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- 6 MAY 1991

# ON·DIT

Adelaide University Students' Association Weekly • Volume 59 Number 7 • April 29 1991



Afrikaaners - the most ignorant tribe in Africa

# No Smoking in Union Bar

Union Board recently voted to ban smoking in the Bar, for reasons of health.

At a Union Board meeting on the 15th April, Board passed a motion that the Union Bar would be a non-smoking area as of July 29th. Only three people on Board voted against the motion to ban smoking in the Bar.

The decision to make the bar a non-smoking area has extensive ramifications. The motion was passed in the light of a recent court decision awarding damages to a non-smoking bar worker who contracted lung cancer. This makes employers liable for smoking related illnesses contracted by their staff while working.

Union President Mel Yuan told On Dit "it is basically an occupational health and safety issue", continuing to say that she was disappointed at the general lack of understanding of the issues, even though Board had expected "some outcry".

Regardless of the motivation, the decision has been made and will come into effect, short of being over-ruled by a General Student Meeting. A petition to this effect is being circulated, currently with about 500 signatures. On Dit spoke to one of the petition organisers, Mr. David Sag. He said "it (the decision) is fucked.

The Union should concentrate more on providing better ventilation and less on pre-empting State legislation. Smoking students are being discriminated against". If the petition to overturn the motion goes ahead a meeting will have to be held in accordance with Union regulations, the result of which will be binding on Board.

Bar Manager Roger Clark put forward a strong case at the Board meeting against the motion. He believes that Board should have been in touch with the Liquor Trades Union and the Australian Hotels Association before making their decision. Moves are afoot from the LTU to ban smoking in all bars and pubs, probably within the next two years, and Mr. Clark feels that it would be better to wait on their decision.

Mr. Clark spoke to On Dit about the Board motion. He said that he was quite happy with the Bar becoming a non-smoking area, provided this occurred simultaneously with all bars and pubs becoming smoke free. "They (Union Board) want to be trendsetters. I see it as financial disaster".

Union Board staff rep. and Steward, Richard Shipton, though a keen smoker, supports the Board

decision on occupational health and safety grounds. See his letter in this week's paper for a full explanation.

Changing the Bar to a non-smoking area takes Board into relatively untested waters, with the consequences more of a matter for speculation than hard facts. There has been some debate about the matter at Board meetings. Some see it as financially damaging for the Union, with attendances falling as students head off to other, smokier, bars. If this was to be the case, it would backfire on Board, with possible rises in Union fees and loss of casual jobs in the Bar, many of which are held by Adelaide students.

On the other side, the Union could not afford damages if one of their employees was to sue over smoking related illness. This issue of occupational health and safety is the rationale behind the Board decision, as explained by Ms. Yuan. Board member Maria O'Brien told On Dit that the motion was "passed by a considerable majority", and was primarily in the interests of health and safety. "Mind you, I don't know how the fuck we're going to implement it", she added. Ms.



Drinkin', Smokin', Cussin'

Yuan said that it was anticipated that the ban would be mainly self enforcing, accompanied by extensive signage and advertising, though there may be "some problems", as people are used to smoking in

the bar.

It remains to be seen what will happen. It is certainly an issue that seems set to cause considerable controversy.

David Krantz

## But what do the kids want?

On Dit spoke to some students about the Union Bar no-smoking policy that will come into effect as of 29th July. Reactions were mixed, with several calls for improved ventilation accompanying a Smoking/Non-Smoking division of the Bar.

First I spoke to some people that I found lurking suspiciously in the cloisters, chatting. They were both non-smokers, and both prepared to comment. After discovering that my pen didn't work, Jo actually lent/gave me a pen, which served me in good stead for the rest of the day and still has not been returned. Jo (non-smoker): "It's a bar- people smoke in bars". She felt that it was "unfair on smokers".

Allison (non-smoker): "there should be smoking/non-smoking sections with improved ventilation". There you have it. Onwards to the halycon surrounds of the

Barr Smith Lawns.

My next hapless victims were Danielle and Matthew, both first year non-smokers. They thought that it was a good thing, as the Bar was "too stuffy". These two were so pleasant that I had trouble tearing myself away to talk to some of the other people lounging around on the lawns.

Leaving Danielle and Matthew sunning themselves seductively, I forged on into the midst of a large group, or almost a posse of shady looking characters, some with cigarettes in their hands. Making use of my affable and warm personality, I introduced myself and sat down, and soon they all felt like they'd known me for years!

Richard, a smoker, said that it "doesn't worry him", and he would be prepared to go outside, while Laura seemed a bit confused. She held the opinion that either way it would be discriminatory, against smokers or non-smokers. While she attempted to make up her mind, a person named Kirsty seated on my right chimed in, obviously keen for her share of the lime-

light... "I smoke when I'm pissed". Several other smokers in the group said that they would "probably not" go to the Bar if they could not smoke there.

If you have a view on the Bar smoking issue, feel free to write it down legibly on a piece of paper and bring it into On Dit. We will then use it for our own purposes, which will probably involve publication on the letters page.

David Krantz

## TWIN PICS

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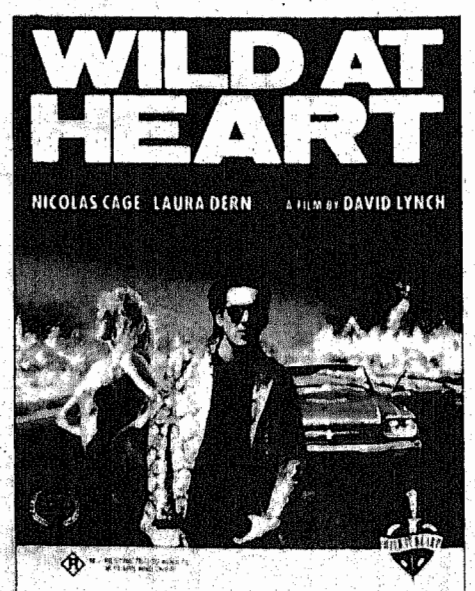
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Tickets Available at Students' Association



The Students' Association has 10 tickets to give away to *Twin Pics*. Go to the SAUA and tell the jovial receptionist what Kamal Farouque does for a living to win one. No-one who has ever voted in a SAUA election is eligible to enter.

# More Library Hi-Jinks Used Needles

Sonja Tomas in an epic battle against the Barr Smith

**Could it be true? I asked myself in bewilderment. Has someone finally spoken out about the hidden atrocities taking place beneath our very noses?**

These so called silent crimes have surfaced - yes, it's about time the offenders were brought to trial and dragged through the mud. By now, I'm sure you are well aware of the place I speak of (dare I mention it by name?). Yes, I dare.

The Barr Smith Library (theme from 'The Twilight Zone' should be superimposed here).

We've all walked past those basement windows many times, some of us have discretely taken sidelong glances, and the innocents and those brave enough to enjoy a challenge have even (do not read on if you suffer from a weak bladder) ... have even ventured inside.

Fellow students - I must admit, there was a time where a quest led me to seek refuge inside the B.S. I still nurse the wounds, though the scratches have healed, my psyche will never be the same. It was a cold, damp day when my travels brought me into the vicinity of the place with the unmentionable name. I had heard the stories, seen the victims, but, being

somewhat of a sceptic, wanted to experience it for myself. Getting through the door was the first major step. Have you ever wondered why you are required to walk between those two black posts as you pass the entrance door? Simpletons would no doubt ramble off some wild theory about security, yet my studious mind tells me these shoot adrenalin inhibiting laser beams into the body, rendering one weak and passive, and susceptible to the beast who work within the confines of the place.

As it was, my quest led me to a certain chamber containing microfilm - my mission required me to obtain copies of 'The News' from 1935 - 1945. Sauntering over to the desk, I encountered the first nasty - a rather slovenly creature slowly entering book titles into a computer. After waiting eight minutes and 23 seconds, I decided to give her the benefit of the doubt and assume she was blind and couldn't see me standing in front of her at the desk. I coughed - she was obviously deaf as well. If I wasn't incredibly weakened by the laser beams, I would have made a scene ... but I was powerless. Slowly the creature came to and I explained which microfilms I wished to view only to be informed, abruptly and with much huffing and puffing, 6 or 7

times, that the library simply did not have the years I wanted.

I quietly resigned and asked for any they did have. Much to my delight, the angry creature disappeared into her swamp and returned wearing a strange red glow which began to encase her whole body. There was a mumbled apology (likely a medieval spell) and I was produced with the years I originally requested. My moment of triumph only lasted until I realised I had no idea how to operate a microfilm machine, but I did experience a flood of merriment seeing the face of the swamp creature as she lovingly and patiently (cough, cough) explained the joys of using such an exciting piece of equipment to me.

