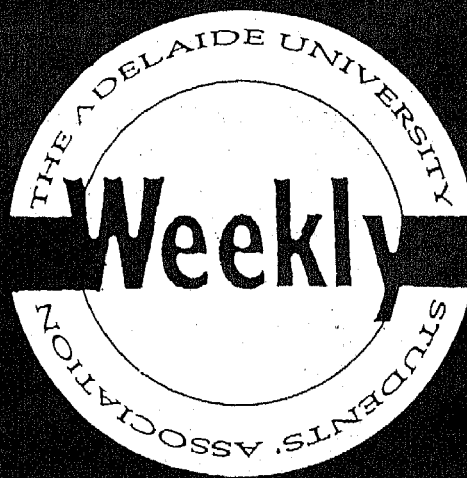
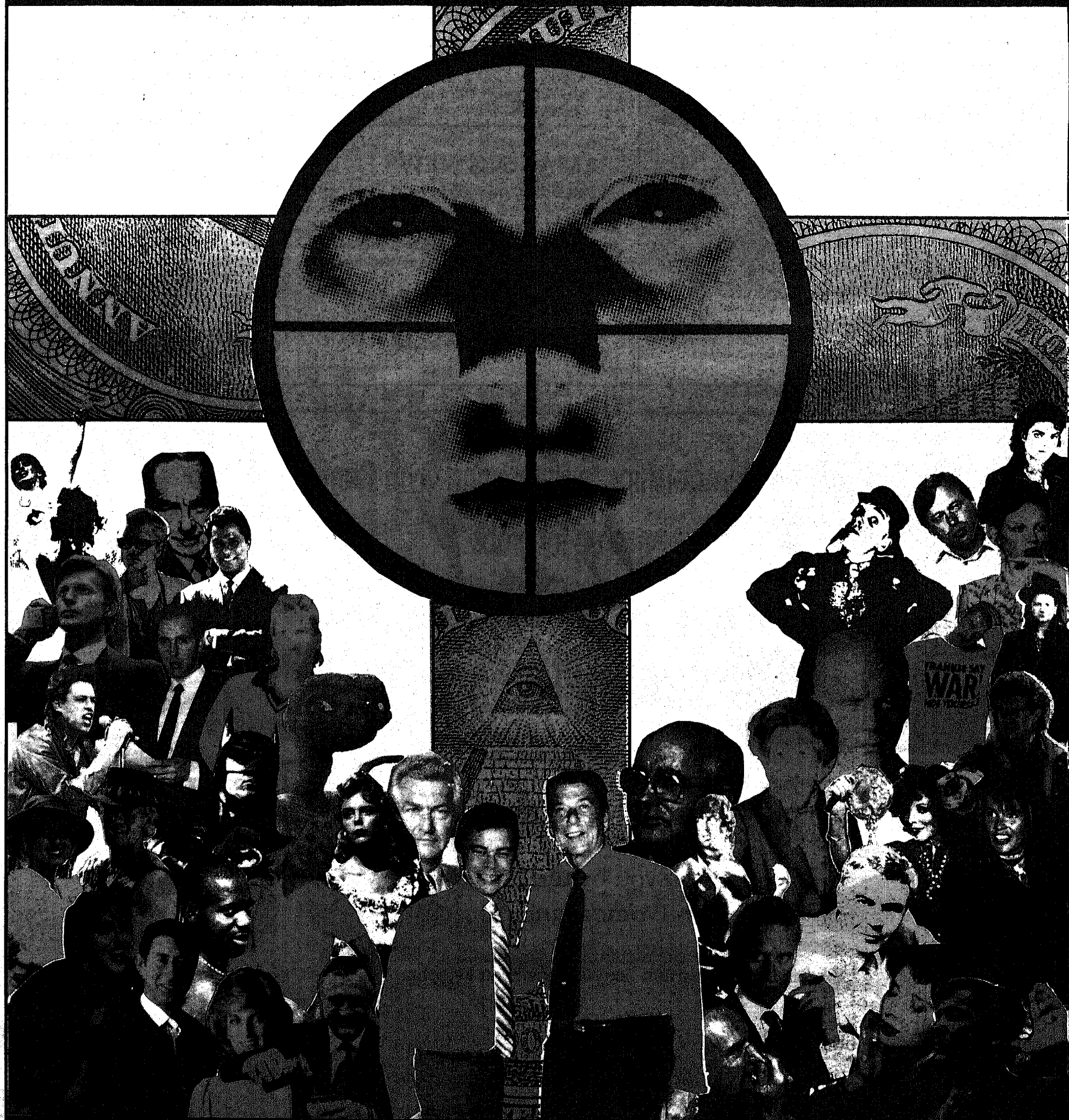


OnDit



VOLUME 58 No. 6 APRIL 2
REGISTERED BY AUSTRALIA POST
PUBLICATION NO SBF 0274



80, 81, 82, 83, 84, 85, 86, 87, 88, 89

Activities Week beginning Monday, April 2nd, 1990

Monday, April 2nd
9 am - 5 pm

"Circuit Work" Exhibition in Union Gallery. Computer display and practical use of computers with graphic packages and laser printer. Continues until Friday, April 6th.

Tuesday, April 3rd
1 - 2 pm

Lunchtime concert on Barr Smith Lawns with "Greg Williams" (Bar if wet).

7.30 - 10 pm

Cinematheque Film Programme in Union Cinema with 10 more films for \$12.

This week: "Reefer Madness" (USA, 1936, B/W, 66 mins) Director Louis Gasnier, and "What's Up Tiger Lily?" (USA/Japan, 1966, 80 mins) Director Woody Allen/Senkichi Taniguchi. Continues every Tuesday night.

Thursday, April 5th
1 - 2 pm

Prize Giving Day on Barr Smith Lawns (Cloisters if wet). Drawing of 43 prizes from Voucher Scheme. You must be there to win. Student Travel prize of a return trip to Bali, and the 3 Union Fee refunds. All other prizes honoured on first draw.

Special guests: Jane Doyle (SAS 7 News reader), Tony McCarthy (SAN) and Stilgherian (SJJJ - FM).

1 - 2 pm

"Camorata String Quartet" in Gallery.

Friday, April 6th

6 - 9 pm Pianist, Danielle Poulos, in Union Bistro.

9 pm - Midnight

Free entertainment in Union Bar with "Be Brave". AU Students

Free, Guests \$5.

(Note: Battle of the Bands delayed until Friday, April 27th to allow more practice)

Saturday, April 7th

9 pm - 2 am

"Auntie Raelene",

Amnesty International Bar Night with "Radics",

"Wintermind" and "Edwina Lucas". AU Students \$5,

Guests \$7. All

proceeds to Amnesty.

Coming Entertainment

Pre Easter Show in Bar Thursday, April 12th 9 pm - 2 am with "Mark of Cain" (final appearance), "Where's The Pope?" and "Love Fever". AU Students \$5, Guests \$7.

PRODUCTION NOTES

ON DIT is the weekly newspaper of the Student's Association of the University of Adelaide. The editors have complete editorial control although opinions expressed in the paper are not necessarily their own.

Editors: Steve Jackson and David Penberthy

Advertising Manager: Simon Morris

Typesetting: Sharon Middleton and Georgie Matches

Bromiding: Andrew Joyner

Photography: Alex Webling

Beverages and Miscellany: Dave "Hey! This baby won't flush!" Joyner

Special thanks this week to Mark Gamtcheff, Alex Wheaton, Andy and Dave Joyner, Simon Morris, Alex Webling, Rachel and Simon Healy and Jason Bootle. Happy Birthday Sophie.

If you wish to contact ON DIT write to:

ON DIT, GPO Box 498, University of Adelaide, Adelaide, S.A.

Telephone 228 5404, 223 2685. Fax 224 0464.

ON DIT is printed by Murray Bridge Press - thanks guys.

AMAZING NEWS FOR ASPIRING JOURNOS!

Yes Folks! It's hard to believe, but the Press Club has actually pulled its finger (and photocopying card) out and those elusive kits are now ready! There will be a meeting on Wednesday, April the 4th at 1:00 at which all the sub-editors will speak about their particular parts of the paper. The kits will be distributed then. A lot of you have already come in to pick the kits up, but you can rest assured that they will be ready on Wednesday. We promise.

OnDit PRESS CLUB

WIN 4 Memberships to Fitness and Gym Centres **WIN**
up for grabs

plus guest passes and Body Shop products

wednesday, april 4

LUNCHTIME TORRENS FUN RUN

brought to you by the Students' Association!
for Women and Sport Week

Entry forms available at the Students' Association
for further information see Natasha Stott Despoja, Women's Officer

START

1.10 pm at the Footbridge

to the Morphett Street Bridge and

Approximately 2.5 kms

Refreshments provided

FINISH

At the Footbridge again!



Sponsored by Nautilus, Lady Nautilus and Kerry O'Brien

University Rowing dominating competition

Adelaide University Rowing Club is enjoying it's best season for many years. Its Open Men's Fours were recently victorious in the 78th Australian Henley on Yarra Regatta.

This year, the Adelaide University Boat Club has been the dominant force in South Australian Rowing. Not only has it won twice as many State Championships as all the other clubs combined, it has won the Male Premiership for the third year running, as well as the Female Premiership.

The club has no more members than its rivals during the competitive season, but the quality of rowers at Adelaide University is high.

Uni senior fours return triumphant.

Adelaide University's senior oarsmen have returned triumphant from Saturday's 78th Australian Henley on Yarra regatta with the Steward's Challenge Cup for senior fours.

The crew - Michael Southcott (stroke), Rick Seifried, Jamie Fernandez, Angus Ross and coxswain Tim Durham - arrived home from Melbourne yesterday with the cup, which was last won by a South Australian crew in 1934.

Adelaide Uni's four won the 2000m race by two lengths from

Melbourne's Mercantile Rowing Club crew in front of the 20,000 people who turned out for the event run in conjunction with the annual Moomba festival.

The US national rowing squad, the West German senior B eight and two Japanese university crews also participated in the regatta held in the heart of Melbourne.

In the eights event for the Grand Challenge Cup, University's crew was pipped at the post in its heat by a London University crew which boasted five silver medallists from the 1989 world rowing titles.

Correction

In last week's *On Dit*, it was reported in an article titled "Allegations of Academic Plagiarism at Adelaide University", it was reported that the Dean of Arts, Dr. Robert Dare had two cases involving allegations of academic plagiarism referred to him in the last eighteen months. It was also inferred that Dr. Dare handled these cases in an unsatisfactory

manner.

This is incorrect. Only one case was referred to Dr. Dare. At all times Dr. Robert Dare acted in a responsible, sincere and professional manner. On Dit apologises for any embarrassment caused.

(see letter, page 4 "Correction")



Adelaide University Boat Club Senior Fours hold the cup aloft.

Killer Wasps on Campus

The bee-like European wasp has claimed its first victim on campus. Ted Serious reports.

The European wasp, a deadly stinging insect recently introduced to Australia, is active on campus. Last week an Engineering student was lucky to survive after a wasp stung him while he was drinking out of a beer stubbie. The wasp was apparently hiding, waiting and biding its time inside the bottle.

The wasp inflicted multiple stings when it attacked. It stung the inside of the victim's throat repeatedly causing agonising cries to escape from the victim's lips. This caused severe inflammation of the throat.

Often this is so severe that even a tracheotomy does not allow breathing and asphyxiation ensues. This student was extremely lucky as a Fourth year Medical student offered immediate life saving First Aid. The Engineering student was reported to have continued his drinking after the attack.

Fear has been expressed that can collectors face a special risk of being stung. Student representatives are examining the problem.

A number of people have been fatally stung by the wasp in Europe and South East Asia.

Next time you drink, check out your drink for the small bee-like wasp.



WOMEN AND SPORT WEEK 1990

Monday April 2

10 am Aerobics class 1
Union Dining rooms
All women welcome. FREE

5.30 am Judo Class
Union Games Room
FREE.

Tuesday April 3

1.10 pm Self-Defence Class
Women's Room, Lady Symon Bldg.
FREE

Wednesday April 4

10 am Aerobics Class 2
Union Dining Rooms
For women of all fitness levels.
FREE.

1.10 pm Torrens FunRun
A 2.5 km Course. Great Prizes!
Entry forms at the SAUA
All women eligible.

5.30 pm Judo Class
Union Games Room. FREE.

Thursday, April 5

1.10 pm Self Defence Class 2
Hosted by the Rape Crisis Centre.

Friday, April 6

1.10 pm Closing Lunch
Union Cloisters
Guest sportswomen invited.
BBQ and salad lunch is FREE!

Saturday, April 7

10 am onwards Self Defence and Judo classes
in the Games Room and on the Barr-Smith lawns.

Sponsored by Nautilus, Lady Nautilus, Kerry O'Brien Fitness Centres.

Islam

To the Editors,

Referring to the cartoon depicting a "History of Islam" on the last page of On Dit of February 26th, 1990, it is indeed a grave insult published by irresponsible editors.

The muslims who have seen this comic strip find it disgusting and offensive. Should this "funny" cartoon be exposed to the muslim world and communities, it will certainly be taken as a serious direct insult and personal attack to their very existence; individually or nationally.

Let me point out the momentous insults on Islam that you accumulated in your one, simple "cartoon" of contempt:

1. The name Allah (The Divinity), the very focus of faith and worship of all Muslims worldwide, is defamed and ridiculed by you;

2. You derided and pervertedly degraded the Holy Quran and The Messenger of Allah, Nabi Muhammed (peace be upon him), whom hundreds of millions of Muslims love more than themselves;

3. You ridiculed The Holy Messenger of Allah the prophet Isa (Jesus Christ) peace be upon him, who holds a sacred place in Islamic beliefs.

You portrayed Nabi Muhammed and Nabi Isa (Jesus Christ) peace be upon them, like drunken idiots, applying your wild and uncontrollable imagination (sic) to them as if you have the right to mock and degrade whoever you please. Your odious "cartoon" is considered an active provocation; spawned by prejudice, and racism and discrimination.

Your irresponsible actions have grave effects indeed. The implications from your "joke" are massive. I hope you realise this.

If you already understood, and deliberately (sic) used the Students' newspaper to assert your contempt for Islam, you must be fools, and certainly unaware of the possible repercussions this may produce.

Sincerely,
Ahmed Shukor

Correction

Dear Editors,

I wish to point out a correction to your article on academics plagiarising. You state that two cases were referred to the Dean of Arts, Robert Dare. In fact, only one case was referred to Dr Dare and, while there was no satisfactory resolution, this was in no way due to Dr Dare, who used his best efforts to achieve a successful resolution. Plagiarism is a systemic and institutional problem. I wish to make it clear that I in no way wished bring into question Dr Dare's integrity, nor his commitment to representing students within his Faculty.

yours sincerely,
Mark Leahy,
PGSA Researcher/Organiser

Skull Thuggery

To the Bastard,

... that threw the half full beer bottle that hit me at Skullduggery. Thank you very much! So far I have had to make six trips to the eye doctor, spent five hours in Casualty, had three separate sets of X-rays taken (including a CAT scan) and have had to replace the lens of my glasses which shattered into my left eyeball. Which I was extremely lucky not lose sight in.

To top it all off, you successfully fractured my cheekbone. To repair this break I spent eleven days in the

Cranio-Facial Unit at the Royal Adelaide Hospital (who did a wonderful job). The operation involved slicing the top off my head and taking a bone graft from my skull and then placing it through a cut in my eye in the actual cheekbone and screwing it in place. This doesn't describe the month of bruising I have had to contend with and the lacerations and permanent scars due to the broken glass and operation.

However, I have to look on the bright side, I did miss the first 3 1/2 weeks of my final year in Civil Engineering, it's been like a holiday! It now means I have a month less to do the same amount of work. For that I thank the coward who threw the bottle.

Finally, if anybody has any information on who threw the bottle, could they please contact me or the Civil Engineering Department and they will pass the information on.

Signed,
Really Pls'd Off -
David Gerke
4th Year Civil Engineering

Footbridge Thuggery

Dear Sir,

This morning, in my presence, my four year old daughter was knocked down on the university side approach to the footbridge by a person on a pushbike whom I suspect was a university student. This was effectively an assault, but it was not reported. The person did not stop and made no audible apology.

It would appear that the name "University FOOTbridge" is lost on many users of that construction. It is extremely unusual to see anybody walking a push-bike on the bridge, although a sign at one end of it does state that it is for pedestrians only.

I am aware that university students are not the only offenders. However, I should be very grateful if the university could take some action to curtail the riding of bikes on the footbridge, at least amongst the student body.

I shall also write to the Town Clerk concerning this matter.

Yours sincerely,
Stephen and Janet Lake

Barr-Smith shafting

Dear Editors,

I am shortly to be billed an enormous amount of money by our beloved Barr Smith Library to replace five overdue library books that I didn't borrow. Worse, my degree may be withheld if I don't come up with the cash by April.

I lost my old library card late last year and someone has used it to take home three books on illustrated manuscripts and two on English names (of all things). I hope that they have merely forgotten to return them and will do so soon. If not, I hope you get yours in the next life, whoever you are.

The Library doesn't care who it gets its money out of, but let's not totally shaft each other for the sake of a few possessions.

Yours,
Nick Babidge

More shafting

The more that I experience University life, the more the statement furtively whispered around campus "Education is for the rich" is confirmed.

After four years of scrounging in low paying jobs, university loans and one on one combat with Austudy, I naively assumed that the degree

which followed would be readily available. Not to be, I'm afraid. The bureaucracy of the Barr Smith Library just does not permit it. Due to Schedule D of the library regulations which states that demerit points accumulated during the year will be, for graduates, turned into demerit dollars, I now owe \$300.00 to the university, lack of payment leading to lack of degree. While obviously I am guilty of having overdue books and lending my card to friends, I feel that this so-called "means of deterrent" is totally unreasonable, leaving me with three exciting alternatives of either paying the fine by March 30th (which is virtually impossible to do on the dole given two weeks notice), working at the Barr Smith as a source of free labour, or not receiving my degree.

There are a lot of people at this university, due to happier financial circumstances, who would see this matter as a mere last minute inconvenience rather than a major financial hurdle towards obtaining their degree.

Just because a government system has the arrogance to fine the individual regardless of their assets, doesn't mean that the university should stoop to such a level.

One rule for the rich and one rule for the poor.

Your sincerely,
Clare Boyle

Raw Sewage

Dear Mr Roussy,

There is raw sewage and there is treated sewage. If one were forced, gun held at temple, to drink a litre of one or the other, naturally one would choose the latter; but this choice of the lesser evil would make the action scarcely less unpleasant. To speak of the programmes you watch, or indeed

any on television, as better than soap operas is to say little. Do you seriously believe that the intellectual content of "Four Corners" or the entertainment value of "The Big Gig" are in any significant way superior to the stupidities of "Neighbours"? To do so is akin to arguing the merits of alternative music over those of pop music; I mean, it's all trivial and banal rubbish created by talentless and pretentious charlatans, so why pretend one has more worth than the other?

Television shows are just popsongs with pictures, reducing all they touch to a sequence of clichés. (Even to speak of the clichéd nature of television is a cliché.)

And in due course these clichés spew forth in every conversation one enters, and are sported on t-shirts as if they were profundities worthy of Plato - and everyone considers himself a socially - and politically - aware person. Television's effects constitute a subject for serious debate, but what is shown on that malign invention is not worth writing about. A television column is a waste of space. A television critic is ... well, as Corno Di Bassetto, otherwise known as Bernard Shaw, wrote in another context: I could teach a parrot to twaddle like that if I could catch a sufficiently empty-headed one. Louise Basset's laboured attempt to heap justifiable scorn on soap operas was an example of breaking a butterfly on the proverbial wheel. Life's too short (another cliché!) for that kind of nonsense.

Peter Dey

Why thank you

Dear Pissed Off Economics,

You vote that On Dit is filled with boring left-wing dribble on nearly every page, which, you suggest, is a consequence of editorial bias. A few points you should vote:

Isn't this a shining example of how a democracy works; you invariably get what you failed to vote against.

So what if the editors are biased, at least they believe in something that *may* go beyond self interest.

You don't have to read this boring left-wing dribble.

Perhaps the content of the paper is biased by the lack of interest, in submitting anything, from anyone but boring left-wingers.

Boring non-radical,
Roger Jacobs.

Dear oh dear

What's all this sexism garbage about? Can't you women's libbers accept the fact that you're different.

If women were supposed to be equal they'd all look like men (and half of you lesbians do anyway!).

So what's the problem? Women were made different - and made different for a purpose.

And what the hell does it matter if someone wants to make a few funny comments?

You bra-burning feminists must be so insecure if you must react in such a fashion.

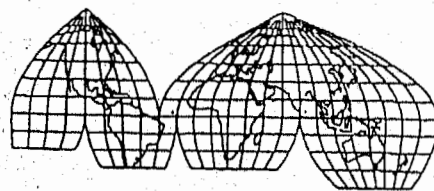
Lighten up!
and accept your differences.

P.S. Pemberthy (sic) and Jackson have really ruined this paper. It's not funny anymore.

Allen Turner
2nd Year Arts

Allen, buy the fucking Truth then,
Eds.

DEPARTMENT OF FOREIGN AFFAIRS AND TRADE



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- Have graduated or will complete a degree this year;
- Are interested in pursuing a career in Foreign Affairs and Trade with scope to advance to senior executive positions;
- Want to play an active role in promoting and protecting Australia's political and economic interests with opportunities to serve overseas;
- Would like to be involved in challenging and varied public administration.

We invite you to apply to enter the Department of Foreign Affairs and Trade as a Graduate Recruit commencing in January 1991.

Applications close on 27 April 1990.

Applicants must hold Australian citizenship, although permanent residents may be offered employment pending the granting of citizenship.

Details and application forms are available from Department of Foreign Affairs and Trade Offices in State capitals and from:

The Graduate Recruitment Officer
Department of Foreign Affairs and Trade
CANBERRA ACT 2600
Telephone (06) 261 2031

Applications from Aboriginals and Torres Strait Islanders are encouraged.

THE DEPARTMENT IS AN EQUAL OPPORTUNITY EMPLOYER

Tonight, Monday April the 2nd, at 6pm in the North Dining Room, a Union Board Meeting will take place that will undoubtedly make those students who witness it wonder whether our Union is in good hands.

Those feelings would come with good reason. At present there is a massive split within the Union Board over how the Union, your Union, is being run.

At the centre of the controversy is the Secretary Manager of the Union, Mr. Robert Brice, and his handling of industrial matters with Union staff who are employed by you.

