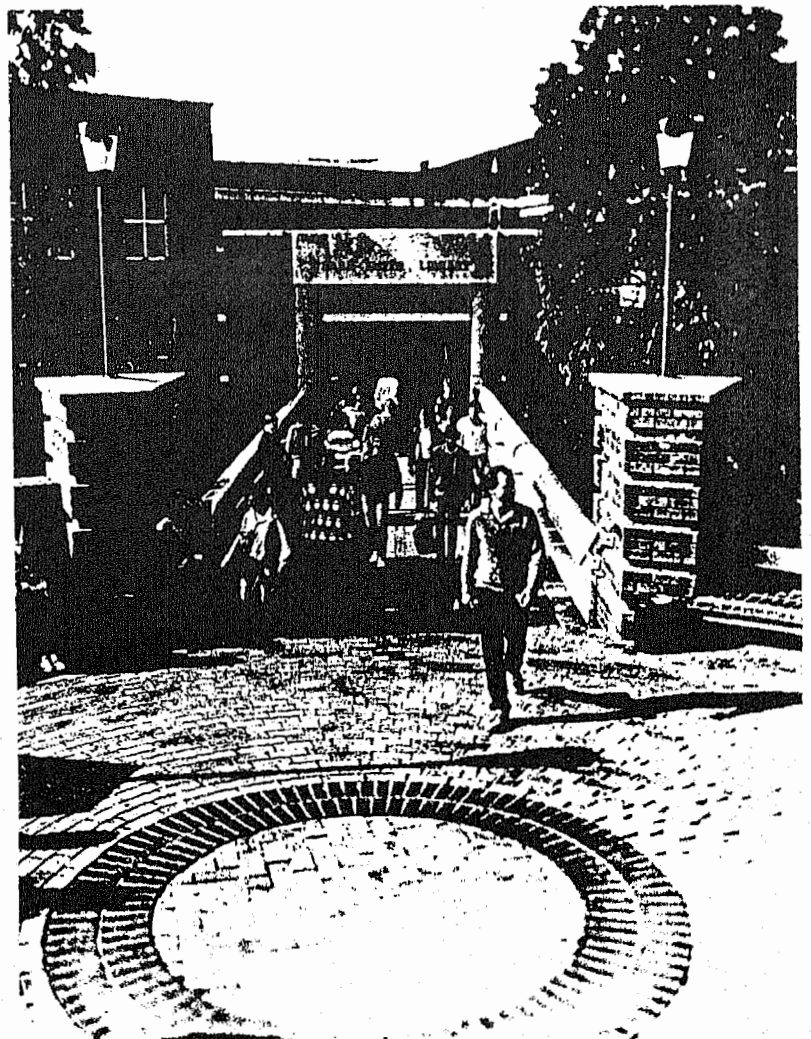
their access to necessary study materials."

It appears, however, that this view is not shared by a new national body calling itself 'Australian Council of Libraries and Information Services' (ACLIS) which has entered the debate on inter-library loans here at the University. ACLIS favours user-pays for inter-library loans, but was concerned that Adelaide would set up national competition between campuses if it set its own fee without consulting other institutions. The national Council would like to see a standard national fee for the loans, but does not make clear who should pay it.

"The SAUA will be making its views on user-pays clear to ACLIS. We are also following up, via the National Union of Students, the question of student representation on the national decision-making body of ACLIS. As far as we know there are no student reps. on the body at present", Ms. Howard said. At present the whole question of inter-library fees is still under consideration in the University Committee process.

"Obviously the SAUA will continue to fight the issue through on University Committees, and we will launch a broader campaign among students if necessary", Ms. Howard said.

Mark Gamtcheff



queensland uni unrest continues

At Queensland University, student unrest continues as the Student President Victoria Brazil and other office bearers continue to ignore student opposition to what is seen as their disregard of the democratic processes.

Ms Brazil was elected President in the student elections in September last year, running on a 'moderate, non-political' platform with other National Party members who all privately opposed automatic student

unionism. The 'voluntary student unionism' team which was designed to divert attention from Ms Brazil's team received a small percentage of the total vote. When in office, the 'moderates' forcibly closed the student radio station and compelled the student newspaper "Semper Floreat" to cease publication.

"Semper" is now being published again but under the Student Council's constitution, Student President has the right to veto material in the student newspaper. A few weeks ago it seemed that Ms Brazil and her allies in the Council were going to prevent "Semper" from going to press but the situation has since been resolved.

Student opposition to Ms Brazil was manifested in a petition calling for new elections which possessed more than the requisite number of signatures but after declaring some of the signatures to be forged, Ms Brazil and the other National Party office bearers refused to consider the petition

valid. In March, the State Minister for Education, Mr Littleproud, declared support for Ms Brazil and said legislation for voluntary student unionism would be introduced in Parliament this August. The Queensland University administration considers the student petition to be valid but will not interfere in what it sees to be an issue which should be resolved autonomously by the student body.

Recently, students calling themselves "Students for a Democratic Union" (SDU) were evicted from the Union buildings by private security guards hired by Ms Brazil and her political allies, after a twelve day protest sit-in. On the first day of the sit-in, about 1,000 students rallied in the Refectory and then marched to the Union buildings. Initially, 400 students occupied the various areas of the Union.

Mr Russel Norman, one of the organisers of SDU, said that student action against Ms Brazil would continue. He said the police

had been brought in for earlier protests against Ms Brazil and violence had resulted, but in the most recent student action, the University had not called in the police. The students were "physically dragged out by private security guards called by Cameron Spencley who was appointed by Ms Brazil and her friends to the Student Council as Assistant Secretary. One woman having a shower was forced out by the guards."

Students for a Democratic Union are currently initiating legal action against Ms Brazil who refuses to hold a referendum regarding student approval or disapproval of the entire matter. Under the student constitution, by-elections cannot be held in the second semester so even if the referendum is held, there can be no new election of office bearers until September, the normal election time.

Mr Norman said this was a problem but positive things had emerged; "The progressive students

on campus are well organised and students will be able to differentiate between anti and pro union candidates in the elections. It is significant that Ms Brazil and her friends could only get elected by hiding their anti union views and National Party membership."

Results of an unofficial referendum conducted by SDU will be known shortly. This referendum is being overseen by an independent arbiter who is a member of the University's Staff Association. While the referendum carries no legal weight, SDU decided to hold it because of the repeated refusal of Ms Brazil and her allies to consider holding an official Union referendum.

A source in the University administration said the University thought it was in the best interests of students for Ms Brazil and the other office bearers to allow students to settle the issue through the democratic process of a referendum.

Monica Carroll



multi-national logging in irian jaya

Indonesia's thriving timber industry has exhausted local

forests and is now looking towards West Papua, renamed Irian Jaya, for timber imports.

Numerous joint Indonesian and multinational ventures are preparing to convert Irian Jaya's coastal forests into exportable woodchip and pulpwood. About 60% of Irian Jaya's forests reportedly have been applied for as logging concessions. Indonesian's timber industry destroys at least 250,000 hectares of forest yearly.

PT Astra-Scott Cellulosa is a joint subsidiary of Scott Paper and Indonesia's second largest corporation, PT Astra. The newly-

formed company has been granted a 35 year concession to 900,000 hectares of Irian Jayan land. It intends to clear the original forest and set up a Eucalyptus plantation, in a plan to develop a Pulp and Chip Plant.

Eucalyptus plantations make heavy demands on ground water and soil nutrients, whilst river pollution from the plant is expected. The logging concession was granted before an environmental impact study was done.

The area in question is tropical forest inhabited by 15,000 Auyu tribal people. Their livelihood

depends upon utilising sago palm in the forests' more tropical parts. They have not been consulted regarding the logging, as Indonesian law does not recognise tribal people's land rights.

Scott has given assurances that the local Auyu people will get jobs on the plantation but Government documents and a PT Astra spokesperson have suggested that Javah Transmigrant will be brought in as workers.

The tree felling and ensuing Eucalyptus plantation clearly offer nothing to the Auyu people.

A Scott spokesperson has claimed that Scott has launched a three

year assessment of the project's feasibility, including its environmental and social aspects. But although the company has said that it will "pack up and withdraw" if the project's success seems unlikely, it has not promised to leave if local people oppose the project.

The company staked out an 80 hectare test plot in January and the project looks ready to go ahead. By the time the three year assessment is complete, it may be too late for the Auya people.

Cathi Walker

DISCOVER AFRICAN DANCE

This year, students and other interested people are being given the opportunity to expand their cultural horizons and discover the joys of African dance and chant.

Offering this opportunity is Sam Oshodi who conducted workshops on African music and dance, costume designing and drum making here last year. This year the full workshops are being conducted at Flinders University. But you're not missing out - African dance and chant is an experience in itself and you can join the Flinders workshop as well.

The dance and chant sessions commenced Tuesday, 2nd May, and finish in six weeks time. They take place on Tuesday from 6 to 8 in the North/South Dining Rooms, opposite the Craft Studio on level four of the Union House. These classes will culminate in a production at the end of the course, with those people taking part in the other African classes.

Sam, who is from Nigeria, explained the beneficial as well as the entertainment aspects of African dance:

"In our society we are people who are very close to nature and we express our love of nature through the rituals of dance and the music. Sometimes other people don't understand this - when white people came to Africa and saw this means of expressing ourselves, they said it was pagan worship. Our dance is a means of expressing our happiness with life and nature - the bird's eyeview of the world, the way the wind blows. Dance is a good medium of expression."

The practice of chanting is also beneficial - it is soothing and different chants have been developed over centuries. Depending on the composition of people in the dance group, the option of playing percussion might be taken up.

The Living Arts Centre (the old Fowlers Lion Factory) on North Terrace has music and dancing classes, so you might like to find out more about this from the Centre or from Sam.

Sam gives special discounts to students for his sessions at Adelaide University and Flinders University. For further information, enquire at the Craft Studio, or ring Sam on 269 7653.



production



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President Juanita Lovatt

Hello. As promised last week, a discussion paper exploring the possibility of commencing merger talks with the SACAE has been released. Its purpose is to inform students, staff and other members of the University community about the situation in which we find ourselves.

The amalgamations debate is a very complex one. It is not just some fancy idea dreamed up by the University to get bigger. It is the direct result of what I call BLACKMAIL. In the Green Paper, White Paper and most recently in the "Report of the DEET Task Force on Amalgamations in Higher Education" the message is very clear. In fact, it's about as subtle as a brick. Either

you merge into a new institution, or we starve you of funds.

However, the matter is now over to you. The University wants to canvass your opinions. If you are worried about the future of your education, read the "Merger Options" paper which has been reproduced in this edition of On Dit.

This is your best chance to either stop or encourage the affiliation of our two institutions.

If you have any thoughts about it, write to On Dit, The Advertiser, The News, Australian, and the Federal Minister of Education, Employment, and Training, Mr Dawkins, and the new State Minister for

Education, Mr Kym Mayes, as well as your local politicians. Last but not least, let us know at the Students' Association.

Mr Dawkins is intent on changing the face of higher education by brutally forcing amalgamations. If you care about the future of your degrees and education in this State, read the Merger Options Paper and "Have a say".

Thought for the Week:

"The eyes of the Lord preserve, knowledge of the Lord overthrows the words of the wicked."

Proverbs 22: 12

prosh 1989

The future of Prosh is under question. Do you want to see Prosh happen this year, or do you want to see this great tradition ended forever?

If you're at all interested, there is a special meeting of the SAUA Activities Standing Committee to discuss the function, format and future of Prosh on Thursday May 11th, 1989 in the Union Board Room (up in the Union Office) from 1.15pm.

Education Vice President Anthea Howard

SAUA Position on Amalgamations

The current SAUA position on mergers is one of conditional support. After considerable discussion, SAUA Council took the view that if we did not intervene in the process in a positive fashion, our voice would be ignored completely. This is the SAUA interim policy on mergers:-

"That the following be interim SAUA policy on mergers within Higher Education in South Australia, pending the development of more detailed policy in the near future.

1. Statement of Support for Mergers

1.1 That the Students Association of the University of Adelaide endorses in principle the merger of the University of Adelaide with other South Australian tertiary institutions, provided the merger meets the guidelines as set out in (2) below.

2. Principles Governing Support for Mergers

2.1 The SAUA reaffirms its unequivocal support for the following fundamental principles, as outlined in the 1988 state student submission "Response the State Government Green Paper: Higher Education in S.A. A Discussion Paper Including Options for Restructuring", and as submitted to the University internally in 1988:

i) there should be opportunities for improved access

ii) each institution should have a balanced mix of disciplines

iii) each institution should have a share of the technologically based disciplines

iv) each institution should have the ability to attract outside funding

v) management structures should be along representative government/collegial models

vi) the continuation of the principle of automatic membership of the relevant student union for students enrolled at higher education institutions

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

viii) a recognition of student organisations, and their importance within the consultative/representative processes determining the democratic development and management of higher education within the state

ix) the proposal should not be detrimental to Adelaide University and its students.

2.2 In addition to these fundamental principles, the SAUA adds the following as its standing policy on inter-institutional library access:-

• That every institution has the responsibility to provide required teaching materials, at least, on site. Further, that institutions have the responsibility to provide basic library services to all of their on site users.

We believe there is room for negotiation on the matter of access to research materials at the University of Adelaide, provided that this does not occur to the detriment of University of Adelaide students.

3. Statement of Support for the SACAE

3.1 The SAUA reaffirms its support for the adoption by the University of many SACAE approaches to issues of direct benefit to students and staff, including:

- access and equity programmes
- appeal/grievance procedures
- academic policies including status and credit transfer
- affirmative action plans for women staff and students and for Aborigines
- anti-racist policy for all institutional committees and governing bodies
- student representation on all consultative and decision making bodies that stem from the Act
- student services
- study skills
- support services for external students
- a needs-based low interest loans scheme
- toll free phone access for students living outside the Adelaide metropolitan area.

3.2 The SAUA further believes that the SACAE makes a valuable contribution to teaching in this state, and that many SACAE academics contribute valuable work to the state's research effort.

3.3 The SAUA supports the placing of a Distance Education Centre in South Australia, stemming from the current programmes of external studies run by the SACAE.

4. Requirements of Institutions and Government in the Process

4.1 The SAUA holds as a prerequisite of its future support for institutional mergers the guaranteed involvement of staff and students in all decision-making within and between institutions.

4.2 The involvement of staff and students in all decision-making processes by Government is also a prerequisite of the SAUA's future support of institutional mergers.

4.2 Decisions on mergers/amalgamations should only be made with substantial agreement between participating groups, otherwise support for such changes cannot be guaranteed.

4.3 The SAUA holds points vii-ix of 2.1 (above) to be fundamental and not negotiable under any circumstances, including in the process of mergers/amalgamations."

Howard/Wong
CARRIED.

Student Organisations and Amalgamations

The Council of S.A. Student Organisations and University student organisations, including the SAUA, PGSA and AUU, met informally for the first time last week to discuss the question of negotiations for a restructured student organisation, and the question of amalgamations generally. Opinions on the issues were varied, but there was general agreement that the student organisations must work together to ensure that the interests of students are protected, both in terms of representation and service provision. The SAUA, CSACSO and NUSSA are currently working to get all student organisations in the state to adopt a similar set of principles governing negotiations, so that all student organisations can sit down together with some common basis.

Inter-Library Loans

See the news article in this edition for the latest update on this issue.

Student Travel Cards (State Transport Authority)

The SAUA is currently investigating why the requirement of a 75% course loading has been set for STA concession cards. This requirement is currently discriminating against a significant number of part-time students who cannot afford full fares on public transport. Watch for updates on this issue.

Women's Officer Kim Pedler

THE FACTS

- Women constitute 40% of the employed workforce numbering three million workers nationally.
- Only 39% of women workers are unionised.
- The number and participation rates of women have increased by 11% to 50% in the last fifteen years.
- Women constitute 30.6% of the full-time employed workforce and 79% of the part-time employed workforce.
- Since 1983 over half the increase in women's employment was part-time.

• The average weekly earning of women is 69% of the male AWE.

• When considering only full-time work, women's average weekly wage is 80% of the full-time male AWE.

• In every industry and occupational category, male employee earnings exceed those of women.

• Over half of employed men are covered superannuation schemes compared with a quarter of employed women.

• 64% of women employees are concentrated in three occupations: sales, clerical and professional work. Within these

occupations women are concentrated in lower paid and lower status groupings.

In the light of these facts, there are good reasons why the position of Womens' Officer ought to continue to be held by a woman. The position is not contrary to the Equal Opportunity Act 1989 (SA). There is an express provision which authorizes measures such as this which are necessary to redress the current imbalance.

As part of my job, I deal with areas such as sexual harassment at University, childcare on campus, women's studies, sexual

discrimination, assault, rape etc, which can only be dealt with by someone who has the necessary expertise, experience, and knowledge in the area - a woman.

Currently certain members of the student community seem set to challenge the gender specificity of the Women's Officers position to allow a male candidate to occupy the position. It would indeed be a pity if such a move were ever taken seriously on this campus.

You may have thought that these people have absolutely nothing in common.



Wrong! They will all be appearing in stunning celluloid at the Student Radio Film Night.



**in "Repo Man" and "Pee Wee's Big Adventure"
Academy Cinema 4,
Thursday May 11, 8 pm,
Students and Triple M subscribers \$4,
Public \$5.**



HECS - THE FIGHT ISN'T OVER

The Higher Education Contribution Scheme is now in operation and the issue of Free Education is over. So runs the logic fed to us by the media, the Federal Cabinet, members of the Labor Party, and sections of the community. If we look to the increasingly reactionist Liberal Party, we hear noise about how unfair the debt of HECS is and how 'beneficial' the Liberal Party in Government would be - it would charge up front fees which would drag the concept and the reality of a University education back to the days of admittance by privilege only.