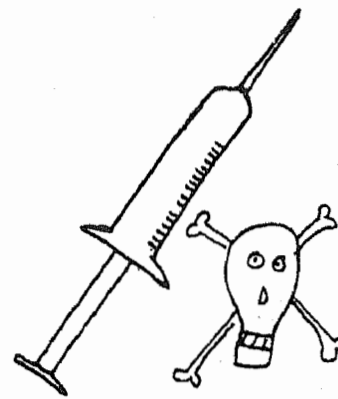
I could go on with horror stories such as this but there's enough basket cases in the B.S., I don't wish to create anymore. The only time you will find none of these creatures breathing down the back of your neck is when you need help. Then you'll likely find them participating in bondage sessions down in the private study chambers.

**Sonja Tomas**

P.S. I do believe P. Condon is still sane and possesses a sound knowledge of the world 'friendly', but I do beseech him - 'Get out now - before it's too late!'

## Made Safe

### New needle disposal system in Union Building



Late last year there was concern over several incidents in which used needles were discarded around the university. They were discovered in the bar, around university toilets and grounds, and left in empty drink containers. This raised the possibility of needlestick injuries and accompanying health risks to students and staff.

In response to the problem, a needle disposal system has been implemented in the Union building. The program is the result of a collaboration between Dr. Setchell and Sister Chadwick of the University Health Service, and Claude Pronol, Union Operations Manager.

The disposal system consists of a series of small lockable boxes in the Union Building toilets, providing a place for users to dispose of needles safely and with no means

of retrieving the needles. The boxes are cheap and secure, and can be disposed of through normal waste management with no risk to staff.

Dr. Setchell told On Dit that there was no point in ignoring the problem, and it was better to deal with it and minimise the risk of discarded needles.

The original idea was conceived by Dr. Setchell and Sister Chadwick, with Mr. Pronol becoming involved after discarded needles were found around the Union Building last year. The system in place in the Union Building is a test case, with interest being expressed by various Adelaide Councils, particularly in beach areas where discarded needles are common. Macquarie University in Sydney is also trialing one of the boxes.

**David Krantz**

## The Equaliser

As recently outlined in Diary, a new structure for equal opportunity representation in the University has been agreed to by Council, including the creation of a women's advisory group.

The University is committed to ensuring that there is no discrimination on the grounds of sex, marital status or pregnancy and has an active affirmative action plan, as required by the Affirmative Action (Equal Employment Opportunity for Women) Act. The plan covers aspects of women's employment in the University, particularly appointments and promotions, and education, particularly gender and curriculum issues. Dealing with sexual and sexist harassment and the provision of adequate childcare are also covered by the Plan. The Board deals with access and equity issues relating to women, including currently the development of videos on sexism in tertiary teaching, the Women in Engineering Project and a project aimed at attracting more female postgraduate students.

The Equal Opportunity Board would welcome the involvement and advice of academic and general staff and undergraduate and

postgraduate students from all University campuses with an interest in policy development and implementation, curriculum change and student issues relating to these matters.

A meeting of interested staff and students from all campuses will therefore be held to form a women's advisory group on Friday, 3rd May from 1.00 - 2.00 pm in the Council Room, 7th Level, Wills Building. The meeting will be asked to elect a convener, who will become the group's representative on the Equal Opportunity Board.

The new structure for equal opportunity representation in the University also includes the creation of a multicultural and anti-racism advisory group.

The University is committed to ensuring that there is no discrimination on the grounds of race and to dealing with any complaints of racism in its community. An anti-racism sub-group of the former Equal Opportunity Board is currently working on anti-racism policy. The University has a policy statement on multiculturalism and education, and obligations outlined in its Institutional Equity Plan to increase the participation

of those from non-English speaking background groups which are under-represented in higher education. These commitments need now to be followed up with detailed proposals for future action. The Equal Opportunity Board would welcome the involvement and advice of staff and students with an interest in policy development and implementation, curriculum change and student issues relating to these matters.

A meeting of interested staff and students from all campuses will therefore be held to form a multicultural and anti-racism advisory group on Monday, 29th April from 1.00 - 2.00 pm in the Council Room, 7th Level, Wills Building. The structure and functioning of the group will be largely determined by the group itself, but it is expected that it will be representative of academic and general staff, and postgraduate and undergraduate students. A convener will also be elected from this group.

Further information can be obtained from the Equal Opportunity Office, Ext. 5962.

## Brindal Bill Gives Thumbs Down to Women's Health

During the parliamentary session of Thursday April the 11th, the Brindal Bill was debated, voted on and passed in the Lower House of State Parliament. The Private Members Bill was first introduced to parliament in October 1990, by Mark Brindal (Liberal Member for Hayward) and was an attempt to amend s.82a of the Criminal Law Consolidation Act which stated that abortions can only legally be performed in public hospitals. The Bill sought to require that Parliament individually approve any non-hospital based abortion clinics. Specifically this Bill was introduced to stop the Mareeba Pregnancy Advisory Clinic (PAC) at Woodville from going ahead.

Brindal claimed that Mareeba was an attempt to take abortions into the side streets away from public view and that the safety standards of free standing clinics were inadequate.

The Furler report (a Government inquiry into abortion services) actually recommended that abortions take place in facilities separate from the gynaecological

wards of hospitals, as women who have termination of pregnancies often have to share the same ward as women who have had babies, or who have miscarried. This has serious emotional consequences for patients and staff.

The Brindal Bill relied on the argument that the Mareeba clinic was not a public hospital. However, a decision of Justice Matheson handed down on March 8 after the appeal from the Woodville Council against the Pregnancy Advisory Centre, actually decided that Mareeba was a part of the Queen Elizabeth Hospital.

The Bill could now be resubmitted in the August Budget session, and go direct to the Legislative Council for debate. Whilst it is unlikely that the Bill would pass through the Legislative Council, the fact that it has been passed thus far is an unfortunate indictment on the commitment of South Australian politicians to the provision of safe, accessible health services for women.

**Amy Barrett**

# Changes to University Entrance

**Re: A document from the University of Adelaide titled "Selection and entry to degree courses under South Australian Certificate in Education" dated 26 March 1991.**

Nb. A series of meetings is being conducted so the following ideas may not be permanent and are open to change. maybe if everybody knows about it the future students of Adelaide Uni can be saved from what is planned. (This whole SACE thing sucks anyway - and these additional requirements mean that the mathematical and science subjects will grow at the expense of arts subjects like Drama, Music and Art - at secondary level anyway).

1993 is the year when the new South Australian Certificate of Education (SACE) will take effect. Adelaide University is considering placing additional requirements on top of those imposed by SACE,

for selection and entry into degree courses. It is true that for a long time there has been all

sorts of adjusting done to the "matric score" before the final mark is awarded for students to apply for tertiary education. Obviously, Adelaide University does not consider the SACE criteria adequate for selection of students and so is thinking of making very complicated requirements for entry into courses. Whilst this will not affect current Adelaide University students, let's consider those who come after us - it may be your sister or brother who faces the new selection criteria a few years from now.

Students will effectively need to know, at the end of year nine, whether they would like to attend Adelaide University. More specific than this, they will need to know the course of study they plan to take. Surely, it seems a bit tough to expect students, about fourteen years old, to have their careers planned. As it is now, many students, even at tertiary level, are uncertain which career suits them.

To gain entrance to Adelaide University from 1993 onwards, it will not be necessary to have a full matriculation of HESS (which you would know as PES) subjects. It will be possible to attend Adelaide University with school assessed subjects. But, if a full matricula-

tion of HESS subjects is undertaken, 2 points will be added by the University to the score.

There are other ways of earning "Brownie Points", also. For example, supposing as a matric student you are considering studying Law. Of course, it is necessary to study a year of Arts in order to be offered this course. To be accepted into Arts, it would be strongly advisable to study one language other than English, which instantly adds two additional points to your score, provided you pass. Unfortunately, bearing this in mind if in Matric you later decide you would like to try Engineering but you have studied your foreign language and one other humanities subject, your options have been cut off to an extent. You may find yourself up against the students who knew they were "born Engineers" and earned their two extra points for studying a combination of Maths I, Maths II, Physics and Chemistry. Wow!