As reported in ON DIT a fortnight ago, a "No-confidence in Robert Brice" motion was passed at a joint GSA/LATU/FCU stop work meeting on March the 7th. These three Unions incorporate all the staff members of the Union. The full text of these motions is printed below.

Since that meeting both Mr. Brice and some Board members (see letter below from Mr. Douglas Orr) have sought to deny the validity and importance of that motion, and the atmosphere in which it

was passed. It is difficult, however, to attribute a 48-4 vote in favour of the motion as one arising purely out of the emotive nature of that meeting, as Mr. Brice has alleged (see ON DIT March 19th) or through manipulation of information presented by Mr. Richard Shipton at that meeting. Mr. Orr in the letter below claims that the staff who attended that meeting were "concerned" but "misinformed". They had no evidence before them to make a proper decision, Mr. Orr claims.

The editors (who were present at the March 7th meeting) suggest that the evidence those staff had came from the staff's daily working and interaction with Secretary Manager Robert Brice. As the letter from Ms. Penny Wong and seven fellow Board members (printed below) states, the message from staff is clear and unambiguous.

Behind allegations of staff manipulation by certain members and student representatives, lies a far bigger and ultimately more important issue- that of the balance of power in Union decision

making between elected student reps and appointed management. The recent position paper of the Federated Clerks Union on award restructuring in their Union states:

"The greatest impediment to our efficiency is a breakdown in the facilitative responsibilities of our employed staff, in particular, those who have responsibilities to inform and support the work of elected officers and committees."

The FCU paper adds that there is "a fundamental breakdown" at management level in these consultations.

In a similar paper produced by Union management, this relationship is pictured a little differently:

"Sec. 13 Consultative Mechanism
I believe there is an opportunity for the consultative mechanisms within the Union to be upgraded and streamlined at management level to avoid this needless duplication where the President and executive get involved before matters have been discussed at management or staff relations level. In other words, set up a

mechanism that people are willing to abide by which avoids the needless student manipulation that goes on in this organisation."

At the last Union Board meeting on March 5th, Mr. Brice elaborated on Section 13:

"The Secretary Manager replied [to Ms. Wong's question] that in certain circumstances certain members of the Board were quite prepared to do anything to appease their conscience rather than abide by the collective decision of Board."

Later he added:

"What I'm saying to you is the manipulation goes on which doesn't allow due process of the Board to actually take place and gets circumvented to the point where you've got things like personal matters and so-forth being brought up under "any other business" through some forces outside the normal channels who don't like the way this place works and are prepared to manipulate certain Board members because they don't think they'll get satisfaction through the normal system."

Mr. Brice here is referring to contact between staff and student representatives outside formal management/staff meetings. He obviously regards this as circumventing the proper process.

It is clear, however, that Board members need to have access to information about industrial matters other than through management. As the FCU position paper states:

"How...can we, or for that matter, Board members have any confidence that Board will be properly advised [by Management] in this important matter [award restructuring].?"

Clearly Mr. Brice's response to the 48-4 no confidence motion reveals a vastly different attitude to industrial relations than that of the FCU or the staff present at the March 7th meeting. It suggests a hostility towards casual staff/Board consultation that belies the fact that this is a student Union run by and for students.

The Board meeting tonight promises to be yet another interesting affair.

The Editors,

As members of Union Board we wish to express our concern with the current industrial practices occurring within the Adelaide University Union which we believe are detrimental to the interests of both staff and students. In particular we are concerned with the handling of the motions arising out of the General Staff Meeting held on 7th March 1990.

As was reported in *On Dit* 12th March 1990, that staff meeting resulted in two motions clearly indicating dissatisfaction with current industrial practice. The first dealt with a Union Board resolution looking to the appointment of an "Operations Manager" and rejected that proposition. The second was a no-confidence motion in the Secretary/Manager, Rob Brice, as Personnel Manager of the Union. Both motions were passed with an overwhelming majority. Clearly these motions required an immediate response by Union Board as the managing body of the Union.

Upon notification of the motions passed at the General Staff Meeting, a number of us expressed our concerns to the Union President, Andrew Hamilton, and requested that the matter be dealt with. The President and some members of the Union Board Executive were reluctant to do so. Only after a letter signed by three Board members (Penny Wong, Ian Steel and Natasha Stott Despoja) requesting a Special Board Meeting was sent to the President did he agree to organise a meeting with the trade unions and Board members where the motions were discussed.

Further, at a Union Board Executive meeting on the 29th March the following motion was moved:

"That the advertising of the position of Operations Manager be deferred until the Union Board responds to the motions forwarded to it from the recent General Staff meeting, and until appropriate consultation with all relevant Unions has taken place."

Moved: WONG
Seconded: STEEL

The supporters of the motion felt that it would be poor management by Board to disregard staff concerns given the unambiguous message of dissatisfaction by staff.

Unfortunately the motion was voted down. The refusal by some Board members to deal with those difficult issues, and their disregard of staff concerns ensures an atmosphere of distrust and conflict not conducive to a positive working environment for Union employees. Unlike some of our colleagues, we believe that good industrial relations are essential if we are to provide the highest quality services to our student members. Students are not advantaged if staff are forced to hold stop-work meetings and the like because of poor staff management procedures.

During the debate over recent weeks, many of the undersigned have been accused of 'petty factionalism'. The factional divisions on Board have occurred because of significant differences in Board members' definitions of what is good for the Union. We have consistently advocated sound industrial management as being advantageous to the Union and to the students we represent. Unfortunately, we have found ourselves in the minority. We believe that cries of 'factionalism' and 'political point-scoring' serve only to deflect discussion from the real issue: how best to serve the interests of our members.

Penny Wong
Natasha Stott Despoja
Andrew Lamb
Mel Yuan
Ian Steel
Wendy Wakefield
John Fitzsimmons
Asha Puvan

The Editors,

In response to Richard Shipton in his letter 5th March, 1990 in relation to the "situation that exists between the personnel manager and the rest of the Union's Employees ... the majority of Union Board members are not the slightest bit interested".

This is a statement that I must strongly refute and quite frankly consider insulting. Such was the concern over the situation that exists between the personnel manager and the rest of the Union's employees that the executive organised a meeting on Friday, 24th March to discuss the matter with all 3 unions that were involved with the meeting, and any Union Board member that wished to ask any questions of the Union representatives was also invited.

At this meeting arranged to discuss the motions arising out of the general staff meeting only 2 out of the 3 unions, namely FCU and LATU bothered to attend, the GSA did not send a representative.

The LATU representative described the meeting at which you passed a "no confidence" motion in Rob Brice as personnel manager as "more of a political lobby group than an official union based staff meeting".

Whilst the majority of staff at the staff meeting were LATU members (46 out of 53) the LATU representative said that "he had not been contacted or invited to attend".

In addition, it appears that many other staff were not invited to attend this "general staff meeting", yet you persist to speak on behalf of all union employees.

I also understand that information presented to the staff by yourself and others was simply incorrect and still you let the "no confidence" motion go to a vote without affording Mr Brice any defence whatsoever.

I therefore feel it would hardly be just or prudent to assume purely on the basis of the result of a "no confidence" motion by a concerned yet apparently misinformed group of staff members that Board should now take direct action against the Sec/Manager without any evidence before it.

Concerns of staff are the utmost importance but action cannot be based on unsubstantiated claims and motions that you appear to be perpetuating.

I feel it is extremely regrettable that you appear to be using such important and sensitive issues as a vehicle by which you may launch a personal vendetta against the Sec/Manager.

Good staff/management communication is an important and critical objective if the AUU is going to be an enjoyable place to work for staff and it is therefore also in the student interest.

However, misinformation and deliberate attempts to circumvent the whole consultative process can only damage the relationship between staff and management.

Douglas Orr,
Executive Member,
Union Board.

Extract from Richard Shipton's letter (26/3)

Dear Editors,

Your coverage of the Union Employees' "No Confidence" vote against the Union Secretary/Manager's function of Personnel Manager is greatly appreciated by staff. Hopefully the general student population will take note of the situation that exists between the Personnel Manager and the rest of the Union's Employees and help us resolve this problem. It seems apparent to most of us that a majority of Union Board members are not the slightest bit interested.

It needs to be clarified that the no-confidence vote in Rob Brice as the Union's Personnel Manager was not, as he claims, simply due to the motion aroused at the meeting by the feared demotion of the House Supervisor. In fact, the House Supervisor situation was the "straw that broke the camel's back". The Union are scared that Dave Maslin will accept this demotion and early retirement after all the years of diligent and dedicated devotion to his job. Then none of our jobs will be "safe".

Union President, Andrew Hamilton, states that Brice made the recommendation to demote the House Supervisor, but, Union Board "makes their own decisions". It is unfortunate that at no stage was Mr. Maslin requested by Board or its executive to give his opinion or ask him what he preferred to do. The only person to broach the subject with Maslin was Brice himself! What did he report to Board Members?...

It is now up to Union Board to respond to such major staff dissatisfaction and get this Union working properly again. Not just for the benefit of the Union's employees, but for all students who use or have the right to use services and facilities provided by *your* Union.

Richard Shipton
Union Employee

The two motions passed at the Stopwork Meeting organised by the GSA/LATU/FCU (Unions representing all Student Union Employees) held on Wednesday March 7th are as follows:

- 1.1 That the position of Operations Manager not be filled;
- 1.2 That Dave Maslin remain as House Supervisor.
- 1.3 That a third steward be appointed without delay.

Passed- 53 for
Abstentions- 1

2. That the employees of the Adelaide University Union have no confidence in Rob Brice as the Personnel Manager of the Union (secret ballot)

Passed- 48 for
- 4 against
Abstentions- 1

Wendy Wakefield President

Plagiarism - not just a student problem

The issue of plagiarism, by students and by academics, has been receiving considerable media attention. I have responded to several media approaches about this in the past two weeks, and wish to make the following statement to clarify the stand I have taken as a student representative.

The basic Students' Association position is that plagiarism by students is a relatively insignificant problem in that it is not widespread. Plagiarism exists in any education system, and it cannot be seen as

simply a failing of students within that system.

Sometimes students "plagiarise" because they simply haven't been made fully aware of conventions regarding the acknowledgement of sources. It is pleasing that steps are being taken to rectify this situation. Students from some cultural backgrounds, moreover, may study in supportive and collective ways more so than students from anglo-celtic backgrounds, a practice which in no way should be confused with "copying".

Often, where plagiarism occurs, it does so as a desperate attempt by individual students to cope with study and other living pressures in what can be a hostile and unsupportive environment. The pressure to succeed can be a powerful inducement. Until the University institutes adequate teaching support mechanisms we can only expect the problem to continue.

The most unfortunate part of recent scrutiny on the issue of plagiarism has been misrepresentation of the student position regarding plagiarism of students' work by academics. Despite myself and the Postgraduate President, Angela Renfrey having

made it clear at the University Executive Committee that we had been misquoted in the media, the Vice Chancellor has written a letter which is based on misconceptions of what students actually have said. The letter, which appears in this week's edition of the University of Adelaide *Diary* (April 2), ignores information Angela and I provided at Executive Committee last Wednesday.

It is worth noting that a letter about plagiarism written by Dr. Robbins, President of the University Staff Association, appeared in Saturday's *Advertiser* (March 31). In part that letter asserts that academics display "universal condemnation of this practice which will usually end in the termination of the academic's position". I have no doubt that this is the opinion of most academics. It is unfortunate that the Vice Chancellor, citing three and a half years in the position, has received no complaints about such matters. Cases have been raised with University officers in the past two years, as we informed Executive Committee on Wednesday.

Student representatives wish to see improvements in the procedures to make complaints concerning plagiarism. We were not met sympathetically when we requested

that plagiarism by academics also needed to be covered clearly in policy. Clear standards for all interested parties is in all our interests - staff and students.

Threats to sport on campus

I have mentioned in a previous edition of *On Dit* (February 26) that the University Council Working Party to examine the Management of Sport and Physical Recreation is determined to cut University funding for the maintenance of sporting grounds and for the Centre for Physical Health.

In fact, even before the Working Party has made its final report, the University has cut funding for grounds, buildings and equipment maintenance even though it has traditionally provided this funding. The University now expects students to provide the funds - more user pays measures. Invoices are being issued to the Sports Association on a monthly basis for costs in these areas, even though the Association notified the University that it does not have the resources to cover these. Sporting clubs are faced with the prospect of a "lock-out". The University has threatened to change the locks on the grounds including

facilities such as change rooms. This has disastrous ramifications for the current winter sports season.

Another measure implemented prior to the final Report of the Working Party was the introduction of the requirement that all students wishing to use the Centre for Physical Health pay fees. The Students' Association was not informed that the Centre for Physical Health would be collecting fees during enrolment and Orientation Week. As I have stated previously, the Students' Association opposes this introduction of a system of user pays. The University has a responsibility to provide a range of services to enhance the well being of students, including their physical health. These services should be accessible to all students, not just those who have the money to pay for them.

The Students' Association will continue to oppose the University abrogating its traditional responsibilities in the area of sports. We believe the University risks causing significant harm to its public image.

Mel Yuan Education Vice President

It may surprise many people that this University does not have a policy, that has been implemented across the board, on Assessment. Each of the Departments has virtually complete discretion on how, where and when you are assessed. Some Faculties, like Law, do have a scheme which allows for input from students who have finished the course, as well as those who are about to undertake it. But, usually it is up to the various lecturers involved. You may have had a degree of luck in that some

lecturers are reasonable, and will allow some discussion on the proposed assessment schemes. Others only pay lip-service to the idea and assessment is presented as a *fait-accomplis*.

It may seem reasonable that a University, any University, have a policy which recognises the rights of students. Unfortunately this is not so.

Recently, a sub-committee of the University has been considering the nature, and penalties for, plagiarism. (You may have seen the two articles which recently appeared on the front page of the

Advertiser about this very issue). This issue is really a component of Assessment generally. To broaden the issue SAUA Council has decided to address the matter directly by presenting a draft policy of our own, which will be considered with the plagiarism proposals, thus protecting all students from unfair Assessment procedures.

This is being done through a sub-committee of Council which is referring to two documents:

- a 1975 Reprt from the Committee on Assessment
- the SACAE Policy on Assessment.

It is interesting to note that this 1975 Report does go some of the way towards protecting students, but its status is that it is only a "recommendation", whereby no-one actually has to take any notice of it. Also the SACAE has policy and procedure is far ahead of our own.

There is nothing unreasonable about expecting certain rights for students, it is more unreasonable for the University to deny such rights.

Ian Steel Jo Dyer Environment Officers

RECYCLED PAPER

For some time now we have been investigating the possibility of the SAUA using recycled paper,

envelopes, etc. instead of white chlorine-bleached environmentally destructive nasty bastard paper. Responses from paper distributors have ranged from, "Recycled paper? we didn't know you could get it" to "How much do you want and when do you want it?" While the second response is encouraging, the price is not! Nevertheless the last SAUA Council passed the following policy motion: that the SAUA buy and use recycled paper whenever practicable, and further, that the SAUA promote its use to all sectors of the Union, University and wider community. To this end, we are currently negotiating with sales reps from various paper

distributors in an effort to get it at a reasonable price. Once the SAUA is using recycled paper the next step will be to pressure the Union and Sports & Clubs Associations to use it. Our longterm aim is, of course, to have the University Admin., Departments and Library follow suit. We hope to make it available in the SAUA to individuals, clubs, etc. for photocopying within the very near future.

GREENWEEK

We are currently planning a week of activities devoted entirely to - no, not smoking dope- but the environment and hope to be holding it sometime in May after the mid-semester break (this is not to say that the afore-

mentioned activity is precluded). Apart from the usual bands and barbeque (vegetarian of course) events will include stalls, films, speakers, demo's, tree-planting and anything else we can squeeze into one week. More details of this will be given as the week approaches.

MATHS LAWNS

At the moment it is unclear what is happening with this area. It appears likely that re-planting will occur later in the year once treatment of the diseased poplar stumps is completed. The possibility, however, of an underground carpark running across the eastern end with a new bio-sciences building on top is currently being discussed by the

Physical Resources Sub-Committee of the Executive Committee of the University Education Committee. Also involved is the University Council Carparking Committee and the Grounds Advisory Committee of Physical Resources S/C. Confused? Well we'll keep you up to date on future developments. What is interesting (or perhaps fucking outrageous is more appropriate) is that, we have it on good authority, only a couple of the poplars needed to be cut down. While it is true that all the trees had a fungal disease in various stages of development, many could have kicked on for some time. But then how would the University Committees keep themselves busy?

Natasha Stott Despoja Women's Officer

Last week's column was not a column at all but an accidental reprint of my report to SAUA council as Women's Officer (what accountability) and the *On Dit* Eds apologise accordingly. Enough said.

Women and Sport Week 1990 is this week! The week is designed to promote women's participation and level of performance in sporting, recreational and fitness activities. Adelaide University is celebrating Women and Sport Week with a Fun Run, free aerobics and self-defence classes along with functions organised by sporting clubs on campus. Guest sportswomen will be present at the Closing Luncheon which is on Friday, April 6th in the Cloisters. All women are welcome to attend this free BBQ and salad luncheon. Entry forms for the Fun Run are available from the SAUA. All sporting and recreational clubs are invited to participate in the luncheon and set up stalls about their club's activities. The week is sponsored by Lady Nautilus, Nautilus and Kerry O'Brien fitness

centres who are supplying generously supplying about \$400 worth of prizes in the form of free memberships and guest passes to their centres.

Check out what's happening during the week in this edition of *On Dit* and Enjoy Women and Sport Week 1990!

As a result of an assault that took place within the grounds of Lincoln College two weeks ago, Dr. Geoffrey Scott, Lincoln College Principal has "actively discouraged" students from walking through the parklands alone. This unfortunate incident involving a second year civil engineering student at Adelaide University combined with another serious attack on an Adelaide University student outside the Barr Smith Library last week raises important questions about safety and security on campus and nearby areas.

All people required to use the

University campus have the right to do so in safety, free from all forms of harassment and assault. A campaign aimed at improving the security of the University was initiated in early 1988, after a number of rapes and assaults on campus, with the University undertaking to improve security provisions. Unfortunately recent changes saw the reduction in the number of staff patrolling after hours shifts, a growing reliance on technology rather than person power and the introduction of a "Safety Zone", an unsafe enclosure in front of the Hughes Plaza office. 1990 resulted in a victory for the student organised Campus Safety Committee with the abolition of the Safety Zone and a return to 24hrs security.

It is essential that we continue working for a safe campus to prevent incidents occurring like those last

week. The SAUA will maintain its commitment to a safe campus by continuing campaigns for the maintenance and enhancement of security provisions through the work of the Campus Safety Committee. If anyone has any concerns or queries feel free to contact me in the SAUA.

After an attack couple of weeks ago, Dr. Geoffrey Scott, Lincoln College Principal has "actively discouraged" students from walking through the parklands alone. This unfortunate incident involving a second year civil engineering student at Adelaide University combined with another serious attack on an Adelaide University student outside the Barr Smith Library last week raises important questions about safety and security on campus and nearby areas.

Study skill support to improve?

After months of confusion it seems possible that the University will be making a decision in the near future about providing more adequate support infrastructure in an area of essential teaching and learning skills.

This has arisen from recommendations made last October in the Report of the University Working Party on English Language and Study Skills Support.

Study skills support is relevant to all students

Study skills and literacy support structures are about making better students, and improving the overall benefits of education. They do so within the context of a particular educational process, and complement the limited range of direct, traditional teaching mechanisms (lectures, tutorials, practicals etc). They don't exist simply to help bad students pass. This is a prevalent and misinformed perspective.

The Department of Psychiatry reported to the Faculty of Medicine last year about the impact of deficient study skills and literacy structures. "In some cases, it has been clear from our information and verbal contact with students that they have mastered the material at about credit level, if not higher, but because of their deficiencies in written expression, they are performing at the bare pass level at best." Medicine has initiated its own program to compensate for the different preparation levels of students - a fact in our system of higher education - and has been rewarded with better performance as a result. It takes resources to maximise student progress.

Typical matters in which assistance can be useful include note-taking in lectures, essay writing techniques, exam techniques, formatting of reports and conventions in such matters as footnoting, study routines and time management, revision techniques, tutorial participation, and so on. Teaching staff may not be equipped to be of assistance in such areas. For students with serious problems intensive work may be required with English language expression.

Study skills and literacy problems may be student problems, they can also be problems arising from incompetence in a range of teaching functions, or they can be systemic failings. They are not simply related to the personal capacities of individual students. Study skills and literacy support infrastructure should not be primarily a band aid mechanism for inadequate or inadequately prepared students. It is a positive and necessary contribution to a fully developed

teaching regime within the University.

In addition to focussing on client (that is, student) oriented programs to enhance their learning capacities, there is a need to provide staff development for lecturers and tutors. Quality teaching is an essential aspect of the learning process.

Another major factor which impressed itself upon the 1989 Working Party was that what some people see as study skills difficulties are, rather, the result of the differing educational and social backgrounds of students. This systemic problem has implications as described by Helen Pickford in her briefing paper for the Working Party: "the traditional University Curriculum may reflect a relatively narrow body of knowledge and range of experiences, because a number of social groups have effectively been excluded from participation in the tertiary education sector."

What is currently provided?

In its Strategic Plan the University acknowledges that more support will be required in the areas of study skills and literacy support. It doesn't link inadequacies in this area with student progression rates. This is unfortunate and a bad oversight. Be that as it may, what is the current situation which the University itself acknowledges to be inadequate?

As a focus we have the two half time Language and Learning Skills Tutors in the Careers and Counselling service. Related programs are run by the Advisory Centre for University Education (ACUE) in the area of staff development, and others are offered through the Office of Continuing Education and TAFE. Discipline based schemes exist within some faculties.

The two part-time tutors were first taken on in 1979, and have existed since then in an undervalued service, dependent on uncertain resources and only marginally integrated into the education infrastructure of the University. No-one can seriously suggest that these officers can be expected to cope with current let alone future demands.

Programs exist within some faculties. Engineering hosts a

scheme which aims to assist some disadvantaged or at risk students. Critically, this scheme attempts to identify students early in their first year. All too often rectifiable problems students may have aren't identified until the end of first semester. By then some students who could have been retained in the system have already left University. Special tutorial assistance has also been provided with different objectives in, for example, Law and Medicine. Other ad hoc measures have been taken in other faculties.

Janice Laurie, one of the part-time tutors, put these various services in a useful context in her submission to the 1989 Working Party: "There is no co-ordination of language and study skills support services, either in the Careers and Counselling Centre or within the University as a whole, largely because there is so little to co-ordinate." She also stressed that the present level of resources allocated for language and study skills support "is inadequate and is likely to prove even less adequate in future..."