Unfortunately the imposition of the HECS is moving Higher Education smartly in that direction anyway. Contrary to the claims of 'user pays' advocates (which falter in the face of independent surveys and investigation), the composition of students in Higher Education institutions changed gradually but significantly with the abolition of tertiary fees. This saw the opening of Higher Education's doors to women, mature age people, and those from the socio-economic groups which previously had been virtually non-existent in tertiary

institutions.

Some people who supported HECS are now dismayed to find institutions being given the green light by the Government to charge fees for postgraduate courses and for extra course loading. But what did they expect, once the notion of free, accessible education based on merit instead of the ability to pay was undermined? To exacerbate the Government's cynical attitude, universities such as Sydney and Melbourne have been breaking the guidelines for the Postgraduate course fees set down by the Government's own Department of Employment, Education, and Training. The Government's response? It doesn't care. Unless we keep the Free Education debate alive, up front fees will be imposed across the board.

One of the ways to do this is to support NUS' High Court Challenge to HECS. I am not suggesting that fighting this deferred fee should be limited to bureaucratic courses of

action. But together with mobilisation of students in marches (such as that of the successful National Day of Action), and co-ordinated campaigns with community groups and trade unions (because all ordinary Australians are being forced to assume greater financial burdens as corporations and the like evade their lawful responsibilities), NUS' High Court Challenge will increase public awareness of education as an investment in the future, and remind students that participation in Higher Education, free of financial barriers, is as crucial a principle and practice as ever.

The fight for Free Education has to be won with a Labor Government. There are still believers in this principle in the Labor Party, unlike the Liberal Party which has always regarded education to be inseparable from the almighty dollar. Although now, of course, Liberals are jumping on the bandwagon by assuring some 'free' places in Higher Education institutions and engaging

in hollow rhetoric about a mere \$600 charge instead of fees or HECS. The only question that can be asked in relation to this \$600 is, indexed at what percent after the initial year of its imposition?

The Higher Education sector is having enough problems with this Labor Government - a Liberal Government would put it at completely at the mercy of profiteers and market forces.

NUS' High Court Challenge will give this Government something to think about as well as seriously attempting to prove the invalidity of such a deferred tertiary fee, for that is what HECS is. It is not in essence a tax, and even when given that status, it is obviously an extremely regressive and unfair method of taxation.

Of course, a successful High Court Challenge is not assured. Nevertheless, the benefit of Free Education to the community is worth taking chances for - the greatest risk in life is to take no risks.

Monica Carroll
& Mark Gamtcheff



letters



SECURITY ON CAMPUS???

Those worried about where the security dollar is going should take a peek through the window of the Security Office in the P&I Chemistry Building (Johnson's Labs).

Quite often you will be lucky enough to catch the security guard "on-duty", with asleep with his feet up.

I won't comment on drinking problems among our security officers, but it happens.

How 'bout cleaning up the existing guards before adding to the mess.

Anon.

DISCRIMINATION!

Dear Ed.,
I am a left-handed person, and am shocked to discover that this University, while claiming to uphold equal opportunities is in fact discriminating against those 10% of individuals who are statistically more creative, and right-brain dominated.

The desks in the Napier Theatre 101 support the right-handed regime and are shaped for only 9/10 of students:- [drawing of desk].

I cannot write right-handed in my lectures, and I don't see why I should

have to jeopardise my posture to gain my degree.

This is discrimination and I challenge the Equal Opportunity Board to make my lectures equally comfortable as those of right-handed people.

Jodie Wills
Music

SEXISM

Dear Editors,

As a lesbian on campus, I wish to raise a number of points about the feature article on GALA (Gay and Lesbian Association). The article fails to achieve what it sets out to do, and indeed perpetuates the negative images of the homosexual community. Given that the group purports to attract men and women, the constant use of the terms 'gay' and 'homosexual' is blatantly sexist. Increasingly, the term 'gay' is being associated with men only - this is illustrated by the fact that, for example, this year the Sydney Mardi Gras was renamed "The Gay and Lesbian Mardi Gras". Constant reference is made to the experiences of gay men - what about the equally valid experiences of lesbians? It is NOT enough for the writer of the article to

simply toss in the phrase of "he or she"; lesbians are women, and I have grave doubts about the right of a gay man to glibly assume he understands what it means to be a woman who has relationships with other women. I notice that at one point in the article the writer even forgets the current name of the group, and refers to it by the old title of 'Gaysoc'. The article reinforces my strong belief that GALA does not cater for lesbians - much to my regret.

Member,
Lesbians on Campus.

TS ELIOT AGAIN...

Dear Monica Carroll,
I noticed a few replies to your comments on T.S. Eliot's book on Practical Cats. If I may go right back to the root of the discussion, you initially pointed out (and tried to explain why) the book Old Possum's Book of Practical Cats was at the top of Standard Book's Sales list.

Do you, or any of those responding to your remarks realise that these poems are the lyrics for Andrew Lloyd-Webber's hit musical "Cats", which was

playing in Adelaide at the time? No doubt many fans wished to learn the lyrics by heart, hence the sales boost.

In point of fact, T.S. Eliot by no means intended any of his cat poems to be published. "Old Possum", as he was affectionately known to close friends, simply wrote cat poems to his God-children. By chance, one God-child of the surname Faber, of the famous publishing family, collected these poems together and published them much later.

My source of information? Old Deuteronomy himself, during the interval of "Cats"; himself being one of T.S.E.'s characters.

Or did you fall asleep during the show?

Avid Cat Fan,
A.P.Wilson.

Dear Mr Wilson, I didn't see 'Cats'. I was at home nodding off after reading a quarter of the way through one of Eliot's poems.

CONGRATS FROM
WENDS AND PEN

Dear Eds.,
We wish to extend our congrat-

ulations to Peter Fletcher for his perceptive comments (On Dit, number seven). Such a positive analysis of feminism, that acknowledges the benefits to men that the feminist movement engenders, is most welcome. So many men (witness past On Dits) are obviously threatened by the "women's libbers" seeing them as somehow undermining their maleness. What feminism is really about is freedom of self-expression; individuals should not be bound to culture specific gender stereotypes. At its most basic level: men should be able to cry, and women be assertive! This does not mean that all men and women have to behave in this way, but that if they so choose they can, without the sorts of social stigma that is traditionally attached to such actions. As feminists we believe that the laying by the wayside of these "culturally imposed stereotypes" (Thanks Peter) is beneficial to both sexes. We applaud Peter's comments and wish only to ask: Why aren't there more men like yourself?

Wendy Wakefield (Law)
Penny Wong (Law).

Conservation Battle

The ongoing public debate about developing a proposed \$50 million resort in the Flinders Ranges National Park has highlighted confusion about the philosophy of conservation. Philip Martin looks at two significant approaches to conservation and the consequences which development brings.

Conservation has been one of the most controversial issues in the news in recent months. In South Australia, plans to promote tourism in the Flinders Ranges National Park provoked a legal challenge and an opposition campaign highlighted by a rally of 2,000 people at Parliament House. On a Federal level, the Hawke Government's insistence on tougher conditions for the Wesley Vale pulp mill project saw the developers abandon the proposal.

These are two notable examples of the on-going process of balancing the need for development with the need for conservation. There are complex and difficult questions at stake, leading to a wide range of answers being promoted by the various conservation and developer groups seeking to influence policy and development decisions.

All the dust being raised by the frantic lobbying seems to have clouded what exactly we mean when we use the term 'conservation'.

This confusion is shown by the words of a prominent National Party politician at a pro-pulp mill rally in Tasmania in March this year. He stated "Today we are all conservationists, but we are not, thank God, all radical greens now." Such a group may not necessarily be seen by the rest of the community to be conservationists! So the battle seems to be not only about specific projects but also the underlying philosophy of conservation.

In other words, what framework and approach is to be used in addressing conservation issues and cases.

As mentioned, the many interested groups are proposing different policies and decisions, and it follows that they will give different interpretations of conservation. One article cannot deal with them all, but I will describe my understanding of two significant approaches to what constitutes conservation.

One is the preservationist approach to conservation, which essentially involves preserving our heritage items and areas free from any significant human impact, be it development or human access.

The other is the utilization approach to conservation, which basically involves accepting some controlled development and human access to managing our heritage and deciding, in each case, how much human impact is acceptable. Part of a Geoffrey Robertson hypothetical will be used to highlight the conflicts between the two views. I will finally put forward my own arguments as to why I see the utilization approach as being the more appropriate approach to conservation.

THE PRESERVATIONIST APPROACH TO CONSERVATION

The preservationist approach is as follows - Our heritage items and areas should be left in virgin condition. Historical buildings should be left in original condition, even if there is a great demand for redevelopment of the site, or if the land use seems inappropriate. In the rural context, preservationist conservation involves giving priority to maintaining wilderness in its original biological condition. To allow development such as roads, picnic areas or toilets, spoils the value of wilderness areas to an unacceptable extent.

The value of wilderness areas is considered to lie in preserving an increasingly rare asset - a section of the environment unchanged by humans, for future generations. Wilderness is seen as a resource in itself. Wilderness should only be experienced by people if there is no significant human impact on the environment. In practical terms, this means access should be restricted to allowing only hikers into wilderness.

In pursuing the preservationist approach, conservationists should not only be protesting against the proposed \$50 million tourist resort in the Flinders Ranges National Park, but also questioning whether any tourist facilities are acceptable.

THE UTILIZATION APPROACH TO CONSERVATION

The utilization approach is based on several assumptions /propos-itions.

These are:

1 A balance needs to be reached between protecting the environment and allowing development to occur. Development can have many benefits, such as job creation and export earnings, and can be compatible with environmental concerns. For example, a building can be redeveloped with its historical facade maintained.

2 Rural and urban heritage involves human experience of the environment as well as its biological protection. To minimise the access of the people to our urban and natural heritage is as

illogical as locking away Australia's best works of art in a vault, with very few people having access to the key.

3 In the 1980's there is no such thing as 'virgin' urban or natural heritage anymore. The entire globe has already been changed, to some degree, by pollution, the greenhouse effect, and so on. It is a question of how much human impact is acceptable, in each situation. In some situations, any further human impact may be unacceptable.

The main feature of the utilization approach is that some human impact is acceptable, with the crucial question being how much change is reasonable. Development is not seen as automatically evil, but as something that can be beneficial and appropriate where the important parts of our urban and natural heritage are still protected. Rather than aiming to minimise human access to all heritage items and areas, this access may be encouraged - within limits, to enable a wide range of people to see them and appreciate them.

This appreciation, together with education about the importance of conservation, can hopefully lead to a greater community commitment to dealing with the conservation v development dilemma. In following the utilization approach, conservationists should be protesting against the proposed \$50 m tourist resort not on the basis that tourism as such is unacceptable, but that developments of that size in a fragile environment are not reasonable. This was the thrust of the Parliament House rally resolution that 2,000 people adopted.

THE HYPOTHETICAL

The merits of each approach came under scrutiny in a Geoffrey Robertson hypothetical titled "The Battle of Blindman's Bluff", held in Hobart in 1987. In one part of the hypothetical, the participants were debating whether or not a road should be built through a wilderness area named 'Blindman's Bluff' in the imaginary state of Vandemonia. One member of the panel, from the Mining Industry, argued that the road could be built sensitively. Another panel member, from the conservation movement, replied with the following comment: "The road sounds like a disaster. The Valhalla Corporation (the developer) would talk us into putting a sensitive scratch across a Beethoven record. It just can't be done."

Robertson questioned whether making wilderness available only to bushwalkers was elitist and put the following question to the conservationist panel member:

"Suppose the road destroys about 10% of the value of the rainforest. At least it's going to allow thousands of people - some of them elderly, some of them disabled - to see the beauties of the 90% that's left. Isn't that fair?"

The answer was "No." Another panel member thought it was fair and argued that, provided the road was built carefully, it was desirable for the general public to see this part of the environment. The hypothetical shows the difficulty of trying to reach a "fair" or reasonable decision or policy.

UTILIZATION V PRESERVATIONIST

Which is the better approach? There is no simple answer to this question, as each view has its merits. The advantage of the preservationist approach is its simplicity - an "all or nothing" approach, without any compromises. It also avoids the risk of a misjudgement about what constitutes an acceptable level of human impact because of unexpected damage to the environment. It reduces the risk of human impact in the wilderness being regulated more by profit considerations than environmental ones; for example, maximising tourist revenue.

Yet at this stage, I find the second - utilization - approach more persuasive. It is more persuasive because it seems desirable for a broad range of the population to have access to our urban and rural heritage. Although it involves a degree of human impact, providing the opportunity for many people to experience Australia's heritage items and areas is vital in raising community enthusiasm for conservation, and giving conservation a higher priority on the political agenda. It is questionable whether simply leaving our heritage free from human impact guarantees its survival. For example, feral animals may eventually ruin our wilderness unless dealt with by human intervention.

At the same time, it is recognised that some parts of the environment are of such importance that human impact must be minimised and access strictly regulated. For example, I would endorse a commitment to minimising human impact in world heritage areas. Likewise, there may be some

projects where the uncertain variables are sufficient to justify the view that the development should not go ahead. In South Australia, the decision of the Bannon Government to reject the Jubilee Point development proposal on the Glenelg Beach seemed entirely appropriate, albeit very delayed, because of doubts that remained about sand movement, storm damage, rising sea levels and so on.

PROBLEMS WITH ENVIRONMENTAL ASSESSMENT

Although there may be situations where an adversarial/confrontational approach is appropriate, the utilization approach has the advantage of facilitating consultation/co-operation between developers and conservationists in working towards environmentally sound projects. One of the main reasons the Environmental Impact Assessment (EIA) process in South Australia is not performing adequately is that there is no genuine consultation between the two sides during the Environmental Impact Statement (EIS) preparation procedures.

Under the Planning Act 1982 SA, public submissions can only occur after an expansive EIS has been prepared by the developer. The developer then does a summary of what it considered the implications of the submissions to be and produces a response in the form of an EIS supplement. This supplement may inadequately address or even ignore criticisms of the project raised in submissions - as was alleged by conservationists in the case of the Jubilee Point EIS supplement. Finally, there is a "win all or lose all" decision on the proposal.

A Committee to review the EIA process in SA was established in 1984 and reported its findings in February 1987. This Committee had representation from a wide range of groups, and recommended many significant changes to the EIA process, including provision of a public hearing as part of the EIS procedure.

I would endorse these recommendations - especially the provision for a public hearing, which would enable real debate of the issues to occur at an early stage rather than the current ineffective one-way submission and supplement process. The Bannon Government has sat on the Report for two years and, despite the signs that some of the recommendations may become law, the delays continue. This is disturbing and warrants public pressure on the Government to legislate to implement the recommendations.

UTILIZATION V EXPLOITATION

It is recognised that a dilemma in adopting the utilization approach is that arguments used to promote the utilization approach can be manipulated to market what is essentially a project dominated by commercial rather than environmental concerns. I consider this to have been the case with the \$50 m Flinders Ranges tourist resort proposal. Various government spokespeople defended the project as raising revenue and enabling more people (including disabled people) to see the Flinders Ranges. Sounds familiar?

While these factors deserve consideration, the relevant public statements also show that the emphasis was on the tourist potential of the region going untapped. In considering a project in a national park, priority seems to have been given to maximizing the tourist dollar. A more balanced approach would have been to make informed judgements about appropriate limits to development and to visitation to the park in order to ensure its protection and regeneration.

CONCLUSION

Should our urban and natural heritage be protected from human needs or for human needs? The question will have to be confronted. While the analogy to locking up art in a vault supports the utilization view, the reality is more complicated. If promoting human access to our heritage items and areas is analogous to hanging our art in public galleries, the difference is that a great number of people can see art without touching or changing it.

Would we still let people see our art if in doing so they were to touch it and change it? But if our heritage is seen as art, the art has already started fading - much of our heritage will keep deteriorating from existing problems without positive human intervention.

We need to form effective strategies for managing and protecting our remaining heritage and ensuring that conservation considerations are more efficiently incorporated into our planning processes.

After talking up the economy all last year, Paul Keating is struggling to maintain his confident line that interest rates have already gone high enough to bring growth under control and to stop our economy "fizzing over". Don't be fooled. Bankers are laughing amongst themselves.

STEVE THOMSON talked to the Chief Economist of the South Australian State Bank, Mr Darryl Gobbett, and the news is not good for Mr Keating.

On April 13th, the morning after Treasurer Keating announced tax cuts totalling \$5.7 billion, bankers had already made up their minds about which way interest rates were headed. In a word, "up". Darryl Gobbett, the economist behind the big names of Lew Barrett and Tim Marcus Clark of the State Bank, was single-minded about the impact of the wage-tax "trade-off".

"The prime lending rate will go to 19.5%," he said. "There will be a margin of 1 or 2% on top of that for overdrafts, corporate lending, and loans for farmers.

"The house-hold lending rate will reach 15.25 to 16%," he said.

The timing of such increases is never certain, but Mr Gobbett felt "it would only be a matter of weeks" before rates rose, and so at the time of printing, interest rates will be reaching the highest levels ever in the country's history.

Why are our rates going through the roof? Mr Gobbett explained; since 1984 the Hawke government (like all major

And remember just a few weeks ago, Bob Hawke confidently touting, "Interest rates will come down, mate".