You have a free choice on a single subject. If that is English, then you are less likely to get into Medicine, Dentistry or Health Sciences. To study these courses

Arts anyway. It seems that students who find studying a foreign language particularly difficult will reduce their chances of studying many of the other valuable subjects offered in an Arts degree - Psychology, Politics, Geography or History, for example. Alternatively, such students will endeavour to successfully complete Matric studying a foreign language, maybe losing a couple of points more than they would have anyway, if they had studied History, for example. Some may even fail their foreign language and miss out altogether. Surely, it is more beneficial to study History if your main interest is in History, than it is to study Spanish, for example. One is convinced that this new system, if implemented will lose the Uni many valuable Arts graduates and similar, which it may otherwise have had.

The failure to plan the present SABS system is widely acknowledged. One student, for example, failed matriculation the first time around. This student then obtained outstanding results at Mr Bean's school, and was accepted to study Medicine at Adelaide University. That all being so, the amazing thing is that it should be possible for such a

student to be accepted into Medicine having never in their two years of Matriculation done any Mathematics. The student had to work many extra hours in their first year of Medicine to complete a bridging course in Mathematics. This highlights the importance of planning a system such as SACE, as well as the inherent problems if proposals are not considered much more thoroughly than they have to the present date.

The motive Adelaide Uni could have for such restricted access over and above the SACE requirements for Year 12 are highly questionable. The profound belief Adelaide University has that SACE will lower standards won't be remedied fairly by these proposals. Possibly, the problems associated with already enrolled students disgruntled by not getting into subjects they want because of quotas will suddenly vanish. Or maybe the stresses placed on resources like academic staff and the Barr Smith Library due to an overpopulated students campus will be exterminated. And maybe, just maybe, the population of Flinders University is destined to increase soon ...

Alice Thorpe

## "The whole SACE thing sucks anyway"

you would have earned two points if your five subjects included two humanities subjects and three of Maths I, Maths II, Physics, Chemistry, Biology or Geology. So to be competitive, students should have some idea where they are headed much earlier than Year 12.

On the subject of Arts, it should be pointed out that once a foreign language is dropped at secondary level - that is it. If you drop German, French or whatever at the end of year 9, then you have reduced your chances of being accepted into Arts at Adelaide Uni. Sure, foreign languages are very valuable. It should be possible, though, to complete an Arts degree without a foreign language - countless students have already done so. If the foreign language faculties want more students, wouldn't it be better if students in schools were encouraged about all of the positive things associated with studying a foreign language rather than this new system of limiting potential Arts students who haven't studied another language? The system does not necessarily guarantee that student numbers in language faculties will pick up. Many students may dump their foreign language on being accepted into

# Domestic Violence

**BREAK THE SILENCE ABOUT DOMESTIC VIOLENCE**

**Women's Officer Amy Barrett looks at a social problem which is still not openly acknowledged.**

Last Friday, April 26 was National Stop Domestic Violence Day. Domestic Violence is the most common form of assault in Australia. It is also a topic which is not widely discussed, and this is likely to have something to do with the fact that one in five Australians believe that hitting a woman is acceptable! (as shown by a report by the Office for the Status of Women in January 1988).

Some people believe that it is a private matter between the man and woman concerned. This is rubbish; women students at Adelaide Uni are also wives, girlfriends and daughters and as such it IS an issue which we should all be aware of, and which would undoubtedly affect many students on this campus.

Although domestic violence figures are hard to obtain due to most cases going unreported: in South Australia about 63,000 telephone calls were received last year from telephone counselling unit Crisis Care relating to domestic violence. A study has also suggested that perhaps one in three households experiences domestic violence.

Domestic violence occurs because of the imbalance of power between men and women in our society. It occurs because women often lack economic freedom,

because they are locked into oppressive and isolated family structures and because there is an underlying assumption in society that men have a right to dominate their female partners and children. As such domestic violence is intrinsically intertwined with the status of women in society, and will not stop until this status improves.

Domestic Violence includes verbal abuse, bullying, bashing, and harassment. Other forms are: Physical violence- black eye, broken bones, bruises;

Emotional violence- threats, harassment, humiliation;

Economic Violence- being kept chronically short of money with the man controlling all expenditure;

Sexual violence- rape, being forced to perform sexual acts against your will.

The results of domestic violence include depression, anxiety, stress-related problems as well as the obvious physical harm. In addition to this, school and University students who are caught in violent home situations are likely to suffer poor work performance, adjustment problems, anti-social behavior and aggression.

Domestic violence is illegal, and there is action that you can take. Call the Sexual and Domestic Violence Crisis Care Unit on 232 3300 or Sexual Assault Referral Centre on 243 6836.

The most important thing is that women have a right to feel safe and free from assault, abuse and violence in all situations, so if this does not begin in the home, how can society guarantee a violence-free environment for women in all aspects of their lives?



## Security on Campus in Question

Dear Simon and Dave,

Security on campus remains a contradiction in terms. On Thursday, 18th April, a female friend and I were talking just outside the Little Theatre just before the 8 pm commencement of "Vinegar Tom", and of the Law School Quiz Night in the Bar. In full view of one Union Steward and two University security guards situated outside the Steward's office, a very intoxicated individual sporting a skin-head haircut and army camouflage pants proceeded to harass us until we were forced to retreat upstairs. When I later returned to tell the security personnel what I thought of their inaction, one of them said something to the effect of "but you pacified him, love; he was really violent before he talked to you". It transpired that he had, immediately previous to his conversation with us, knocked over potted plants and broken a glass door in the bar.

Obviously, it is appalling that the security personnel present thought that it was reasonable to allow a violent and abusive character to talk to two women as though women should be fair game for men, whatever men and in whatever condition, and that a real problem only arises when he's ripped off half their clothes. It is patently unacceptable that we should have to suffer physical threat on a busy night in the Union, 20 metres from the Stewards' office and in full view of three persons employed to make sure that that type of thing doesn't happen. Anyone accosted alone and in a dark part of the University late at night doesn't stand a chance.

Maria O'Brien

## Running Dog Lackies

Dear Eds,

I write to you in dire concern about the content of your most entertaining student paper.

As interesting as your music and theatre reviews may be, (by the way, I preferred David Mills and Nick Smith's review) and as enthralling as Ted Serious may be, I must ask, What about the student?

In a time of cuts to education funding and the threat of a new Liberal/National/CTA/Nazi party coalition introducing full fees, I must ask, are these issues more important to your student readership than the question of how the Bhundu Boys rate against a good fuck?

Am I alone in wishing that the editors of On Dit weren't such running dog lackies of a self absorbed establishment?

Yours uncharacteristically boorishly,  
MJ

## Shitty

Dear Caring Fuck

Re: Letter published on 15/4/91 So you're not getting any? Poor baby. Have your temper tantrums at home in future; the rest of us really aren't interested. Yours in right of reply,  
A shitty friend

## Unjustified Abuse

Dear Editor,

The title of the 'story' "Library Nazi's Reign of Terror" by Sam Maiden is typical of sensationalist journalism, as is the style of the writing in the 'story'.

Apart from the unjustified abuse directed at my staff by someone who fails to recognise our excellent range and the quality of services - we deal with over 6,000 users a day - I am seriously concerned about the blatant abuse of STA privileges.

Sam's irresponsibility in transferring legally accepted information onto an invalid ID could have serious consequences for her if the STA get involved, more seriously, it could jeopardise the STA 'privileges' of other students.

Patrick Condon

User Services Librarian

## Eat Your Lipstick

Hopefully, last week's article on animal vivisection in our universities written by Elizabeth Ahlston, has prompted not only science students but all who read it to seriously question their attitudes towards the treatment of animals by themselves and society.

How many of us, when buying a stick of lipstick or a bar of soap, even consider the animal testing that has gone into the production of those goods? Indeed, how many of us are even aware of the LD/50 test (toxicity testing used for lipsticks) that entails animals, such as rabbits, dogs and guinea pigs, being force fed (usually by capsules or a stomach tube) with a substance until 50% of the animals die? This determines what constitutes a lethal dose of that substance. Yes, indeed, through the death of hundreds of animals you too can find out exactly how many sticks of that lipstick you can eat before it will kill you.

And when was the last time you considered the draize test when you bought soap, shampoo or any other cosmetic or household product? This test consists of rabbits (rabbits are used because they have ineffective tear ducts - unlike us - and very sensitive corneas - again, unlike us) being restrained in stocks and having the substance placed in one of each rabbit's eye.

This results in, among other things, ulceration, inflammation and haemorrhaging.