So, what is needed?

A range of services need to be provided by the University if the full range of student and staff needs are to be met. A few are listed here: individual sessions; small group workshops; staff development workshops; induction/training sessions for all tutors; discipline based workshops; targeted sessions for students from non-English Speaking Backgrounds and overseas students; specially designed pamphlets and booklets; special orientation programs. These programs need to exist both at a central level and also within particular faculties, as at present, but need much better co-ordination.

Adequate database

The Working Party Report acknowledges that "little information exists on factors influencing student learning, or progression and attrition rates" (at p 48). This corroborates submissions from various University sources such as the ACUE ("The University's data base on such matters is almost non-existent"); Peggy Mares from the Research Centre for Women's Studies (recommended "that a comprehensive data base be established, to enable analysis on the extent and nature of the actual, as distinct from the assumed,

problems"); and Helen Pickford ("Relatively little data is available on the changing literacy levels of students moving into the tertiary education sector, and the correlation between literacy and study skills difficulties and student attrition rates").

Any proposals designed to improve the University's performance in this area must include the capacity to monitor and evaluate the effectiveness of various programs. This will require a centrally administered process as well as mechanisms for accountability from the Faculties/Areas.

requisite nor is it something that can be 'delegated' to a support service."

At the end of the day, the identification of students with problems must be a high priority for academics. At present many are unable to identify problems or operate within a system which doesn't turn up problems until well into the academic year. The ACUE suggest this requires staff development "to ensure sensitivity to the problem, an accurate knowledge of support services and efficient referral and follow up procedures."

The future...

The Report of the Working Party will be discussed for the first time at the next meeting of University Education Committee. Meanwhile, the implementation of some of its recommendations are being discussed at the ACUE Working Party. Another University working party has been set up to examine teaching quality. We look forward to this as a useful review of current practice, and means of identifying possible developments in the practices of the University.

The SAUA is pleased that the University is at last taking on board the importance of these issue of study skills support. A well developed infrastructure in this area is of benefit to all students.

Alan Fairley
Wendy Wakefield

Faculties and departments

A pervasive theme in both the Working Party Report and the submissions it received is that there is a need to link study skills and related programs to the area of study. The ACUE submission stated this clearly: "Both staff development and student support are best done in the context of a particular discipline and in collaboration with the academic staff within that discipline." Current ad hoc programs throughout the University are not monitored nor evaluated.

For this reason one essential component of the staffing profile for a new central study skills unit is a staff member with a particular responsibility for assisting with the development of projects and programs in the Faculties themselves. One of the present part-time tutors sees current levels of assistance to students in need as rudimentary, most departments "give students little guidance in this area beyond pointing out to them that their English expression is inadequate and advising them to seek help." John Fitzsimmons sees a specific need to address English language and study skills competence through the curricula themselves. The ACUE continues this theme, stressing an educational context which often is ignored: "Effective communication is learned in the course of a university education - it is neither a pre-

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Equal Opportunity in the

Ingrid Scubjan of the Equal Opportunities Unit, Adelaide University, writes about an issue of major social importance and one all men should support; equity for women.

EQUAL OPPORTUNITY means giving people a fair go.

It's necessary to have policy and legislation to back up the idea of giving people a fair go, because generally, fairness does not occur by itself.

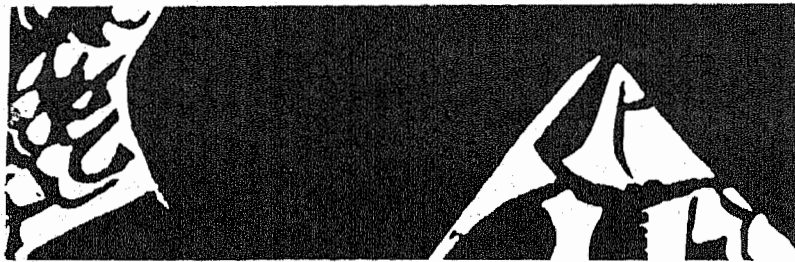
Ours can be an oppressive society for those who aren't part of the dominant group, which is in broad terms, the Anglo-Australian, adult, non-disabled male.

Of course, the members of the dominant group are the last to admit that they discriminate against

now achieved equality, there is still a long way to go.

Statistical information validates this. Women's earnings are still, on average, only 65% of men's. Women work in the lower-paid, less secure and lesser status job categories such as clerical work, sales and personal service. There are more unemployed women than men in the 15 to 19 year old age-group.

The official numbers of unemployed women in older age categories are significantly obscured by the fact that C E S statistics only include those women



anyone, so they resort to devices that justify their position of power in society. These range from vehement denials that discrimination occurs, to a whole host of assumptions and myths. Such as, "Aborigines don't want work", "women are less able than men to understand science/or to manage people/or to understand spatial relationships...etc.", "the Asians will take over Australia", "disabled people are less capable than 'able' people", "gay people are abnormal", and, one of the most pervasive and insidious myths of all - that "disadvantaged people bring their troubles upon themselves".

Such myths assume that the dominant culture is the best one and should be preserved. This ignores the fact that it is often exploitative of the poor, of children, of the environment and of animals and what's more, has now got us into a hell of an economic mess where the poor continue to get poorer. There's got to be something wrong with a culture and a society like that.

One of the keys ways of addressing inequality, particularly in the years since World War 2, has been to pass and refine legislation and policies designed to help redress the imbalance. Attention has focussed on women's equality for many reasons, but the most important factor is that women are about half of the human species. In that sense, they can hardly be considered a minority group!

Despite the widespread and erroneous belief that women have

who want a full-time job. The statistics exclude those women who want to work less than 35 hours a week and who are unemployed.

Women also predominate among the discouraged job seekers. Those women who are asked why they are not actively seeking work cite the main reason as being family responsibilities. The main factors involved here are a lack of suitable childcare, and women's preference for looking after their children themselves.

The cleaning out of the Augean stables of unfair custom and tradition in the home, the workplace and in human relationships generates considerable opposition. The strength of the resistance, and its often emotional nature is at best extremely interesting (from a political and sociological point of view) and at worst, a real pain for those involved in bringing about the change.

The fact that currently, it's politically fashionable to promote equal opportunity on the grounds that it increases productivity, is a real worry. It's a worry because we shouldn't have to justify fairness on the basis of enhanced productivity.

Changes in work

There is still a need for policy and legislation designed to redress inequalities. The need will be even stronger in the 1990s, because workforce trends, show that the workforce is getting older and the



supply of smaller.

Furthermore, major industrial change is affecting institutions right across the community. In the past few years, 44% of Australia's top 500 companies have been either merged or taken over. Some have become 'transnational'.

Management must now focus on an increasingly mobile workforce: one of the offshoots of this will be that workers will be seen as an increasingly valuable resource.

According to some observers, the 1990s may even be characterised by a greater concern for the workforce in general, and the individual value of employees, as the effects are felt of the declining birthrate and the resulting shortage of new entrants to the labour force.



Some interesting issues will arise from these changes. The majority of the new entrants to the labour force will be women, and childcare will have to be addressed.

Though migration helps keep up Australia's labour supply, those same migrants will be young and entering the child rearing years. So they too will be in need of childcare and parental leave.

Another reality that will have an

increasing impact, is that male workers have children too. In Australia now, close to 52% of all male workers are fathers, while 57% of married women workers are mothers.

Any employer, or for that matter educational authority, who thinks in terms of only mothers and children, will have to think again. They are taking on workers, or students, with family responsibilities.

Women will become an increasingly important component of the workforce. It is likely that there will be much greater flexibility in the areas of part-time work, job sharing, changes to work design, award restructuring, and the recognition of women's skills

through pay equity. Inherent in these changes will be another significant shift - men more actively accepting a broader role than that only of breadwinner. Increasingly it will be recognised that workers' and students' productivity and chances of success will be influenced by those family responsibilities, and that the rigidities of the traditional workplace must be looked at

afresh.

The wider economic context of contemporary society is characterised in the following way by Dr. John Young, of the Graduate Centre for Environmental Studies. Dr. Young is talking about the link between the crisis of the environment and the crisis of society:

For the past 300 years, the dominant ideology of industrial society...has been that human welfare is dependent on economic growth, and that value is something that can be measured most usefully in terms of money.

We measure economic growth of this kind and call it Gross Domestic Product, but it doesn't include a lot of things that make a big difference to the quality of our lives - like housework and cooking, painting the kids' bikes, or any of the things we do for love, either at home or in the community.

Dr. John Edgar, the Director of the Australian Institute of Family Studies says that the reality is that in Australia family comes first. Edgar quotes from a recent Age poll, which showed that family life ranked top for four out of five workers. Work life was the major life satisfaction for less than 9% of respondents.

We work to ensure that we and our families can lead a decent life. Many women stay working, or return to work after having a baby, partly because they enjoy work.

University - into the 90's.

They also know that work is the only reliable source of income if they are a single parent, or divorced or widowed.

There are many serious questions here about the values underlying contemporary work patterns, and more to the point, the ideology of our industrial society. Because of the alarming flaws in that ideology, our economy, environment and society show signs of being extremely unwell.

The University's Role

Universities are a microcosm of the elements of equal opportunity theory and practice. The University of Adelaide is required, as an educational institution, to provide a learning environment free of sexual harassment. It is required, as an employer, to provide the same for its employees, in addition to an affirmative action plan and policy to help overcome the underrepresentation of women on the academic and 'general staff' (that is, those employed in the administrative, clerical, technical and service spheres.)

The University has an Equal Opportunity Board, which was set up in 1986. Board members include a Chairperson, the Registrar and nine other members, including general and academic staff, a postgraduate student and an undergraduate student. The Equal Opportunity Officer, Dr. Kay Rollison, is Secretary to the Board and provides advice on matters of policy and legislation.

The Board has a day-to-day administrative presence in the Equal Opportunity 'Unit', which comprises The Equal Opportunity Officer, and a part-time assistant, Ms. Ingrid Scubjan. They provide assistance to staff and students with equal opportunities queries or complaints, and they network with other practitioners, and with educational, employer and student groups.

The major Acts helping to counteract inequality are the South Australian Equal Opportunity Act 1984, and the Commonwealth Sex Discrimination Act 1984. Amongst other things, the South Australian Act makes it illegal for someone to discriminate against another person on the grounds of sex - that is, to treat them differently or unfairly because they are female or male. This covers a variety of situations, including those when a person is applying for a job; the conditions under which a job is offered; in promotion or advancement in a job; when looking for accommodation; when forming a partnership; when applying to, or attending, an educational institution, when buying goods or services, and in other areas as well.

One section of the Act makes sexual harassment illegal. It refers

to sexual harassment in the workplace, in education, in buying goods and services, and in contract agreements.

It is not only illegal for someone to sexually harass another person in these circumstances; it is also necessary for employers and educational authorities to try to ensure that their employees do not sexually harass other employees, customers or clients, or students.

The Act also defines what is meant by sexual harassment: it is sexual behaviour that is persistent, uninvited and unwelcome. It is harassment when the target of the behaviour feels offended, humiliated or intimidated by it. The Act makes a clear distinction between sexual harassment, which is unwanted and threatening attention, and sexual activity that is mutual and welcome to both people.

There was a very good article about sexual harassment some years ago. It was by a journalist named Greg Tillett, and it was printed in 'EEO News' by the Colonial Sugar Refining company. It was reproduced in *Australian Penthouse* in May, 1985.

Tillett writes: "It may come as a shock to you, but most working women just want to do their job and go home...They are paid to do their work, not turn you on. They may have to put up with you, smile at you, ignore your suggestive remarks, pretend not to notice your leers and try to avoid your hands. But your sexual pleasure is not one of their duty statements. If it was, recruiting might be a major problem."

The University has mediation and grievance procedures to deal with sexual harassment, and a network of Contact Officers who can provide information and support. Students are welcome to contact either of the two Education/Welfare Officers, Maria Schumann and Bruce Henderson; or the Women's Officer of the Students' Association, Natasha Stott Despoja, or the Women's Officer of the Postgraduate Students' Association, Maggie Emmett. The role of the Women's Officer (currently, Natasha Stott Despoja) is a key one, and a vital acknowledgement of the special needs of women students.

Access and Equity Programmes in the University

The University has a major commitment to provide students from under-represented groups with a better chance of entering the University and taking part in its activities as fully as possible.

Under its Strategic Plan, the University is committed to the entry of 15% of its students by

non-standard means. Currently, the established programmes are:

- the Fairway Scheme (this targets students from lower socio-economic backgrounds, focussing on young women and students from rural and isolated backgrounds)

- the Aboriginal and Torres Strait Islander Access Scheme (targets students of Aboriginal or Torres Strait Islander descent)

- the Special Entry Scheme (designed to promote access for mature-aged entrants).

This year, approximately 200 students will have entered the University through one of these schemes. The addition of another 200 students transferring with credit from other tertiary institutions will bring the proportion of non-standard entrants to around 400, or roughly 17% of the student intake.

Support has been provided for many of these students, in the form of specialist advisers and other informed staff in the new Admissions, Access and Student Services Branch of the University. Information and support is available for Fairway and Aboriginal Access students, and may range from help with finance through to housing needs, health and counselling. There is also a Disabilities Liaison Officer to provide support for students with disabilities.

In addition to these programmes, the University has an ongoing project to promote the enrolment and retention of women students in the non-traditional area of engineering. The Women in Engineering project has a half-time project officer, Susan Parker, whose involvement ranges from researching statistical background to liaising with secondary schools and supporting the Women in Engineering Group within the Faculty of Engineering.

The area of gender in the curriculum, whether it be women enrolling in non-traditional disciplines, or gender and behaviour in the classroom, or the actual construction of knowledge itself is a vast and fascinating field of study. Dr. Peggy Mares, in her highly readable *Gender and Curriculum in the University: Bibliography*, May 1989 (available in the Bookshops at both Flinders and Adelaide Universities) quotes from Ruth Bleier:

There is hardly a significant area of science, however remote from gender or race or other social issues, that does not engender wildly differing opinions, intense passions, irrational responses, and personal antagonisms...The problem is that, more often than not, these passions and commitments have

more to do with drives for personal power than with the pursuit of the truths of nature.

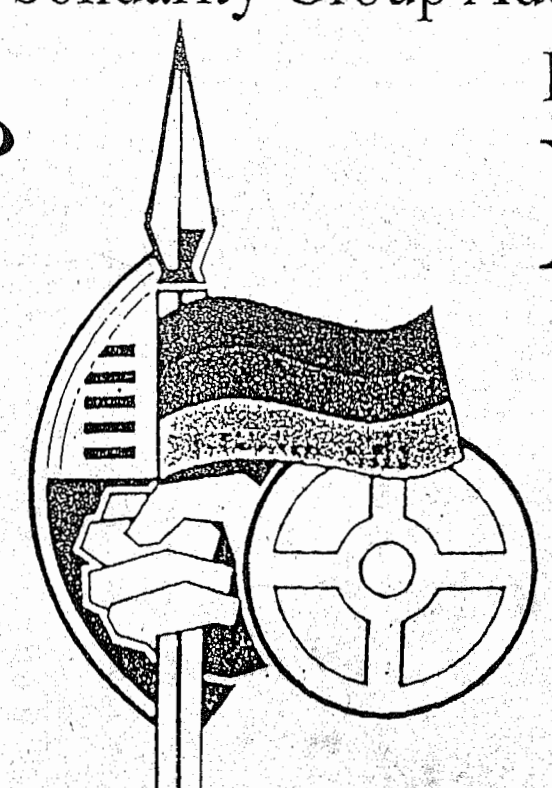
And when the questions being investigated have important social implications about the "nature" of women, the commitment is to the social status quo rather than a disinterested and unemotional consideration of the range of possible interpretations of a body of observations.

Yet scientists still maintain that what they do in their laboratory is neutral, objective and value-free; and that their differences of opinions, emotions and drives are objective... all quite separate from who they are as people.

If we remember that equal opportunity is about making life fairer and more flexible for all people, it may indeed be possible to lay to rest the 'me' ethic of the 1980s and replace it with something more caring and universal.

Ingrid Scubjan
Equal Opportunities Unit, The University of Adelaide.

African National Congress



Solidarity Group Adelaide University

Inaugural General Meeting

1:00 pm Tuesday

10th April

Games Room

Algenon Van Der Hoeven

Chief Executive of ANC Solidarity Group (South Australia)

**Angela Renfrey
PGSA President**

Last week the PGSA held its Annual General Meeting, at which were held the Annual Elections. 53 postgraduates turned up, the largest turn-out for many years. This is an extremely positive sign and a clear indication of the success of the PGSA's recent campaign for improved communication among our members. This was due partly to the recent upgrade of our Researcher/Organiser from 4 to 5 days, which enables him to spend more time on membership communication (e.g. newsletters and handbooks), as well as facilitating the representational needs of the PGSA. At the AGM, aside from the elections, Dr Elizabeth Dines welcomed new postgraduates, Dr Ian Davey spoke on "Surviving a PhD" and Mark Leahy spoke on what the PGSA can do to help postgraduates. A meal (half price) was held in the Bistro afterwards.

A recent paper prepared by the Secretary/Manager regarding a proposed review of Union Board

argues that the upgrade of our R/O was a financially irresponsible decision. The PGSA is extremely concerned about this and the issue will be discussed at our next executive meeting. This is especially concerning as the R/O's contract comes up for renewal this year. We shall keep you informed.

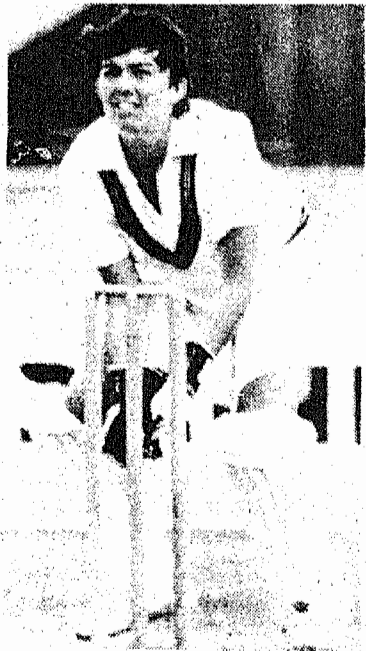
Most of you will be aware that the issue of academics plagiarising students' work has become an issue recently, with coverage in "The Advertiser" and "On Dit". The PGSA & SAUA have raised this issue (which arises out of a number of complaints received by the PGSA) in order to persuade this institution to develop a policy capable of dealing with plagiarism, in a way which gives justice to both students and academics. It is unfortunate that the Advertiser reporting was inaccurate, in misquoting the PGSA's R/O, Wendy and myself. However, the gist of our concerns were reported accurately, albeit in a sensational manner.

What is disappointing is the University's response to our

concerns - denying that the problem exists and accusing the students of acting improperly in speaking to the press. Despite attempts by Wendy and me on Executive Committee to assure the academic community that we do not mean to imply that all academics plagiarise and that only a minority are guilty of the offence, and despite the fact that we are simply seeking policies which will redress the issue, the Vice-Chancellor proceeded with a letter which attacks the PGSA and which accuses us of "plac(ing) in danger (a) sensitive climate of trust and understanding" within the University community. We point out that the Vice-Chancellor did not leap to the students' defence when an earlier "Advertiser" article smeared the students reputation, by implying that plagiarism among the student population was widespread. The Vice-Chancellor has also circulated his letter among staff and postgraduates via the publication, "Diary". We repeat, we are not attempting to set up a hostile relationship between

students and academics, but simply to attempt a resolution of the problem.

Both Mark and I, along with Wendy, spoke to the 7.30 report last week about the issue. We did so on the condition that the Vice-Chancellor be invited to speak as well. In fact, the 7.30 Report were already intending to interview him, as well as the President of the Students' Association at Flinders and their Vice-Chancellor. The report will go to air on Tuesday. As a publicly funded institution, we believe it is important for the public to understand what is going on. Hopefully, we shall be able to tell them that the issue has been resolved very soon. In the meantime, in order to gauge the magnitude of the problem, we shall be organising a phone-in very soon. We'll give you details soon.



**WOMEN IN
SPORT WEEK**

APRIL 2-6

Get Involved!

MONDAY

10.00 "Three Boys, a Girl and their Dog"
This week, Rob, Dave & Ben Present the first episode of **CLIFF HANGER**.

11.00 "Orinoco Flow"
Arts and Sciences dichotomised and lobotomised.

12.00 "Voices in the Dark"
Curl up with the bedside blondes Kelly & Erica for a smooth blend of somnolent sounds, movie memories & book reviews.

TUESDAY

10.00 "Stir Fried Armadillos"
John & Dave talk Arts.

11.00 "Adelaide Underground"
Live Band recordings, interviews and sub-culture with Dave Stokes, Stephen Hards & Ian.

12.00 "The Russ Hinze Benefit Show"
Simon & Jason present the best in English & American indie music, with sporadic comments on The Fat Man.

WEDNESDAY

10.00 "The Blue Stocking Show"
Girl's own Radio Show.

11.00 "Good Times"
Get out those brown flares, and immerse yourself in the seventies with Caz & Anne.

12.00 "Educating Edwina"
Get an Education with Mark, Edwina & Jodie

THURSDAY

10.00 "New Releases"
Nick Gray spins some more Brand New Vinyl.

11.00 "British Beat"
With Todd Cavender.

12.00 "Dolphin-O-Rama"
Julian's topic of the week is the continuing plight of the dolphins, and how they relate to house music.

FRIDAY

10.00 "The Special Love Hour"
Fall in love with Jo & George.

11.00 "Tales of Three Goldfish in a Teacup"
Emma, Anna & Sophie talk fish, and how they don't relate to house music.

12.00 "The Heavy Concept Show"
Weighty topics covered by the slightly less leviathan Angus & David.

COBBLEY'S CIDER

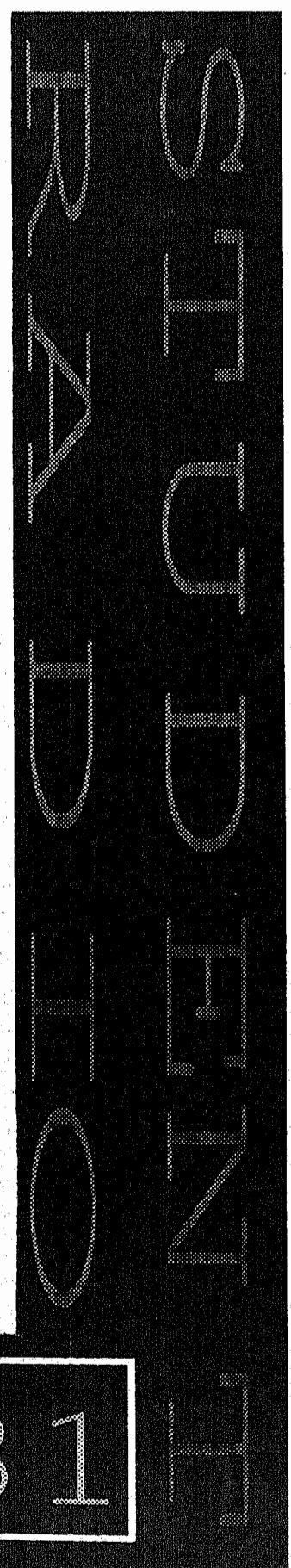
PROUDLY SOUTH AUSTRALIAN

**ON TAP AT
YOUR
UNION BAR/
BISTRO**

Bottles and Casks available at most hotels and liquor stores
TRY SOME TODAY

And why not?