At last now he has admitted he was wrong (I missed whether our almost-invisible Shadow Treasurer, Andrew Peacock, had anything to say on this point...).

Figures just released say that average young householders in debt pay half their income to their bank. Of course, banks don't increase their profit margins just because the rates they charge have increased. Through competition, the returns they pay on deposits also rise.

Furthermore, Mr Gobbett revealed that deposits are becoming much harder to attract. Hit by high repayments, householders are dipping further into savings to maintain their standard of living. The graph shows Australia's historically low savings rate (the present Japanese savings rate is 40% of disposable income).

Instead of helping a pool of savings develop for investment and restructuring of industry into exporting, as is Japanese policy, the Hawke government remains paralysed on the two areas of micro economic reform needed most by this country:

Reform Area 1: Exports

The incentive system must be biased towards export production, through special lower tax rates for exporters, subsidies or other government support. Tariffs must continue to be lowered to drive inefficient local producers (e.g. in clothing) into other fields (e.g. high-technology, services). Tax deductions for non-productive corporate borrowing must be cut.

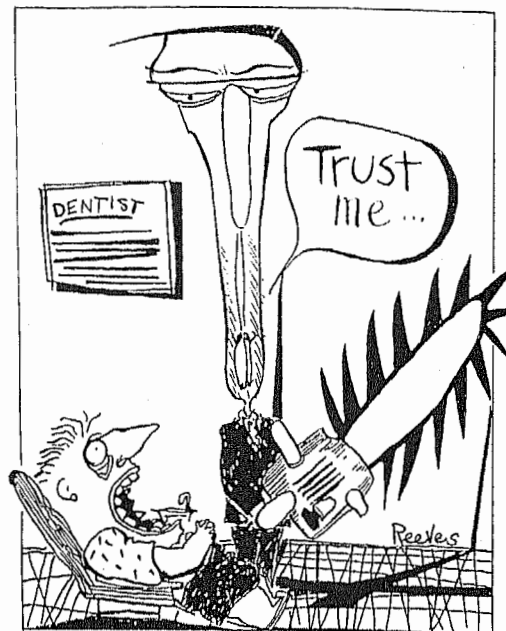
Reform Area 2: Savings

Liquid, usable savings in the form of bank deposits must attract much lower rates of taxation. Negative gearing on housing - the most illiquid form of savings and traditionally the most popular - must be reduced. Keating is smart enough to devise a way to stop "rofts"; if only there wasn't an election coming up...

Darryl Gobbett agrees whole-heartedly with these policies, with the only possible exception being the ease with which tax rofts could be eliminated.

Nevertheless, whilst Keating continues to fuel consumption and not investment, and while he mouths hollow metaphors about "bucking broncos" when the economic situation worsens, bankers like Darryl Gobbett have no option but to crank up their rates - for our own longer term good.

Who said elections were a good thing?



Keating's Problem

governments around the world) let the money supply grow incredibly quickly, with so much money about, there was a huge business boom, making everybody richer, but now Australian production can't match booming consumer demand; imports are greatly exceeding our exports.

The resulting current account deficit adds to our international debt.

"The real problem," says Mr Gobbett, "is that now we have a structural debt problem. That is, we have to borrow to pay the interest on our foreign debt.

"If international rates go any higher," he warned, "we will be in major trouble.

"The best option is to stimulate exports. The second best option, the one that Keating has gone for, is to cut imports by using the Reserve Bank to shut down the economy by forcing rates up.

"The only problem, as Keating is starting to learn, is that when you increase the money supply like they have in the past, it is impossible to stop the economy quickly.

"Seriously, we are starting to look like a South American country," Mr Gobbett said.

Inflation is another problem of excessive growth. The State Bank expects inflation of 6.5% until the end of the year, but the wage-tax package signals danger. Inflation is also notorious for its resistance to high interest rates.

Are you bored with the political life of this campus?

The Adelaide Uni Labour Club believes that it's time to inject some enthusiasm and participation into political activities on this campus. Consequently, we are organising a number of political forums and debates.

The first is on uranium, and will be held on Monday, May 8th, in the Little Cinema at 1pm. The speaker is Richard Mills from the Uranium Policy Review Committee. Come along and voice your opinion on this important issue.

Other ideas include:

- Aboriginal deaths in custody
- Principles of unionism
- Industrial relations
- Chile - Australia's involvement
- Social justice under the ALP
- Women and the political process

If you have any other suggestions, we want to hear from you. We also welcome the opportunity to co-organise relevant events with other clubs on campus.

Any ideas or comments? Contact Penny Wong (Secretary) c/o the Labor Club's pigeonhole in the Clubs Association Office or via her pigeonhole in the Law Department.

Keep your eyes and ears open!

"Greetings. We are from the government. We are here to help you."

TRUST ME!

URANIUM

A FORUM

Is uranium a viable energy alternative? Will it solve the Greenhouse effect?

These are important issues in the current uranium debate about which there has been much misinformation. Conservative arguments have focused on uranium's potential to resolve some of the major environmental problems confronting this generation. This line of reasoning is highly debatable.

Come and hear Richard Mills, from the ALP Uranium Policy Review Committee, on the topics of Uranium and the Greenhouse Effect, Waste Storage, and the ALP's Response.

Little Cinema, Level 5, Union House
Monday 8th May, 1pm.

Presented by

ADELAIDE UNI
LABOR CLUB

AU FRIENDS OF THE EARTH

Mark Leahy, the Research Organiser of the Postgraduate Students' Association, discusses the importance of intellectual property rights and the way in which the University is seeking to undermine these.

Late last year, the University of Adelaide attempted to determine a policy on intellectual property. This was prompted largely by recent government moves towards pressuring tertiary institutions into accepting a greater degree of commercialisation and privatisation.

An important aspect of such moves, namely the need for institutions to attract funds from sources other than public resources, is the University's capacity to capitalise on the intellectual property developed by its own academics and students.

This property can range from inventions, computer software, scientific methods, academic papers, or, in the case of students, essays, theses and experiment results.

It is easy for the University to claim ownership of academics' work, because they exist in an employee/employer relationship and, under copyright law, employers own their employee's work.

However, no such relationship exists between students and the University. Nevertheless, the University is attempting to claim ownership of students' work as well.

In the initial proposal, which went through the Research & Scholarships Sub-Committee of Executive Committee last year, it was suggested that an employee/employer relationship of a sort existed between the University and its students.

The PGSA wrote a paper arguing against this claim, pointing out that no such relationship existed between student and University.

For example, while the University has a legal right to their employees' work, they have to force students to sign a waiver in order to achieve the same ends. Furthermore, students are not on employment contracts, are not entitled to staff benefits, do not receive a salary, are not protected by tenure and do not have the same recourse to industrial protection for unfair dismissal.

They also claimed that a contract existed between postgraduates and their supervisors. This is clearly not so. We argued that contracts require *quid pro quo* and, therefore, if the University was going to maintain this argument, we would start to demand conditions for those contracts.

For example, could the student sue their supervisor for breach of contract if they failed? Would the contract guarantee students access to a certain level of resources? Would it guarantee that supervisors were available for a minimum level of contact hours per week?

The PGSA paper also argued that intellectual property rights were as important to students for intellectual freedom as tenure is to academics. In order to ensure that students have the freedom to write without undue restriction, particularly in the case of the frequently challenging and controversial work of postgraduates, students need control over their work. Since control is heavily invested in ownership, we argued strongly against requirements to remove such ownership from students, especially in an educational climate clamouring for the privatisation of knowledge and increased reliance on unregulated market forces as planning mechanisms.

The paper was largely successful and Executive Committee voted to change the section regarding students and replace the waiver with an exclusive license. This license would confer on the University the right to have a specific share in any monetary profit resulting from a students' work, but would maintain the students' right to ownership of their intellectual property.

However, despite this vote and despite strong arguments in our favour from people like Ian Davey (Convenor of the Research & Scholarships Committee), the University is now arguing again for a waiver.

The paper was sent to Education Committee late last year, which argued that not enough consultation had occurred and, therefore, the matter was sent back to Executive. The Registrar also suggested the matter be referred to Finance Committee (which at that time had no students on it). After this, the University consulted their solicitors, who re-drafted the recommendations, notably the section on students.

The version of the paper which first went to Education committee claimed that, because no employment relationship existed between the University and its students, they retained their intellectual property rights. However, the draft that came back from the solicitors claimed that, despite that relationship not existing, the University owned the property rights because the work was created with the use of University resources.

This version was referred to Executive Committee two weeks ago and the President of the Postgraduate Students' Association, John Fitzsimmons, who is also the postgraduate member of that committee, put forward an amendment (seconded by SAUA President, Juanita Lovatt), which would have replaced the existing section with the original one.

Despite strong support from people like Ian Brice and Ian Davey, the amendment was lost, 6-7, with approximately 8 abstentions (it is not uncommon for academics to abstain on controversial issues). Oddly, the Dean of Law argued in our favour but voted against us. The Registrar walked up to John at morning tea and smiled, saying cheerfully, "Well, you've got another issue haven't you?"

So now we are back where we started, arguing against the proposal; the only difference being that the University's justifications have changed. Instead of relying upon the tenuous claim regarding the employer/employee relationship, they are now using the equally tenuous argument that the University provides the resources which the student uses to produce their work. This argument can

not easily be used to justify what they are doing.

Firstly, as pointed out in the PGSA paper last year, while students do use University resources, it is a gross overstatement to claim that, because they provide *some* resources, the University has the right to *total* ownership of the students' work.

For a start, different students use varying degrees of resources. Additionally, all students are a *source of income* for the University, through funding based partly upon EFTSU's (student loadings) and research monies based partly upon the number of postgraduates within the institution. The University, itself, when arguing about research last year (when replying to the Federal Government's Green Paper) pointed out that there is a nexus between research and teaching. Thus, teaching is not a one way process, but both teacher and student benefit, through a sharing of ideas. Such a one-sided cost vs benefits argument is certainly impossible to sustain, given that students now pay an \$1800 fee for participation within tertiary education.

Given that the exclusive license proposal would have guaranteed the University a more than fair share in the profits obtained from the commercial exploitation of intellectual property (a proposal supported by the student organisations), the question needs to be asked, why does the University still insist on a waiver? The answer can be summed up with one word: *control*.

While I believe the people on Research and Scholarships are genuinely trying to solve the commercialisation problem, without denying students basic rights, other people with more long-sighted views have perhaps seen the benefits of ownership as opposed to a licence. The Registrar alluded to the somewhat hidden agenda behind much of this debate when he referred at Executive Committee to "confidentiality leakage." He pointed to a case where the University wished to keep certain research confidential, which was easy to achieve regarding the academic members of the research team, but difficult with the student members. He said that the University was, therefore, seeking the ability to have the same power to impose confidentiality restrictions on students. In other words, to put it more strongly, but perhaps more accurately, the University wishes to have the ability to suppress the research results of its students.

Why? Trends overseas may give us the answer. In countries like America and Japan, where a privatised and market-based model of tertiary education has been practiced for a long time, institutions have recognised the need to suppress research when it is not in the commercial interests of the institution to allow publication.

For example, the research of an American student was suppressed for five years because the University wanted the ability to exploit the material benefits before the wider community had the opportunity to benefit from it. Another student's research was suppressed for a similar time because a major corporation was funding another project within the department concerned and it exerted pressure, because they believed the research being performed would not be in their commercial interest.

All throughout the world, we have cases of research being suppressed, because it is not in the interests of the people who intend to utilise that research to allow their competitors to have access to that knowledge. Ownership also has an implication for the *direction* of research. There are cases, for example, of aerosol companies funding research to prove that chlorofluorocarbons are not contributing to the deterioration of the ozone layer. Most of the research which demonstrates that smoking does not cause cancer has been funded by cigarette companies.

Furthermore, plagiarism is a problem which must be taken into account. The PGSA has received nine complaints of supervisors plagiarising their students' work over the last two years. It will be easier for plagiarism to occur when the student can not demonstrate ownership of the property which is being used.

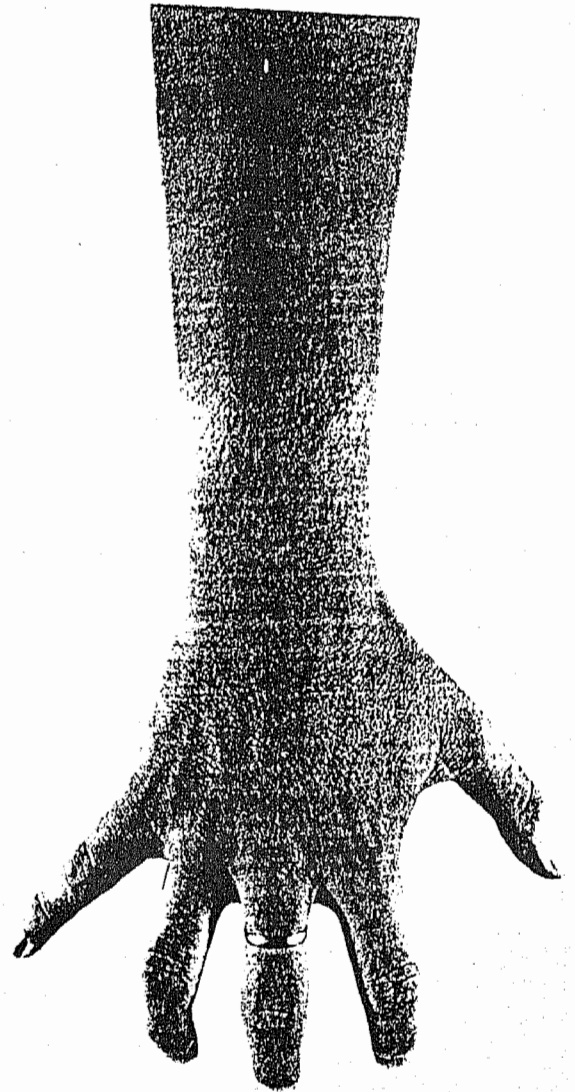
Clearly, then, in an educational climate which encourages privatisation and commercialisation, it is in this institution's pecuniary interest to remove students' intellectual property rights. However, it is not in the institution's intellectual or educational interest to do so, since it has the serious potential to diminish and jeopardise intellectual freedom and freedom of speech; principles upon which a dynamic and challenging institution are predicated.

The Vice-Chancellor frequently refers to "excellence"; such excellence, whatever it may be, can not be fostered unless students feel free to question and challenge. This freedom will not necessarily be there if they are required to relinquish control of their work.

Students already exist within an unequal power relationship within the institution; their position within the power structure will be even further diminished if their ownership rights are taken away. This will give the University the capability to refuse them the ability to publish, to give it more power to plagiarise, suppress and direct.

When the Registrar joked about another issue he had given us, he was giving us a much more fundamental and dangerous issue than he would care to admit. The PGSA has sought legal advice and have been told that the University has no legal power to impose a waiver. However, whether the matter will be tested in the courts (an expensive process for an individual student) or whether the University will see sense and remove the waiver provision at Education Committee or Council, is yet to be seen.

Intellectual PROPERTY



adelaide's own triple m fm

Shane Carty looks at the future of Triple M, Adelaide's independent radio station.

In mid 1978 a campaign was initiated to establish Adelaide's first FM rock station, a non-commercial public broadcasting stereo station. A group calling itself the Progressive Music Broadcasting Association applied to the Australian Broadcasting Tribunal for one of the two new FM licences in order to provide an alternative to mainstream broadcasting.

The PMBA hoped its community-based station would provide training in the various aspects of radio and help to educate the public in new forms of music.

It is eleven years later and Triple M has been broadcasting for nine of those eleven years. Despite the seemingly successful introduction of Triple M into youth radio, the ABC has decided Adelaide's youth is not being catered for. The ABC believes there is "a chunk of unserved audience you could drive a truck through" and the powers-that-be feel they can satisfy this "chunk" by broadcasting a national Youth Network from Sydney's 2 JJJ FM.

You may be thinking that Triple M would welcome such a move, a new playmate on the block to strengthen the alternative music scene - this is not the case. In Triple M's eyes "the proposed ABC Youth Network will cause irreparable damage to Triple M and therefore to Adelaide youth radio as well as the Adelaide music, arts and cultural scene".

To gain greater insight into Triple M's case against the Youth Network one has to look at the consequences of having two alternative radio stations.

TRIPLE M'S CASE AGAINST THE J NETWORK

In Triple M's view the ABC will be providing direct competition with it, and Triple M fears the consequences of this competition will at best result in changes in the presentation of Triple M and if worse comes to worse, the closure of Triple M. The

station is caught between a rock and a hard place.

If it attempts to compete with the J Network it will be neglecting its current audience and it will also be breaking its 'Promise of Performance' which stipulates that Triple M must "complement, supplement and not seek to compete with existing national and commercial radio stations". If it refuses to compete with the ABC, it will probably lose listeners who provide vital subscriptions and lost organisations who sponsor Triple M.

The financial position of Triple M will become more precarious than it already is if the J Network goes ahead. Unlike many of its interstate counterparts Triple M does not have the support of an educational institution or an organisation that is truly independent. Subscription fees (18% of income) and sponsorship (22% of income) collectively provided \$55,000 of Triple M's 1987 income. Both sources will be under threat in a more competitive market. Even more doubtful would be Government Grants (22%), another \$30,000 of 1987 income.

To add more woe to Triple M's financial troubles, operating costs will increase this year with long overdue and unavoidable maintenance costs. Triple M will be changing its broadcasting frequency and attempting to buy its studio as rental costs are becoming too great a strain.