Frosted lipsticks and blushers are made with the use of ground fish scales. Oils derived from slaughtered seals, turtles and swans are

used as ingredients in moisturisers and perfumes. Ethiopian cats are kept in cages and have their faces whipped. The glandular excretions caused by these whippings are used in shampoos and conditioners. Other popular ingredients used in toiletries are civet, castoreum and musk, all taken from the genital glands of civet cats, beavers, muskrats and deer.

Do you even know if any of these ingredients are used in the toiletries you buy?

And vivisection for cosmetic purposes doesn't even scratch the surface of this horrific industry. Daily cats, dogs, rabbits, mice and rats are used to prove facts that we already know - e.g. dogs are still force-fed alcohol until their stomachs are grotesquely swelled to prove yet again that alcohol abuse causes liver problems.

Indeed, much animal testing is misleading because animals are not built like us, and so conclusions reached cannot be relevant to the human body. Furthermore, there are alternatives.

Please, open your eyes to vivisection in our society. Contact the Anti-Vivisection Union (P.O. box 726, North Adelaide, 5006 or telephone 363 1159). Become informed, become aware and stop the incessant and needless slaughter of animals today.

Jennifer Duncan

Contact Dept. English Arts

## Incredibly Stupid

On Dit,

Re: Your 'Spotlight on Stupidity' column in issue 5 Vol 59: "... there was an article about William Hurt. When talking about his role in the film 1984 ..."

It was British actor John Hurt who starred in the film 1984, not the American actor William Hurt, star of The Big Chill, Kiss of the Spiderwoman, etc., as you stated. Just thought you'd like to know.

Yours insidiously,

Holden Caulfield

(Impenitent Misfits Tim Roth Appreciation Society)

P.S. Get someone really stoned, make them close their eyes, hold a copy of On Dit in one hand and a copy of Empire Times in the other. Tell them to open their eyes, shuffle the papers constantly, stopping occasionally to make your victim attempt to differentiate which paper is which. "They say imitation is the sincerest form of flattery" - buy that man a Xerox grandmal

## Incredibly Stupid 2

Dear Eds,

I doubt that it was your fault but whoever was responsible for this week's Spotlight on Stupidity has to win it for next week's edition. I must confess, I had difficulty raising a chuckle over the totally illegible article presumably sent in by David Dale.

Further, it's best not to fuck up when paying someone out (as per William/John Hurt), makes you look like a bit of a dick, really.

Have a nice life,

Sam Molloy

## Nuke the World

Dear pussbaggers at On Dit,

Yesterday, I was passing the office of the "Friends of the Earth" society and noticed a wooden sign bolted to the door which read "Friends of the Earth - try and remove this!!" or some such crap. Never one to turn down a challenge, I unscrewed it and threw it away. However, I was public spirited enough to write them a new sign which now reads "Suck shit, I removed it, Nuke the world!" If they have any complaints, tough shit, it's their fault for having such a wanky sign in the first place.

Signed,

The Phantom Gerbil

## Stop the Bop!

Dear Editors,

Why argue about local bands? Why argue with Piers Gillespie? Shouldn't we be more worried about the international muso industry, and the unbelievable trend toward plastic, "talentless bastards", like rappers and dance-type musos? Yes, of course! Stuff the locals and their insignificance, and focus on the DJ's cum singers, who rake in millions by ripping-off other peoples songs.

"Please don't hurt Hammer" is what some would say, but I say accost the bastard, even if it's just for the dacks he wears. MC Hammer is just another boring, egotistical American that can:

1. Not play any instruments
2. Only sing like a dog on heat
3. Rap about meaningless crap to do with the ghetto, and
4. Dance like an epileptic emu.

I believe just as much as the next person, that all under privileged individuals should have a crack at the "big time", God knows Red Symons did! But please, only those with talent. Maybe DJ's aren't needle-pushin', loud little people who get their kicks from spinnin' some discs, and maybe rappers, like slick-boy Vanilla Ice, don't have IQ's lower than the average hamster. However, you'd have to be deaf, dumb and blind to agree with this, which is probably the best and only way to avoid the crap.

I don't give a stuff if there is an influx of new, ragin', sexy, hot-lipped mummies, who love to just get out on that dancefloor and bust a move. Please consider, Dimples D. Her toon-clip shows an overweight woman with a stupid hat, fantasizing about how good her dimples look, and whilst watching it, one can't help but wonder why it sounds like the "I Dream of Jeannie" theme. Coincidence? Hell, no!

In the best interests of music, these fine jive-bunnies have pro-

duced butchered versions of originals, under the guise that they're talented. Take the group of young try-hards, DNA. Normal scientific kids would say, and I quote, that DNA is the stuff:

"... that me mum and me dad've got ..."

Bullshit! This is a common misconception. DNA are the peanuts who stole Suzanne Vega's toon. Not many people know of the ABC music show, "Racket" (which is probably a good thing), but it did a wonderful exposé on the rip-off, with the expert opinions of groovy Tim, the super DJ. Now ignoring that Tim probably knows fuck-all about twangin' the gut or twinklin' the ivories, his account was to be commended. It went a little like this:

"... well, they took the bit, da dum da da dumdy dum, and remixed it with a groovy dance beat. The groovy tape was released, because their version was groovier than the version by that depressing little woman with the acoustic gee-tar, who often sings about a little urchin, called Luka."

Fuck Young MC! Fuck Enigma and their supposedly alternative Part I toon, which is just mind-blowingly, boring crap! Bring back fat, balding men with gee-tars, just to hear the heavenly strains of fingers on gut, and not fingers on discs and synths. Even Crosby, Stills and Nash would do! I would like to unequivocally say that as long as there are talented songs being written by talented songwriters, dance music should be banned. Don't let 'em bop and rage, bump and grind to the latest "happenin' muso stuff", if it's Ice-T, Black box or Technotronic. No... 'em trip the light fantastic to anyone that can strum a box with six strings, or blow a shiny tube with shiny buttons.

Yours in disgust,

Darren Blight

2nd Year Law/Arts

P.S. Who the hell's Piers Gillespie anyway?

## I'm Coming Home Daddy

To Greg & Richard

Dear Lord and Father Getamungsttit,

Lorks-a-lordy! Forgive me, for I have sinned! I lost my path and fell amongst the ways of mortal students. They have rejected me, your prophet, and condemned me to death. Forgive them, Father, they know not what they do. Alas! I feel my final breath's drawing near. Dear God Getamungsttit, I humbly beg thee to grant me the healing herb; Heavenly Father, you are the Lighter and the Cone, and I ask for salvation. May this glowing cone be the symbol of my covenant with thee. I'm coming home, Daddy!

Your humble and contrite prophet,  
Paulus Getamungsttit of the Coco-nuts

## To Smoke or not to Smoke

Ya don't mind if I smoke, do ya mate? Click! Click! Puff, puff! Cough! Cough! Wheeze! Wheeze! Naw, go right ahead, it's a free world!! Cough! Wheeze! Come on, be honest, how many times have you seen / heard / or been party to this scenario? Pretty common, right. Ah! but what happens when you change this around just a smidgin?

"Ya don't mind if I smoke, do ya mate?" "Yes, I do! and besides, can't you read, your not allowed to smoke here!"

"What? Not allowed to smoke! That's unfair! It's discrimination! I have a right to smoke! I'll fucking well smoke if I want to, it's a free world!"

How often have you heard that recently, hmmm?! Now, before I go any further, yes, I'm a smoker (about 60 - 70 smokes a day) and, yes, I am a member of staff in the Union. Am I against the No Smoking policy in the bar? Well, I'd be a bit of a hypocrite if I was, after all, I had about 60% input into preparing it.

Now, I'm not going to get into any protracted debated about the right and wrong of smoking. I simply want to clarify some points for the more open-minded amongst you.

This policy was not prepared to fuck over students who like to smoke in the Bar. We won't worry about the rest of the place as most people seem to have forgotten it exists. The policy was brought in to protect the staff, students and the Students Union.

Recently, it has become apparent that passive smoking is as bad as, it not worse than, active smoking. There is also an act which stipulates that the employer is responsible to ensure a safe and healthy work environment for all employees. Hence, passive smoking is unhealthy therefore the employer is obligated to remove it under the requirements of the Occupational Health Act.

How many of you think, "Well, if anyone makes a claim, workcover takes care of it?" This is, of course, true, but you need to be made aware that if the employer does not take the necessary precautions to remove the problem, namely exhaled and sidestream cigarette smoke, then they are held accountable by the Occupational Health Commission and a substantial fine follows. This inaction also makes it possible for the affected employee to hold the employer liable, this results in a law suit and this could result in the Union making a very large payout to that employee. Now, who would be the first people to scream if a very large percentage of your Union fee went to pay an employee who sued you because you didn't want to stop smoking in the Bar?