5UV 531



The Best and Worst of the 80's.



BEST POLITICAL FIGURE

Mikhail Gorbachev
Vaclav Havel
Everybody in Neus Forum
Olaf Palme
The Sandinistas
President Oscar Arias Sanchez
Wayne Goss
Ian McPhee
Hazel Hawke
Neal Blewett
Nelson Mandela
Desmond Tutu
Alan Boesak
Malcolm Fraser post-1983
Lech Walesa
Russ Hinze

WORST POLITICAL FIGURE

Ferdinand and Imelda Marcos
General Augusto Pinochet
Thatcher
Ian Paisley: Living proof that there are people more extremist than the Pope
Ronald Reagan
Leonid Brezhnev
Nikolai Ceausescu
Erich Honecker
"Papa" and "Baby" Doc Duvalier
Sir Joh and everyone else in the National Party (except Russ Hinze)
John Dawkins
Michael Pratt
Pat Robertson
Deng Xiao Ping
Cptn. Brian McCarthy

BEST POLITICAL EVENTS

The destruction of the Berlin Wall
End of Stalinist rule in Czechoslovakia, Hungary, East Germany, Poland, Romania and the USSR.
Overthrow of Marcos and the long, slow death that ensued.
The Fitzgerald Enquiry
Overthrow of Duvalier



Reagan's bowel cancer operation
The new environmental consciousness
The Iran-Iraq war
The Space Shuttle blowing up

WORST POLITICAL EVENT

Tianenmen Square
The US-sponsored killing of six priests in El Salvador.
The contra war on the Nicaraguan people
Fidel Castro's inability to understand glasnost
The bombing of El Salvador
George Bush's election victory
George Bush's so-called "War on Drugs"
Khomeini pronouncing the death sentence on Rushdie
Corazon Aquino's inability to improve anything in the Phillipines
The Chamberlain case
The Bhopal/Union Carbide atrocity
The Exxon Valdez oil spill: "Why should we have to clean the mess up? We run a tight ship, and when I say tight, I mean barking, mangled, paralytic, parrot-faced, wasted legless."
Chernobyl

MOST RIDICULOUS POLITICAL EVENT

The second Reagan term- astrology, birthday cake and six-gun for Iranians etc.

BEST JOURNALIST/MEDIA PERSONALITY

Annette Shun-Wah: Excepting the hairstyle.
Jana Wendt: A very nice woman on the television. Just what we all need.
Chris Masters: Apart from the wilderness Channel 10 years.
Brian Toohey: One of the few living proofs that a credible journalist isn't a contradiction in terms.
Paul Murphy: A kind-faced man.
Wendy Harmer: She was great in the eighties, but *In Harmer's Way* looks like a stinker.
Bruce Petty: Best cartoonist in Australia
Andrew Denton: If not the funniest man in Australia, then rather close.
HG Nelson and Roy Slaven: "He absolutely went for the goolies on that one, HG."
"Put it right through the uprights, after the telescopic flyer and the pirhouette out of the ugliest of packs, Roy. A scorcher that would even give Andrew Peacock sunburn."
The only consistently funny radio show in this great wide brown land of ours.
Suzanne Dowling: Where are you, in our hour of greatest MTV?

WORST JOURNALIST/MEDIA PERSONALITY

Derryn Hinch: The fact that Derryn is so incredibly easy to hate is no reason not to. If he was to be exterminated tomorrow, it'd be one vote for a cleaner city.
Leo Schofield: Typical Sydney inner-city wanker. Shoot on sight. To kill.
Des Coloquhoun: There's nothing wrong with a journo who likes a piss-up, but you'd have to be permanently paralytic to endorse Channel 9 news.
Ron Casey: Racist scum, who would climb over any number of corpses to increase ratings.
Piers Akerman: Murdoch crony. An explicitly evil man, probably the most so to ever work in Adelaide.
Richard Wilkins: "I'm a little bit masturbatory, I'm a little bit Rock'n'Roll..."
Peter Goers: An amiable enough guy, I'm sure. Just wish he wouldn't insist on *writing* so much
Ken "KG" Cunningham: "Um...er...absolutely...strike me fucking pink...I haven't seen anything like that since the 1962 grand final...that's an absolutely shithouse decision...whaddya mean the teams aren't out on the ground yet?"
Mike Gibson: Mike could barely restrain himself from talking about the rising member in his track suit every time Katarina Witt, the East German ice skater, came onto the rink.

WORST TV SHOW

Growing Pains: *Groaning Pains*. A rip-off of Family Ties so blatant that it was breathtaking. And it was crap.
The Wonder Years: The fact that it has been hailed by Murdoch-newspaper television writers as a quality series is enough reason to hate it. This sort of tripe is becoming the Vietnam of television series.
The Investigators: Whinge, grizzle, moan, complain. Next time you watch it, barrack for the rip-off merchant: cheer as he slams the door in the reporter's face, applaud as he assaults the cameraman. The spending of our taxes on this blatant duplication of what *Choice* achieves in the private sector is outrageous. Send the cast to Chernobyl.
Mulligrubs: Best forgotten, really.
Wide World of Sports: What I really love are the promos of people getting maimed and killed in the name of mid-afternoon 'entertainment'. Very tasteful.
Any historical Australian mini-series with Sigrid Thornton in it.
The Comedy Company: SHIT SHIT SHIT SHIT.
The Dingo Principle: An embarrassing attempt at reproducing *The Gillies Report*, with endless unfunny 'satirical' songs being its worst feature.
The OZ Game: Please, no.
A Touch of Elegance: Cutlery sets, anyone?
Coast to Coast with Graham Kennedy: "How would you like to smell my jockstrap, Ken? Ho ho ho. Whaddya mean, this is a news programme?"
A Country Practice: Since Molly died of leukaemia this never-ending story has gone even further downhill.
Neighbours: The television equivalent of Men At Work: 13 million people watch this daily in Britain. Nuke

Britain.

BEST CELEBRITY

Bob Geldof: Nice man who can't write songs.
Tony Fitzgerald
Allan Border
Barry Humphries
Kylie Minogue
Peter Garrett

WORST CELEBRITY

Susan
Rossiter/Sangster/Peacock/Renouf: You can rent her for functions.
John Singleton
Alan Bond
Bruce Ruxton
Pat Cash and everyone else who plays sport in South Africa: Well, Pat Cash as a person is about as bad as the whole apartheid regime.
Richard Branson

MOST UNBELIEVABLE INFLATION RATE

Argentina 1989- about 250,000%.
Very good for tourists. A three course meal cost about \$4.5 million pesos for a while there. Provided you ate it quickly.

BEST IDEA

Glasnost (but execution proving difficult)
Chaos theory

WORST IDEA

Thatcher's poll tax
HECS
"Incentivation" (stillborn)
The New Age
"One Australia"
Postmodern architecture as interpreted

by Adelaide architects
The carphone

BEST IDEA IN GASTRONOMY

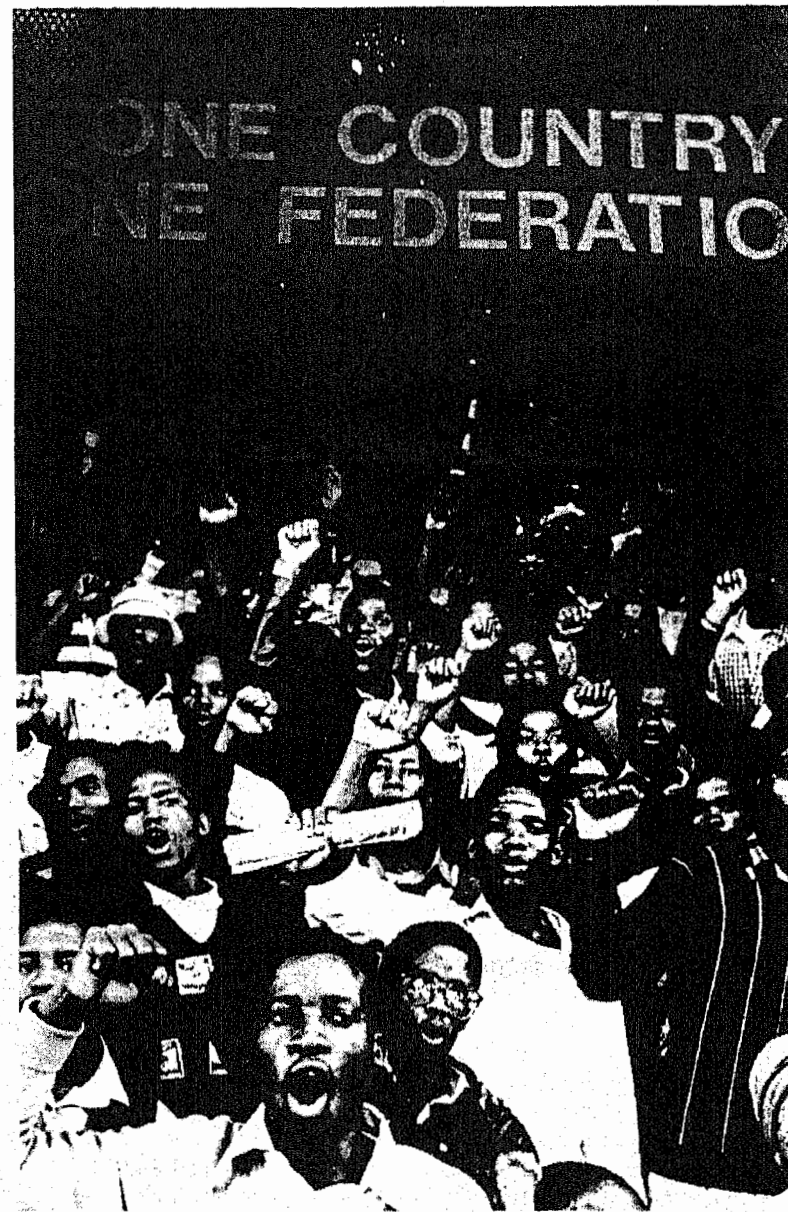
Carpaccio- thinly sliced raw beef fillet, marinated in virgin olive oil and topped with chunks of parmesan cheese and red olives.
Pan pizzas
Kangaroo
Mixed cuisine restaurants
The death of nouvelle cuisine
Cooper's Draught in bottles
Boutique beers
Northern Italian cookery
The increasing popularity of Malaysian food

WORST IDEA IN GASTRONOMY

Sushi
I&J cook-in-the-bag fish.
Pseudo-gourmet instant food
Boutique beers
Instant pasta sauce
Take away tacos

MOST INTERESTING NEW DRUG

Ice- a smokeable version of speed, this drug appeared late last year. It is a logical extension of the cocaine and crack lineage- much stronger, much more habit forming, much more lethal, and much more entertaining.



BEST OVERSEAS FILM

Blue Velvet- David Lynch
 Betty Blue- Jean Jacques Beineix
 Down By Law- Jim Jarmusch
 The Manchurian Candidate- Lee Oppenheimer
 Wings of Desire- Wim Wenders
 Withnail and I- Bruce Robinson
 Brazil- Terry Gilliam
 Hannah and her Sisters- Woody Allen
 Sex, Lies and Videotape- Steven Soderbergh
 Law of Desire- Pedro Almodovar
 Dead Ringers- David Cronenberg
 My Beautiful Laundrette- Hanif Kureishi
 The Breakfast Club- John Hughes
 Drowning by Numbers- Peter Greenaway
 Le Grand Chemin- Directed by some French person
 Salvador- Oliver Stone
 A Nightmare on Elm Street (1)- Wes Craven

WORST OVERSEAS FILM

Dead Poets Society
 Good Morning Babylon
 Sammy and Rosie Get Laid
 The Unbearable Lightness of Being
 My Girlfriend's Boyfriend
 Blame it on Rio
 Batman
 Absolute Beginners
 Fatal Attraction
 All Vietnam Movies (apart from Apocalypse Now)
 Subway



BEST AUSTRALIAN FILM

The Year My Voice Broke
 Loverboy
 Gallipoli
 Light Tide
 Sweetie
 Malcolm
 Bonza
 Bliss
 Ground Zero
 Ghosts of the Civil Dead
 Careful He Might Hear You
 Man of Flowers

WORST AUSTRALIAN FILM

The Everlasting Secret Family
 Mad Max 2
 Mad Max 3
 Ricky & Pete
 Boulevard of Broken Dreams
 Les Patterson Saves the World
 The Lighthorsemen
 The Man From Snowy River
 The Man From Snowy River 2
 East
 Dimboola

BEST OVERSEAS ALBUM

Sugarcubes- Life's Too Good: Crazed Icelandic rock with alarmingly perverse lyrics. The last of the Gothics.
 Sonic Youth- Daydream Nation: A double set which encompasses everything Sonic Youth ever did in their past- and then goes further.
 The Cure- Pomography: Dark, twisted and tortured: Robert Smith when all his friends were committing suicide.

The Fall- I am Kurious Oranj: Mark E. Smith makes no sense at all in an album ostensibly about the coming to power of William Oranj. Jesus and Mary Chain- Psychocandy: Not only made feedback fashionable, but showed that British music could transcend angst-ridden lyrics and twee tunes.
 Lloyd Cole and the Commotions- Rattlesnakes: An immediate Songwriters' handbook: "Are You Ready To Be Heartbroken?" is *the* best song to throw yourself off a bridge to...
 Beastie Boys- Licensed to Ill: Anthems for snotty-nosed white College kids discovering rap for the first time. Lunatic, plagiarist, insulting, sexist, rude and fucking brilliant.
 Dinosaur Jr.- Bug: "WHYYYY? WHY-DON'T-YOU-LIKE-ME"? J Mascis asks himself the eternal question and confirms his status as one of the best half-dozen guitarists of the eighties.
 Bangles- Different Light: The perfect pop songs.
 Dead Kennedys- Fresh Fruit for Rotting Vegetables: The most convincing blast of pure punk energy to come from the US, tempered with Jello Biafra's murderously cynical lyrics.
 Talk Talk- Spirit of Eden: The most uncommercial album in the list. The classic every acid-rock band tried (and failed) to make.
 Pixies- Surfer Rosa: A *gigantic* record. A warped generation of young Americans is emerging, but none write better songs than Black Francis.
 Wedding Present- George Best; fine angst ridden young adult music, sometimes compared to The Smiths, which is rubbish. The Smiths- Hatful of Hollow: It's easy to hate Morrissey, but, more than anything else, this collection proves the genius of Johnny Marr as a songwriter.

REM- Life's Rich Pageant AND Document: ...or anything else of theirs. An R.E.M. "best of..." could sprawl across two albums and still leave out songs better than most songwriters could ever write.
 Public Enemy- It Takes a Nation of Millions to Hold Us Back: Extremist, dangerous noise. PE were playing by different rules to all other rap groups, and wound up changing the entire game...
 Run DMC- Raising Hell: Introduced hip-hop to a wider audience, and featured some magic guitar-work.
 Joy Division- Still: Brings out the rawness of their recorded works in a live setting. Superior to anything they produced in a studio.
 Hüsker Dü- Zen Arcade: Post-punk anger and angst meets a mature awareness of the richness of the world around. The best double album of the eighties.
 Neneh Cherry- Raw Like Sushi: Quite simply, Sex set to a strong backbeat.
 Big Black- Songs About Fucking: Steve Albini is easily *the* most evil lyricist of the eighties, with an equal talent for gut-wrenching, hate-filled music. *SAF* gets the award over *Atomizer* only because of the title.
 The Cult- Love: Easily the best album The Cult ever made. How great a compliment this is depends entirely on personal taste.
 De La Soul- Three Feet High and Rising: Acclaimed by a few as the best rap album of '89. Acclaimed by most as the best album of '89.
 Big Audio Dynamite- This Is Big Audio Dynamite: Ex-Clash man Mick Jones dragged us into The Age Of Plunder with some mature lyrics and clever cut-ups.
 The The- Infected: A frightening lyrical vision welded onto songs which achieved the impossible task of being both commercial *and* complex. The best album ever (he says dead casually).
 Pink Floyd- The Final Cut: Hopelessly unhip, but a very personal and moving statement from the rather talented Roger

Waters. From the days when PF had something to say.
WORST OVERSEAS ALBUM
 Morrissey- Viva Hate: What reason has Morrissey got to be insecure as he collects his £5000 weekly royalty cheque? He put it about that he's celibate, and so he can't get laid any more.
 Spandau Ballet- True: I think it's a work of genius, personally. "I know this much is...Truuuuue..."
 Van Halen- OU812: Robbed of their sole redeeming feature, Dave Lee Roth's wit, Van Halen continue to turn on the *Spinal Tap*, and produce more music for boring muso wankers.
 Paul Simon- Graceland: Cultural plagiarism, made entirely by a cast of uncredited black people assembled around Paul Simon's tape recorder.
 Duran Duran- Rio: If Simon Le Bon, Nick Rhodes, John Taylor, Andy Taylor and the other one had been strangled at birth...ah, we can always hope.
 Richard Marx- Repeat Offender: What's worse than Richard Marx inflicting himself on the English-speaking world the first time? Richard Marx coming *back*...
 Everything by REO Speedwagon: No-one listens to them anyway, but they deserve it just for being there, as do all other American corporate rockers.
 Yes- 90125: Wins the "most overproduced to hide chronic lack of talent" award of the eighties.
 Robert Plant- Now and Zen: *Now and Zen?* Is this guy witty or what? Bigger off.
 Dire Straits- Brothers in Arms: Mostly safe, commercial, pointless chart fodder. Mark Knopfler should have known that it's your worst album that you'll be best remembered for.
 Everything by Phil Collins (and anything he did session work on): Sharing a joke in a plush California studio before perusing another film script and booking a press conference to talk about the plight of the homeless: ah, the tough life of an international megastar.

BEST AUSTRALIAN ALBUM
 Died Pretty- Free Dirt: Music for climbing inside the womb of your mind, selected by a short half-head over *Lost* and *Every Brilliant Eye*.
 Triffids- Treeless Plain: The best and most esoteric of the Triffids' albums.
 The Birthday Party- Junkyard: The definitive post-punk album. (Nick Cave has never been the same since (it must have been all the smack).
 Midnight Oil- 10,9,8,7,6,5,4,3,2,1: Whether they have since sold out or not is irrelevant. *10,9,8...* is the pinnacle which could not be topped.
 The Mark of Cain- Battlesick: Equal parts Joy Division and Big Black, TMOC shattered the cringe factor and proved that the bleakest albums are often the best. They will be missed.
 Hoodoo Gurus- Stoneage Romeos: Probably the wittiest album of the decade, brimming with charm and sporting an evil grin. "I was a kamikaze pilot: they taught me how to take off, but not how to land..."
 Hunters and Collectors- Jaws of Life: A primal scream from Melbourne's modern funksters, complete with throbbing basslines and angular arrangements.
 Hunters and Collectors- Human Frailty: A different band to the one mentioned above, but one with stronger lyrics and an embarrassment of memorable songs.
 Cold Chisel- East: Classic pub rock. Where would the buskers of Australia be without them?
 Crime and the City Solution- Shine: Symphonic apocalyptic post-punk. Anyone who's ever liked Nick Cave's haircut should

own it.
 Do-Re-Mi- Domestic Harmony: Music with a conscience that still funks out dangerously: the description may be clichéd, but the music sounds fresh.
 Go-Betweens- Tallulah: They've always been able to pen a tune or two, and *Tallulah* features ten of their best, with the likes of "The House Jack Kerouac Built" and "Bye Bye Pride".
 This is Serious Mum- Great Truckin' Songs of the Renaissance: The fact that TISM are the most cynical, funniest bastards ever to be let loose near a recording studio often obscures the fact that they're a great *pop* band.
 Painters and Dockers- Bucket: P&D were never so much funny as simply *bent*, and Bucket is the dirtiest manifestation of their paranoid, relentlessly individual pub rock.
 The Spikes- Colour in a Black Forest: A seminal Adelaide album, marking the end of an era for imaginative underground pop.

WORST AUSTRALIAN ALBUM

Dragon- The Body and the Beat: A well-known psychological test of a person's sanity is how much they hate Dragon.
 Men at Work- Cargo: Just what we fucking needed: a record that confirmed in the eyes of the rest of the world that Australians are all beer-swilling, chundering, vegemite-guzzling morons.
 Chantoozies- Chantoozies: You can say anything you like about the Chantoozies, but the bottom line is that their audience consists of boys who sit home on Friday night watching MTV, wanking when videos with girls wearing bras appear.
 Everything by Jimmy Barnes: "WAAAAAARGH! I TELL YEWWW HE'S A WORKING-CLASS MORON! WAAAAAARGH!"
 Colette- Raze the Roof: Mindless dance music reaches its most asinine depths. The fact that it flopped miserably sits alongside Gorbachev's *glasnost* as one of the truly joyous events of the eighties.
 James Reyne- Hard Reyne: Music made by American accountants, with a session singer who used to be in Aussie Crawl hired strictly for his good looks.
 Jason Donovan- Ten Good Reasons: "You give me one good reason to stay boy, I'll give you ten good reasons to fuck off..."
 Joe Dolce- Shaddapayaface: "Marginally less entertaining than headlice" said the NME. They were only being generous because he's Australian, the patronising bastards.
 Bigstorm- Bigstorm: Bigstorm. One word which sums up everything that is fucked about Australia's major record labels.
 Everything by the Party Boys: The fact that the Party Boys started out as a clichéd "kick-ass raw'n'roll" outfit is not remarkable. The fact that every manifestation since has been worse than the one before *is*.