The division of the youth audience that Triple M expects will occur if the J Network is introduced is based around the assumption that the J Network would mainly lure listeners away from Triple M and not SAFM. This assumption appears quite logical, as people interested in alternative radio (as the J Network claims it will be) would already be listening to Triple M.

The ABC argument that it will capture "a sizeable chunk" of an unsatisfied SAFM audience appears shallow. As Triple M points out, SAFM is targeted at lifestyle first and age second; young people listen to SAFM because

of consumer ethos, high-fidelity sound, peer pressure, and marketing campaigns. For the ABC to expect a massive migration from commercial radio by brainwashed consumer addicts would be unrealistic folly.

The majority of radio listeners are not prepared to support Triple M, the existing non-commercial radio station; if they were that "badly served" by commercial radio they would be listening to Triple M. The station says, "This is a reality public radio has learned to live with for years. Is the ABC going to spend millions of dollars of taxpayers' money proving what we already know?"

The people at Triple M claim to have the best interests of the local music scene in mind when they confront the proposed J Network. The Triple M format includes playing a large proportion of Adelaide bands and notable performers such as The Mad Turks From Istanbul, The Phillistines, The Everys, and The Exploding White Mice had their start at Triple M. The commercial stations have shown that they have little interest in fostering local talent and a J Network going to six states would presumably play only a fraction of the amount of Adelaide music Triple M plays.

The music scene is sufficiently competitive as it is. It also needs to be said that not all musicians have national aspirations. Not every band bashing away on second-hand equipment in a garage in Adelaide is dreaming of being the next Beatles. Triple M knows from experience that the local music scene has validity in its own right; not all bands and musicians have to be 'discovered' or achieve their aims.

WHAT THE ABC HAD TO SAY

It appears there is no evidence to suggest public pressure warranting the ABC to establish a youth network. One wonders

whether this is a case of ABC 'fat cats' realizing a childhood dream and deciding to 'have a go' at radio. To find out what the ABC's motivations are in conducting such an elaborate and expensive project I decided to journey into the imposing ABC studios at Collinswood.

The man at the front desk was quite perplexed when I asked him who I should contact for information about the J Network. He implied that the Adelaide station had nothing at all to do with the operation and when I mentioned the intended local breakfast show, he said that was the first he had heard of it. Confessing ignorance, he obligingly put me in touch with the promotions officer, who rather less politely conveyed a similar story.

Unperturbed and eager to gain the ABC's side of the argument, I systematically wrestled with the answering machine and bugged Monica and Mark for the key until I finally (after numerous unsuccessful attempts) reached 2 JJJ. I spoke to Joanne Corrigan, the publicity officer, and Marius Webb, the program director.

When I told Joanne Corrigan the ABC in Adelaide seemed at best uncertain of a local show, she sounded surprised and said that Tim Potter of 5 AN had recently been to Sydney "and at that stage we were certainly discussing things such as breakfast, a four hour shift everyday, a localised four hour shift in every state". Joanne emphasised the input that would occur through live performances in each state and phone contact during current affairs programs. She insisted the station "would not be a Sydney voice".

I asked Joanne if she thought a J Network would bring massive changes to the existing format of 2 JJJ. The answer was "Oh, dramatically, dramatically. The entire philosophy and mentality of all the announcers are going to have to change". "Wouldn't this be to the detriment of the Sydney public?", I asked.

"I don't think so. Well, the only things I can go on is the fact that, for example, ABC television does a great job at broadcasting nationally".

Regardless of her viewpoints concerning national broadcasting and the impact of radio vis a vis television, the facts are that the ABC's previous national radio networks rated a dismal 1.5% and 6%. I left the conversation still uncertain and insecure about the benefits of the J Network.

To get to the heart of the J Network programming I thought it necessary to speak to Marius Webb, program director. Mr Webb started with 2JJ (as 2JJJ was then known) in 1975 and nursed it through its infancy and gave it support in its rite of passage to the FM dial in 1980. Mr Webb has been instrumental in public radio in Australia.

When I asked Marius Webb if he knew when the Network would commence broadcasting, he answered "No" and laughed, saying they did not have an exact date. He put this down to the "high level technology" involved and the various departments required when installing a transmitter. Reasonably unimpressed, I continued, enquiring as to the cost involved to the taxpayer. The answer: "What the cost is? I don't know how you estimate it".

If anyone knew the truth regarding the mysterious local breakfast show it be Marius Webb.

"At this stage it is not planned. We'll be planning to have a whole lot of local content but not anything as simplistic as a straight breakfast session".

Webb then explained the J Network concept of recording local bands for regular timeslots, largely concentrating on independent touring bands. I asked how this would affect Adelaide music and what percentage of Adelaide bands could one expect to hear?

He said it was impossible to judge but he refuted the suggestion that local content would be one sixth of overall content, "it would change all the time depending on where there is more action". He justified the nationwide approach by saying that J Network would open up a "huge" market place for Australian bands that doesn't exist at the moment.

The possibility of having an increased market sounds good but one must recognise that a link already exists among the 15 major public stations. One of these stations is 2 JJJ and a new network could possibly destroy the existing character of the station.

Asked about the likely detrimental effect the J Network will have on 2 JJJ, Webb replied, "Well, you can see it as a detriment if that's the way you want to see it. What I would see it as is a change".

Asked if he had studied the effects of introducing the J Network in Adelaide, he replied that he obviously had. In view of his study I questioned him on whether he thought it would be viable for two public stations to exist in a city the size of Adelaide.

"I think it will do Triple M a lot of good. What we will be doing will fit between Triple M and SAFM. In other words, the two are almost opposite ends of the spectrum. I mean if you listen to Triple M you never know what you're going to hear next, you don't know what the next track is, but if you listen to SAFM, the next track is never really a surprise".

Marius summarizes the J Network as falling somewhere in the middle of the spectrum; modern music with a disciplined approach.

He told me that Triple M was the only station that has taken an antagonistic approach. Many other public stations have encouraged the J Network. He also believes the J Network should have no effect on the amount of Triple M subscribers.

I maintained that only a small portion of listeners share this altruism. He did not agree, feeling that most people would subscribe out of a commitment to the idea.

I finally asked Marius what effect a change in economic circumstances or a change in government would have on the proposed J

Network. His response was succinct: "We'll all be fucked!".

Well, what would happen to all the money spent on the project and what would happen to Triple M and other stations that could be affected?

"Who knows mate? Margaret Thatcher might get in. God knows what would happen! I really don't know. I think that public broadcasting would be seriously affected, I think that money for it would be cut back".

I thanked Marius Webb for his time and the information on the J Network he provided. The J Network does sound impressive - the current state of Adelaide radio is inadequate (Triple M being one of the exceptions) and large improvements are needed in youth and cultural radio. Nevertheless, there were three points of conjecture that still played on my mind.

The first was the cost of the project. Marius Webb pointed out that broadcasting to other cities would not be nearly as costly as establishing a studio in each city. A power boost, new transmitters and so forth would be the main requirements. Even when taking this into consideration, the J Network would still cost about \$8 million a year. Could this money be better utilized by existing public stations that run on budgets of around \$200,000?

Secondly, two licenses will become available for two new commercial FM stations. Is it not possible that these stations will create the necessary diversity in Adelaide radio?

The most interesting question which arises out of the conflict concerns Triple M's attitude toward the ABC. Triple M professes a discomfort with the status quo, constantly citing its role as a progressive body. Are the revolutionaries becoming the reactionaries?

One would hope that, for the sake of radio, Triple M and the ABC could come to an amicable agreement. Perhaps this could involve the ABC moulding its programming around the programming of Triple M or giving Triple M technical support and publicity, as the ABC is not directly in competition with that radio station.

Due to its unpredictable and unconventional nature, Triple M is unique in Australian radio. It is badly needed in what is becoming a more regimented and depressing world. Every stuck record, late announcer and sound failure reminds one of the beautiful aspects of imperfection (or character as we like to call it) that add a certain frivolity to our conservative society.

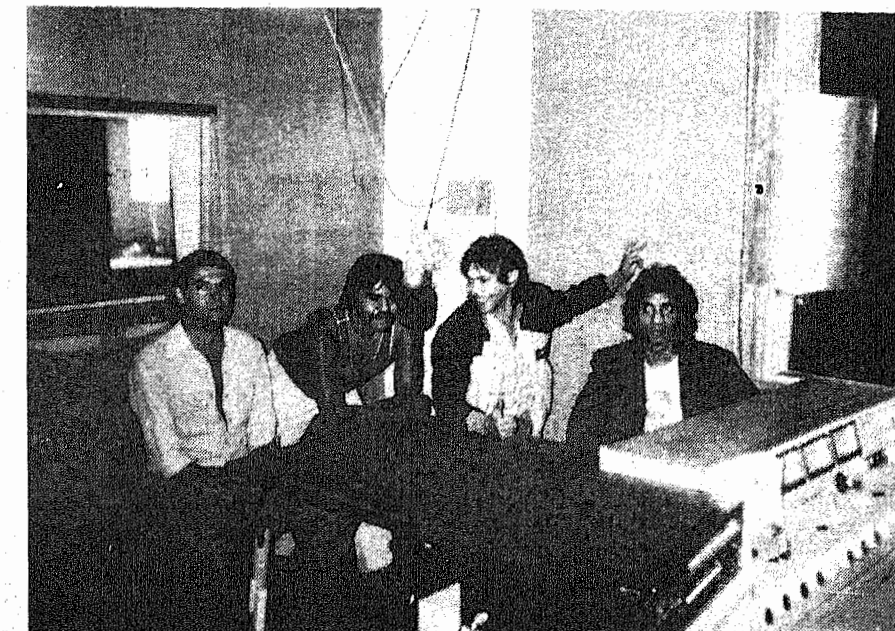
Subscriptions to Triple M costs \$25 for tertiary students and unemployed, \$20 for high school students, and \$50 for others. Subscribers are entitled to the use of a discount card. Triple M is located at 56 Magill Road, Norwood.

A FEW FACTS ABOUT ADELAIDE'S TRIPLE M

- Triple M has been on the air in Adelaide for 9 years. It's 3 years younger than 5AA and about one year older than SAFM.
- Triple M was the first FM Rock station to go to air in Adelaide. Adelaide's Triple M was the first station in Australia with that sign. It has since been copied by three commercial stations.
- Triple M broadcasts in FM stereo, 24 hours a day, 7 days a week to the entire Adelaide metropolitan area as well as up to Kapunda in the North down to Cape Jervis in the South.
- In a recent survey conducted by the ABC, Triple M's market share was about 5% of the Adelaide audience. Triple M is the highest-rating public station in Adelaide. The mean age of Triple M's listeners is 22 years.
- Over the last 9 years, Triple M has generated (and spent) over one million dollars in income. About \$80,000 of this was raised directly from the Adelaide community through subscriptions, donations and fundraising.
- Out of the 213 commercial and public stations, Triple M has the sixth highest Australian music content in the country with an average nearly three times the Australian Broadcasting Tribunal's minimum requirement.
- Triple M has over 80 different programs each week, presented by about 120 volunteer (unpaid) announcers and producers. Triple M has only 2 full-time paid staff.
- The majority (98%) of all programming heard on Triple M originates locally.
- Triple M provides comprehensive radio training to about 70 new volunteers and access-users each year.
- Triple M has a unique archive of well over 1,000 tapes of Adelaide local bands stretching back from the present day to 1978. At least 10% of music played on Triple M is drawn from this archive.
- At least 25% of the music played on Triple M predominantly involves women.
- Around 20% of Triple M programming consists of a wide variety of alternative current affairs, news commentary and spoken-word programs.
- Triple M provides positions for around 50 work experience students from a variety of Adelaide High Schools each year. Triple M also regularly conducts tours for media studies students from both primary and secondary schools.
- Triple M has active contact with over 200 community organisations and broadcasts over 150 free community service announcements per week.
- Triple M provides at least 5 hours a week in peak listening time for programs presented by and for teenagers.



Left- In the Triple M studios. Below- "No Fixed Address" visiting Triple M.



GIVE ME DEMARCATION OR GIVE ME DEATH

My inaugural "Don Lane Award" for the dickhead of the week goes to Juanita Lovatt, for her libellous statement in last week's On Dit; "If you don't wish to see it (a quote from "God's Bumper Book of Black Magic Mumbo Jumbo"), please turn off your set".

This is a clear and unabashed reference to television, which can only be interpreted as an attempt to muscle in on my territory. Listen kid, I'm only gonna tell you once; You stick to the flesh-pressing and mealy-mouthed platitudes, and I'll cover the TV, okay?

BERT - KILL YOURSELF

Friday night, on Channel 7, from 8 pm until one hour after the scheduled finish, the Logies were screened. They are our equivalent of the American Rasberries, for the very worst in all facets of home-grown television.

I have to admit that the Logies vastly exceeded my expectations. They contained ten minutes of comic genius, courtesy of Norman Gunston, who destroyed the whole affair mercilessly.

He told ten year old Rebecca Smart that if she didn't win her award, it would only be because the other woman "had gone by-byes with the judge". He forced Koillie to warble a few bars of "The Locomotion" to the backing of a harmonica, and he announced the winner of the most popular soapie - "A COUNTRY should be proud of this show! HOME AND hosed by a mile! NEIGHBOURS!" The people from the two competing shows would gladly have killed

him at the end of the ceremony.

I hope that's created enough balance in the article, because the rest of the show was dogshit. No, it didn't have enough character to be dogshit. It was Bertshit. Bert just opened his mouth and out it flowed.

I don't care how long Bert Newton's been out of television, it hasn't been long enough. He looks and sounds like a fundamentalist used car salesman, and as for charisma, wit or intelligence, it's three strikes and your hopeless.

The only points Bert scored were for endurance - he kept making stupid mistakes and facile syco-phantic remarks long after everyone else stopped caring. He referred to Dave Allen as "one of Ireland's finest imports" and then, undeterred, went on to call him "one of Australia's most important exports from Ireland".

Flushed by his mastery of the Field of Economics, our hero grappled with the rather more tricky area of comparatives; "The people on the Comedy Company have become household names, and none less than this fine actor". Mark Mitchell at least got his own

back by doing a clever send-up of Bert.

Newton also added his special touch to sentence continuity; "I don't think any two performances in the history of this industry has had..." Shortly after this he was

ironic statement of the night; "They should have given me the Hall of Fame again and let me go home".

Forget about the Hall of Fame, they should have made him go home regardless.

Why doesn't someone just go up to Bert and scream, "YOU ARE A BORING, NO-TALENT HAS-BEEN" in his ear? Would that get the message through? The Midday soapie-and-valium set are notoriously undemanding, however, so he just might find his little niche in there.

As for the entire spectacular, I could go on for pages about the artificial banter between the presenters of the awards, the desperately unfunny set-up gags (the unintentional blunders are always much funnier), the obligatory performance by the Publicity Manager of the Australasian arm of Wheatley Corp (John Farnham), or the Hollywood-on-a-budget 'high-tech' staging. However, the simple fact is that we are terrible at pretending to be Americans, and I don't know why we want to try in the first place.

This year is the first time I've seen more than 3 minutes of the Logies

(and believe me, I sat through the whole wretched thing) but it's hard to imagine any previous presentation sinking below the level of this one. If that's true, then the 31st Annual TV Week Logie Awards may go down (at least until next year) in history as the worst moment EVER in Australian television.

No, I don't care who won the awards.

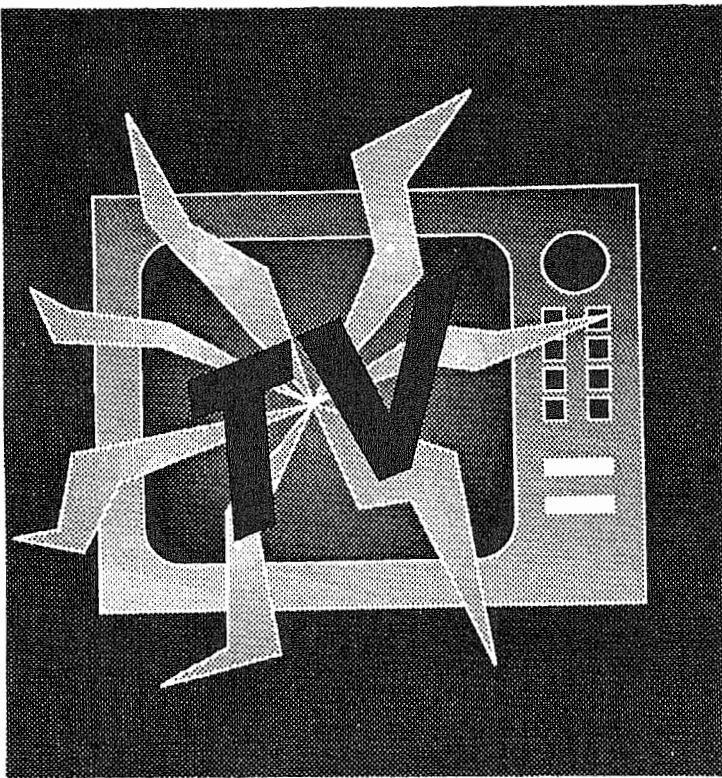
WHINGE OF THE WEEK

Why must all stories on current affairs/news shows contain background music which bears some fatuous reference to the topic being covered? You know the sort - "Take Me Home" for the triumphant return of a catamaran that's just circumnavigated Australia or "Crocodile Rock" for a story on one guy who makes crocodile sculptures out of corrugated iron (where do they dig these people up from?). Incredibly imaginative stuff, I'm sure you'll agree.