For the benefit of the narrow-minded individuals who come out with the spiel "But the employee was aware that there was smok-

ing in the area when they started here". Go and bury your head back in the sand, the world passed you by 200 years ago.

As a closing remark, if the No Smoking policy goes to a General Union Meeting and is thrown out. What are you going to do when (not if) the Government legislates to ban smoking in all workplaces? Believe me, they will, don't forget where the workcover money comes from. The Government and the taxpayer will bear this huge cost resulting from passive smoking claims. It's a cost the government can't afford financially or politically so you can rest assured they will legislate.

It's just a pity that all the wasted negative energy going into the "Smoking Alliance" campaign wasn't being directed into increasing or establishing the more positive aspects of this new policy.

**Richard Shipton**  
Adelaide University Union Board Staff Representative

## Victorian Fuckwit

Dear Dave and Simon,

I write in regard to Peter Wilson's letter (On Dit 15/4/91), discussing the possible degradation of society due to the legalisation of prostitution. It is evident that Mr Wilson obviously lacks the insight and intelligence needed to analyse the complex nature of such an issue.

His argument "don't assume that because something is legal, the majority accepts it", both undermines the structure and nature of a democratic system whilst also displaying a unique ignorance towards the reasons behind prostitution. The prime cause of prostitution, fundamentally, is the economic and social inequality of women. Relative degrees of "stupidity" are not an issue.

Mr Wilson also says nothing to substantiate his claim that prostitution is not a "victimless" crime, and I disagree with his statement. However, I would argue that prostitution does, to a large degree, reflect power relationships within society. The business of prostitution will continue to exist until women are able to control their own sexuality and men abandon the view that they are entitled to sex at any price. It will end only when desirability to men ceases to be the only real form of power exercised by many women. Perhaps Mr Wilson should direct his attention toward increasing occupational choices for women rather than condemning prostitution.

Legalisation will empower prostitutes to take control over the circumstances of their work. There is a fundamental need for Radical law reform. It is precisely Mr Wilson's ignorant Victorian fuckwit ideals that prevented the bill from being passed in 1986. Let's only hope that efforts of Carolyn Pickles and Mr Gilfillan are successful in educating the public sector in the future.

**Suzannah Carter**

## Best in the Flesh

I am pleased to advise that the South Australian Football Commission, has today approved concessional entry to Full Time Tertiary Students and Unemployed people.

The two categories and cards which will be recognised for concessional entry by the SANFL and AFL are:-

Full Time Tertiary Students - Photo ID Card

Unemployed - Health Care Card There will be no retrospectivity on those tickets already purchased. The price structure for 1991 matches is as follows:

SANFL:  
\$3.00 Minor Round  
\$3.50 Major Round  
\$11.00/\$9.00 Grand Final

AFL:  
\$4.00 Minor Round  
Best wishes for season 1991.

**L.R. Whicker,**  
General Manager,  
South Australian National Football League Inc.

## When too much sport is not enough

Dear Ethel and Johnny,

Thank you for replying to our (Tim Allen and Rich Little) letter in the last On Dit. It made amusing reading, the two of you trying to save face by avoiding the vast majority of the letter's contents and covering up your lack of knowledge with slightly humorous and creative passages.

We believe it would be more noble of you (for your own cause) to justify some of your comments which we labelled wrong. For instance, why do you think the Crows are a national joke, after their initial success on and off the field? Who in the Hawthorn line up are lethargic and how are the Hawks hapless? Which of the Crows were giving away inches to their Carlton opposition and how did it matter?

Instead, you focussed your attention to other areas, such as the quality of our letter relative to letters found in magazines and On Dit. We didn't see a need to flower our letter with fancy words and imaginative passages to convey our point, we couldn't give a shit if our wordpiece was no pride of place on the back of a shithouse door. OK, the Crows lost to Essendon in a fairly dismal game at Windy Hill, however, we didn't state the Crows would be successful this season, and despite low expectations of the Crows performance, their record after 4 matches is hardly disappointing considering their draw. By the time On Dit is published, they will have probably lost easily to the Eagles and won against Footscray. Could be worse.

Your description of Essendon in On Dit Vol 5 was about as accurate as your description of Hawthorn, and the passage following that description was a prime example of your feeble imagina-

tions; but you're sports writers lads. Perhaps you like to draw parallels to yourselves and "Roy and H.G.", we can see the similarity, both pairs talk about sport and both pairs speak crap, but Roy and H.G. obviously know their football, demo'd by the way their crap compliments their knowledge of this particular sport. The result is always very funny. Your crap is just that, crap, being neither informative or anything beyond mildly amusing. Roy and H.G. also don't need to concentrate on degrading and pessimistic comments as their only source of humour.

It was big (and brave) of you to keep your stand on Rudehead 'I've got legs upto my armpits' Mandemaker. The only way he'd line up for the Crows is if Dean Mobbs was coach and Darryl Hicks a selector. Strangely, for guys who have a lot to say and somewhat of a reputation, that is where the defense of your original article on the Crows ends. Also pleasing to see you rebuke our comment regarding the Footy Panel, but you misunderstand, we meant that were unbiased towards SA and the Crows, so we guess Gavin Brown can breathe easy. Apart from that one objection, we got the impression that you believed the rest of the letter's contents, regarding football, to be correct. The only 'bilous' (sic) crap you referred to from our letter was the bit about you having shit for brains, not knowing the game and being too afraid to jump on the Crows band wagon. Well Ethel, well Johnny, what a top notch response you came up with, and quite frankly, we're stuck for a comeback as, we're afraid, Darren Smith has got an average kick in front of goal, and stuffed if we know why. Perhaps you two football wizards can tell us, or just a slight indication that you know something about football.

In conclusion, our main qualm with your football articles is that we don't believe you have the basic understanding of the game to be able to ridicule it, and not just the Crows.

**Tim Allen and Rich Little**

## \$251 On Dit Subscription?

Dear Editors,

Why was there no (intelligent) response to my letter last week regarding the SAUA 'Showbag'? Can anyone in the SAUA explain why I did not receive one? All I use of the SAUA's facilities is weekly obtaining a copy of On Dit. I would not like to think of my Union fee as a \$251 one year subscription to On Dit. It matters not now whether I get the bag or not, now. I seek merely an explanation.

As for Stacie E. Micheul's letter, I scarcely think it is worthy my time to respond. University is supposed to be a place of higher learning, yet here we find this narrow-minded individual being

reduced to outright slander and unprovoked abuse in order, presumably, to raise a few cheap giggles. Well done, Stacie, you just amply demonstrated, through your peurile (sic) jibes, what a feeble minded being you are! Why don't you go drag your insignificant carcass back under a pebble (sic)? Yours sincerely,  
**Patrick White**  
3rd Year B.A.

Dear Pat,  
The SAUA was not actually responsible for the distribution of showbags. This was done by the Union, the same body that brings you the refecs, Craft Studio, Gallery Coffee Shop and Art Gallery, Union Bar etc. The Students Association is an affiliated body funded by the Union.  
Eds.

## Who are these social rejects?

Nefarious bumlbers,

One nice day, I took Irene, Sid's amorous lover, most of Sid's treasures. Aply she fiddled under Noddy's Nova, yet as Sid arranged bottles underneath Cedric's kitchen, Eve thought, obviously, for people ingesting grapes' skins, very open minds include Tony's.

**Snude Nige**  
Club's Association Delegate to Snudememko

**On Dit letters policy.**  
Letters should be reasonably brief and to the point, and preferably typed or neatly hand written. Letters may be edited for clarity but not content. Name and contact department should be included with letters, though they can be withheld from publication on request. On Dit reserves the right to not publish letters judged to be defamatory by our panel of experts, though we might do it anyway for a

# Controversial Prostitution Reform

On Monday April 15th, the fledgling Adelaide Uni Democrat Club staged a panel debate on the proposed Gilfillan Prostitution Bill before a packed Union Cinema. The speakers were: Ian Gilfillan himself, Democrat initiator of the Bill; Katie Odgden of the Social Justice Department of the Uniting Church but claiming to speak only for her own personal views; John Fleming, bio-ethicist and presumably speaking for his own personal views on the basis of his apparent limbo between the Anglican and Catholic Churches; Carolyn Pickles, Labor MLC and veteran of previous prostitution reform campaigns, notably the Pickles Bill of 1986; Rebecca Bailey-Harris, Dean of the Law School, expert in family and tort law and member of the South Australian Children's Bureau; Andie Sebastian from the Prostitutes Association of South Australia, poet and member of Scarlet Alliance (a national prostitutes' rights group); and Sylvia, brothel madam and tremendously persuasive speaker. Each speaker was allotted five minutes speaking time and then questions were taken from the floor, in what was a surprisingly reasonable and informative discussion.