BEST LIVE ACT

The Stems (Le Rox, 1987)
 The Triffids (Le Rox, 1988)
 Iggy Pop (Bridgeway, 1989)
 Hunters and Collectors (Tivoli, 1987)
 R.E.M. (Thebby, 1989)
 Sonic Youth (Le Rox, 1989)
 Pogues (Cugee Bay Hotel, 1988)
 Midnight Oil (Memorial Drive, 1985)
 Hoodoo Gurus (Findon Hotel, 1985)
 Cold Chisel (Apollo, 1983)
 The Flaming Groovies (Le Rox, 1987)
 Billy Bragg (Le Rox, 1987)
 The The (Thebby, 1989)
 Dead Kennedys (Thebby, 1983)
 Motorhead (Bridgeway, 1983)

WORST LIVE ACT

U2- "Heresy!" we hear you cry. But how can you take a so-called "band with a social conscience" seriously when they charge \$40 a ticket?
 Sting- Yawn. Hippies and jazz musicians

have a lot in common- a tendency to drone on and on for hours, and with Sting (\$33 at the Memorial Drive) we got a bad case of both.
 Huxton Creepers (Le Rox, 1987)
 Dire Straits (Football Park, 1986): Well, I liked it.
 Madness (Thebby, 1987)
 The Cramps (Thebby, 1985)
 Vince Jones (Fezbah, 1988)
 Pink Floyd (Thebarton Oval, 1988)
 Jesus and Mary Chain (Le Rox, 1988)- half an hour of white noise

BEST MALE VOCALIST

Peter Gabriel
 Michael Stipe- REM
 Mark Seymour- Hunters and Collectors
 Chuck D and Flavor Flav- Public Enemy
 David Mc Comb- The Triffids
 Bob Mould- Hüsker Dü

BEST FEMALE VOCALIST

Bjork- Sugarcubes
 Deborah Conway- Do-Re-Mi
 Sinéad O' Connor
 Patti Smith
 Madonna
 Debbie Harry



BEST VIDEO CLIP

Cloudbusting- Kate Bush
 Warnings Moving Clockwise- Do-Re-Mi Sledgehammer- Peter Gabriel
 It's the End of the World as We Know It- REM
 Here Comes Your Man- Pixies
 Teen Age Riot- Sonic Youth
 Express Yourself- Madonna
 Angels of Deception- The The
 Just Like Heaven- The Cure
 Born to Run- Bruce Springsteen
 Nothing Compares 2U- Sinéad O'Connor
 Don't Let's Start- They Might Be Giants
 Say Goodbye- Hunters and Collectors
 Trick of the Light- The Triffids
 Streets of Your Town- Go-Betweens
 Rise- Public Image Ltd.
 Seattle- Public Image Ltd.
 Wide Blue Yonder- Screaming Blue Messiahs
 People Have the Power- Patti Smith
 Pictures of Matchstick Men- Camper Van Beethoven
 Alphabet Street- Prince
 Night of the Living Baseheads- Public Enemy
 London Calling- Clash
 Way of the World- Max Q
 Too Much Acid- Pineapples From the Dawn of Time
 I Want You- Cabaret Voltaire
 Mia Boca- Jill Jones

WORST FASHION IDEA

White leather boots
 Acid wash anything
 "Choose Life" T-Shirts
 Thin leather ties
 Zip-off jean/shorts

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White leather boots
 Acid wash anything
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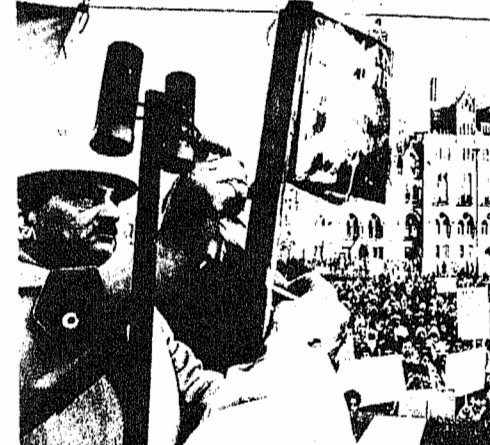
He's Gonna Step On You Again- The Party Boys
 Somewhere Out There- Linda Ronstadt
 Girls on Film- Duran Duran
 Girls, Girls, Girls- Motley Crue
 Gymnasium- Steven Cummings

BEST BOOK (FICTION)

The White Hotel- D.M. Thomas
 Little Sister- Moya Sayer-Jones
 The House Of Spirits- Isabel Allende
 Love in the Time Of Cholera- Gabriel Garcia Marquez
 My Last Breath- Luis Bunuel
 The Satanic Verses- Salman Rushdie
 My Place- Sally Morgan
 The Unbearable Lightness of Being- Milan Kundera
 Passion- Jeanette Winterson
 The Colour Purple- Alice Walker
 Collected Short Stories- Raymond Carver
 Less Than Zero- Brett Easton-Ellis
 Republican Party Reptile- P.J. O'Rourke
 The Name Of the Rose- Umberto Eco
 Bliss- Peter Carey
 The Transit of Venus- Shirley Hazzard

BEST BOOK (NON-FICTION)

The Modern Girl's Guide to Everything- Kaz Cooke
 Corruptions of Empire- Alexander Cockburn
 Vietnam- A Great Shining Lie
 Landslide
 The Jaguar Smile- Salman Rushdie
 R.J. Hawke- Blanche D'Alpuget
 Hiding in the Light- Dick Hebdige
 In Our Own Land- Wakefield Press
 The Long Hard Road to Renewal- Stuart Hall
 It's a Joke Joyce- Wendy Harmer



WORST BOOKS- FICTION AND NON-FICTION

Foucault's Pendulum- Umberto Eco
 Towards Eritrea- Thomas Kennealy
 Blood and Guts in High School- Kathy Acker
 Illywhacker- Peter Carey
 Both Hits Reports
 Everything by David Irving
 Everything by Kathy Lette
 Everything by Jeffery Archer

WORST FASHION IDEA

White leather boots
 Acid wash anything
 "Choose Life" T-Shirts
 Thin leather ties
 Zip-off jean/shorts

Katie's jungle look
 The ever-lovin' Ra Ra
 Anything made out of fur
 Shoulder pads
 Smiley face T-shirts
 Acid House bandanas
 Brothel creepers
 Grosby zip-ups
 CIAKS- especially the beige ones
 Fido Dido shirts

BEST NEWSPAPER OR MAGAZINE

The Age
 The Bulletin
 The Australian Financial Review
 The Guardian Weekly
 New Statesman/ New Society
 RAM (R.I.P.)
 National Times (R.I.P.)
 Mode
 Face
 Blitz
 Arena
 Spare Rib
 Plenty
 Marxism Today
 Viz

WORST NEWSPAPER OR MAGAZINE

The Advertiser: The most dramatic decline in quality of possibly any newspaper in Australia's history.
 The Sun
 Sunday Sport
 Cleo: "Should we run 'Finding Your Perfect G-Spot' or 'Why He Sleeps Around' again this month, Andrea?"
 Dolly: Stuart Coupe wrote for it.
 New Republic
 Millionaire: In the grossest yuppie bad taste imaginable.
 The Adelaide Review: Pretentious, uninteresting twaddle, with a bonus article on what's wrong with our secondary schooling system in *every bloody issue*.
 The News: Stopped being a Murdoch paper in name only.
 The Sunday Mail: More evil than *The News* and *The Advertiser* put together, it has become a gross ultra-right wing propaganda sheet to the point where the Le Cornu ads are now the most palatable thing about it.
 Juke: Unaffectionately known as *Joke*. An appallingly badly written and unprofessionally produced rag, presumably only bought by muso-heads who stand around in guitar shops talking about the reverb you can get on a fender, and what a genius Joe Satriani is.
 Rolling Stone: You want mindless adoration of American Corporate Rockers by the dozen? You want endless earnest articles written about superstars sitting in Montserrat with their feet up, and ignorant condescension about those with *real* talent? You want tedious short stories, unreadable lifestyle articles and totally talentless writers, all over 35 years of age? And much, much less? You got it.

MOST OUTRAGEOUS EXAMPLE OF MEDIA HYPE

Adelaide coverage of "The Family"
 The lead-up to the release of Batman
 NBC Today's coverage of the bombing of Libya (1986) and the invasion of Panama (1989)
 The coverage of every Commonwealth Games
 Every Royal Wedding, Birth, Bah Mitzvah etc.
 The Marineland dolphin saga
 The Alaskan whale saga

BEST JOURNALIST/MEDIA PERSONALITY

Annette Shun-Wah: Excepting the hairstyle.
 Jana Wendt: A very nice woman on the television. Just what we all need.
 Chris Masters: Apart from the wilderness Channel 10 years.

Brian Toohy: One of the few living proofs that a credible journalist isn't a contradiction in terms.
 Paul Murphy: A *kind-faced* man.
 Wendy Harmer: She was great in the eighties, but *In Harmer's Way* looks like a stinker.
 Bruce Petty: Best cartoonist in Australia
 Andrew Denton: If not the funniest man in Australia, then rather close.
 HG Nelson and Roy Slaven: "He absolutely went for the goolies on that one, HG."
 "Put it right through the uprights, after the telescopic flyer and the pirhouette out of the ugliest of packs, Roy. A scorcher that would even give Andrew Peacock sunburn."
 The only consistently funny radio show in this great wide brown land of ours.
 Suzanne Dowling: Where are you, in our hour of greatest MTV?

WORST JOURNALIST/MEDIA PERSONALITY

Derryn Hinch: The fact that Derryn is so incredibly easy to hate is no reason not to. If he was to be exterminated tomorrow, it'd be one vote for a cleaner city.
 Leo Schofield: Typical Sydney inner-city wanker. Shoot on sight. To kill.
 Des Colquhoun: There's nothing wrong with a journo who likes a piss-up, but you'd have to be permanently paralytic to endorse Channel 9 news.
 Ron Casey: Racist scum, who would climb over any number of corpses to increase ratings.
 Piers Akerman: Murdoch cron. An explicitly evil man, probably the most so to ever work in Adelaide.
 Richard Wilkins: "I'm a little bit masturbatory, I'm a little bit Rock'n'Roll..."
 Peter Goers: An amiable enough guy, I'm sure. Just wish he wouldn't insist on *writing* so much.
 Ken "KG" Cunningham: "Um...er...absolutely...strike me fucking pink...I haven't seen anything like that since the 1962 grand final...that's an absolutely shithouse decision...whaddya mean the teams aren't out on the ground yet?"
 Mike Gibson: Mike could barely restrain himself from talking about the rising member in his track suit every time Katarina Witt, the East German ice skater, came onto the rink.

BEST TV SHOW

The Young Ones: Genius in action.
 The Noise: A genuinely innovative rock show.
 Edge of Darkness: "Compulsive" doesn't begin to say it...
 The Singing Detective: Bizarre. Disturbed. A perfect rebuttal to the likes of Peter Dey (see letters).
 Rock Arena: The argument that *The Noise* is merely a derivative of Rock Arena is wholly tenable. The first of its kind, thanks almost entirely to Suzanne Downing.
 Four Corners: Made much less self-important noise than *60 Minutes*, and broke twice as many important stories.
 Family Ties: It leaves you feeling warm and mushy inside. I have been told.
 Not the Nine O'Clock News: The first in the genre of "ultra-cynical satire" (to coin a term).
 Media Watch: Brilliant deconstruction of mass media bullshit, amazingly achieved in just 15 minutes every week. The Best Show on Television At The Moment. Full Stop.
 The Winners with Tim Lane: Despite the ABC's extraordinarily perverse programming (in the pre-David Hill days), that rarest of birds: a football replay show that was genuinely enjoyable to watch.
 Sunday Afternoon with Peter Ross: Ah, the sweet smell of culture in the afternoon...
 The Big Gig: A revolution in Australian television comedy- ABSOLUTELY LIVE. Sadly, seems to be on the decline.

The Energetic

Simon Phillips.

Rachel Healy spoke to the new artistic director of the State Theatre Company, Simon Phillips.

My mental image of what Simon Phillips, the new artistic director of the State Theatre Company would be like, was a result of his performance when introducing the 1990 theatre season in October last year. For his introduction of the following year's season was a real performance. He flirted with his audience, imbibed them with his enthusiasm, cajoled them into subscribing, was passionately animated about his season and company and exercised the business of a major theatrical sell. Everyone loved it. The youth, the verve, the different-coloured socks, oh they all lapped it up. I felt that we were proud witnesses to a giant theatrical con. Phillips had

Yet, personally the leap from associate director to director must have sounded lucrative-the idea of a brand new theatre company with all these new toys to play with must have been hard to turn down? Phillips agrees.

"It means that if things don't work it comes back to me only. The buck really ends with me. I joke about it being the sense of unbridled power that made me take the job, the ability to determine to be at the centre of deciding what was achievable and what wasn't, that was a great opportunity. I reject the idea that it was a major leap in terms of my career, (though of course it was the next stage in my career) but I'm not an

He flirted with his audience, imbibed them with his enthusiasm, cajoled them into subscribing, was passionately animated about his season and company and exercised the business of a major theatrical sell. Everyone loved it.

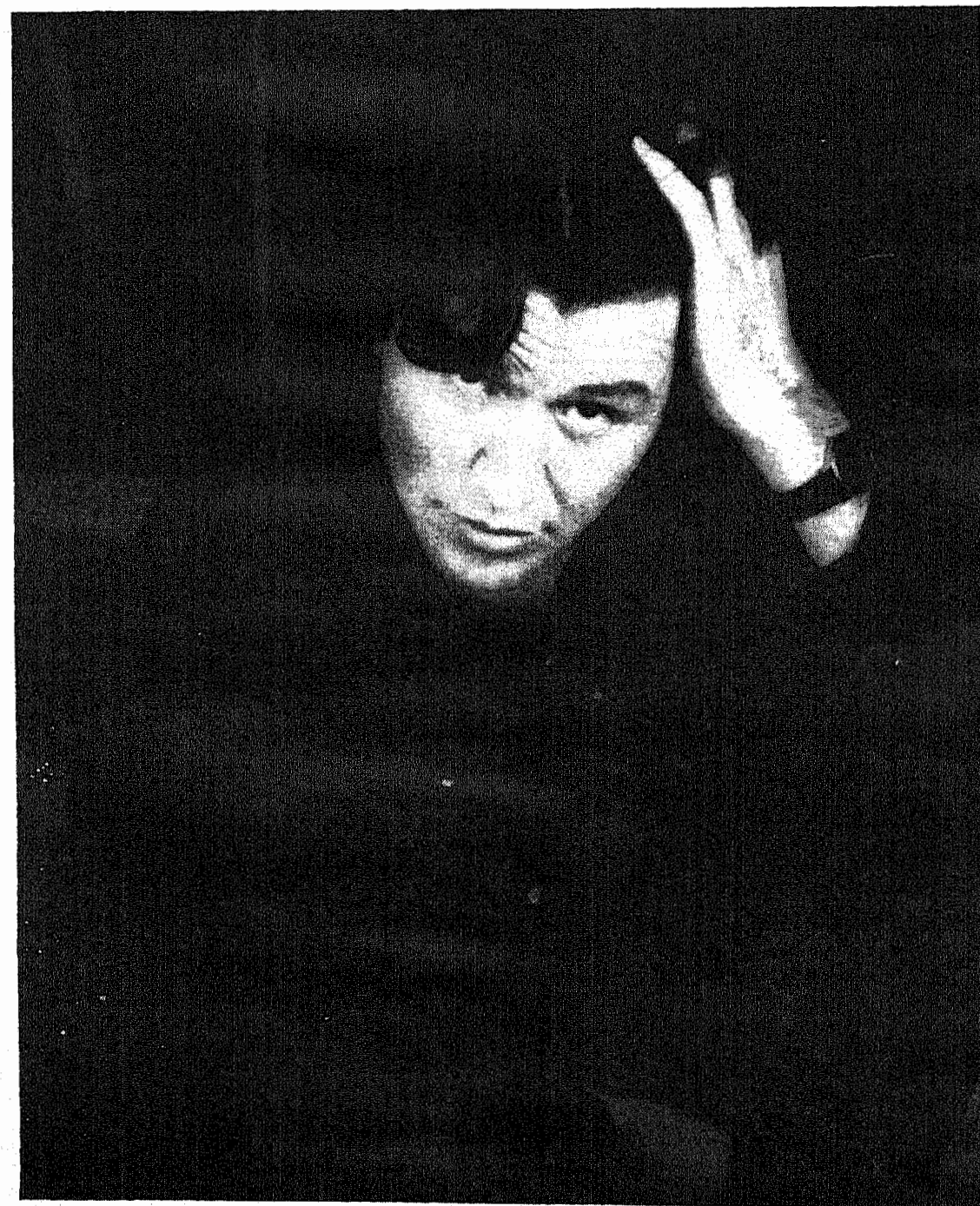
everyone in the palm of his hand and I smouldered over the fact that in 1990 there would be no major plays written or directed by any women. I planned the interview with grim and murderous intentions.

I expected a kind of used-car-salesman of the theatre world, and instead was greeted by him, barefoot, friendly, open and very, very sincere about the theatre season at the STC. I asked him why he accepted the job at the State Theatre company: "I think I wanted to see whether if compromise was an inevitability in the arts in terms of a big organisation like this. You are always struggling to balance what you would like to achieve in your 'dream of dreams' in artistic terms and while the STC provides an ultimate opportunity to do that, it carries with it an enormous load of responsibilities that complicate it and make it difficult. Largely though, I am interested in the idea of actors and directors working together for a particular set of artistic aims on a continuum. Also, as the STC employs artistic directors for a relatively short space of time it tends to afford people the opportunity to experiment."

enormously ambitious person except for a desire for an opportunity to express myself creatively."

The State Theatre company has had many artistic directors since its inception, the most popular and arguably, the best, being John Gaden, Neil Armfield, Keith Gallasch and Jim Sharman. Each has established a distinctive style and produced some of the best theatre in Australia. The appointment of Simon Phillips seems a particularly canny one, at a time when the STC has rebuilt a secure audience and can afford to inject audiences with a dose of the experimental. This experimental tendency seems an inevitability considering Phillips' tender years and enthusiasm for theatre that is bold, challenging and entertaining.

"In terms of new writing, I'm keenest on looking at writings that have been bravest with form, image and structure- all the things that are at our disposal to use in theatrical terms...I want to stretch the perceptions of the Adelaide audiences broader. I don't want to put them off but I want to extend the audience's way of seeing theatre-and our own." Phillips leaped from strength to strength after his appointment as



STC's new artistic director, Simon Phillips

Associate Director of the Melbourne Theatre Company. This can be attributed to the fine balance that he attempts to establish between popular theatre, particularly solid, well established plays that are available for new interpretations and experimental

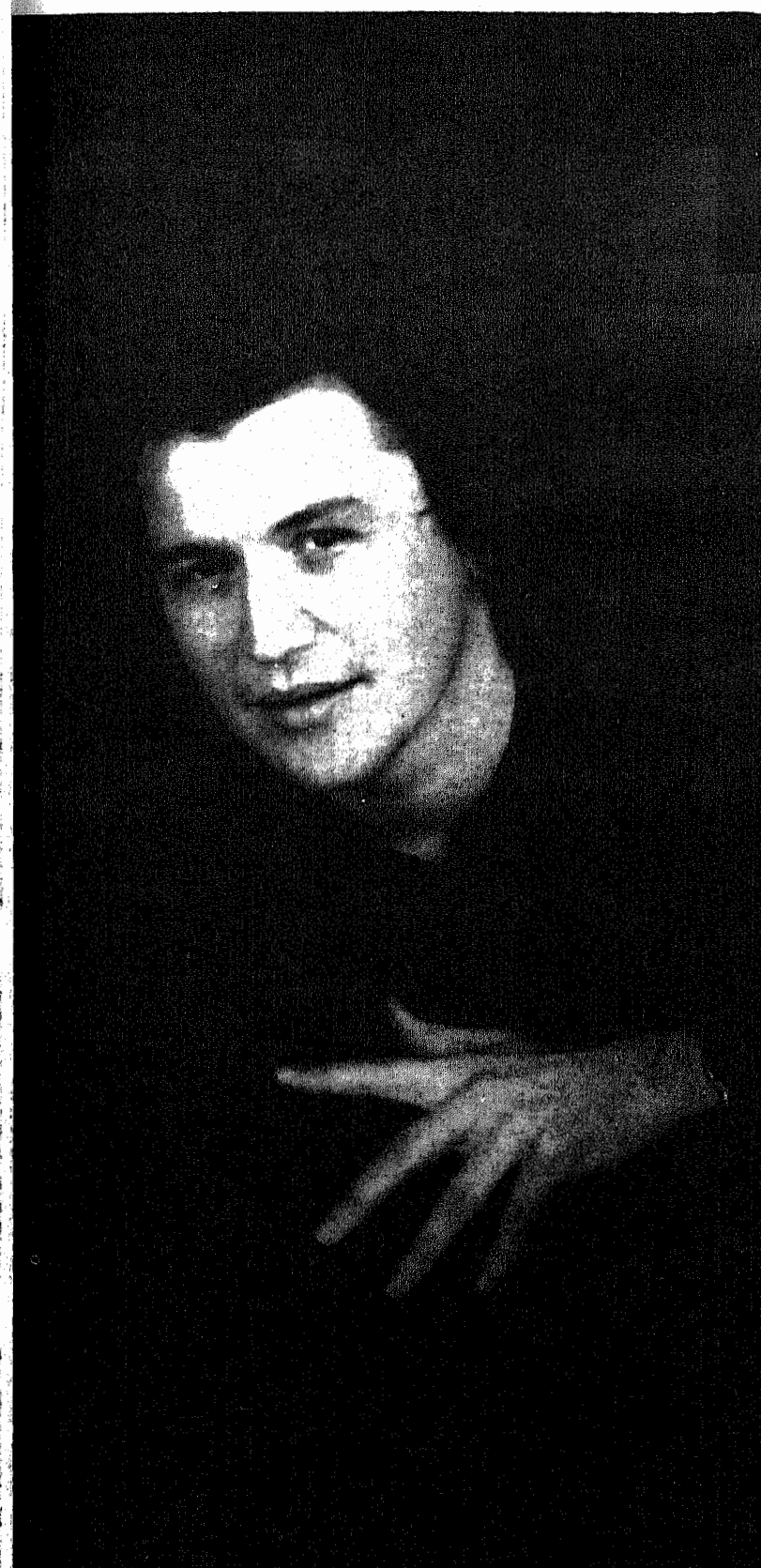
"We have to be extremely conscious of the fact that when the STC has taken its greatest and boldest risks in terms of experimental theatre, they have been abandoned and reviled by the critics and public alike, and that's a bit off-putting. Yet, it remains one

fascinates me-the almost vulturistic alacrity with which people are waiting, dribbling to have something which they can lay into, viscerously and with impunity. No-one overseas has had the chance to say this is good, and so they can really rip the shit out of it."