How about using the music to add an edge to the stories instead? Play The Grateful Dead when reporting on the latest shark victim, and use the last minute of "Leader of the Pack" for a pile-up on the freeway. "Let's Have a War" could be the theme for all the Middle East reporters, while a Concorde crash could be ably backed with "Die Yuppie Die". The possibilities are endless.

Taste? Did anyone mention taste?

Simon Healy



determined to present the award for 'Most Popular New Talent in Australia' despite the fact that it had already been presented five minutes earlier. When his intellectual god-son Jason Donovan pointed out the error of his ways, old BN made the most



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PROMOTIONS



STUDENT TRAVEL AUSTRALIA

Cathay Pacific and Student Travel Australia display in Wills Refectory.
Wednesday March 15 - Thursday March 23.
Chance to win one of 8 movie tickets to any Wallis Cinema or one of four dinners worth \$25 each at Marco Polo Restaurant.

Just fill in your name, cut out coupon and deposit at Wills Refectory when you make a purchase.

Name:

Student No:

Prizes announced in Wills Refectory at 1 pm, Thursday March 23.



Last week to use your Union Vouchers and lodge them to be eligible to win prizes.

- Union Fee refund
- Trip to Melbourne Comedy Festival or Aussie Bus Pass thanks to Student Travel Australia
- Dinner for 2 at Grange in the Hilton International
- Lunch with the Vice Chancellor
- 40 other prizes

Lotteries drawn Thursday, 13 April.

SWEETHEARTS OF SWING

AT LE CLUB FOOTE, FRIDAY, 10 MARCH

The Sweethearts of Swing is a twelve-piece, all-women big band from Adelaide. The band came together some eighteen months ago to play at a womens' basketball association function. The audience's response to that gig was so good that the group decided to continue playing, and have since performed at the Festival Fezbah, Club Foote, private parties, and at various spots around town.

One of the lead singers, Helen, stated that the group was named after a 1930s/40s all-women American band called the Sweethearts of Rhythm. The present Sweethearts of Swing wish to represent the lesser known traditions of women in jazz and swing, and at the same time pay tribute to various women jazz musicians of this century.

As yet, they write no music of their own, but make adaptations of the jazz, swing, rock n' roll and negro spirituals that they perform. Behind the scenes they have a musical director and a manager, so there are, in reality, fourteen women working together rather than twelve. The band is looking to extend its gigs interstate, namely the Eastern cities, but much still depends on finance.

The members profess to be feminists - but I did not manage to ascertain their ideology as Helen whizzed off to help set up the band equipment after a few minutes of hurried conversation.

Their performance at Club Foote on 10 March was their first gig for the year. The opening song was somewhat tentative, suggesting they were not warmed up as necessary. The balance was somewhat unequal, the keyboard, drums, and vocalists playing and singing over the wind instruments. Nevertheless, as the evening progressed, the inequalities sorted themselves out and the initial nervousness

disappeared. The band members appeared to enjoy themselves more and more, with some powerful solos from keyboards, drums, saxophones, trombone, and clarinet in various songs.

The lead singers were a continual source of energy from which the rest of the band members drew encouragement. They possessed the necessary bounce and enthusiasm to sustain every one of their songs, and help boost the apparently flagging spirits of one or two wind instrumentalists on several occasions.

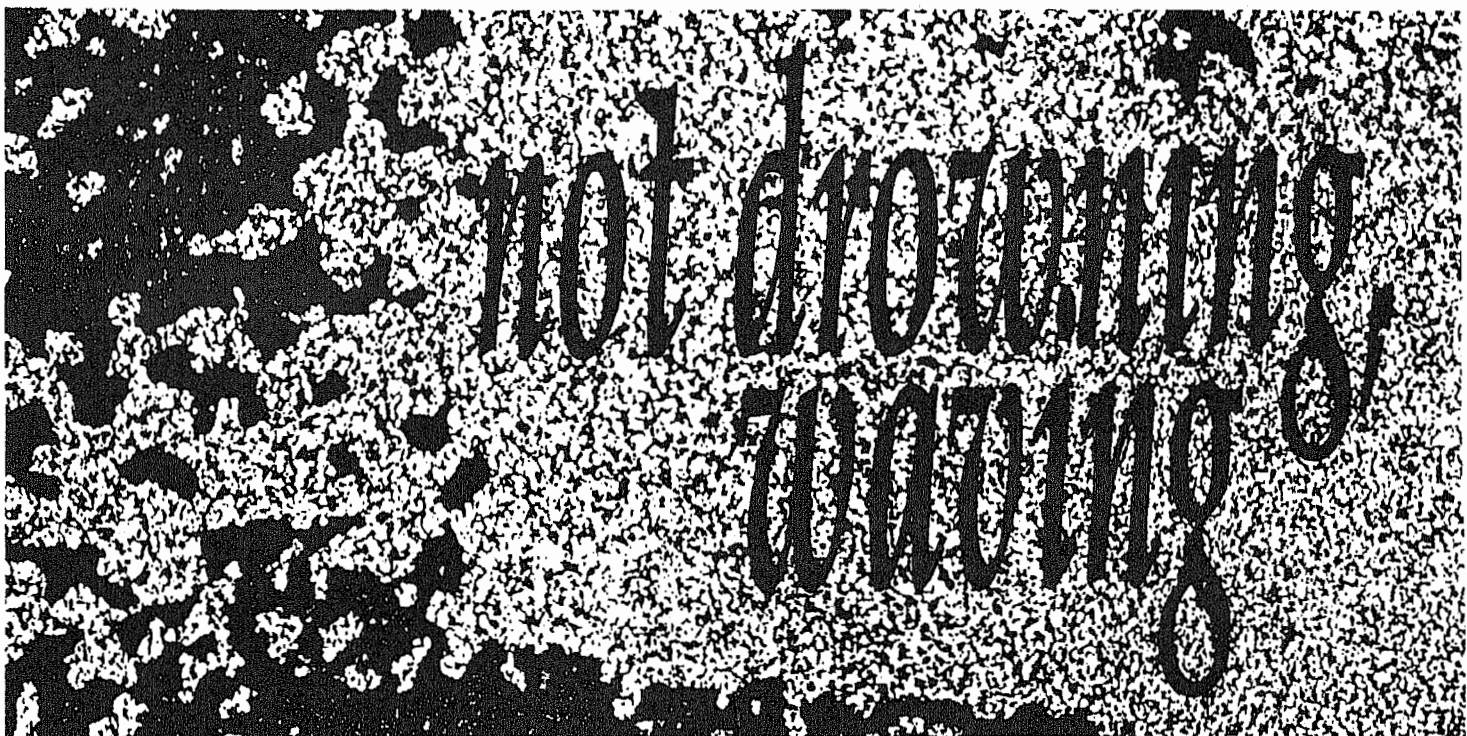
There was a large variety of songs in the first half, including some instrumental pieces - the style was not always easy to switch on and off on demand but the band handled all varieties in good style. Glenn Miller adaptations proved to be the most popular songs for the evening.

The audience was encouraged to dance, and indeed much of the Sweethearts of Swing's music was of danceable nature - cheerful and lively swing. The audience, in turn, was enthusiastic and responsive; one could have easily been led to believe that they were acquaintances and relatives! Conversation around me, however, indicated that those who had heard the Sweethearts of Swing previously were back again to listen and enjoy.

They are certainly worth going back again to listen to. The Sweethearts of Swing as yet lack the necessary slickness of image that more experienced swing bands possess, but for a group of working, studying women who manage on one rehearsal a week, they have accomplished a lot in a short time.

More time and experience performing will be testimony to the excellent work that they are capable of producing.

Isabella Ho



Richard Wilson spoke with one of Australia's most creative groups, Not Drowning, Waving

Since forming in 1983, Not Drowning, Waving have been at the forefront of Australian (Non) pop culture. Through three full albums and a six-track mini-album, they've attempted to marry the traditional notion of melody and rhythm to an artistic visual image, an aural landscape if you prefer.

Their canvas is a piece of black vinyl, their brushes their instruments, and their paint a combination of the musical talents of six creative people and the lyrical ability of co-founder David Bridie.

In 1983, vocalist/keyboardist Bridie and guitarist John Phillips set out with the idea of mixing acoustic instruments and electronic ones, and creating soundscapes through the use of natural sounds such as oceans, birds and men talking.

The name of the group comes from a turnaround of a macabre poem by English poet, Stevie Smith, "Not Waving, Drowning." With the expansion to a six-piece outfit, NDW was able to recapture the studio sounds and images in alive format as well as having a greater source of creative input.

New members Russell Bradley (drums and percussion), Tim Cole (Sound production), James Southall (congas and percussion), and Rowan McKinnon (bass) officially joined in 1986, though all had been part of the live shows since 1984.

An article in "Juke" last year probably best summarizes the band's underlying artistic philosophy. It says, in part "whilst there's a tendency for Australian artists to look overseas for lyrical and musical inspiration and a general feeling that Australia and things Australian are inferior, in a world context, NDW have managed to tap aspects of their local environment and explore them effectively and with honest conviction, whilst acknowledging the influence of outside elements in the formation of the Country's unique culture..."

Whilst there's certainly been no lack of critical acclaim for the band's work, this

hasn't been reflected in record sales and radio airplay. Success, however, shouldn't just be measured in dollars earned. The band has always been inspired to move in new directions and make creative music rather than heaps of money.

Despite this, Bridie feels, "I don't think the music we play is not accessible...I'd say we were accessible without being mindless."

Last year the band recorded their fourth full album, "Claim". Frustrated with the inability to get adequate overseas exposure and distribution through Rampant records, the group decided to change labels, armed with an already finished album.

"We recorded the "Claim" album knowing that we wouldn't release it through Rampant," says bassist Rowan McKinnon. "We wanted to finish the album and then approach various labels with it."

After a long search the band signed with Mighty Boy Records towards the end of last year. On May 1st, "Claim" was finally released. According to McKinnon, the title (and title track) are "about Europeans coming into Australia and dispossessing the Aboriginal people and their land. But we didn't want to be too heavy-handed about it. (Compare this with the Midnight Oil philosophy). We wanted to treat it with a bit more subtlety."

As usual, the album is a mixture of instrumentals, percussion, and haunting lyrics. A verse of cello here, a lone grand piano there. All the instruments and production designed to convey a certain feel to each song.

"I think we do see the overall NDW concept as being something of an art. There's six very creative people within the framework and I think we get an awful lot of ideas just spinning ideas off each other. I think also there's another strong theme in the album of an urban landscape as well as a rural/outback one.

The album was also recorded in a different manner to its predecessors:

"Essentially the difference between this

and all the previous albums was that these songs were written well before the album was recorded. All the arrangements and so on were pretty well worked out before we went into the studio. The traditional NDW approach is to get pretty raw ideas, go into the studios and write a good 60-70% of the songs in the studio.

"I think the actual arrangements were perhaps worked better out on this album than any other just because the old process had problems in as much as you'd put down the first idea which came to you which wasn't necessarily the best one."

Over time, the level of production used in the albums has changed. The debut album, the ambient "Another Pond", cost just \$900 to make and was mainly home-recorded on eight-track.

The second album, "The Little Desert", by comparison cost \$4000 to make. Considered by the band as big budget at the time, it should be noted that groups like the Rolling Stones blow that much money alone in wasted studio time while they recover from hangovers.

"Claim", with its ambitious production and extensive use of samples came in at around \$25,000 - still a small amount by relative standards these days. In the corresponding period, the music has also undergone a transformation.

"The music has definitely changed over that time," says McKinnon. "It started out pretty much as a duo (David and John). In the time since, the band has been integrated a lot more into the writing structure and workings and I think that's reflected very much in the music. A lot of songs off "Claim" reflect a much more band-oriented approach than, say, "The Little Desert" does.

During the enforced break last year as the band sought a new label, they headed up to Papua New Guinea. Once there, they began recording their next album (the successor to "Claim").

It's not often you can ask a group what their future recordings are going to sound

like and actually get an accurate answer. According to Rowan, "It's pretty different. We recorded stuff in New Guinea pretty much influenced by the actual place and the people we were working with. We worked with a lot of local musicians, both traditional and contemporary musicians, and also just the place itself is reflected in the music. I think it's quite a departure from anything NDW have done before."

Still very much incomplete, McKinnon feels the final product will be quite upbeat. It's hard to write anything else up there; "It's very happy and tropical. There's all this tropical sunshine pouring down on us, beautiful mountains all around the place, rainforests, jungle..."

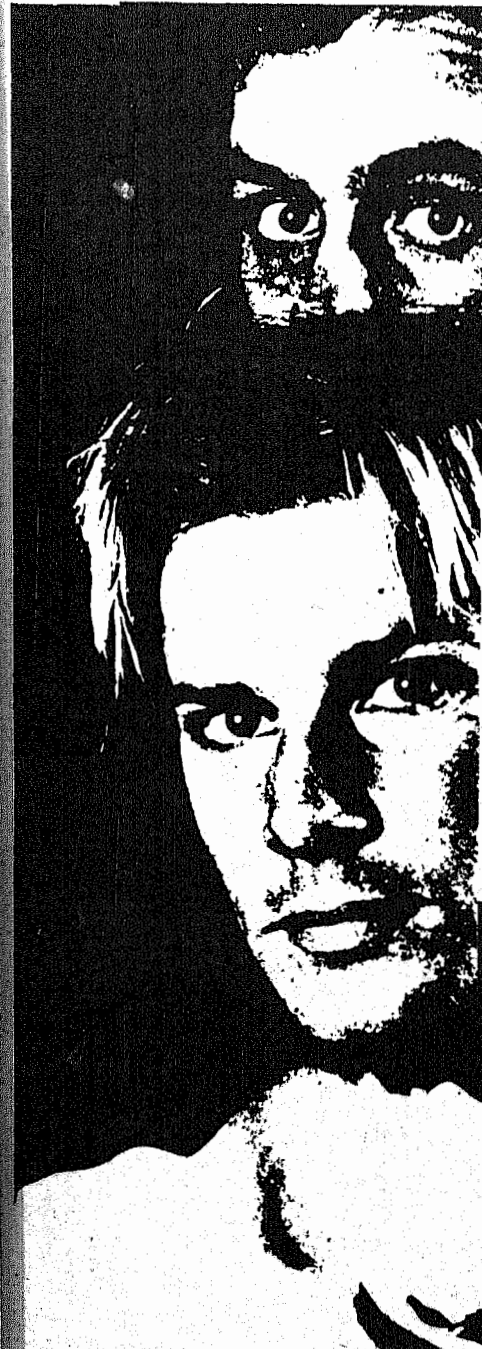
But to get back to "Claim" (McKinnon admits it feels a bit weird with all this media attention discussing material two albums old, as if it were brand new).

The band start a national tour (including Adelaide), promoting the album in June. As usual, the idea will be to create a show that is a special project in itself, adding audiovisuals in the form of slides, archival footage, and scenery that will be thematically linked to the music. The tour will be longer and more involved than previous tours, mainly to try and capitalise on the initial enthusiasm accompanying the release of the album.

I've heard and really like it. Mighty Boy are ecstatic, calling it an "all-time Australian classic". Even Rowan is impressed and seemingly hopeful of success:

"I think that if there's an album that NDW is going to record that will break into a new market for us, not necessarily into a commercial market, just into a broader market, I think this will be the one to do it...I can't see us writing and recording any more accessible material than we've done on the "Claim" album."

So there you have it, straight from the horse's or perhaps that should read painter's, mouth.

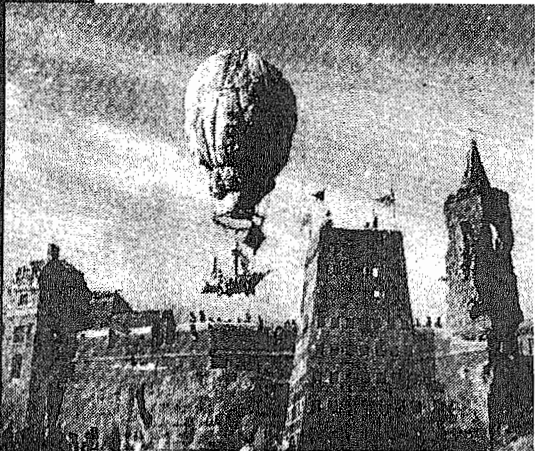


the adventures of baron munchausen

The time is the eighteenth century, the Age of Reason. The Turks are besieging a Russian town; hunger and misery are rife among the ordinary townspeople, the town officials are callous and corrupt. In the midst of this suffering, a theatre troupe attempts to take people away from harsh reality for a while by staging a performance of the fantastic adventures of Baron Munchausen, held to be a notorious story-spinner.

In the midst of the performance of the braggart Baron's alleged adventures, who should appear but the play's hero in the flesh! It's the Baron himself, older and greyer, and indignant at what he sees to be the misrepresentation of the facts.

Thus begins the new Terry Gilliam ("Time Bandits", "Brazil") film, "The



Adventures of Baron Munchausen". Based on a book by a German writer, the film successfully makes the transition from print to screen by doing more than relating fantastic incidents. It is a story of self-belief and human initiative.

Hoyle Cinemas

The town badly needs someone to give it heart to survive the Turkish onslaught and with the theatre troupe's child player, Sally, to believe in him and re-kindle the enthusiasm of his halcyon days, the Baron sets out to find reinforcements and save the town.

His mission catalyses such surreal events as trips to the moon and the centre of the earth, and encounters with all manner of bizarre phenomenon. Robin Williams as the demented King of the Moon, Valentina Cortese as his wife, and Oliver Reed are especially notable for their colourful performances. And John Neville as the Baron and Sarah Polley as Sally are extremely successful in the lead roles.