In order to evaluate the debate, however, closer examination must be made of the proposed Bill itself. Copies of the Bill and of Mr Gilfillan's introduction to it are freely available from his office or from Democrat students on campus. Mr Gilfillan is very approachable and willing to discuss the proposed legislation; you can find his number in the front of the white pages.

Ian Gilfillan's introductory speech to the Legislative Council on his proposed Prostitution Regulation Act 1991 details four sound reasons why the Bill is necessary and indeed timely:

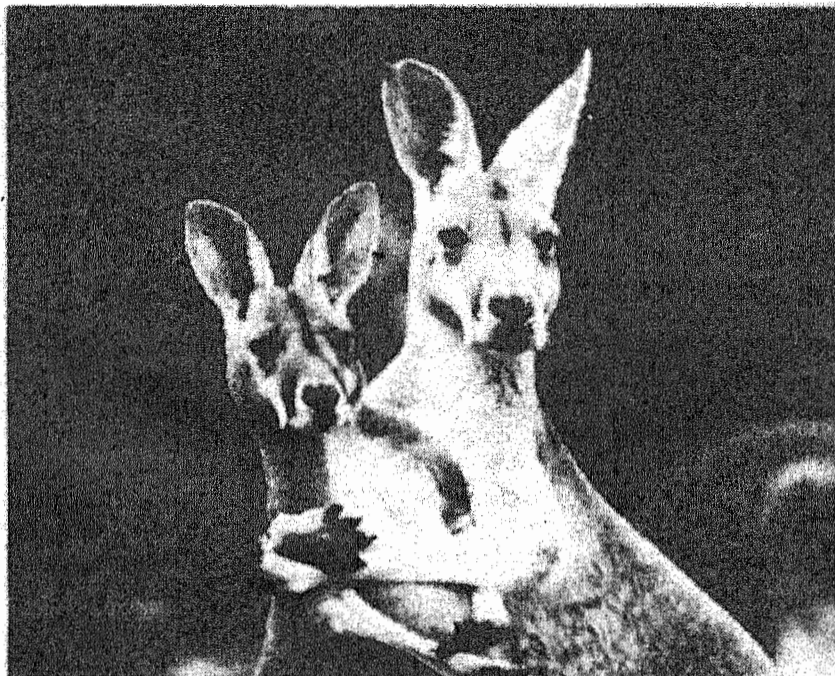
## (1) Gender Discrimination

Gilfillan alleges that the vast majority of prostitutes are women (he claims up to 98%), but in all cases the client, under existing legislation not subject to criminal liability where the provider of the sexual service is, is male. Obviously, the victimisation is perpetrated against women, where the act itself implicates both the (generally) female provider and the (exclusively) male client. Gilfillan's central thesis would appear to be that (legalised) prostitution is a victimless crime, a valid transaction between consenting adults. Prostitution as it currently operated in this state constitutes a blatant victimisation of and discrimination against those persons engaged in sexual services.

This is really the issue on which the Bill will pass or fail, as practically there can be no argument against regulating the sex industry in what is essentially a matter of objective industrial relations. How people see the decriminalisation of prostitution depends fundamentally on how they regard women and female sexuality, and this determined the basic division of the panel.

## (2) Health

Obviously, health in the industry is on ongoing concern, especially in this time of AIDS awareness. Gilfillan is quick to point out that prostitutes have good records of sexual health; as Sylvia highlighted, the girls make their living from their sexual health and they are hardly going to endanger their livelihoods if they can help it. In fact, British studies have shown that prostitutes are more likely to contract STDs from their boyfriends, as it is only then, in an ostensibly "chaste" relationship that they are likely to relax their rigorous



## Controversy rages throughout the animal kingdom about the Gilfillan Bill

standards of sexual safety.

The Bill is more concerned with the client and the spread of sexually transmitted disease among the wider community, and to that end makes condoms compulsory for acts of prostitution, and deems it an offence for clients to coerce prostitutes into operating without condoms. This is well-meaning, but as was illustrated by the panel with much mirth, how is it to be implemented? This is the primary basis of opposition between the Pickles and Gilfillan reforms: Carolyn Pickles was advocating the decriminalisation where the Gilfillan Bill is better characterised as legalisation. The essential distinction is that legalisation entails more bureaucratic and police intervention: to enforce the Gilfillan licensing requirements for people running brothels and to enforce his health policy with regard to condom wearing and regular compulsory health checks would mean continued police involvement. The outcome of the Victorian innovations has been under scrutiny by reformers in this state, and the Gilfillan Bill can only benefit from this critical approach.

## (3) Organised Crime

The Fitzgerald Report illustrated the alarming incidence of organised crime and corruption where prostitution is illegal.

## (4) Waste of Public Resources

Again Sylvia provided first hand examples

of police time and resources wasted on raiding brothels and tormenting prostitutes responsibly conducting their business. It is obviously far more desirable that the police spend their time protecting those who genuinely need protecting.

Throughout the discussion, both Sylvia and Andi Sebastian raised their eyebrows at much of what was said. Obviously as they are the workers in the field, they are in the best position to determine the direction which the law should take. They both applaud any attempt to change the law, and view any well-intentioned legislation as a step in the right direction towards the acknowledgement of prostitutes' rights. However, they believe that South Australia can learn from the failed attempts to legalize prostitution in Victoria and overseas. In Victoria, the power lies in the hands of the brothel owners, and many working women find that this perpetuates the exploitation that the legislation tried to eradicate. The Gilfillan legislation allows for the setting up of a Brothel Licensing Board, which permits more control to be exercised in the selection of a brothel manager, but Andi and Sylvia both agreed that the discrimination and exploitation of women workers in the sex industry will not be eliminated until each worker has control over her own employment conditions, and this necessarily implies the licensing of each individual

prostitute. Sylvia's own brothel runs on a collective basis and she believes this is the best solution to the present problems experienced by all.

Apart from the very hands-on Sylvia, the most persuasive speaker of the evening was Rebecca with her objective legal critique of prostitution, which seemed more logical than the various religious arguments offered. John Fleming had said that to decriminalise prostitution would be to degrade women; Rebecca showed how the current legal situation is the ultimate degradation in that it denies prostitutes basic legal, civil and industrial rights, such as the right to sue their clients in tort for recovery of fees for services, effectively granting them non-person status. She further asserted that it is the role of the criminal law to protect against "objectively assessable evils", that prostitution is a community service as opposed to some social "sin", and that in regard to prostitution it is the role of the criminal law to protect minors, to eradicate exploitation and corruption and to preserve basic decency (ie. no soliciting on streets), all specific aims of the Gilfillan Bill. Rebecca also stressed the need to avoid over-regulation of the sex industry, making particular mention of the proposed health checks, a measure not imposed on the sexually-active community at large. Rebecca advocated reform also of the civil law; the current irony is that prostitutes are taxed on their illegal earnings, while paying the costs associated with that illegality ie. court costs, fines, inflated rents and advertising costs. Surely if the Government can impose tax liability on prostitution as a legitimate commercial concern, then it is hypocritical to deny the profession the basic rights attaching to a business enterprise.

Allowing for male prostitution, the debate remains very much centred on women, the legislation being as it is an attempt to end discrimination against them. Fundamentally, the stumbling block is the age old one of granting women the right to do as they choose with their bodies. If they make an informed, voluntary and adult decision to sell themselves for sex, then the law ought to permit them to do so in conditions that minimize exploitation and danger to health and well-being. It is incomprehensible to us that a society that can legalize homosexuality - traditionally seen as sexually deviant - cannot legalize prostitution - "normal" patriarchy approved sexuality - because of its inability to come to terms with female sexual autonomy.

When the Gilfillan Bill does come to be debated in the South Australian Parliament, it will be up to the individual members to make a conscience vote. While the views of most of the politicians will not have changed since the presentation of the Pickles Bill in 1986, the political climate has evolved. Most notably Dale Baker, the (relatively) new leader of the Opposition, apparently accepts that there are gross inequities ingrained in the existing laws governing prostitution, despite his outstandingly backward views on homosexuality (specifically his diatribe on "Swimmers"). It remains to be seen whether the politicians will vote to finally recognise the rights of prostitutes as women, and as people who make a necessary and thankless contribution to society, or maintain the present double standard.