The appointment of Simon Phillips seems a particularly canny one, at a time when the STC has rebuilt a secure audience and can afford to inject audiences with a dose of the experimental.

work. He is very cautious, however, of the necessity for compromise. The word 'balance' permeates his conversations.

of the STC's prime objectives to give writers the opportunity to experiment with something different and have it fail. It



it happened, the larger proportion of plays submitted were by women, and the season was able to be dominated by women."

Whilst it seems that there is no small amount of irony in the relegation of women to a season entitled 'Quickies', Phillips is quick to stress the paucity of women directors and acting roles available for women, and thus explains the exclusion of females in a major

means the survivors of that sort of discrimination at a basic level are fewer within the entire fabric of society. If the arts are trying to lead civilization we should really be trying to redress that balance, but as you can see it is a chicken-and-the-egg situation."

Surprisingly, Phillips confesses that the reason that only one major play is premiering this year (Xavier Herbert's 'Capricornia') is that he

going in Australia for its first fifty years- are now in their sixties, and we must now ask where the new audience is coming from.

To get Simon talking about popular theatre is a fascinating thing, because we enter into the problem of every theatre company like the STC; the fact that the average person sees theatre as a very visual, Andrew Lloyd Weber-style extravaganza.

"To talk about theatre being popular implies a very, very safe play, done with a star in it, which makes people who have never been to the theatre before say, "I would like to go and see that because that person has been on television, and I know that person almost personally. When they go there they find that person will give them something that is really fun, that doesn't really challenge them in any way- and indeed, I am not adverse to that. They pay a lot of money to see it, it gives them a damn good night out, and a laugh. Fine."

I would like to think that I can also say to as many people as possible, that theatre being accessible, means theatre having a particular kind of undeniable human energy, and I think that is the really important factor. I just think that it must throw itself with generosity at the audience. It is up to us to go 75% of the way, and whilst the audience doesn't have a responsibility to come 25% of the way, with the best theatre it will be irresistible for the audience to do that and make that contribution to what the evening is."

"The most fun thing to do would be to take the very, very best actors in Australia, whack them into a long-running soap for a year so that we get the best of all worlds, the very best actors in the country are exactly the same actors that the people want to see. That's playing with human frailties."

Simon Phillips is going to be a success this year, and I was left with the mental image of him as a young boy: wildly enthusiastic about his passion, all his new toys and the different ways that everything can be dismembered to create something new. Politically, I'm afraid he's a bit dodgy, but the vitality wins you over and if his productions are infected with this same excitement, the year will be terrific. As he says himself, "It's all a big adventure."

Whilst it seems that there is no small amount of irony in the relegation of women to a season entitled 'Quickies', Phillips is quick to point out the paucity of women directors and acting, and thus explains the exclusion of females in a major direction and writing capacity.

"When I arrived at the STC, of the 8 plays decided on, 2 were brought in from interstate. I also chose to do a lot of the directing work myself, simply because I wanted to establish a style of what we were doing. I'm embarrassed about this actually, but I really am hanging out to use as many women as I can. I have a problem even with acting roles. In any acting company, the vast majority of plays performed still represent a patriarchal order. Unless you get really into cross-casting this is a problem that is hard to redress, in Marat/Sade, I was able to cast the chorus as fifty-fifty male/female, even though the text indicated that the background of inmates in the asylum were predominantly male."

"As far as directors are concerned, at the Melbourne Theatre Company there was a strong push to find female directors to work with the company, given that you must allow people to say, 'I don't think that that person is a very good director'. Whilst we maintained some sense of quality control, there are fewer women working as directors in the pot to pull people out from. It sounds awful, but the reality is that we are struggling with an enormous national problem

saw nothing else that 'leaped out at me to be done'. Quality is the buzzword.

As Simon has said before and will say again, "If its not doing its job. The audience shouldn't have to work harder than the actors."

So what is the kind of theatre that will leap out at Adelaide audiences in 1990 under Phillips' jurisdiction?

"When it really comes down to it, most creative work is a personal thing, so what you get when a new artistic director takes over, is a reflection of his personal ambitions, tastes, aspirations in a very different way. I respond to the idea of having a set of social ideas, ideas about living life; thoughts and responses about life that are thrown into a pot and given to a group of other people, in a way that undeniably affects them or actually assaults them in some way- that is my favourite sort of theatre."

Phillips is an enthusiast, and it is obvious that he loves what he does. He agrees that his energy is a very particular sort of energy and hopes that it will mean younger people are going to see the theatre as a living, growing organism and not a sustaining relic of an organisation. Theatre all over the world has to

try and redress the balance of. I chose this year's season quite hastily, and I will certainly have to admit that I wasn't conscious of thinking 'well now I must try to include more women writers'.

When I embarked on the Quickies season I was also conscious of the fact that there were no South Australian writers performed by the STC. I was keen to have two evenings of South Australian women writers but when I received the scripts I felt that that was overbalancing discrimination given that South Australian male writers aren't performed here either. Hence, I didn't limit the people to whom I asked to submit plays. As

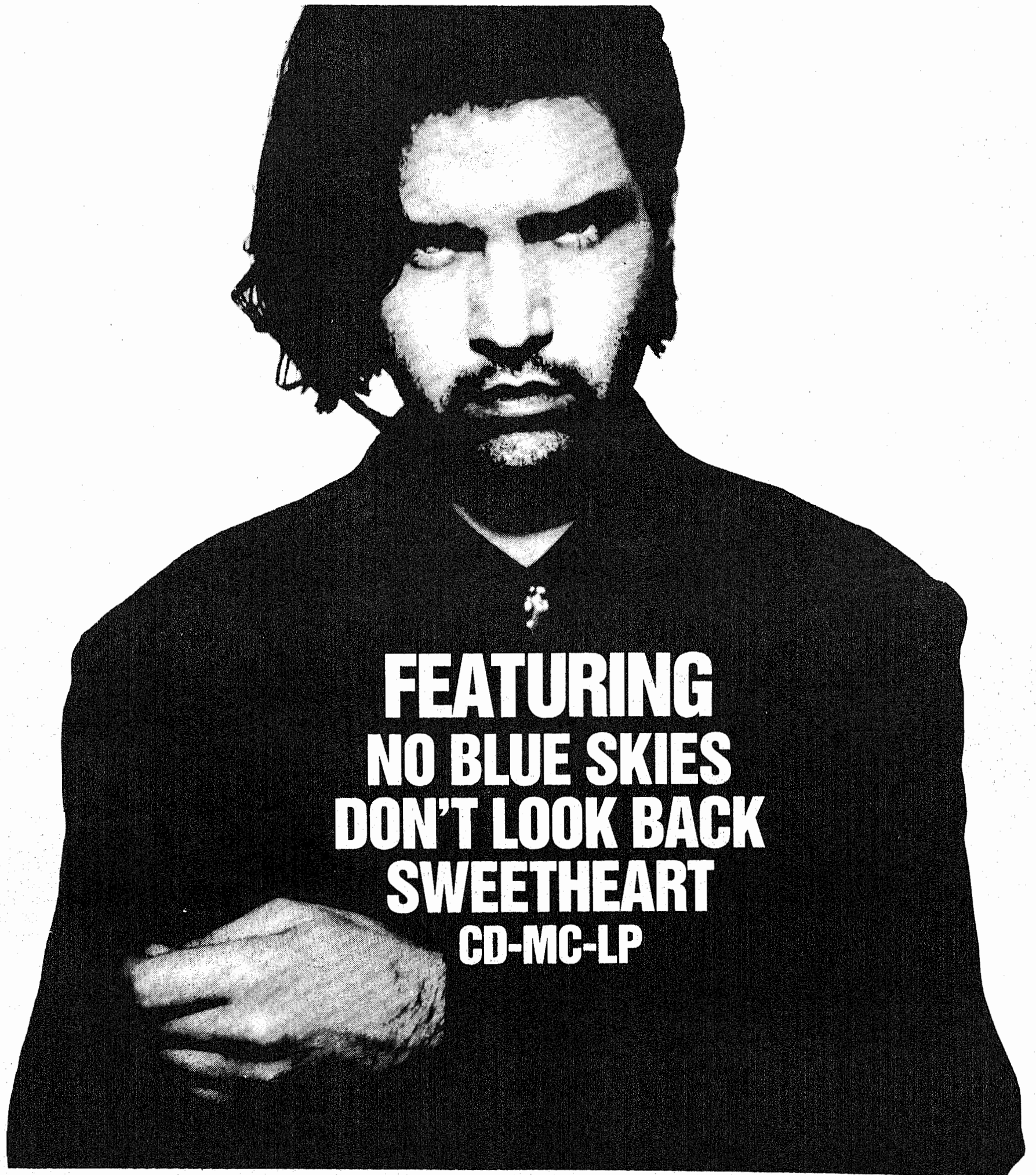
involving the idea of women and power. Women expressing individual power at the workplace and on a work level have a hell of a time right from the beginning. That makes its effect felt because it

address the problem that audiences are getting older and older, and Phillips is very sensitive to the fact that those people who were the mainstays of cultural support-the same people who kept the theatre

Politically, I'm afraid he's a bit dodgy, but the vitality wins you over.

LLOYD COLE

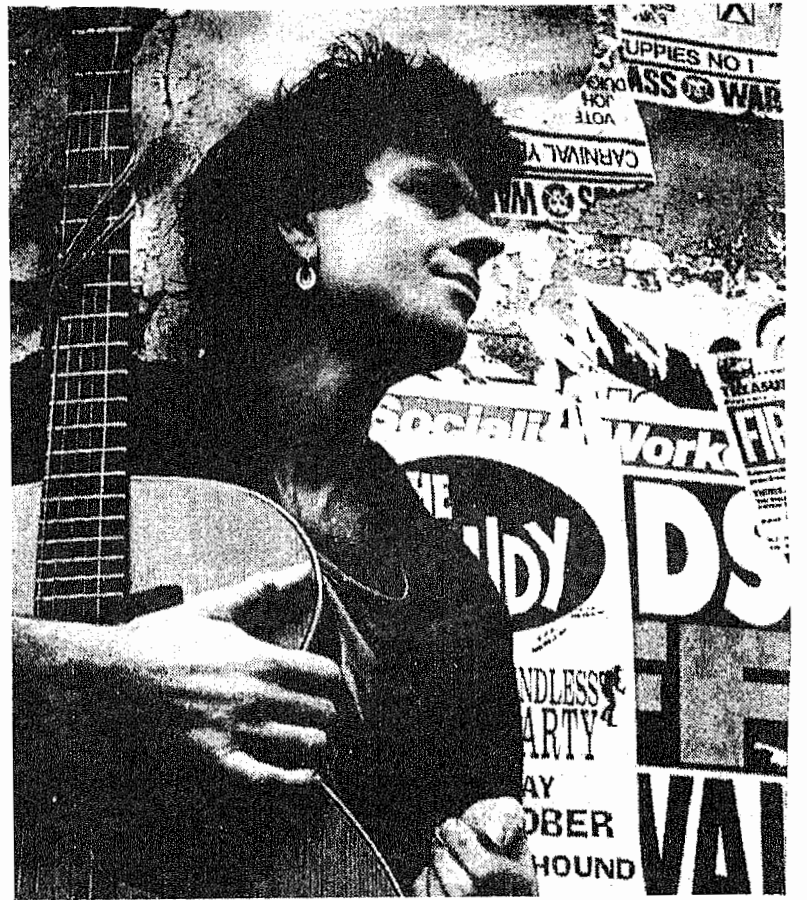
DEBUT SOLO ALBUM OUT NOW



**FEATURING
NO BLUE SKIES
DON'T LOOK BACK
SWEETHEART
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Rory McLeod: a musician of the people.

Paul Schoff spoke to the new people's poet, the new Billy Bragg; Rory McLeod.



I first heard Rory McLeod on 'The Noise' a month ago. Within three days, I had received his new album, 'Footsteps and Heartbeats', to review. Within a week I listened to him perform at the Uni Bar. The next day I was sitting down to have a chat with him. Was it chance or was it fate? That was to be my first question but it sounded too tacky.

You realise how stuffed the music industry is when someone with the charisma and talent of Rory McLeod is not a superstar. In fact, he does have a loyal live following in Britain and has been subject(ed) to critical acclaim. One connoisseur found in McLeod's music an "amusingly exaggerated regionalism is *de rigueur*, indicative of a supposedly rootsy integrity withstanding the prevailing tide of transatlantic homogeneity". In translation, that probably means he sings in a cockney accent. Such dribbley intellectualism does not fit

Rory McLeod. At heart he is a busker - a musician of the people. "In China," he said, "I took the harmonica out and played to people ... there were buskers in the streets - blind folks playing music - so I ended up just dancing with the people". Rory is a minstrel who travels where his music takes him, not where his record company books him.

Rory promised to sing his own songs at the show because nobody else would:

"Dylan doesn't sing my songs, so I won't sing his."

Remember English classes where the teacher always said to do

compositions from experience? Well, Rory's songs all come from his experience. He toured Britain supporting Michelle Shocked which must have reinforced the lesson. I asked if Rory was going to write any songs about Australia? He told a recent story of playing to a couple of guys over a beer in the rainforests. They said - "You must go to Western Australia, go to Broome or the Kimberleys, work on a station there and write songs about it - only you could do it - only you could write a song about it."

That is the sort of acclaim that must fire McLeod. His songwriting is always honest and direct - "Autobiography with all the cupboards open". In "Till I don't know who I am", he sings:

*I love you, I love you, I love you
Oh shit! I wasn't supposed to say
nothin'
Looks like I've let the cat out of
the oven*

Rory's songwriting philosophy is best summed up by a comment that, "Elvis Costello writes some good songs. Not all of them, sometimes he's a bit obscure."

Rory McLeod is a weird percussionist. He is a multi-instrumentalist, sort of a gypsy Mike Oldfield (although that's not a pleasant image). Once again it is his travels that have allowed him to assimilate such a mass of musical ideas. He starts every gig wandering among the crowd playing the foot-jolting 'travelling song'. Harmonica is the instrument he seems closest to. The 'Great Harmonica Blow-Off' at the

Kerrivale Festival has never been the same! Rory uses his tremendous vocal range to embellish harmonica tunes with whooping harmonies. Apparently, this was not his innovation: "Pygmies in Africa with flutes play and sing at the same time". Rory whistles superbly. My theory that whistling is some sort of cockney birthright was backed up when he said,

"My old man whistles a bit like that, but he's not as jazzy as me."

And I bet the Pygmies would be blown away by Rory's mean acoustic and bottleneck guitar style.

An ethnomusicologist in China once recorded Rory McLeod playing music. She could have learnt something by recording him talking. He spent more than two years in Mexico where he discovered polkas from France, waltzes from Germany, Spanish Latino rhythms and indigenous Indian music, "all mixed up and turned into something hybrid within one country". Rory also plays trombone, recorder, Bandorea, Djembe drum (?), footsteps and heartbeats.

I asked him about the Uilleann pipes used on 'Wandering Fool' to create a mournful arabic atmosphere. I thought they were Indian or something. They are actually Irish pipes which "are wilder than border pipes - they have more values, so you can do more interesting melodies on them - I thought they would fit in with the feeling of that song". It is the most moving song I have heard in the last five years.

In concert Rory tackled an

unpronounceable instrument from Thailand which he called the 'Bamboo Sandwich'. I asked about the special talent required to create skiffle from an ancient free reed instrument. He said, "I just picked it up and made my own music on it which is what anyone might do".

Apparently, Rory normally performs for about three hours. At Uni he sang and told stories for ninety minutes and played only one song from the new record. I felt cheated. It wasn't like Billy Bragg where I could cough out every lyric in my mock-cockney, mock tuneful voice. Clearly the tour was not simply to promote the new release so I asked what he hoped to achieve with a recording? His priorities are clear: "The records are there anyway, the gigs are more important. I save up money to make my own records so that people can go away with them after a gig."

Rory McLeod's first album is called 'Angry Love'. The intrinsic tension of the title meant I could not resist asking that question about mixing politics and love in music: "Definitely it's politics in all the songs - you can't avoid it really." Would he follow the Bragg model of using music as a campaign tool - would he name names?

"Where I live we've been fighting evictions and I'm part of a community that's angry, so I bring that anger with me. I can't separate that from my life and I can't ignore it. If I sang about trees - people write poems about trees - then I'm ignoring a lot of things. Ignoring something is propaganda."

Rory has seen the damage Mrs Thatcher has done to the British psyche - a sort of nouveau selfishness:

"In England, we don't have a strong fascist party at the moment because Mrs T is right wing enough."

In "Pauline's Song" Rory mixes a tale of first love with a serve at tory governors in the school system into a dance song. If you have heard the chorus you would have no problem with mixing themes.

Rory McLeod is charismatic performer, an honest songwriter and immensely talented musician. He sings a bit too. I asked whether he would adapt his show for the Fringe Club:

"I suppose they may expect me to be funny - maybe I will, maybe I won't. I'll just do what I do, which is be myself anyway in the end."

Noise for the Sake of Noise Antiseen Dog Meat

Antiseen are a thrash punk band from North Carolina and have produced one of the worst records I have heard in my life.

Tony Barber's 'Greatest Hits' is a classic compared to this bunch of shit. The band lists acts such as The Stooges, New York Dolls, Ramones and Alice Cooper as their influences - a disgrace to such excellent artists. Every one of the 16 songs on this record sounds the same. I could not understand any of the words because the singer sounds like a bush pig on heat with bamboo shoots stuck underneath its fore-skin singing through a fog horn (judging from the cover he looks like one too). Two classic songs have been butchered to death

on this album, these are the Ramones "I Don't Care" and Dylan's "Positively 4th Street". Not only does this band have no talent but they also have small dicks as can be seen in a photo in their biography which shows them displaying their peckers.

However, if you like thrash punk, shit singing and small dicks forget everything I've written.

Rating (1 out of 10) for the three chord guitar playing.

Jack K.

Scratch Up Some Action Jeff Dahl Group Dog Meat

Dog Meat

"None of us have tattoos, none of us ride Harley Davidsons, we don't play through Marshall Amps. Are we cool, or what?"

Cool is not beginning to describe the type of power guitar music these guys pump out. *Scratch Up Some Action* is the groups second album, following the critically acclaimed *Vomit Wet Kiss*. The J.D.G. have a nasty attitude that is present in their songs and their cover art courtesy of Hard Ons' Dickcheese Comic Co. The track

"Feels Alright" highlights this attitude:

*I'll let you have my brain
If you fuck my skull*

This is the type of music your parents always warned you about!

S.U.S.A. has some mellow acoustic songs (*And So It Goes*, *Whiskey Down the Drain*) and a

few covers (Velvet Underground's *White Light/White Heat* and the Stooges 1970). Other songs that shine are the gritty *Cancer Rising* and *Fun City USA*.

The J.D.G. play with a style and attitude that is refreshing in today's stale and predictable bevy of glitzy, pretend rock stars.

Jason Bootle

Take Some Drugs Tonight Sabotage Dog Meat Records

Perhaps only a fan would put this out. A full force blast on a throwaway song, recorded in the bottom of a pigsty. Flip is a ravaging version of Stooges' "Search and Destroy" and the cover art is bloody good though!

Alex Wheaton



FX
A Guy Called Gerald
CBS
12"

Although this EP has only been locally released recently, it has been played at some nightclubs for some time (this sort of music tends to come through imports first). The main track, "FX: the elevation mix", sounds a lot like Severed Heads, but for a preponderance of bass and sampled snippets of vocals which meld to create a "deep house" feel. Primarily instrumental, the 'lyrics' consist of *oohs* and *yeahs* repeated continuously, amongst other utterances, one of which sounds like the slang for a part of human anatomy.

On the B-side is "Eyes Of Sorrow", an instrumental very similar to Soul II Soul's "African Dance". Indeed, I suspect Gerald Simpson (writer and producer of all tracks) may be heavily influenced by Soul II Soul.

A short track at the end, "Emotions Electric 2 to be continued..." is more conventional (a black soulful house number) and is the only non-instrumental.

"FX" was originally written to complement Trevor Miller's novel, *Trip City* (based on the "acid scene" in England), with a copy of the single being sold with each novel.

"FX" is one of those 'must-get' songs for those up with the latest trends in house (although it has already been around for a while) and, unlike much music in a similar vein, is easy to listen to.

Dominic Pilkington



Steady On
Shawn Colvin
CBS

A local independent singer with a guitar first gets exposed through college radio, and then is 'discovered', resulting in a major international release for her debut. Sound familiar?

Steady On is a record which is certain to elicit predictable Tracy Chapman/ Suzanne Vega comparisons, and in fact Vega sings backup vocals on the best track, "Diamond In The Rough". Whether they are accurate is not so important as the fact that it's not good enough to transcend them.

Colvin's musical background is folk with the occasional dash of country, backed up by enough production tricks to sound sufficiently '1990'. But a record like this stands or falls on its lyrics, and Colvin's vision is unremarkable.

Her viewpoint consists of a good helping of angst-ridden regret, with the odd ray of hope for relief. However, it's neither expressed in a more interesting context than the

good ol' disintegrating love affair, nor do Colvin's lyrics stray far from well-worn similes and metaphors: "I'm holding on to you/ Like a diamond in the rough", "Then things exploded/ Like rockets in the dark", "I ate it up like cereal/ But it was something like shrapnel", "I'm riding shotgun down the avalanche", "You can fly like a bird/ You can cry like an angel". And that's just Side One!

Colvin's voice is not engaging enough to uplift the duller parts of her material (Vega), nor is it even sufficiently grotesque to be perversely transfixing (Dylan). As often as not, it's simply dull, with not enough raw emotion on show.

Steve Addabbo co-produced, and creates a very similar sound to his production of Eric Andersen's *Ghosts Upon The Road* album of last year. However, the source material he has to work with is nowhere near as edgy and challenging, excepting only the closing track, "The Dead Of The Night".

Fans of modern folk music will take to Shawn Colvin enthusiastically, but she still has a lot to learn before she can convince non-partisan audiences.

Simon Healy

Born on the Fourth of July
Various
WEA

It is not only milk cartons that contain dangerous subliminal messages. So do *rec(don't buy this album)*ord reviews. Pinhead American accountants compile these sixties soundtrack/compilations.

"Hey, Earl, let's run the Shirelles right after "My Girl" on this one."
"Holy twinkies, Ted, you're a musical genius."