During the course of the quest, the Baron is re-united with his former companions in adventure, so that the past and present gradually coalesce. The emphasis here is that the spirit of the past can be recaptured as long as there is an awareness of the realities of the present.

However, another message is also made manifestly clear - without passion, imagination, and creativity, human beings limit themselves to the sterility of unmitigated reason. The film is scattered with references to the folly of stifling the intuitive element; the Baron deplores the way in which logic, science, and scientific laws have taken over society. By daring to attempt the impossible, he accomplishes it.

There actually was a Baron Munchausen. He was born to a noble family at Bodenwerder, near Hanover, in the eighteenth century. After visiting the Tsar's palace at St Petersburg he served in the Russian army against the Turks. In 1760 he



retired to his birthplace and amused his friends with his yarns. A dishonest writer, Rudolf Erich Raspe, turned these tales into a novel, grossly exaggerating aspects of them.

"Baron Munchausen" is marvellously filmed and its special

effects are essential unlike some films which revel in cleverness for its own sake. This film is a journey into a world of fantasy and hope - sit back and enjoy the ride.

Monica Carroll

married to the mob

Following over a decade's worth of critically appraised, yet less than commercially successful, films Jonathon Demme's latest effort "Married to the Mob" has been touted by such august journals as "Rolling Stone" as the film which will make him hot property at the box office.

"Married to the Mob" tells the story of Angela deMario (Michelle Pfeiffer) recently widowed when Tony "the Tiger" Russo (Dean Stockwell) ices Frankie "the Cucumber" deMario for an indiscretion with his favourite waitress. Angela attempts to use his death as a means of separating herself from the mob life which she hates, and so after donating all of her possessions (which fell off the back of a truck) to charity, takes off with her young son and attempts to start a new life. But, as Angela discovers, mob life is not something which can just be walked away from, particularly given the interest FBI Special Agent Downey (Matthew Modine) and Tony's wife are taking in her.

As he did in his previous film, "Something Wild", Demme has once again created a film which defies being identified with one particular genre. The film moves swiftly from romantic comedy to being an archetypal gangster film, concluding in a honeymoon suite at a Miami hotel in a broadly farcical scene.

One of the pleasant surprises of the film is Michelle Pfeiffer's performance. Following a thankless role in "Tequila Sunrise", and a subdued performance in "Dangerous Liaisons", the role offers scope for playing more than a passive character and she produces her most appealing performance to date, particularly in her scenes with Matthew Modine. Modine, who has received some negative reviews for being colourless, plays Special Agent Downey with the

same mixture of cynicism and misgivings he brought to the screen as Private Hier in Kubrick's "Full Metal Jacket".

Like Dean Stockwell's broadly played mobster, despite being almost comical on the surface, in the scenes where Tony or Bunney have to take action, they can be deadly; best shown in the cleverly conceived shoot-out in the drive-through section of the fast food restaurant. Such scenes demonstrate Demme's ability to take a cinematic cliché, such as a set-piece gangland rubout, and make it worth watching.

The imaginative cinematography of Tah Fujimoto, who has worked with Demme on seven of his films, gives this film a spark of originality and a zest which carries it from its start almost to the finish. Although its conclusion, where customers in a beauty salon applaud Angela and Downey as they kiss at last is regrettably commonplace and a stupid way to finish.

That aside, although the film has a quirky charm not geared toward mass appeal, the film will find an audience who, no doubt, will leave the cinema feeling good.

Paul Champion



Wallace Cinemas



THE BEAT(en) GENERATION

THE BEATEN GENERATION / ANGEL 7
The The WEA

With this new single from his up and coming album, Matt Johnston has actually found himself a band. Previous albums had him appearing amid a vast horde of session musicians, but he has pared down the sound for this song, relying primarily upon two guitars, a bass, and a drum, with the occasional harmonica and piano.

The most notable of these new band members is ex-Smiths guitarist and now guitar-hero supremo, Johnny Marr, whose beautiful jangling Rickenbacker shines through on this accurate lament for today's youth, the aptly titled, "Beat(en) Generation".

Admittedly, some people would probably find the song fairly innocuous at first. But after a couple of listens, the song begins to grow on you and you'll soon find that the combination of Matt Johnston's astute and incisive lyrics with a jaunty, jangling acoustic sound leads to a very charming and poignant song. I promise.

The B-side, "Angel", is an interesting instrumental about Christianity and, I think, the TV evangelists, which possesses a sound much more reminiscent of Matt Johnston's earlier work.

This new single at least shows that there is something interesting to listen to in today's world of lacklustre, meandering pop.

Andrew Joyner

THE GREAT RADIO CONTROVERSY
Tesla WEA

It had to happen, a Def Leppard clone that has been signed in the hope of cashing in on their success (seeing Def Leppard's last album "Hysteria" has sold over 12 million copies to date), but this album is more like the 1983 "Pyromania" that first broke the English group into America.

Tesla sound and look like Def Leppard (especially singer Jeff Keith, who I think was signed because he is a dead ringer for Def Leppard's Joe Elliot, the same ploy used by Kingdom Comes' Lenny Wolf who sounds identical to Robert Plant), but they are a bit too much like other Berkeley-school-of-rock bands (Poison, Kiss, White Lion) e.g. lots of cow bells, heavy bass, fast guitars and easy to shout choruses.

Even their song titles ("Lazy Days, Crazy Nights", "Party's Over", "Lady Luck") are clichéd. But they are tolerable and I can see this album doing good business in the United States, especially with songs like "Did it for the money" corrupting the hearts and minds of Middle America (I bet the P.M.R.C. have a field day with this one):

Down the corner
Walkin' the streets
She smiles at everyone she meets
He's not a man, he's just a trick
She'll do anything just to get a fix.

There's just one stupid thing about Tesla - their name. This and the record's title is explained in the cover notes, but I still cannot understand why:

In October of 1942, the United States Supreme Court entered into the Great Radio Controversy. Though the invention of radio had long been attributed to Guglielmo Marconi, the Supreme Court justices were intrigued by patent records and scientific publications which pointed to Nikola Tesla as Radio's true creator. In June of 1943, the court decided that Nikola Tesla had, in fact, invented modern radio technology. Ruling that Marconi's patents were invalid and had been 'anticipated', Tesla was vindicated - though far from victorious. Some five months earlier, alone and destitute in a New York hotel room, the great inventor had died. His papers and notes were seized by the United States alien property office, and are now housed in the Nikola Tesla Museum in Belgrade, Yugoslavia.

(Methinks they were at one stage Engineering students, having fun as only they know how!)

James Nuttall

LIVING
Wild Pumpkins at Midnight Mighty Boy

The jangling guitars, shuffling brushes, tootling flutes, thumping double bass and honking harmonica, the occasionally off-beat vocals, quirky arrangements and changes of pace and the amazing pastiche of styles give the Wild Pumpkins the feel of an acoustic Manikins, although this is a somewhat simplistic analogy.

It would be pointless to begin to categorise the variety of 'influences' which punctuate this album. Rather, it should suffice to say that they manage to sound at times like Simon and Garfunkel, Billy Bragg, Rogers and Hammerstein and something not unlike a traditional Spanish torch song (and much besides).

Lyrical they are capable of good satire and social comment as well as sweet (if odd) love songs. Their delivery is very vital without seeming 'angry', which greatly suits their folksy style and makes it impossible to listen to passively. It is difficult to imagine this material working anything but acoustically. A fine and very different album.

Matt Gibson

CHANT OF THE MARCHING
Sipho Mabuse Virgin

After 'Johnny Clegg and Savuka', Sipho Mabuse is South Africa's biggest pop music import. Like the former, he is an exponent of the style of western pop infused with minor elements of "mbaganga" that has become the standard of the more polished and successful South African bands.

Unlike Savuka, however, Mabuse has not retained enough of his musical 'roots' to satisfy, and lacks Clegg's poetical and musical ingenuity. The after taste of "Chant of the Marching" is a little watery and insubstantial (rather like a cracker biscuit).

There are certain obligatory elements, such as the occasional street accordion and guitar openings and the 'free Mandela' protest song, with few distinguished moments. "Chant", is the exception to the rule of blandness which engulfs this work, firstly for its complex melodies and secondly for its successful blending of the famous stomp and chant of South Africa political marchers (hence the title of the album).

Like so many pop artists the world over, Mabuse ought to get back to basics and reconstruct these songs all over again.

Matt Gibson

ORANGES AND LEMONS
XTC Virgin

Any inferences from this album's title or cover that the music will have a childlike innocence or 'nursery-rhyme' musical simplicity should be ignored. XTC, never a musically straight-forward group, have become more complex, diverse and inaccessible with the passing of time.

Not that these terms are used in a derogatory manner, but one should be prepared for a greater musical challenge than XTC presented on landmark works as "Drums and Wires" and "English Settlement". Certainly they are as quirky and angular as ever (perhaps more so), but there is not the same irrepressible pop tunefulness which earmarked their earlier albums, replaced as it has been by a more diverse base of influences, and more adventurous song constructions and arrangements.

There are those with chunky funk tunes ("Garden of Earthly Delights", "Merely A Man"), loose jazz arrangements and chord progressions ("Miniature Sun"), folksy Americana ("Chalkhills and Children") and the Caribbean ("Pink Thing"), as well as the kind of very British, slightly abrasive pop ("Mayor of Simpleton", "Hold Me My Daddy"), with which we associate XTC.

There are some tracks on the two album set which do not work as well as others, and some which require a positive predisposition to XTC to fully appreciate, but then the album's worth does not reveal itself in the first few listenings.

Matt Gibson



ZIMBABWE FRONTLINE
Various Artists Earthworks

Over the last few years, EarthWorks have released a good many albums from the African continent, most of those by South African artists. As good as the music is from there, it is surpassed by the new age of artists from Zimbabwe.

The modern age of Zimbabwean music began in the mid 70s with Thomas Mapfumo's fusion of the dominant western pop style with traditional sounds and native language (shona). Since then, Zimbabwean artists have developed a unique sound which draws on traditional Mbira (thumb piano) guitar techniques, South African mbaganga and Zairan rumba.

Despite being infectious dance music (very different from our own), the lyrics typically bear political and social messages, and in the pre-independence days (when it was still Rhodesia) was a powerful symbol of resistance to the white regime.

Included on the compilation are seven of the country's most popular artists, notably Mapfumo, Jonah Moyo and Devera Ngwenya, the Four Brothers and Oliver Mutukudzi.

The tracks illustrate all the versatility, diversity and imagination that enlivens Zimbabwean music, from Mapfumo's opening track, the hypnotic "Pidigori" to Jonah Moyo's hit single "Taxi Driver" at the end of side two.

It is interesting that the Bhundu Boys, The Real Sounds and Lovemore Majaivana were all left off the album. This is an obvious symptom of the success they have already attained by touring throughout Europe, and the recording contracts they have secured outside Zimbabwe.

Australian listeners ought to do themselves the proverbial favour and open their ears to Zimbabwean music - it is in its "golden age" and not to be overlooked in favour of Kylie.

Matt Gibson

RADIO ONE
Jimi Hendrix Experience CBS

Praised to the heavens since its release several months ago, the latest issue of long lost-now found Jimi Hendrix Experience recordings is to be found on the "Radio One" three sided collection (Side 4 is blank!). Frankly, I can't see the reason for such high praise.

This is certainly an appealing Jimi Hendrix record, featuring previously unreleased material, etc, etc...and yet on the whole, this is pedestrian. A relative vacuum of inspiration in the BBC Studios shows relatively little in spontaneity, life or excitement. Simply put, it's some great versions of Hendrix songs and a grab bag of covers (Beatles "Daytripper" is FAB).

As one might expect from the BBC studios, the recording and production quality is high, but is missing that spark and verve that is so essential to rock'n'roll, and so evident in many Hendrix recordings.

Of interest to students of the maestro's guitar style and legacy because of its clarity of sound (Relative - remember it was played over 20 years ago) and the legion of Hendrix Heads still buying up everything they can lay their hands on, this material is recommended, but with reservation.

Alex Wheaton

A PRAISEWORTHY PRODUCTION

The Tempest,
At the Playhouse until May 27

In Shakespeare's "The Tempest", the magician Prospero rules over an enchanted island, having been usurped of the dukedom of Milan by his treacherous brother. He engineers a shipwreck to serve the purposes of setting things right and, in doing so, catalyses a range of incidents which lead to events which hold lessons for a range of people including himself.

As Prospero, Edwin Hodgeman fulfilled my expectations. He is commanding yet subtle, and conveys disillusion, anger, powerplay, and finally humility, with an admirable versatility. Ulli Birve does well to give the role of Miranda some life as it is the kind of part that can easily maroon an actress in triteness. Unfortunately Paul Williams becomes slightly bogged down in the sappiness that comprises the role of Ferdinand but he does well to avoid its excesses.

Paul Blackwell as Caliban, the "savage and deformed slave", is no caricature and brings out the essentially pitiable quality of this rough creature while Daniel Witton's Ariel seems to lack the defining roguishness of the character. However, Francis Greenslade and Steven Vidler as Trinculo and Stephano respectively are totally successful in their drunken and hilarious meanderings around the stage. Elsa Baldino, Emma McCartney, and Alice Smith are suitably ethereal and impish alternatively.

Overall, the production is praiseworthy - I appreciated the simplicity of the set and was heartily thankful John Gaden directed the play as it should be directed. That is, without the silly 'modern' interpretations and trivialising extras which some directors feel compelled to indulge in when bringing Shakespeare to a twentieth century audience. I loved the costumes as these too, were in keeping with the spirit of the play. The musical and enchantment sequences were accomplished beautifully.

"The Tempest" should be seen by everyone who enjoys quality theatre.

Monica Carroll



Edwin Hodgeman



Ulli Birve



Francis Greenslade



John Gaden

LEARN YOUR LINES

The Swallow Flies South
The Burnside Players
Season Closed

Unfortunately for you, "The Swallow Flies South" is all over, but be of good cheer, the cast is preparing their next offering, "Divorce Me Darling", due to commence its season on the 23rd September.

If you have the time and don't mind a simple comedy then by all means go along.

If you are the type who would rather watch a more refined piece of work like Beckett's "Our Examination Round His Factification for Incarnation of Work in Progress" then don't bother.

The Burnside players have been in operation now for 13 years. They were originally established by Jo James who was teaching at Burnside primary. It was decided that there was a need for parent/teacher interaction on a more relaxed level than the interview system could provide. The first play performed by the group was "See How They Run" and it

apparently had a good season.

The group was moved from hall to hall and they never really settled down until 1978 when they were given the Lentafa Community Centre in Magill. They have been performing there now ever since.

They centre their performance on light hearted comedy and are acting "purely for the fun of it", says Mrs James. I was also told in a conversation with Mrs James that the Burnside Players have been likened to the State Theatre company in acting capabilities (although probably only by Peter Goers, I couldn't imagine John Gaden saying this).

The emphasis has shifted somewhat from the Burnside parent/teacher activities and the actors are now from anywhere in the surrounding areas. The Burnside players even have their own Logie award scheme with the best actor receiving the coveted "Burin" award at the end of each season.

When I witnessed "The Swallow Flies South", it should have been presented to the front row prompter who knew the lines better than anyone in the play.

Andrew Newbold

Beastiality

On Thursday, 11th May, Adelaide University's very own troupe of theatrical players, Footlights, will be presenting its first comedy revue since "39 steps, 3 escalators, and a lift" of 1986. Now, in the past Footlights has been criticised for producing performances with a strikingly similar cast from year to year.

But no more! This Footlights is young and vibrant ("Yes, we've got a lot of first years involved this time," said Steve Jackson). Admittedly there are some old faces, but predominantly the cast consists of people new to Footlights' mysterious ways.

The whole cast has contributed to the direction, scriptwriting and production but the direction has mainly been the work of Damien Storer. "I just tell people to shut up", he said.

"Less Than Zebra" is, of course, a distortion of the title of the famous book by Brat Hardon Hopeless (or whatever-his-name-is) dealing with the burnt-out cocaine kids of LA.

The Footlights revue, however, has absolutely nothing to do with this. The connection between the two consists in a series of zebra jokes of a quality which hasn't been seen in Adelaide since the infamous Adelaide Zoo massacre of 1985.

This long awaited revue comes after a series of complete plays which the club has performed to considerable student and critical acclaim - "Frogs", "Butley", "Rosencrantz and Guildenstern are Dead", and "Kafka's Dick".

"Less Than Zebra" marks a return to the equally esteemed, and perhaps more accessible, tradition of undergraduate humour (the sensibility that taste forgot), with sketches, skits, and songs all written by the students themselves.

It will certainly be interesting to see which avenue the club decides to follow for the rest of the year's activities.

In all their generosity, Footlights has donated 5 double passes for the opening night (Thursday, 11th May, if you weren't paying attention earlier). All you have to do is tell Georgina in the Students' Association Office what the last Footlights production was called. And *no-one* from the Students' Association (ie office bearers, the SAUA groupies and On Dit writers) is eligible to win. So there!

Andrew Joyner

ADELAIDE UNIVERSITY FOOTLIGHTS PRESENT

LESS THAN ZEBRA

1989 FOOTLIGHTS REVUE

MAY 11-13, 17-20 8pm

Little Theatre, Adelaide University

Tickets Available at BASS/SAUA/DOOR \$5/\$9



HAPPY BIRTHDAY YOU BITCH!