I wouldn't have bothered writing about it but the album does contain a spine-tingling version of "A Hard Rain's Gonna Fall". Edie Brickell's sparkling drawl has reinvigorated the track and the New Bohemians give it more muscle than an electric Dylan ever managed. They should have let her do the whole damned album. Instead, we get visionary originals like "My Girl", "American Pie", "Moon River" and "Venus" (but not *that* "Venus") by Frankie Avalon. As a bonus we get orchestral extracts from the film score but no one who might buy this album would have long enough concentration span to get that far - so, I didn't bother.

I have a friend who was born on the fourth of July, but I wouldn't give her this album because, like I said, she's a friend.

Paul Schoff

Eleven
The Smithereens
MRM/ CBS

The Smithereens short but sweet career to date has consisted of two LPs of guitar pop in the purest of forms. "Especially For You" and "Behind the Wall of Sleep", "Blood and Roses" and "Only a Memory", leaving them with a great deal to live up to on their next studio venture.



DISPOSSESSED

I Do Not Want What I Haven't Got
Sinéad O'Connor
Chrysalis/EMI

It has been a good three years since Sinéad O'Connor's debut offering emerged from the anger of her tempestual adolescence. Now, emanating from an obviously mellowed and appeased Sinéad, is *I do not want what I haven't got*. Almost as a pessimistic Morrissey, although Sinéad accepts her past and continues to peruse the future with just a touch more optimism, she has produced a highly emotional album.

Yes, that was the obligatory reference to Sinéad's teen angst, so what has this talented skinhead turned earth-mother got to offer this time? Sinéad has experimented with various styles throughout the whole of the album, and in the majority of cases she has succeeded in creating anthemic songs that reflect emotional pain and lost love.

"Feel So Different" generates a curiosity toward the rest of the album, after a contemplation of it's

lyrics. "I am stretched on your grave", a genuine strong point of the album, has a hip-hop inspired rhythm, coupled with Sinéad's mystic warbling. "Three Babies" deals with emotional pain and "The Emperor's New Clothes" inflicts severe emotional pain, since it's not particularly inspiring. Of course, Sinéad cannot remain completely silent toward more pressing social disturbances, and this is exercised in "Black Boys on Mopeds", inspired by the on going prejudice against black people.

Side Two opens with the only song not written by Sinéad, but by Prince, "Nothing compares 2U". This single seems to appeal to everyone. "Jump in the river" needs a few listens before it loses its mediocrity. Other than that, the climax of the album is "The last day of our acquaintance".

*I'll talk but you won't listen to me
I know your answer already*

This is a nice, but not particularly brilliant offering, that for some reason the media have had a field day over. Sinéad is extremely talented, but hopefully she will produce yet a totally different album again next time round.

Jodie Wilson

Their latest, *Eleven*, is no exception and delivers basically what is expected, a great guitar album highlighting Pat Dinizio's droning lyrics and without overindulgent, clichéd guitar solos.

Despite looking like a bunch of nerds with goaties, and Pat's recently confessed enrolment in Morrissey's school of completely depressing and remorseful lyrics, New Jersey's Smithereens have produced the best single of 1990, "A Girl Like You", which, in my view, is perfect pop. And, surprise, surprise, it opens the album. Beautifully.

Unfortunately, such a song exposes weaknesses and the very next song, "Blues Before and After", is just that, a weakness, it stands out like a zit on Elle's face.

"Baby Be Good" suffers the same fate and left me cold.

The rest of the album, however, shines. In contrast to the raunchy "A Girl Like You", are "Blue Period" and "Kiss Your Tears Away", the first of which features a violin, and Belinda "Guppy" Carlisle on backing vocals. These two along with my pick of the bunch, "Cut Flowers", are pure Smithereens.

"Cut flowers sent to a girl with sentimental ways,
Cut flowers meant more to her on ordinary days."

Yeah. "Room Without A View", "Yesterday Girl" and "William Wilson" put the icing on the cake and will convince most that the Smithereens are one of the best guitar bands in the world today.

If goaties become the new fashion accessory of the 90's, we'll know why because this is a hot album and everyone should own it, except Rolf who may have trouble grasping the metaphors (*very gratuitous Nathan-Eds.*)

Nathan Barnes



INDIE SINGLES

Human Wreck The Hollowmen Au-Go-Go

Featuring the man with the legendary name, Billy Baxter. A curiously good combination of guitars, keyboards, percussion and vocals. This is a medium-paced, well-driven song.

Crystal Girl Slaters Crystal/Waterfront Records

Seem to have achieved a marriage of rock's urgency with perfect pop. But it's the other side ('Pharoah's Curse') that really bites or stings or whatever Slaters do. These guys could go 10 rounds with The Cockroaches any day of the week.

All Torn Up Inside Nursery Crimes Au-Go-Go

Based on the theory that fastest is bestest. So they do. A new Melbourne band who appear to be just a cut above the average. Almost Undertones/UK sound to me.

Alex Wheaton

Violator Depeche Mode Mute Records

Depeche Mode made three brilliant electro-pop albums in the mid-eighties, however, on first listen, *Violator*, which is their seventh studio album doesn't seem to be as strong as these previous albums. Some of the tracks, especially "The Sweetest Pefection" and "Waiting for the Night" tend to drag on too much. The best song on the album is easily the first single "Personal Jesus" which has a driving guitar (?) sound: this is unusual to hear on a DM album. Other standout tracks include the second single "Enjoy the Silence" which has a catchy tune and a New Order type feel and is obviously designed for the dance clubs. "Policy of Truth" opens with an eerie sci-fi sound overlapped by what sounds like a guitar riff repeated over and over. One factor noticeable in this album is the fact that compared to previous DM albums the lyrics are not dark and depressing. It seems that principal songwriter Martin Gore has started to view life in a more positive manner. This is most evident on the last track on the album, "Clean" with its trance-like African drum sound.

"I don't understand
What destiny's planned
I'm starting to grasp
What's in my own hands.
I don't claim to know
Where my holiness goes
I just know that I like
What is starting to show."

Overall, a good electronic pop album which like all previous DM albums tends to grow on you the more you listen to it.

Jack Kyriacou



"i"

A R Kane Rough Trade

*My head in the clouds just as the silver trip is bending
I'm watching the dolphin and the way that it is wending
don't try to come up to fast just as your heart is mending
but then the dream is shattered and the spiral's ending*

A R Kane's music has been described as 'Dreampop', but I would prefer to describe it as a Jesus and Mary Chain on Ecstasy. "i" follows their first album, 69, and sees a distinct shift from the bizarre collage of guitar noise to a more structured pop sound.

The album starts off with "Hello", a 5 second intro that consists of a voice calling inquisitively, "Hello?", with a backdrop of incoming guitar wah. These short interludes continue sporadically throughout the length of the album, brilliantly disrupting the conservativeness of the pop performed.

The first track, "Love From Outer Space", is a catchy disco pop song, sung with a plush soulful voice. The vocals throughout "i" are performed with a dreamlike presence, of floating on air. The song "Crack Up" seems like you are jumping from cloud to cloud on a pogo stick.

The Jesus and Mary Chain influences emerge violently on "Conundrum" and then are squeezed out with the peaceful drone of the cello on "In A Circle". This track has a distinct Sugarcubes sound to it with Bjorkesque vocals.

In the last three tracks, A R Kane wig-out completely. Easily the best track on the whole album, "Supervixons", tortured guitars scream and whine with the tormented vocals:

*"Does your love mean anything?"
That's what she said
"Cause your love means nothing to me."
That's what she said
And I dare me to murder her
And the sadistically sweet chorus:
Now, well killing her
was the best thing
I could ever have done.
Fucking brilliant!!!*

"i" is a very fine album documenting the diversity that pop music can represent. Although it takes a couple of listens, A R Kane have produced 26 very good songs (extending over two records) that improve with every listen. One bloody fine album!!!

Jason Bootle

Bardeaux Shangri La Liberation

I must confess to not being able to sit through most of the songs on this album. This is dance music of the worst kind, in the style of Sister Sledge, etc. Bordeaux are a duo of two American girls (one white and one black) and it amazes me as to how they could release 43 minutes of boring dance tunes with forgettable melodies.

The singing is not particularly good and the music and lyrics aren't very inspiring with song titles such as "You Can Rock My Body" and "One Last Kiss". The only passable tracks are "I Love to Bass" which has a good beat and didn't make me vomit and "Now I've Got Your Number" which should appeal to Kylie fans. This record would be suitable for deaf people because they won't be able to hear it.

Rating: 2 out of 10.
Jack Kyriacou

Alimony The Hummingbirds RooArt/Polygram 7"

"Alimony", while being a top song and a clever tale of narcissism, was originally released in '88. So why pay this re-release anything more than the most scant of attention?

1. It comes in a fold-out poster sleeve with a groovy pic of The H'Birds on one side and an equally groovy one of Lee Marvin on the other (don't ask me why).

2. The flipside, "Candle", is an absolute pearl - a story of mourning

for Christmastime, with Simon Holmes' guitar jumping uncertainly between chiming beauty and anarchic belligerence. Apart from the Dinosaur Jr guitar solo, it reminds me more of *Reckoning*-era R.E.M. than anything.

3. The sleeve notes contain nine words which give both the perfect description of The Hummingbirds and an explanation of why I like them so much:

"An uneasy alliance between naive romanticism and world-weary cynicism..."

4. As well as being an excellent introduction to the band for anyone who's never heard them before (shame), it's your best chance yet to put Mitch's kids high in the top 40 where they belong. Buy it.
Simon Healy

Saturday Night Sunday Morning The River Detectives WEA

The River Detectives are a Scottish duo who have come up with an impressive first album of acoustically based guitar pop full of rich harmonies in the tradition of the Everly Brothers. This record could have been either all acoustic or all electric, however, what makes it interesting is the fine balance between the electric and acoustic songs. Tracks include the power pop of "Loves Like a Needle", the catchy first single "Chains" with its excellent harmonies, "Promises and Spite" is a '60s sounding song very reminiscent of the Monkees' "Last Train To Clarksville".

The album includes three almost totally acoustic folk songs ("The Ashes and The Tears", "You Won't

Listen to Me", "The State of Grace") and an acapella version of Bruce Springsteen's "Factory", which is dedicated to the workers at the Ravenscraig steel plant in the hometown of The RDs. The final track on the album, "A Deeper Love", is a change in direction with the inclusion of trumpet and trombone to give a big brass sound. Overall, this is a fine collection of songs about relationships and growing up in the steel towns of Scotland.
(8 out of 10).

Jack Kyriacou

Worldbeat Kaoma CBS

Kaoma, a blend of Boney M and Carmen Miranda, are like her, destined to end their days in seedy night clubs. They will be played to middle-aged couples attempting to act sexy in white flared suits and black shirts on the dance floor.

Worldbeat features the "worldwide smash single *Lambada*", which isn't too bad, but, whether Bolivian folk musicians would be pleased at having themselves credited as an influence is debatable. "Lambada", rumoured to be the sequel to the 'Dirty Dancing' craze (!) breaks no new ground with its staid harmonies, bongos and a decidedly repetitive bass line thumping through virtually every song.

Worldbeat, like the soundtrack of "Dirty Dancing", is targeted for a mass market. A market which, we are sure, will buy this album after having seen the 'Lambada' movie.

Geneviève Marjoribanks
& Andrew Beveridge

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Mice are Europe bound

Adelaide's Kings of Hard Fast Rock n' Roll, *The Exploding White Mice* are set to tour Europe in April and May. Tiffany Hartley spoke to guitarist Jeff Stephens.



Exploding White Mice singer, Paul Gilchrist.

In the woodwork of little Adelaide is a band about to tour Europe. They've been playing to Adelaide audiences for 6 years. You might have seen them. The band is the Exploding White Mice. Their name is inspired by the Ramones, Rock'n'Roll High School movie, in which the Ramones enter a school and due to their wild music, white mice explode.

Jeff Stephens was friendly enough to talk to *On Dit* about the band and their exciting plans.

When the Mice first started they were a very popular Ramones cover clone. They could always be guaranteed to pack somewhere out. But around two or three years ago they declined in popularity. Now they seem to be gaining popularity again. We asked Stephens why.

"Well, I just think probably, because the novelty wore off. I mean, Adelaide's a fairly small place and you can only really play so often to so many people before they start to get sick of you, and take you a bit for granted. It's not just us. It happens to lots of bands, I think... We went for a long time without any new songs... About the last year or so, we've been going through a lot more songs. For a long time we did a lot more covers, only because we seemed to get popular really quickly and it took us a bit by surprise. Only our third gig ever was at the Tivoli. We sort of went from just being a party band to being quite popular, in about a month, and suddenly all these people wanted us to play at pubs, and we didn't have any of our own songs. We used to pack it out (The Tivoli) quite easily. Now we sort of think, shit it was pretty amazing."

I suggested to Stephens that there is a different crowd coming to see them now, from the crowd who saw them in their early days.

"Just from my own viewpoint, the scene was a bit better a few years ago."

On *Dit*: The change in audience seemed to have affected the popularity of bands. It could be considered like a generation including drugged-out head bangers, to the generation

that now includes young skaters. The older generation have settled down and gotten jobs, gone to study or gotten married.

Stephens: 'Yeah, it seems to be. It's been really noticeable in the last six months. The audience is completely different. Yeah, our old audience doesn't come any more.'

We discussed the enormous club scene as an influence on their audience. Stephens recalled the older days as more of a band scene. But talking about no:

'I can't see that many people would either be drawn away from us to go and listen to Acid House, or vice versa. I think it's just a completely separate scene. I'd say most people would tend to go towards one scene.'

After discussing the scenes we finally got back to the band - the object of this interview.

I asked Stephens how he classifies their music. A lot of critics around Adelaide consider them 'just another Ramones cover band'.

Stephens: 'I think our aim is to be entertaining but a lot of our songs have got definite messages. We're not sort of mindless entertainment. No - not a bunch of dizzy blondes...'

Calling us a Ramones cover band, I think was valid a couple of years ago. We've always been influenced by them but I think that's becoming less and less obvious.

For a while there was a sort of got-looking back on it, a bit out of control. We did about 7 or 8 Ramones songs which is getting a bit stupid really. We only did it because we enjoyed it. We've basically, always done what we wanted to do as far as songs go. Now we want to do our own songs. So we're doing our own stuff. Last time we played, we didn't do any covers at all.

Stephens added that the Mice may do one or two Ramones covers a night but in reply to people's opinions that they sound Ramonish, he stated:

'I certainly don't take it as an insult, you know, they're a great band.'

In the next month the Mice are touring Europe. The tour was conceived by a record store owner

in German. He sold 2500 imported copies of the bands "Brute Force and Ignorance" album, from his store alone. This German entrepreneur is providing half of the travelling costs for the band to tour Europe. It's like a dream come true. The first gig is in Holland, in April.

The tour includes Amsterdam and East German gigs. Stephens is eager about the tour.

Stephens: 'I can't wait. Just to get over there would be good enough but to be able to play as well is just fantastic.'

There has been a black market for music in the Easter Bloc but Stephens hopes they might take audiences a bit by surprise. In Europe, other bands they'll be playing with are "The Laxy Cowgirls" from the States and the "Lemon Heads". Whilst they'll be in Europe so will Died Pretty and Lubricated Goat.

Their third album, 'The Exploding White Mice', is clear, tight and displays subtleties not heard before. Release is expected in 'around 2 months'. The band sees the improvement on 'Brute Force', which was popular in Europe. Europe should receive them well.

AXEMAN'S Jazz



- Adelaide's *Mark of Cain* are known with great affection around uni. as the *Mark of Stan*. (In honour of their humble origins an proletarian demeanour of course). Notwithstanding, they're lavishing huge amounts of time preparing the definitive follow up to their outstanding debut album *Battlesick*. Recorded at Artec Studios, Adelaide, the new songs sound 'a lot better' and will no doubt thrill Stans everywhere.
- Blow by blow, year by year.
- 1973: *Tie a Yellow Ribbon round the old oak tree* is the year's most successful single, selling eventually over 25 million copies.
- 1974: Abba win the Eurovision Song Contest, proving the abovementioned bad taste wasn't just an aberration of the 70s.
- 1984: Marvin Gaye finally offed and left us all in peace when his dad (Marvin Sr.) ventilated him, five times with a .44 Magnum

(presumably whilst demonstrating the finer points of duck shooting. (pretty cheap birthday present for Marv, too.)

1988: Kylie (you know which one) and her manager were attacked by a gang of teenage girls outside a London disco!! The Axeman admits Kylie has found the perfect way to avenge herself.

• Def Leppard it is rumoured are releasing the seventh single from *Ahernia*. I am told it took them four years to make and cost them an arm and a leg. The single *Woman* is aptly titled and would attract attention from feminists around the world, if it was worth it.

• Candidate for fuckwit of the week: When contestants couldn't answer "Whose album had 'Pumped' its way to the top of the charts", Hey Hey's Daryl Somer's informed us (silly us): *Arrowsmith*. It is suggested that American band *Aerosmith* consider legal action against these twerps who appear to have stolen the title of their best selling album, *Pump*.

Scretnth Premiere flops like a dead fish.

**Q: How do you know if you're wanking or not?
A: You look down and see if you're holding your genitals.**
Simon Healy reports.

One got out of *Quatsi* exactly what one brought into it. Those expecting a pretentious exercise in staring up one's own arse were fully vindicated, and those anticipating a serious slab of Artistic Meaning would have been satisfied, and may have even walked out with their lives changed. But I doubt it.

The performance took the form of a series of images transmitted through a slide projector, a video player and the PA system (for the soundtrack). Meanwhile people (or should I call them *performance artistes*?) wearing bandages and coats walked, crawled, writhed and spasmed around the stage. A few of the lucky ones got to carry around a candle, clay sphere or apple. Any attempt to describe the action more accurately would be futile.

Although millions would argue that they don't deserve it, I will give a 'serious' critique of the performance.

The images consisted of the likes of *2001: A Space Odyssey*, The Beatles, and Kennedy's assassination. And it's no coincidence that all three of those examples were from the '60s. The director's vision seemed to be very much attuned to the sort of twee middle-class philosophy represented by The Beatles' later work.

This takes the form of some worrying generalisations, such as the absurd assertion in their manifesto that any hope for the '80s died when John Lennon was shot. And it is also one of three reasons why *Quatsi* didn't work as a piece of avant-garde theatre

(or 'performance art', or whatever).

Firstly, it took itself much, *much* too seriously. There were a couple of flashes of humour, like the wild crowd cheering noises dubbed in at the end of the piece. But these moments ran against the weight of the performance, and were overwhelmed by the ultimately tedious sense of preciousness.

To take oneself so seriously is only credible if one has a serious message- *Quatsi* was little more than a collage of images seemingly chosen at random. I will, however, credit them with unintentional humour- like when the eerie atmosphere carefully created at the beginning was shattered by the stage door giving a deafening BANG into an adjoining brick wall. I spent most of the rest of the Experience laughing to myself.

Whatever avant-garde shows are, they MUST always be at least interesting. Most of the time, we had several things to look at on-stage, but the 'nightmare sequence' went on beyond the limits of a reasonable human concentration span and became outright boring- the most unforgivable trait for this sort of theatre to possess.

Secondly, it didn't have anything to say. There were a few (but not enough) gratuitously shocking scenes, but nothing was linked to any sort of 'reality', even an artificially constructed one, and so there was no reason for becoming emotionally moved or unsettled. This contrasts with *2001*, whose metaphysical

conclusion was palatable because it was based on a defined world- Kubrick didn't throw in a herd of goats floating out in space just because he thought it might look 'weird' or 'meaningful'.

The only possible 'plot' was the clay sphere which some guy carried around. Did its use mean that the things which are regarded as awesome and powerful by others, and which we prize the most, will eventually cause us the most pain? And when we recognise their hurtfulness and destroy them, that others will perpetuate the myth by attempting to reconstruct and revere them? Or was it, to extend a metaphor which has been used in virtually every conversation I have had about *Scretnth*, just a smattering

of pre-come on the great wank stain that was *Quatsi*?

The problem is that, if I am not given the merest indication as to context, why should I bother constructing my own meaning? Especially when sniggering at the performers, enjoying myself while I'm there, and forgetting the whole thing five minutes after I walk out, is by far the more satisfying option...

Thirdly, as alluded to before, it was *dated*. *Quatsi* didn't show a way forward because it was like a grab-bag of cliches from the past of the avant-garde and mainstream worlds of art.

People with bandages on their head, symbolic slides depicting society and various atrocities (most recently used by The Artisans at Limbo four weeks ago!), a hooded figure carrying a candle, members of the cast sitting in the audience...it's all been done BEFORE, guys. It even ended with the final chord from *A Day In The Life!* Gimme a break! Even bearing in mind financial constraints, there's no excuse for being *that* unimaginative.

Scretnth are better than another drinking society, and *Quatsi* is a bold attempt at something which hasn't been tried at this university for a long time (if ever), but you've got to review what's in front of you.

I genuinely hope that *Quatsi* is merely a hesitant start, and some

truly talented artists will emerge under the *Scretnth* banner. However, given the artistic vision displayed by its founders, I don't hold much hope. Barring a sense of humour, they need a play with a discernible message- they need some gratuitous violence or self-mutilation- they need something! Anything!

The polarised response to *Quatsi* raises some questions about whether artistic validity is a purely subjective thing, but obviously, the ultimate answer is that if you've a mind to, you can find *anything* meaningful.

Think about it: the next time you skip a lecture, you're not a lazy sod- you're making a symbolic and superbly choreographed protest against both the extent to which alarm clocks rule our lives, and the slavish subjugation of the modern education system to notions of exclusionism. You can live your entire life like this, if you like. But be prepared to get called a pretentious wanker a lot, and don't expect anyone to pay \$3.50 to see you.

I shouldn't complain so much about *Quatsi*- I haven't had to stifle laughter so hard since I had a one-hour class taught by a guy with his fly undone. A scream.



These people were not very impressed By SCRETNTNTH either.

Cocaine
Cocaine
Cocaine
TV
with Louise Bassett

SBS delivered an anti-cocaine message surpassing that of Robert Downey Jr's degrading gigolo scene in the film *Less Than Zero*, in their documentary *The White Shadow*, presented in "The Cutting Edge" series on Tuesday night.

"The White Shadow" featured interviews with people from a variety of backgrounds giving accounts of their usage of cocaine, as well as comments from drug rehabilitation clinic workers. Throughout, the documentary was presented in a restrained fashion which was nevertheless hard-hitting. Interspersed among the interviews were choice shots of urban America (reminiscent of U2's "Desire" video) and American Drug Education commercials. Some of these were particularly effective, one featuring a man holding an egg saying, "This is

your brain". The egg was then cracked into a frying pan and as it began to fry he commended, "This is your brain on cocaine". Another showed a chaotic ambulance scene with paramedics desperately trying to revive a user: "Try cocaine and you could get a real rush."