Margaret Thatcher celebrated ten years in power last week, surprisingly close to the commemoration of the hundredth anniversary of Hitler's birthday (Somebody Up There's got a pretty sick sense of humour).

Reminders were numerous, from brief mentions in news/current affairs bulletins to a four-part series on SBS (each Thursday, 8pm) called "The Thatcher Factor".

The most interesting, predictably, was on "Four Corners", which was not a despatch from the BBC but an Australian expat, Chris Patterson, returning to the Mother Country.

The biggest problem with the story was that no-one could sense our reporter's relief at being back in England, and this tended to colour the content somewhat. He started off on a bad foot, asking the question of why Britons kept voting for Thatcher if they seemingly hate her so much. The blindingly obvious answer, which was not alluded to at all, is: they don't. The vast majority of English voters do not, and never have, supported Margaret Thatcher but at present levels of the polls she will continue to be re-elected comfortably. Possible alternative voting systems are never forwarded except by the rapidly crumbling Liberal-SDP coalition.

The economic ramifications of Thatcherism were examined in some depth but one phrase which was continually used, and grated somewhat, was that "Most British people are better off under Thatcher." Granted, he was only talking in economic terms, but there is no way such a sweeping generalisation can be made with any certainty. No doubt many British economists and political pundits would contest this notion, as many would if it were made in Australia with reference to the Hawke Government, or indeed any other government in the world. Therefore it should not have been stated as a flat certainty.

Make no mistake, I wasn't expecting a hammer-and-tongs attack on the woman, as the pretence of objectivity had to be maintained at all times (the supposed objectivity of journalists is a dubious and controversial topic in itself, but is too complex to covered here). Chris was rather too eager, however, to rationalise the disasters of Thatcher's administration, whilst offering no explanations for the catastrophes which befell the final days of the previous Labour Government.

This is not to suggest that it was a Tory apologist show, however. The people of England spoke volumes, more through their attitudes than their quotes. There was the beaten steeltown worker who has been unemployed for six years, Thatcher's biographer, who revealed that when Thatcher was a child the other children crossed the street to avoid walking to school with her, and ex-Labour minister Tony Benn, who looked surprisingly spritely for one of the most wretched figures in the recent history of British politics - I remember an old "Not The Nine O' Clock News" condemnation of Thatcher in a song which ended with the words, "But you will vote for her again/'Cos who the hell wants Tony Benn?"

There was one lady in particular whom I would gladly throttled with my bare hands. She was presented as the epitome of Britain's nouveau riche, and was of the "HIIIII Amanda! So wonderful to see you! DESPERATELY sorry to hear about what happened to Roger" type. She was fake, she was a sycophant, she was the sort of person who was bought a million-pound education so that she could obtain a better class of ignorance, and she was an international fashion designer. She was a very strong argument in favour of the notion that Britain should dispense of its nuclear arsenal by dropping it on itself.

Margaret Thatcher deserves to be respected for her enormous longevity if nothing else, born out of more than an electoral quirk. She dominated the political arena to such an extent so early into her rule that her opposition splintered hopelessly, and has never really recovered.

As a whole, the retrospective was thought-provoking and intelligent, but somehow I'm not looking forward to the next one in five years' time.



CHANNEL NINE NAZIS MUST DIE

Simon Healy

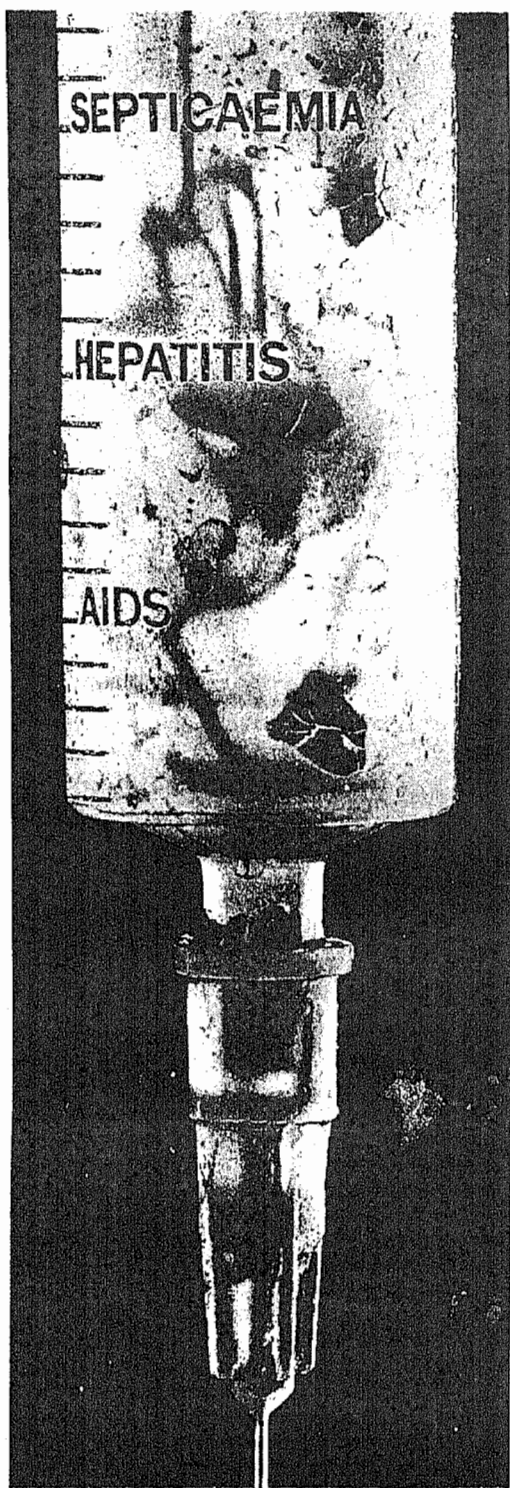
I'm hoping that will get their attention. I was going to tell you about a surprisingly good American sitcom called "It's Garry Shandling's Show", but bemoan the fact that it was on absurdly late at 11.30 pm. So what have they done in Channel 9 programming? Put it ANOTHER hour back, so that there's no point talking about it at all, because even I'm not prepared to stay up to 12.30 am to watch half an hour's television.

So I beg, demand, order, cajole, and ask Channel 9 to napalm garbage like "Happy Days" (not again! Pleeeeeeeeeeease!) and "Groaning Pains", and not feel obliged to bury anything worthwhile at an unwatchable hour.

THOUGHT FOR THE WEEK

This week's thought contains some words of wisdom that will ring true down the corridors of history, composed by one of the finest performing ensembles of our century:

"Up yer bum/Up yer bum/Up yer bum/Up yer bum/Up yer bum/Up yer bum/Up yer bum/Up yer bum"
(Peter & The Test Tube Babies - "Up Yer Bum")



*Screw up
your blood,
your liver,
your life.*

*One hit is all it takes.
You can't tell who's infected.
It could be your mate.
And if you share his works, it could be you.*

Shooting up once can screw you up. Forever.

ENTERTAINMENT

**ENTERTAINMENT
UNION BAR**

ADELAIDE UNIVERSITY UNION
NORTH TERRACE, ADELAIDE 5000



Friday May 12th
9 pm - midnight. "Just Kidding".
Free to students, \$4 guests.



"Just Kidding".



Friday May 19th
1 - 2 pm. "Melody Lords" from Melbourne.
Zany, crazy 70's send-up band.
Free.

9 pm - midnight. "Double Whammy Explosion".
Rootsy, soul, funk music.
Free to students, \$4 guests.

Saturday May 20th
9 pm - 2 am. Spirits Appreciation Bar Night with *cheap scotch!*

"Mad Turks"
"Coneheads"
"Mark of Cain"

Adelaide Uni students \$4, other concession \$5, guests \$6.
Tickets at the door.

"Just Kidding".

"Melody Lords"

"Double Whammy Explosion".

"Mad Turks"

"Coneheads"

"Mark of Cain"

ST MARK'S COLLEGE IS PROUD TO PRESENT :

THE
RETURN OF

THE JCR DANCE



PRICE: \$14

BEER, WINE, CIDER FREE

FOOD AVAILABLE

I.D. ESSENTIAL

SATURDAY, 20TH MAY
8.00 P.M.

ENTER FROM KERMODE STREET

FEATURING:

"THIS HOUSE IS JUMPING"

BILLAROOBY

Jim Anderson,
Grafton Hardback, Collins

Imagine an Australia bereft of cappuccino and cosmopolitanism, stripped back to the basics of a provincial Anglo-Irish town. Multiply the suspicion, tension, and fear by the factor of World War 2 and you have "Billaroooby", a gripping first novel by Jim Anderson.

The story unfolds through the eyes of Lesley, a young boy struggling to make sense of his father's battle with a hostile environment. The bonds within the immigrant Armstrong family are strained to breaking point, not only by the unforgiving landscape, but by the pressure of conforming to the narrow, male oriented culture of wartime society.

The animosity, racism and violence hidden beneath the surface of the tightly knit, drought weary community come to a fore over the presence of a Japanese POW camp just beyond the boundaries of the Armstrong property. Lesley's rebellious, boyish idealisation of the noble Bushido warriors puts him at odds with the locals' no less fantastic reaction of xenophobic hatred and fear. The dramatic climax confirms neither of the two fantasies, but reveals a darker truth about the Armstrong family's past and the dangers of our cultural inheritance.

"Billaroooby" makes a vital contribution to the reassessment of our past, and the story is told with great honesty and depth of feeling. Anderson's characterisation is particularly successful and he vividly evokes the harsh, dry farming lands of his childhood in New South Wales. All in all, a great read on a difficult subject from which we should not shy away.

Caroline Minchin

FROZEN IN TIME

THE FATE OF THE FRANKLIN
EXPEDITION

Owen Beattie and John Geiger,
Grafton Paperback, Collins

"Frozen in Time" is a remarkable account of the tragic 1845 expedition to the Canadian Arctic by Sir John Franklin and the elite British naval forces under his command. Even more remarkable is the discovery over one hundred years later of the frozen remains of several members of the expedition by Canadian Scientist Owen Beattie and his team of associates.

This book provides a detailed record of the scientific detective work undertaken by the team. As a result of this painstaking forensic reconstruction, the mysteries surrounding the Franklin Expedition have been solved.

The author, John Geiger, gives a gripping account of the process along with coloured photographs of three of Franklin's seamen; their bodies perfectly preserved by the climactic conditions of the Arctic.

Those who appreciate the often unusual events that accompany human beings' exploration of the physical and scientific aspects of the world will undoubtedly enjoy this story. It seems that like the polar icebergs that inhabit the Arctic waters there is always more substance below what can be seen on the visible surface.

Michael Francis

THE SINGING SANDS

Josephine Tey, Penguin

"The Singing Sands" is a re-issue of a novel first published in 1952. Now it appears as part of the Penguin 'Classic Crime' series, and is a good example of the crime novel which concentrates on cerebral activity rather than springing a series of happenings on the reader in the 'thriller' fashion.

The crime in this case is the murder of a young (supposed) Frenchman, Charles Martin, on a train. The novel's detective, Inspector Alec Grant, learns of his death by coincidence, being a passenger on the same train. Grant is on his way to Scotland for a vacation, suffering from nervous exhaustion, but this death (which is given an official verdict of "misadventure") continually preys on his mind.

Grant's conviction that there is more to the death than meets the eye leads to the discovery of the real identity of the dead man and the surprising circumstances of his murder. One of the few clues Grant has is the intriguing verse which is scribbled on a newspaper near the dead man's body:

The beasts that talk,
The streams that stand,
The stones that walk,
The singing sand,

That guard the way
To Paradise.

"The Singing Sands" moves at an almost leisurely pace and this is one of its strong points. The author (who died in 1952 and whose real name was Elizabeth Mac Kintosh) writes well, evoking the largely Scottish setting of the novel successfully, and takes time to develop characters. Readers who are familiar with the style of Agatha Christie in which characterisation tends to verge on caricature much of the

time, will be interested to compare Tey's style with that of Christie.

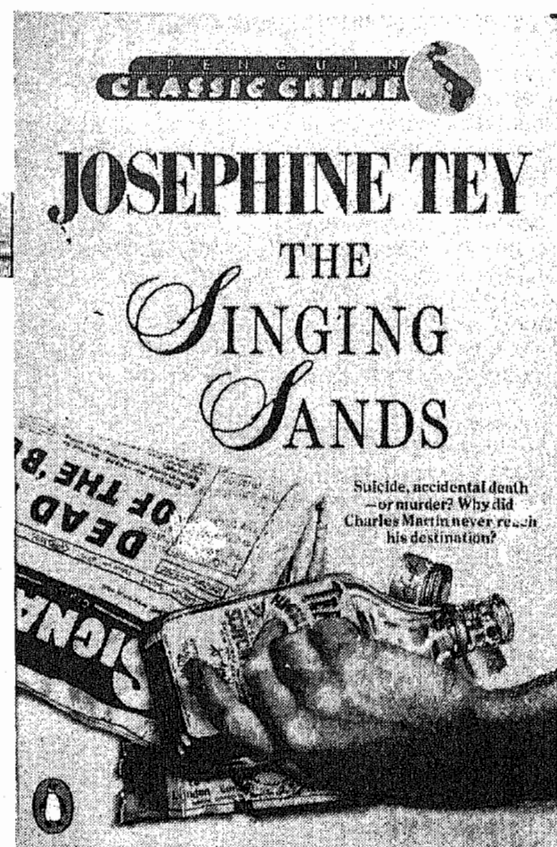
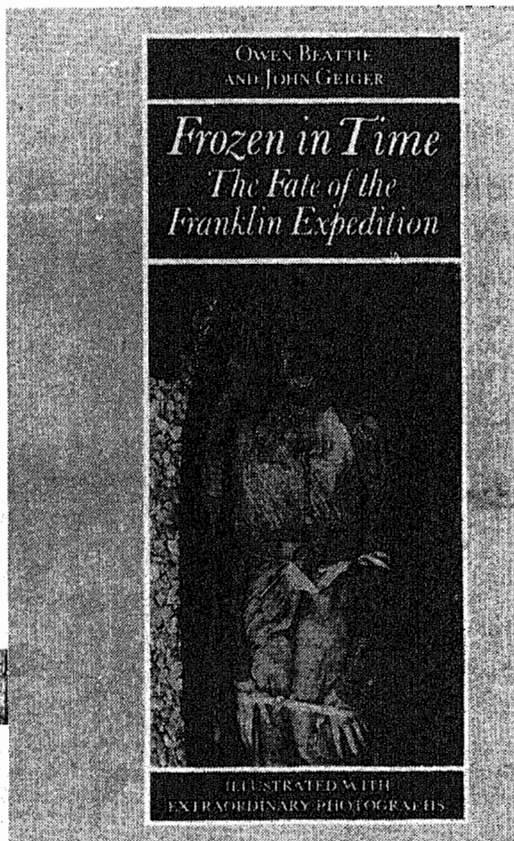
Tey was not the prolific writer Christie was. But that is why Tey's crime novels are so interesting to read; they tend to be of better literary quality (even given their stereotypical elements) than some better known detective novels although their solutions may not be as ingenious as those of writers such as Agatha Christie.

Elizabeth MacKintosh's other novels are worth looking out for. Her first detective novel, "The Man in the Queue" was written under the name Gordon Daviot, but 'Josephine Tey' became her standard pseudonym. "The Franchise Affair" was her most successful novel and it produced a film of the same name, while "The Daughter of Time" is perhaps the best loved of her novels.

"The Daughter of Time" is a detective novel with a difference - it aims to unravel the mystery of the deaths of the 'princes in the tower', supposedly murdered by their allegedly "wicked uncle" King Richard III of England. Tey's solution to the question that has racked the brains of historians, and people merely interested in 'whodunnit' for centuries, is cleverly conceived although questioned now by historians who have access to primary sources which weren't available when Tey wrote "The Daughter of Time".

Elizabeth MacKintosh alias Josephine Tey produced fiction that makes entertaining reading; hopefully "The Singing Sands" will be an introduction to more of this novelist's work for those who haven't discovered it yet.

Monica Carroll



AUTUMN

Hay Flat is a shining, rippling bed of green.
We search for mushrooms with a bucket and knife.
Turning them over,
we check for chocolate brown undersides.
I want to draw the fine fan of gills, the slivers
of shadow.
Black brown, black brown, black brown.

My brother's eyes are electric blue in the sun.
A line of blue smoke fades into nowhere -
rises from an old stringy-bark burning in Beehive.
It is a lazy day. The sun is our gentle drug
for dreaming.

Emma

CONTRADICTIONS

In the meaning of truths quest
through faces of arcane archives
with life an uninvited guest
ideas saturated search survives
spent in seasons of anguish
amongst philosophies of the 'isms
smoked like dream pipes of hashish
with flights eyes a split schism.

In chasms of chaos' contradictions
trundling on times treadmill
in myths infinite demystification
like Sisyphus pushing gravity uphill
as the price of existences nemesis
my mind is drilled with dialectics
pinned spinning a new synthesis
stuck in webs of maps eclectic.

With a consuming vacuum vision
like broken window painted panes
from weathering the human condition
I cut the scripts of the game
playing the existential terrorist
stealing the props from stages
in springs funeral flowering fist
my manifesto from blank pages.

Julie Thompson

HOLLOW HORIZONS

These genital faces
of emotional genocide
silently splitting space
with colliding eyes
shoot down comets
burning in the sunset's
flame cloud's cries
bursting drifting stars
showering steamed seas
in wrecked waves
sighing like its waifs
of suicidal faith,
times' crucified saviours
holding up homeless skies'
fragmenting rocks that fly.

Smashing the lantern's beam
dirt winds sting like bees;
existence seasonally screams
love is an invisible word
slicing open jagged skies
bleeding with broken birds
fleeing like dripping dreams
seeking their essence
in valley's dim descent
into dead profanity's
naked shadow's inhumanity,
its bewitching black magicians
disappearing and reappearing
as astral apparitions
in this pit's perdition.

Clutched by the chasm,
Narcissus with reflection vanished
in lake's womb like spasm
grasps your glass face
in see through mirrors,
your own vision banished
travelling inside suitcases
that fortunes always lose
in a frantic tramp's chase
after the circus' glow,
the manifesto of shows refused,
the strippers of hollow masks
are truth's guardian angels abused
in love's gasping farce
in cave echoes that last.

Burying the grinning tombstone
in a locked labyrinth's
desolate dark eyes,

fanning a funeral pyre's
shipwrecked black bones,
sacrificial mystic mythologies
sacred shadows flames
become exploding coffins
resurrected birth memories
in gypsy caravans flee
from fireworks obsessional sins
but flashing fate's freed
being's psychic metaphysics
confesses transcendental destiny lame
in this wildernesses tangled lanes.

Julie Thompson

A (SUGGESTED) THOUGHT FOR THE WEEK:

Skull is time
Time is present
Present is future
Future is skull

Wilfred Höet

A PUPPET SPEAKS

The puppets dance and sing for gold.
They dress to please -
You can always
See a puppet a mile off
From the clothes they wear.

You see,
They all look the same,
All dance the same,
All play the same game.
But it is their choice to have no choice -
It's a free country, after all!
Though one can pity them at times ...

Doesn't anybody want to live anymore?
You may say
That people are living, breathing
All around me.
Well, maybe breathing,
But not living.
They gave up on it years ago
After asking
"What's the point?"
And not being able to answer.
Yes, it's so easy to give in,
Isn't it, Mr Puppet?
It almost happens before you realise ...

Then in fifty years
You look back
And finally do realise:
"Why did I choose the path
Of puppetdom?
Did I not once
Have the chance of living too?"

O, the game has turned sour,
The performance cut short,
The stage is empty.
The world may well be a stage
Where every man must play a part;
But what was I?"

A puppet.

Wilfred Höet

BIG FRIEND IN SMALL COUNTRY

Smoothed-out bedsheets,
the wrinkles in my psyche
We eat the breakfast you prepare
but our love begins to starve.
The hugging goodbye improves us a little
but proves insufficient for my
infidelity and necessary flight
We will stay in touch
and once more touch in some unknown place.
Let that be a re-gensis.
Gatsby knows you can't go back.
We will go forward, with your Plato
and my desire to be desireless,
as friends, or perhaps better, as real lovers
before lovers.

SACRIFICIAL VICTIM

It lies inert on the table
drawn, about to be quartered
Unaware.
Dissection awaits.

The sharpness slices
effortlessly through an ineffectual cover
which is peeled back
intestines, prosaic workings are revealed
prodded and pulled

Intricacies are explained by
the man or woman in charge.
Satisfied they leave it
raped violated, dead
And turn their attention to the next
relevant text.

Come back J.D. Salinger, there was
not a thing to forgive in
the first place

Marc Hudson

"DOWN FROM THE MOUNTAIN"

On the fourth day after his death it was decided
that we would eat Marcel. He wasn't getting any
fresher, lying out there on that white blanket, and
if we left it any longer we would have to share
him with the bacteria.

Gigi was opposed the whole idea, but that was
nothing new. Even in primary school the little
bitch had loved throwing spanners in the works.
We drew lots for the innards, since we guessed
(Roger, the medical student, had gone out for a
piss three days ago and no one had seen him
since) they'd be of the highest nutritional value.

I got the gall bladder and spleen. At least that's
what Claude (who had done work experience at a
butcher's) said they were.

Poor Marcel, if only he could have seen himself,
opened up for human hyenas. This, of course, was
impossible as his his had gone to Georges.

Each day at noon we began the watch. One by
one we could climb up onto the fuselage and scan
the ridiculously blue skies. David saw helicopters
so often that we nick-named him "Buzz". Then,
ever complacent we would climb down and the
next student would take his or her place of
honour. It became quite a ritual and some of us
got unreasonably upset if we thought someone
else had jumped ahead. It was as if we all thought
that by merely searching the faraway Andean
peaks we could personally bring about salvation.

We couldn't avoid this constant bickering since,
as we'd discovered, no one's memory ran to more
than ten minutes. This was useful in some
respects. For example, we were no longer
annoyed when Françoise told us each half hour
that when she got back she was going to flash
down Boulevard des Anglais in her step-father's
hot pink Lambourghini.

But it had its bad points too. We fell, perhaps
through sheer boredom into an argument over
how many days we'd been there, half between sea
and summit. The seven vertical gouges in the
back of the pilot's chair seemed to suggest a week.
André, however, accused Georges of getting up in
the night and rubbing one off. We bounced this
back and forth but it appeared insoluble.

All that happened last year. Now I'm at the
window of my room in the sanatorium, looking
out over the pristine Alps. Doctor LeBrun says I'm
doing very well. If I can just forget how much I
enjoyed Marcel's spleen, I'll be out immediately.

CLIMB INSIDE

I keep a photograph of you. Of you, about six
years ago in a green summer dress on an overcast
day. I don't even know where it was taken - but it
was before we were ever really friends. It used to
belong to someone else. Above the telegraph pole
there is a hole where a drawing pin has been
pulled away. The lady on the other side of the
man standing next to you has an orange dot over
her eye where someone must have spilt
something. Splattered coffee stains are sprinkled
across the white sky and the corners are
beginning to curl. In the picture, everyone is
smiling at the camera - but you are looking away
with sad and thoughtful eyes. Sometimes I wish I
could climb inside next to you. In the space by the
fence. Climb inside your mind so that I might
understand that flash of lasting sadness.

Emma

"ONE ASPECT"

exhibition by Ann Newmarch
at the Tynte Gallery, Greenhill Road.

"The lasting sensibility of this work is its humane quality. There are real lives here. Made by a woman, this work is not 'feminine' in the accepted convention - prissy, soft, frothy. It is direct, genuine, full of integrity. There is no higher praise."

This is how Rosemary Brooks concludes the catalogue to Ann Newmarch's latest exhibition entitled "One Aspect (Come and get your picture taken)". The exhibition consists of a series of photos, prints, and photocollages documenting the life of the artists' three children, Jake, Bruno, and Jessie, and their relationship in the household since 1977.

With this exhibition, Ann Newmarch has taken a departure from the direct and confrontational politics of her previous work towards a much more personal perception. Yet this perception is still informed by the artist's politics, notably her feminist sensibility, since its thematic focus is the link between her roles as both artist and mother.

In an interview in the catalogue, Ann Newmarch states the exhibition is "to do with sharing ten prints from ten years and along with that some other things to do with mothering, large photocollages of doll's houses and photographs I've collected over sixteen years of being an artist, mother, documenter, using the medium as a way of pulling the kids into my activity, making the whole thing real in some kind of way."

Newmarch is using the children themselves as the medium for her art. It appears that the end product, the prints, are intended to be a distillation of the artist's relationship with her children, and thus it was important that the children became involved in the "art process", selecting the photos to be used and commenting on which direction the prints should take.

Says Ann, "They (the children) helped select the image they'd agreed upon, sometimes chosen from existing photos, sometimes set up to portray their year. I'd talk to them about my process, choice of colours, placement, etc."

The children are almost physically on display, with Ann Newmarch presenting locks of her children's and their baby teeth as exhibits. The weight of Ann's work is the reality of the relationship between herself as artist/mother and her children. It is out of this reality that the humanity and integrity of Ann's work evolves.

This all sounds very good on paper and it probably appears to you that I am in full

agreement with Rosemary Brook's comments. However, the problem is that I found the actual exhibition rather dull and limp. While her work may display humanity and integrity, it is doubtful whether these qualities exist within an artistic framework.

Art cannot be a mere illustration for an external, abstract concept. Being a political artist, this is a dilemma that Ann has had to face throughout her career, as Jeanette Fenelot has noted in an article in "Art Network":

"Ann Newmarch has stated that 'art' concerns were not the primary impetus behind her choice of media or mode of presentation. Rather it is her subject matter and its clearest communication which concerns her most."

But even then, when the ideology rather than the aesthetics were of major importance, the works still had strong aesthetic appeal. Take, for example, "For John Lennon and My Sons", where the energy of her political statement is structured and defined by the visual impact of the print.

With this new exhibition, however, the visual impact of her work becomes so secondary that it is almost redundant. The construction behind the doll's house photocollage is obviously complex and intricate, and admittedly Ann attempts to place some artistic framework on the prints of her children, but with the latter it is really just design. Much of the time, the prints finish up looking like something from an International Year of the Child advertising campaign, rather than an articulate artistic statement.

The link between form and content in these words has become so tenuous that it produces an inadequacy in her work which cannot be ignored. Some people may think it unfair to criticise a work which is so personal, but the simple fact is that the abstract intention of the work is not constrained within or expressed by the artistic form. And it is only through an understanding of this intention that one can even make a gesture towards appreciating her work.

Andrew Joyner



(Homicide, genocide become household words, news becomes entertainment, and toys teach a disrespect for human kind)

For John Lennon and my two sons 1981 130 x 91 cm



12 yrs, 7 yrs and 2 yrs 1984

classifieds

AMNESTY INTERNATIONAL ON CAMPUS IGM

Amnesty International on Campus Inaugural General Meeting, 11th May, Union Cinema, Level 5, 1 pm. All welcome.

BASEBALL UMPIRE REQUIRED

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

THE BLUE STOCKING SHOW FOR WOMEN

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

TERTIARY INSTITUTIONS CHILDCARE CENTRE

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

QUICK MACINTOSH!

Want to have the confidence to use Macs? Well, you can! The Apple Consortium is running on every working Monday a course specifically designed for students. The course starts at 1.10 pm sharp and will conclude in time for 2.15 pm lectures. For your investment of \$10 you receive tuition, a booklet on operating the Macintosh, a booklet on word processing, and a diskette. Bookings essential. For more details and to book, drop in and see us in room 281, Computer Sci Dept, 2nd level, Horace Lamb Building, or phone 228 5441.

GEOGRAPHY SOCIETY RESURRECTION!

Hey Geography students and staff! The Geography Society has been resurrected after hibernating for a few years. The society will manifest itself for the first time in 1989 on Thursday, May 11th at 1pm. The site of reincarnation will be the Napier Courtyard (just outside the foyer of the Napier Building).

This meeting will be the Inaugural General Meeting for 1989 and will take the form of a wine and cheese occasion. The timing of this auspicious event will be from 1 till 1 pm (possibly longer, the nature of miracles being distinctly untimely). All interested people are welcome to attend. See you there.

AU GLIDING CLUB DINNER

To be held on Wednesday, May 17th, in the Tai Pan restaurant on Memorial Drive. For all those (members and non-members)

interested in gliding, this is an opportunity to meet the members of the club. If interested ring Agata on 336 8131.

AU LABOR CLUB

We are having a forum on uranium and the Australian Labor Party at 1.10 pm in the Little Cinema on Monday, 8th May. Our guest speaker is Richard Mills, a member of the ALP Uranium Policy Review, who will address issues such as whether uranium really is a solution to the Greenhouse Effect, waste storage, and the ALP response. Everyone is welcome.

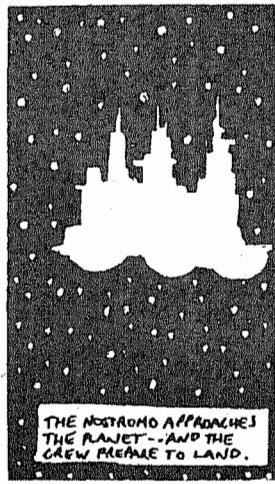
TYPING

Thesis typing (including mathematical, chemistry and physics) and any other papers. Fast, accurate typist. References available. Price negotiable. Ph: Julie on 298 6636 (Warradale).

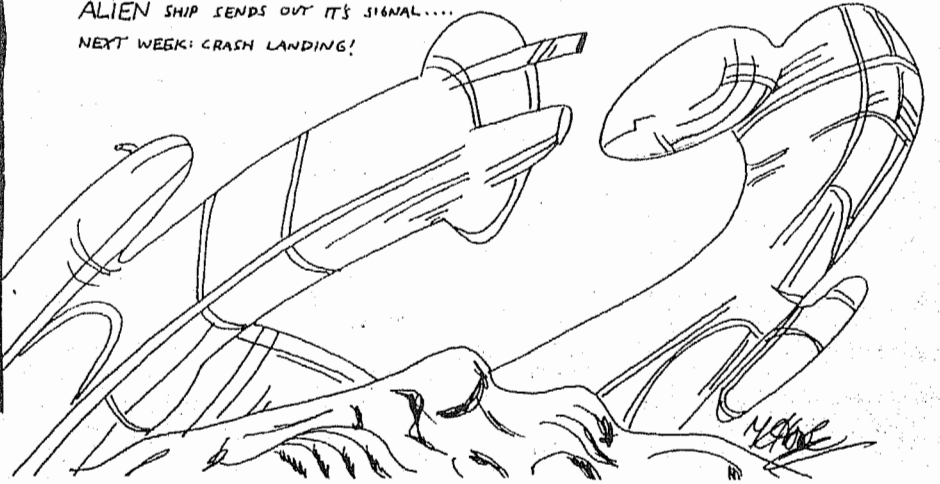


BEGINNING THIS WEEK:
The Life of Ellen Ripley
 AN ADAPTATION BY TIM HOWE OF THE
 20th CENTURY FOX MOTION PICTURE
 "ALIEN"

IT BEGINS WITH A COLD SLEEP--AND COLD MEMORIES--THE DREAM OF HER LOVER--HER CHILD--THE REALITY OF HER LOVER'S DEPARTURE.



WHILE, ON THE PLANET BELOW, THE ALIEN SHIP SENDS OUT ITS SIGNAL....
 NEXT WEEK: CRASH LANDING!



SCUM in UTOPIA

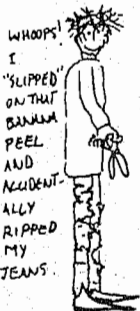
BY DAVE KRANTZ

EARLY IN THE MORNING, PREPARATION TO LEAVE.



"SLIP"

CUT CUT CUT SLASH TEAR RID SLASH CUT CUT CASH SLASH CUT CUT CUT



VOTE J. HOWARD FOR OUR FUTURE

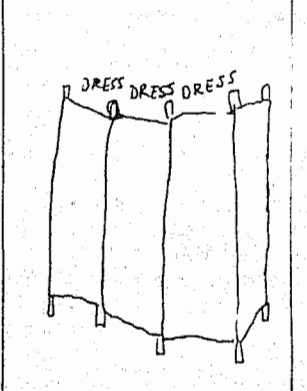
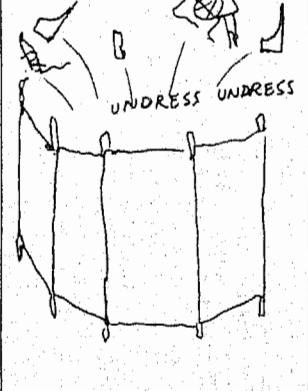
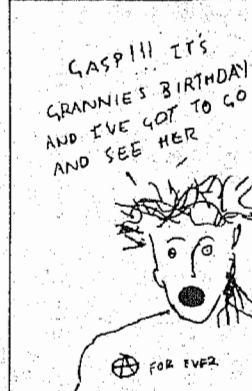
GREASE XTRA FINE



AND OFF TO UNI....



LATER ON THAT DAY....



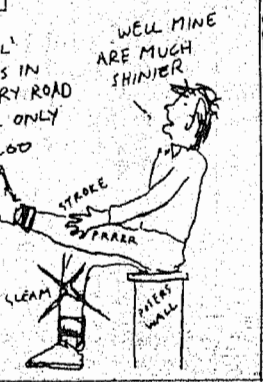
AND OFF TO GRANNY'S

EVEN AS YOU READ, A MAJOR MENACE IS ENCRDACHING UPON UNIVERSITY LIFE. IT IS SUBVERSIVE, ALL-PERVADING, EVIL, DEVIOUS AND "OFFENSIVE BY ANYBODIES STANDARDS"--IT IS OF COURSE "THE TRACK SUIT PANTS WEARERS!!!"

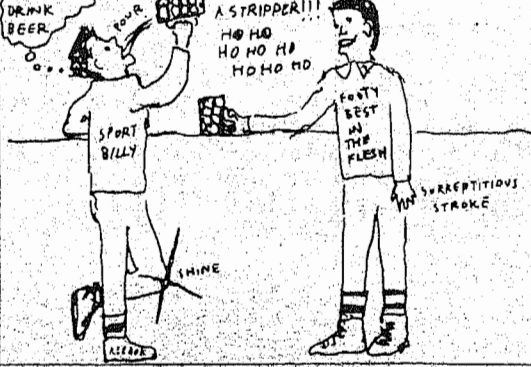
THEY ARE EVERYWHERE... ON THE LAWN



IN THE BAR



SO AFTER THE MATCH, WE ALL DRANK OURSELVES INTO A STUPOR, AND GUESS WHAT? ... WE HIRED A STRIPPER!!!



AND IN THE TOILETS

000000 KENNETH YOU'RE SO FULL OF SURPRISES!

GET YOUR "SHINIES" OFF AND ILL SHOW YOU WHATS WHAT