The concept-creators for Hawke's "Drug Offensive" could take a tip from one doctor's report of a man who lost a testicle after experimenting with cocaine and skiing.

Users gave a variety of reasons other than that of achieving such sporting highs for their use of the drug. Some in high powered jobs with long hours found black coffee inadequate and used cocaine to work 21 hour days. Others used it as a diet aid or to gain feelings of increased confidence, optimism and omnipotence. The hippy cry of

gaining a 'new perspective' was evident, users expressing a sense of operating on a new plane whilst under the influence. Two philosophy professors taped a conversation they had after taking cocaine in which they believed they had solved all of their subject's unanswered questions. Later playing back the tape they found it to be brimming with rot. There was also some eerie footage simulating what a nightclub looked like after six lines.

The very casual sense in which the users related their experiences, one going so far as to snort the stuff and describe its effects as they hit him before the camera, coupled with the medical workers' laid-back accounts of patients' disastrous experiences on the drug, only served to make this fascinating documentary even more alarming and disturbing. The very depths of desperation

and degradation that addicts can be brought to by their dependency was paralleled by the producers with footage of an experiment with a rat. A caged rat having three levers, at his disposal could provide himself with water, food and cocaine. The rat consistently hit the lever for cocaine, literally drowning itself in it until the viewer sees its form racked with spasms and then lifeless. A nurse commented that many of the patients she treated showed a little control and sense as the rodent.

In all "The White Shadow" was not in any sense an enjoyable programme but it nevertheless provided very provocative stimulating viewing and an extremely effective anti-drug message without turning into a sermon.

Driving Miss Daisy a Bruce Beresford film

Hoyts Regent

It's difficult to find anything that's wrong with *Driving Miss Daisy*. Jessica Tandy plays Miss Daisy, a rich Jewish widow in Georgia whose ineptness at the wheel causes her son, played by Dan Akroyd, to hire a chauffeur for her. Hoke, Morgan Freeman, is an old black man who demonstrates his all-round reliability by solving an elevator problem within his first few seconds on screen. Even this doesn't impress business man Beully who ignores Hoke all the way from the delivery bay to the executive offices of his inherited linen factory. However Hoke and Beully do make an agreement and set up a partnership devoted to the care and maintenance of Miss Daisy which lasts some 20 years and at least four new cars.

The heart of the movie is Miss Daisy's development from a blinkered, acerbic and manipulative old woman to a blinkered, acerbic, manipulative and trusting old woman. Throughout the course of the movie she survives prejudice directed at her "boy", Hoke; the death of an old retainer; the violation of her Temple and a mental breakdown. However, guided by Hoke, who accepts all things with a philosophical smile and grumble, she comes at last to being at peace with her dependency on him, one of the very things she most feared.

Jessica Tandy is beautiful to watch from the moment she straightens her hat in the mirror of the camera's lens, to her final beautiful smile. Her performance is minutely detailed and adroitly amusing. *Miss Daisy* is so concerned that she not be taken

advantage of, yet at times so vulnerable that all our sympathy is engaged as soon as she gives an impatient glance at the tree branch sticking in her crashed car window. Yet *Miss Daisy* does not need or ask for our pity. Indeed it is probably this that saves such a promising scenario from becoming throat achingly sentimental. Both Hoke, the eternally happy, illiterate and helpful chauffeur, and Miss Daisy retain their intelligence, sense of humour and dignity throughout the entire movie.

Not after being confronted by unfriendly Alabama policemen, suffering the death of a long time friend and even being "put out to pasture" do Hoke or Daisy allow us to feel pity, and thus superiority.

Despite the time frame, from the early 50s to the 70s, and the main ages of the main characters, *Driving Miss Daisy* is not about nostalgia, although time plays a subtle but important part in the structure of the movie. The beginning of the film traces the beginning of Miss Daisy and Hokes' relationship, leading to their drive to Daisy's brother 90th birthday party, out-of-state. It is on this trip that the outside world of prejudice is first encountered by them as a couple. The discord of this is reflected in the sudden inclusion of nighttime and autumn, not admitted in the halcyon prologue. Winter follows hard on the death of Miss Daisy's house-keeper Idella, rain falls when the Temple is burnt down, and spring brings the sale of the family house and the conclusion of the movie. Counterpointed against this is a

passing of years which director Bruce Beresford never imposes on the audience. Instead informal hints are dropped in the script and in visuals, but always at one with the whole. Time is in fact incidental to the friendship between Hoke and Miss Daisy which is essentially unchanging.

One of the great mysteries of this year's Academy Awards must be how Bruce Beresford was not nominated for best director. This movie did not, as Oscar host Billy Crystal suggested, direct itself. It is full of those moments that make movies and directors significant. In common with other Australian directors, Peter Weir

being a notable example, Bruce Beresford has a great recognition of and respect for the power of land and light. Numerous extended shots of natural and manmade habitat give a sense of time and the epic whilst also luxuriating in the sheer pleasure of form and colour. Also to watch for is the use of a three panelled mirror in a discussion between mother and son which reflects their diversity of interests.

All that I have left to say is, if this is age and this is friendship then roll on retirement.

Penelope Lucas-Read



Lambada a R. Evolving film

showing at
Academy

To say that *Lambada* is a bad movie is like calling Von Einem a child molester. *Lambada* is not just bad, it is *abysmal*. It offends the intellect, and has no redeeming features even for the family audience it seems to be aimed at. The story is that two high schools, Stonewood and Galaxy seem to coexist somewhere in Los Angeles, in a perpetual state of rivalry. Dean, a jock type with a Ferrari, goes to Stonewood, and the woman he desires, a schoolgirl sex-bomb called Sandy, goes to Galaxy. However, Sandy's maths teacher is a Clark Kent type with a remarkable, somewhat disturbing similarity to the Lizard King himself. While the Beverley Hills jocks do whatever jocks do in their time off-camera, our maths teacher becomes a changeling, swaps his horsey looking wife for a hotter-than-hell disco, called No Mans Land. This disco has an upside-down police car hanging from the ceiling, complete with flashing lights. A great idea, probably the best in the whole movie.

You forward to him having some gratuitous latin sex with this mega-vixen, Sandy, but instead, he runs a maths class in a pool room owned by some fat guy. It is at this point that all credibility vanishes down the proverbial plug-hole. A maths class in the pool-room? What about the lost income? What bullshit. Anyway, I won't spoil the rest of it for you? Suffice to say that this film is a patronizing, oversimplified view of two serious deficiencies in our society, the lack of sex appeal in maths and the economic apartheid existing in Australia as well as America. This makes this movie unsuitable for impressionable youngsters. The fact that it is marketed as innocuous fairy floss for the mind, or a funky kind of multiracial dance whimsy, is a bit of a worry. I'm sure that a proper analysis of *Lambada* will reveal its dangerous subliminal paradigms. If you are a sensitive person, or a parent of a 'teener', trust me and read no further. There are other movies in the same cinema which are better value.

To a hispanic or negro living in Watts, East LA, or any of those ultra-violent, street-gang-dominated neighbourhoods, this film must be deeply offensive. It ignores the economic factors which trap these unfortunate people. To treat such a social disaster in any way in any film, educational or not, requires a lot of understanding, and sensitivity. Yet this

film suggests that mathematics is not only highly erotic, but it can unite the Jocks (Stonewood High) with the Ethnics (Galaxy High).

Lambada is evangelical, like its predecessors, *Grease*, *Fame* and *Dirty Dancing*, but there the resemblance ends. Music or dancing can elevate you from the ghetto. Indeed examples abound, from Harry Belafonte, Stevie Wonder, Carlos Santana and Lionel Rose, to the Madonna herself (Lionel's single was called "Pick me up on your way down" for all those detail freaks and other cynics). However, this stretches the limits of creditable scenario.

The human mind, like the body, protects itself from too much pain. So, it was with this reviewer. After about 15 minutes of drivel-dancing, my mind began to protect itself by emitting belly laughter. Most people in the almost empty theatre were also hee-hawing loudly. Everyone saw the funny side to this celluloid failure. Humor is a weird drug. You begin to notice the little things, like how everyone was drinking from Pepsi cans and paper cups, all unnaturally posed in every scene, with not a Coke can in sight. The more observant will also notice that the letters P.E.P.S.I. always appear at the optimum angle. Sick. Then you notice how everyone has perfectly formed buns (buttocks to you!).

They certainly don't take drugs or kill each other - no crack-pipes, no Uzis or Nies; the Low Riders look like they come from Woodstock rather than Watts (Low Riders are homeboy cars, eg. Impala., Uzis are Israeli sub-machine pistols, Nines are 9mm handguns).

But the funniest things about the movie are the gut-twisting punchlines delivered in deadpan voices by actors (employees is a better word) utterly devoid of talent, with less character than fibreglass roof insulation. If you are an aficionado of mind-altering chemicals, or like a belly laugh till you vomit, then these lines will turn you into a gibbering mess. On no account smoke marijuana before this movie. For example, Ramon, the bad spic who spontaneously reforms half way into the plot, says upon being jilted ...

"This is the 90s, man, a chick's gotta right to choose." How enlightening. That's really going to subvert the machismo latino youth into a modern male (Ramon is the only person in the movie with a redeeming characteristic - his real name is Shabba-do; yo, Dude! Slip me some skin!)

Ramon gets shown how to use his street-maths-savvy to beat the pool hall owner for ten dollars. Whoa, Hi Roller! He turns to the jeering hordes around the table and says coolly,

"Hey, chill out, man. I'm dealin' with a geometrical system here." So cool. I wonder if I can use that one in the disco. "I really like your functions, baby, maybe you'll let me try out some complex roots with my Fast Fourier Transform."

The real minimalistic existentialist karma statement is made by the schools superintendent to the 'bad' headmaster (in so far as a cardboard cut-out with moving lips can possess 'badness'). He says ominously ...

"I think it's going to be time to face the music." Oh, what a Zen master, a Ghandi, a Zippy (surely you know who *He* is ...). And all this with nary a swear word. None. No *mother-fuckers*. No *assholes*. However in *Lambada*, the word 'dickhead' is actually used. By a woman. Truly ruly. *Lambada* ain't no dance movie. Punters expecting to see Torvill and Dean in homeboy shirts will be disappointed. There is something unsatisfying and very un-latin about the disco scenes in this movie. I became sexually aroused only when I actually saw buns pulsating. Real latin dancing makes you come in your pants.

At this stage, you probably feel as I did, that this movie has no merit at all. Yes,

we've all been at that cliff-edge of cynicism and self-doubt. I peered uselessly at my copy of 'Modern Cinema Analyses' with foreword by Carl Jung and said, "Carl baby, Baby, where are you when I need you."

Even my dog-eared copy of "See it, say it in Spanish" could not translate the word 'Lambada'. I began to wonder if it was a rude word, something like 'woman-hair' or 'this yiros is rotten'. I hear you laugh. Cruel people. In my desperation, I tried to fit *Lambada* between 'Matador' and 'Less-than-Zero'. Then, as if a curtain had been lifted from my alcohol and amphetamine induced brain (just kidding, mum, really), the True Purpose of this film emerged. Yes, Engies, this film lacks the 'slap in the face with John Belushi's engorged love-truncheon' feel common to so many 'student' movies. Yet, it has something I like to call ... the Puta factor. Pretty Chistosa, eh? Try it on the next hispanic you meet. You see, Engies have the Puta factor, and this is their kind of movie. Dare I suggest that all the sexist, racist, beer-scutling, impotent (whoops, did I really say all that) vomit-worshipping sons of breeches (you know who you are, yes, you up the back) get together on a Saturday night, enter the theatre where this movie is playing, and let your natural instincts prevail.

You won't regret it!



UNION FEE REFUNDS

YOU MUST BE THERE TO WIN
TRIP TO BALI AND ONE OF THE UNION FEE REFUNDS
ALL OTHER PRIZES WILL BE HONORED ON THE FIRST DRAW

PRIVILEGE DAY

GUEST PRESENTERS
JANE DOYLE SASI
TONY MC CARTHY SAN
STILGHERIAN 5JJJ

TRIP TO BALI

THURSDAY APRIL 5TH 1PM - 2PM
CHANCE TO WIN SOME OF THE 43 PRIZES

EVANGELICAL UNION
Adelaide University Evangelical Union, a large christian group on campus holds meetings every Tuesday from 1 - 2 pm in the Union Cinema, Level 5, the Union Building. This week Geoff Bingham will be talking on Romans 3.
The Adelaide University Evangelical Union presents a series of 6 bible studies, *Christianity Explained*, which are aimed at looking at the basics of christian faith. The meetings will be held on Mondays from 1.15 - 2.00 pm in Meeting Room 1, Level 5 Union Building from March 26th - April 9th and April 23rd - May 7th. Everyone welcome.

Athletics Intervarsity 1990
18th - 20th April, students interested please contact Tim Storer on 332 8195 or leave name and contact department in Athletics Pigeonhole in Sports Association office. Event is held during holidays after Easter.

Adelaide University Mountain Club
A woman's place is where she wants to be ...
General Meeting
•Thursday 1.00pm, 12th April in the Games Room, Level 5 (ie. bar level) opposite the lifts.
Topics - Treeplanting, winter is the time.
- Ideas for Green Week on Campus.
Monday, 30th April to Saturday, 5th May, i.e. stall on lawns, film, etc.
Events
•Youth Environment Statement Rally on Saturday, 7th April 11.30 am - Rally - Victoria Square
12 noon - Match to Rymill Park
12.45 pm - Stalls, speakers, food and bands.
Palm Sunday Peace March 1.30, Sunday, 8th April
Earth care not warfare- come and march under the Friends of the Earth, Adelaide Uni banner, meet 1.00 at Victoria Square.
March leaves 1.30 Victoria

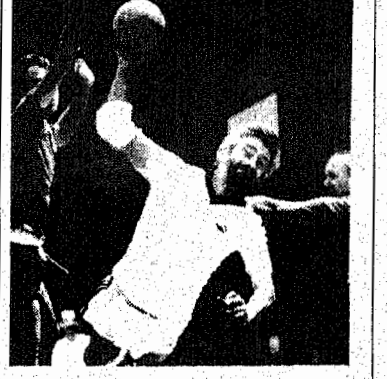
Square.
Be there
Joslyn vander Moolen
Secretary, Friends of the Earth
Home ph: 388 5545
New Left Club: Notice of Inaugural Meeting
The Inaugural Meeting of the New Left Club will be held in the Little Cinema (western end of the Mayo Refectory in the Union Building) at 1.10 pm on Wednesday April 11th.
Guest speaker at the meeting will be John Wishart, President of the Construction Mining and Energy Union (CMEU) in South Australia. John will address the topic "After the Federal Election: Defining a Role for the Left".
The New Left Club will be associated (but not affiliated) with the New Left Party currently being formed. New Left Party members are welcome. The meeting will also formalise the role of the New Left Club, including adoption of a constitution. Membership is \$2.

Friends of the Earth
Office Collective
•Meeting on Thursday, 1.00 pm, 5th April in the Clubs Association Office next to the Jerry Portus Room.
Our places include:
The Franklin River, The Bogong High Plains, The Flinders Ranges, The Western Arthurs, Kosciusko, The Grampians (Victoria), The Otways, The Grampians (Scotland).
Sounds ... Smells ... Sights ... Landscapes ...
Come and see them with us. See our table at the Women's Sport and Recreation Week.

GALA
The next meeting of the Gay and Lesbian Association will be held in the Jerry Portus Room at 1.10 pm on Wednesday, 4th April.

Lincoln College White Night
Saturday, 7th April, 8 pm, 45 Brougham Place, North Adelaide. \$8.50. Cheap drinks all night!

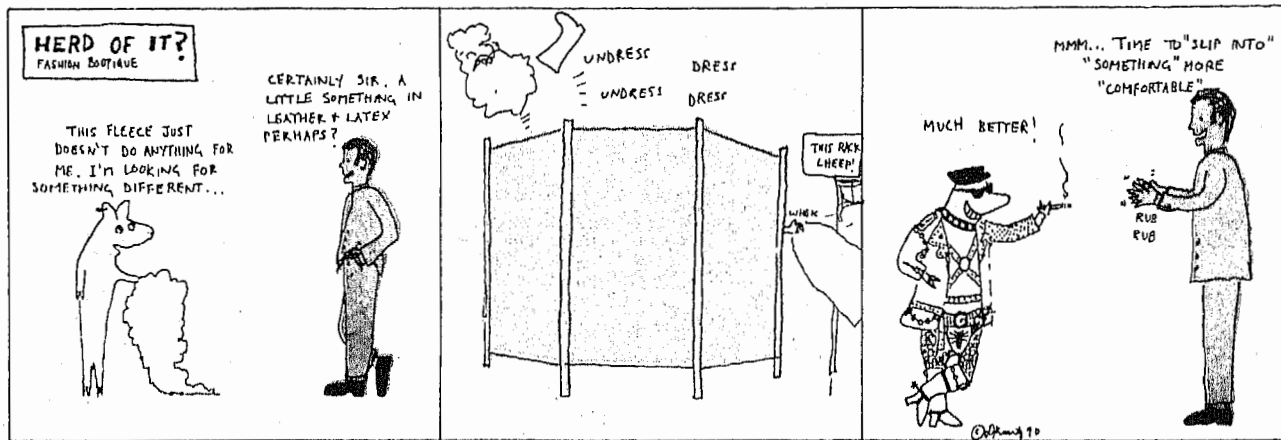
OLYMPIC HANDBALL EXHIBITION GAME
Wednesday April 4 at 1.10 pm in the University gym.
Inaugural General Meeting, Wednesday April 11 at 1.10 pm in the Jerry Portus room. The purpose of this meeting is to see if there is enough interest to start a University team (both men and women). For more information contact Nick Goodenough (362 9858) or Steve (260 6908).



Bot Chat



with
Salmonella Harris



CLOTHE THAT MAMMAL

Another gem from The Weekend Australian! Some crazed gentlemen (whose name eludes me) set up an organisation called The Royal Society for Clothing Nude Animals. He fabricated the Society's history, claiming that it was founded by a zealous conservative who was trampled to death whilst attempting to clothe a horse at a racing carnival. After a few years, the Society grew in popularity and was active for many years. However, a few weeks ago the mastermind behind the hoax told his members that the whole Society was a complete joke. Needless to say, they were a little upset, but are continuing in their efforts to clothe animals.
Disclaimer: Although we have stolen two items from The Weekend Australian, we do not endorse the paper in any way.

CROTCHLESS HOOVER BAGS NOW AVAILABLE!

Lingerie is back at the
Village on the 3rd April



(Left to right): Betty, Pam, Kerry and Jill

SPECIALISING IN:

- Corsetry
- Underwear
- Sleepwear
- Gowns
- Hosiery
- Prosthesis Fitting

There is a fitting, home service available for incapacitated ladies

WELL SOMETIMES YOU'VE REALLY JUST GOT TO LAUGH

Here's a tragic but strangely amusing tale from *The Weekend Australian*.

"On Thursday July 3 1980, Aurel Popescu, 27, flew a single-engine biplane carrying his wife, his infant son, and 17 relatives more than 350km out of the communist hell-hole that was Romania into Austria - to freedom, and what he hoped would be a new life. The Popescus moved to Sydney where, ironically, Aurel was killed six years later while flying a crop duster..."

FREEBIE MADNESS

ON DIT has 10 double passes to see Spell Why, the winners of the recent Battle of the Bands. If you want to see them live, come into the office on Tuesday afternoon and if you can spell "why" we'll give you a pass.

THOUGHTS FOR THE WEEK

sponsored this week by....



JIM AND TAMMY BAKKER!

Yes, *Thoughts*! Salmonella received a number of complaints last week from Christian organisations for failing to include a thought for the week. So here we go, she now presents Thoughts for the Week, guaranteed to maintain the moral fortitude of every potential sinner on campus. This week - a word of warning for all adulterers and animal lovers.

"Whoever lieth with a beast shall surely be put to death."
-Exodus 22:19

"But if thou has gone aside to another instead of thy husband, and if thou be defiled, and some man have lain with thee beside thine husband:
Then the priest shall charge the woman with an oath of cursing and the priest shall say unto the woman, the LORD make thee a curse and an oath among thy people, when the LORD doth make thy thigh to rot and thy belly to swell;
And this water that causeth the curse shall go into thy bowels, to make thy belly swell, and thy thigh to rot: and the woman shall say Amen, amen."
- Numbers 5: 20-22

TWENTY-ONE NAMES FERGIE WOULDN'T GIVE THE BABY...

- | | | |
|----------------|----------------|------------------------|
| 1. Yassir | 8. Bobby Sands | 15. Thunderclap Newman |
| 2. Thor | 9. Scretnth | 16. Trotsky |
| 3. White Trash | 10. Glynis | 17. Fats |
| 4. Colostomy | 11. Eraserhead | 18. Grand Master Flash |
| 5. Hector | 12. Moon Unit | 19. Old Yeller |
| 6. Ahmed | 13. Marillion | 20. Rich Bastard |
| 7. Duane | 14. Gavin | 21. Eugenie |

INTERNATIONAL PROLETARIAN HAMMER THROWING & RHETORIC FLINGING COMPETITION



On: MAY 1ST, 1988. At: (where else?)
MARX MEADOWS in GOLDEN GATE PARK

CONTEST RULES

You will have two hours to compose a manifesto using the terms *struggle, heroic, vanguard, revolutionary, reified, workers party* (penalty for use of apostrophe) *people's army, liberated zone, re-revolutionary government, street youth, white skin privilege, womyn, wimmin, wurin, wimmn, wymyn, people of color (not colored people), petit bourgeois, trade union consciousness, infantile, objectively counterrevolutionary, objectively reactionary, bosses, stooge, puppet, decadent, exploitation, light, smash hands off, build, stop, unleash, free (fill in the blank)*. Bob Avakian is a good choice). *revisionist, fascist, opportunist, deviationist and running dog*. You **must** use all terms! (Special prize for the most inventive neologism. Last year's winner: *Phallextery*.)

You will then have two hours to put your manifesto into publishable form. Supply your own tools. Preferred typesetting equipment: old manual typewriter (extra points for worn ribbons, broken or filled in characters, handwritten corrections)

The longest, most unreadable entry wins. The triumphant manifesto will then be copied on a 15 year old xerox machine, which hasn't been cleaned since 1978, bound with a staple in one corner, and distributed to contest participants. Losers will be compelled to read it. Those who refuse will be unmasked as objectively counterrevolutionary petit bourgeois anarchists and will face the revolutionary justice of the people's democratic dictatorship.