Maria O'Brien and Sarah Roberts.

*"Marriage, as we have seen, is directly correlated with prostitution, which, it has been said, follows humanity from ancient to modern times like a dark shadow over the family"* - Simone de Beauvoir

*"The rewards...men gain from prostitution probably find their source in debasement of another human being as much as, if not more than, sexuality"* - Miriam Dixson

*"I urge each member to use that conscience vote in the interests of the broader community, bearing in mind the need for what I believe is genuine law reform"* - Ian Gilfillan 1991

*"such legislation would be a disaster for this state...We ask all MP's: Is this what you want for your children and grandchildren? Reject the Gilfillan Bill!"* - Festival of Light March 1991

*"There is no place in the conceptual architecture of Christian architecture for a single woman who is neither a virgin or a whore"* - Marina Warner

*"The word harlot did not become exclusively feminine until the seventeenth century. There is no male analogue for it in the era of the double standard"* - Germaine Greer

## SAUA Women's Officer Amy Barrett

### NUS WOMEN'S CONFERENCE

Q. So what do 50 feminists in a rainforest do? A. Have a groovy national conference where women from around the country can share experiences and ideas and learn new skills.

The occasion was the NUS National Women's conference 1991, and the location was a lush green rainforest in the middle of East Gippsland, Victoria. It was an opportunity for women from different student organisations around the country to compare the services, facilities and problems relating to women on the different campuses around the country. A range of workshops and speakers discussed topics such as Women in Unions; Meeting Procedure; Writing Submissions for Change; Women in the Media; Women's Health; Women and the Current Governments Policy on Higher Education; Verbal and Sexual Harassment on Campus; Public Speaking and Personal Power and Assertiveness.

Read on for the exciting edited highlights...

### WOMEN'S OFFICERS

So you thought that Women's Officers were all pretty much the same? Well this conference showed the diversity of the position in the respective student unions. Some campuses had a women's officer, others had women's co-ordinators; others had two women's officers whilst some campuses had a women's officer and a women's research officer. Many campuses had support bases for their women's officers in the form of women's councils or similar representative bodies. The range of pay for the position also differed vastly between the different student unions. Whilst the women's officer at Adelaide Uni gets paid an honorary amount of \$68 a week for a minimum of 10 hours work, other campuses varied with Flinders uni getting \$192 for 24 hours work a week, and RMIT Women's Officer getting paid the fulltime wage of \$260 week!

Another issue of discussion about the role of Women's Officers was whether they should have voting rights on their Students Association Councils. Whilst most did, there were several who did not yet have this right. The argument that suggests that they do not have a vote is based on the idea that the Women's Officer position will then become politicized, and fought over by left and right political groups on campus in order to simply get a vote. However, the unquestionably superior argument in favor of the Women's Officer having a vote on Council points out that to do anything else would

be simply suggesting that the position was a token one, as it is vital that the women's officer gets to vote on matters directly relating to her activities and campaigns on campus, as well as a wide range of other activities which affect women on campus. Yes, this does mean that a women's officer ends up voting on matters not directly relating to her direct portfolio, but there again the same applies to Education, Environment and Finance Officers.

Another issue which was discussed was the changing role and popularisation of the Women's Officer position. Most women agreed that there had been a tendency in recent years to put a 'nice face on feminism', and attempts to break down the stereotype that we are all man hating lesbian separatists. This is reflected in the diverse range of activities and campaigns which Women's Officers have run on campus in recent years, in order to appeal to as wide a range of women as possible, regardless of their feminist beliefs.

The discussion on attacks on the position of Women's Officer was a great opportunity to share ideas. Adelaide University representatives were able to discuss the highly unsuccessful attacks that have been made on the Women's Officer in recent years. It was mentioned as well that a common tactic that is used to undermine the position of women's officer (by both male and female students alike) is to attack the person holding the office itself. This is not to say that women's officers should be immune from criticism just because of their virtue of being a women's officer, but simply that a lot of people feel that they have the right to dictate how every women's officer should act and behave in every aspect of their lives, and when this is deviated from there are students who will use this as a basis for undermining the position of women's officer. The exciting aspect of meeting with other women from different campuses was that out of the 50 feminists there and the numerous Women's Officers, no two were the same - showing the diversity in personalities, politics and priorities for different women. So it is ridiculous to have any pre-concieved ideas about how a Women's Officer should act or what they should do!

### WOMEN'S HEALTH

Dr. M Bullen the director of the Melbourne Uni Health Service spoke about how being a female student increases the incidence of such health problems as STD's;

contraception advice; health and diet problems; stress; eating disorders, AIDs etc. As such all campuses of a substantial size should have access to a Health Service which can offer these services. The difference between services provided by Health Services was quite substantial, with the Melbourne Uni Health Service actually offering subsidized chiropractor and masseur!

As liason officer between the Students Association and the Adelaide University Health Service, I will be in taking up some of these issues.

### WOMEN'S ROOMS

Some campuses did not have a women's room, whilst others had pathetic shoe box sized rooms and others had huge rooms with microwave ovens and televisions! Adelaide Uni Union's women's room is of a high standard in comparison to many other Uni's and we should not only be proud of this, but we must encourage women who have not used it before to come and use it. The use of a Women's Room has heaps of potential, to use for speakers; films; workshops; information boards; resource base of womens newspapers and publications and LOTS more! Women on Campus at Adelaide Uni are making the redecoration and promotion of the Women's Room a priority for 1991, and the first meeting to discuss this is this Tuesday at 1pm in the Womens Room. So if you use the Women's Room, or if you don't because you think it's too drab or boring then come along and have input into it, because it's YOUR room.

### STUDENT PUBLICATIONS

Most campuses which I heard about, had an annual women's edition of their student newspaper, whilst some campuses had a separate women's publication which focuses on women's writing and information. The 1991 women's edition of On-Dit is coming soon... so start thinking, writing and typing any articles, poems, stories, and book and record views. All women are welcome to write regardless of their political or feminist views. Drop contributions in the On Dit box in the SAUA.

The minutes of all the sessions held at the conference, as well as the hand outs, are well worth having a read of, and are available in the Students Association.

### OTHER STUFF

#### SELF DEFENCE CLASSES

Self Defence classes are starting this week, and there are still a few places left. For those women who have signed up and not paid, pay NOW or I'll send the debt collector around!

#### CHILDCARE

I have commented in this column before on the inadequate nature of the Occasional child-care centre in the George Murray building. This refers to the quality of the site due to being upstairs and originally only a temporary measure, and in no way reflects on the quality of the care provided to the children by the wonderful staff there!

## CAMPAIGN COMPLAIN!

Yes! The Students' Association wants to hear your complaints!

If you have gripes to share with us regarding:

Poor Teaching

Unfair Academic Practices

Fees for Lecture Notes or Course Materials

Overcrowded Lectures and Tutorials

Poor Quality University Facilities

Lack of Seating in the Barr

Smith Library

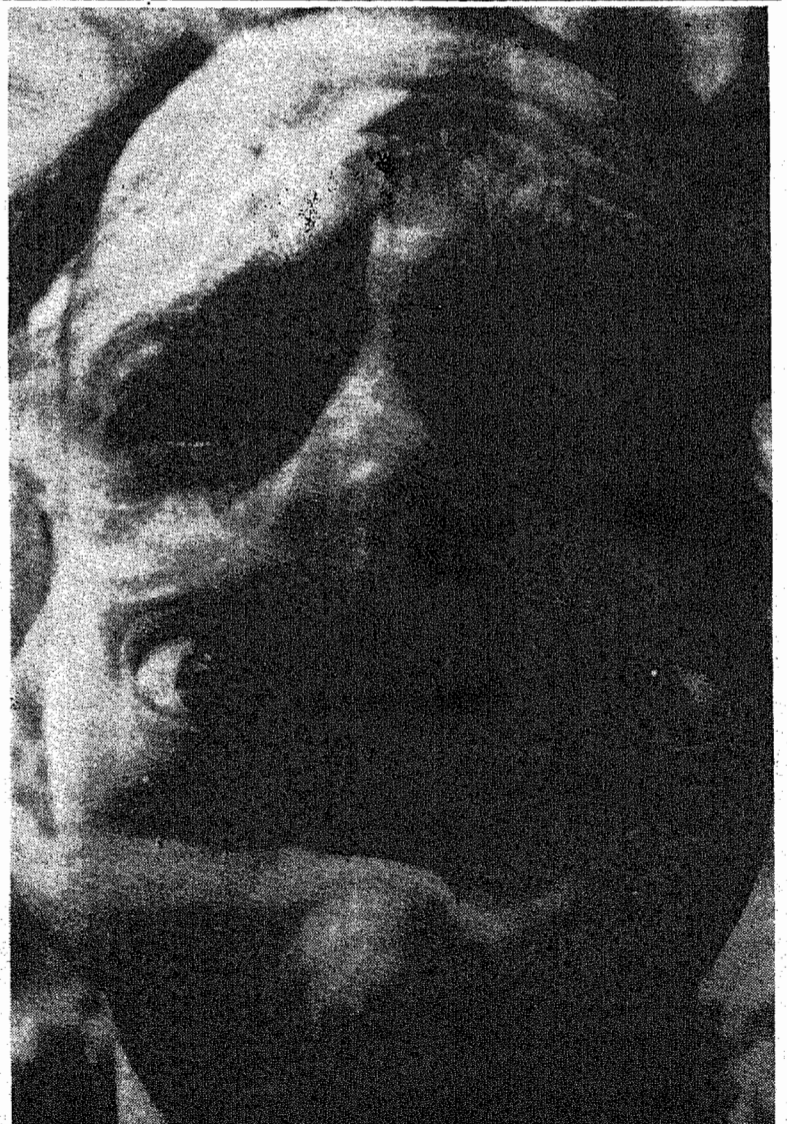
Unavailability of Books in the Library

Poor Service in the Library

Then come on down to the SAUA Office, north-east corner of the Cloisters

and ask for Natasha Stott Despoja, President, or Monica Carroll, Project/Research Officer.

We're here to lend an ear and assist with solving problems.



## CAMPUS SAFETY COMMITTEE MEETING

First meeting for 1991

Wednesday May 1

Meeting Room 1, level 5, Union Building

ALL INTERESTED STUDENTS WELCOME!



# Matey With the Big End of Town

James Hall has a look at the political scene in Australia, and bravely predicts the demise of the Hawke government.

Politicians are a weird mob. Anyone who has seen Parliament Question Time on Channel 2 will know what I mean.

The House of Representatives is especially comical. Resembling a school classroom it has all the class clowns and teacher's pets to go with it. Just recently it has become more interesting as the Government stumbles from one problem to another. There is nothing as hilarious as watching a politician insult another using strict Parliamentary terms. Paul Keating gets away with more than most. He called the National Party leader, Tim Fischer, "Huckleberry Hound". He called John Henson a "conservative, right-wing hack". These astute observations, which occur once in roughly every hour, make watching Question Time worthwhile.

Not that the Parliament is the only place where politicians are good for a laugh. When they deal with the media they occasionally let fly with a witty comment that restores credibility or breaks the run of boring, repetitive bullshit. Sometimes they leave themselves open to ridicule. Alan Brown, former leader of the Victorian Liberal Party, was one who excelled in this field. When asked if the new leader, Jeff Kennett, stabbed him in the back, he denied it, saying "anybody who says so is a liar". Sounds like someone out of Grade Two.

But this is what Politics is all about. If you can succeed in being best friends with as many people as possible, you're on the way to a successful career. In many ways, politics is a bit like the Junior Primary social scene. The sooner you learn to tease your enemies and stab them in the back, the sooner you'll become a much-feared and respected leader.

The last few weeks in politics have been sensational to say the least. Allegations of impropriety have been bandied about - most of the directed at Bob Hawke. Basically, he's been accused of changing his policies to get his grubby little hands on money from big businessmen. Admittedly, Bob is a bit matey with the big end of town but so what? Most Prime Ministers before him have been exactly the same.

Hawke's only mistake is that he got caught - if you believe Laurie Connell's evidence anyway. Now we have the Libs saying Hawke "did a deal" and in the context of what is happening around the country, many people are readily believing them.

The ALP has become a lame dog waiting to be put down. It continually gnaws at its own credibility, not realising that the public is ready to put the gun to its head and put it out of its misery. In Victoria, the Labor Government is shot to pieces. A swing against it of 10 - 20% would leave it with between four and twenty seats after the next election. Considering the Geraldton



Bob has a bit of a giggle as he peruses the plebs

by-election in Western Australia, where there was an anti-Labor swing of 30%, the Kirner Government will be lucky to have enough members to form a Shadow Cabinet. A uniform swing (if one exists) against it of 24% would see Labor lose all its seats. A pleasant thought.

South Australia has quietened down after the news that the State Bank had lost \$1 billion. John Bannon's popularity is down to 44% from 72% in 1990. Dale Baker,

to become Federal President of the ALP.

With the Labor Government in WA, SA and Victoria waiting to lose their next elections, the future for the ALP looks bleak. Even the Tasmanian Government is in trouble, although Labor's one shining light is Queensland - where the Nationals and Liberals are so on the nose they don't stand a chance of re-election for many years. With the imminent defeat of the Hawke Government in 1992, or 1993, it

**"In many ways, politics is a bit like the Junior Primary social scene. The sooner you learn to tease your enemies and stab them in the back, the sooner you'll become a much feared and respected leader"**

who people are just beginning to recognise, has a popularity of 37%. The one thing in Labor's favour is it doesn't have to go to the polls until 1993. Bannon's credibility is no longer existant. His bumbling effort in attempting to cover up the State Bank fiasco until the last minute was his first major political mistake, excepting his decision

seems Australia may be dominated by conservative governments for the first time in years. But can you really imagine John Hewson as Prime Minister and Dale Baker, Barry MacKinnon and Jeff Kennet as Premiers of their respective states? How is it that the Liberal Party manages to elect such idlots as their leaders, where Austra-

lia-wide the only one who is any good is Nick "Kermit the Frog" Greiner.

By 1993, we may have a new force in Australian politics if we can believe Democrats leader, Senator Powell. She forecasts a merging of the Democrats with the various Green Independents to form a progressive left-wing alternative to the mainstream parties: Senator Powell thinks they'll get a base vote of 20 - 30% in each seat. Oh yeah? While these parties have excellent environmental and social policies, they have a bit of a problem in that not many people take them seriously. The Democrats were only ever formed, in the words of the immortal Don Chipp, to "keep the bastards honest". They have no economic programme for Australia and no coherent, sensible ideas of being an alternative government. Perhaps in ten years I'll eat my words, but for now the Greens and the Democrats are best served keeping the bastards honest, not trying to become the bastards themselves.

Speaking of bastards, the ACTU has triggered what may be a wages free-for-all by rejecting the recommendations of the Industrial Relations Commission. The IRC has finally brought the guillotine down on the Accord, but instead of acting sensibly in a time of recession, the union movement has hinted at seeking above award wages. Who do they think they are? Surely, when unemployment is near 10% you'd think workers would want to keep their jobs? Demanding pay rises is not the way to go. True enterprise bargaining should not include the trade unions - a matter the Hawke Government has chosen to ignore. Instead, we'll have unions and employers negotiating wages. To begin with this will probably be acceptable. But it is an agreement that is bound to fail. Unions have no place in enterprise bargaining - let the workers and the employers work it out themselves.

When all is said and done, April 1991 will be remembered as the time when the Hawke Government began to fall. Differences in the Cabinet have emerged with the debates over environmental and uranium policies. Disunity is evident with the outspoken criticism of Hawke and Keating from the left wing of the party and when senior ministers like John Dawkins start to break ranks, it's obvious that the government is falling apart at the seams. The Federal Government is finding it an impossibility to distance itself from its State Governments, whose economic failures rival those of Whitlam in the '70s.

And like Labor in 1975, the current government is besieged with sensational and damaging scandals. The WA Inc Royal Commission and the situation in Victoria will no doubt empty more dirt onto the heads of the Federal Government. Add the SA State Bank fiasco, which hasn't really exploded yet, and you have a potent mix of political misfortune which would bring even the very best of governments down. I watch the next few weeks' events with anticipation of more mischievous revelations emanating from "Burke's Backyard".

# Last Stand of the White Tribe

What will happen to the Afrikaaners as the political climate changes in South Africa? Will the people who successfully resisted the British at the start of this century sit back quietly and watch the end of white supremacy? Matt Hawkins looks at the only white tribe in Africa.

I had spent three months in Zimbabwe and Zambia before I crossed the Limpopo River into South Africa's Northern Transvaal province, and on doing so, I felt a momentary sense of exhilaration. I had boldly entered the "racist south" to observe with disdain the abhorrent system of apartheid, eventually to bring back the wisdom I had gained and present it to fellow politically aware people for analysis. I kept my purpose hidden, however, from the fellow in whose van I was travelling.

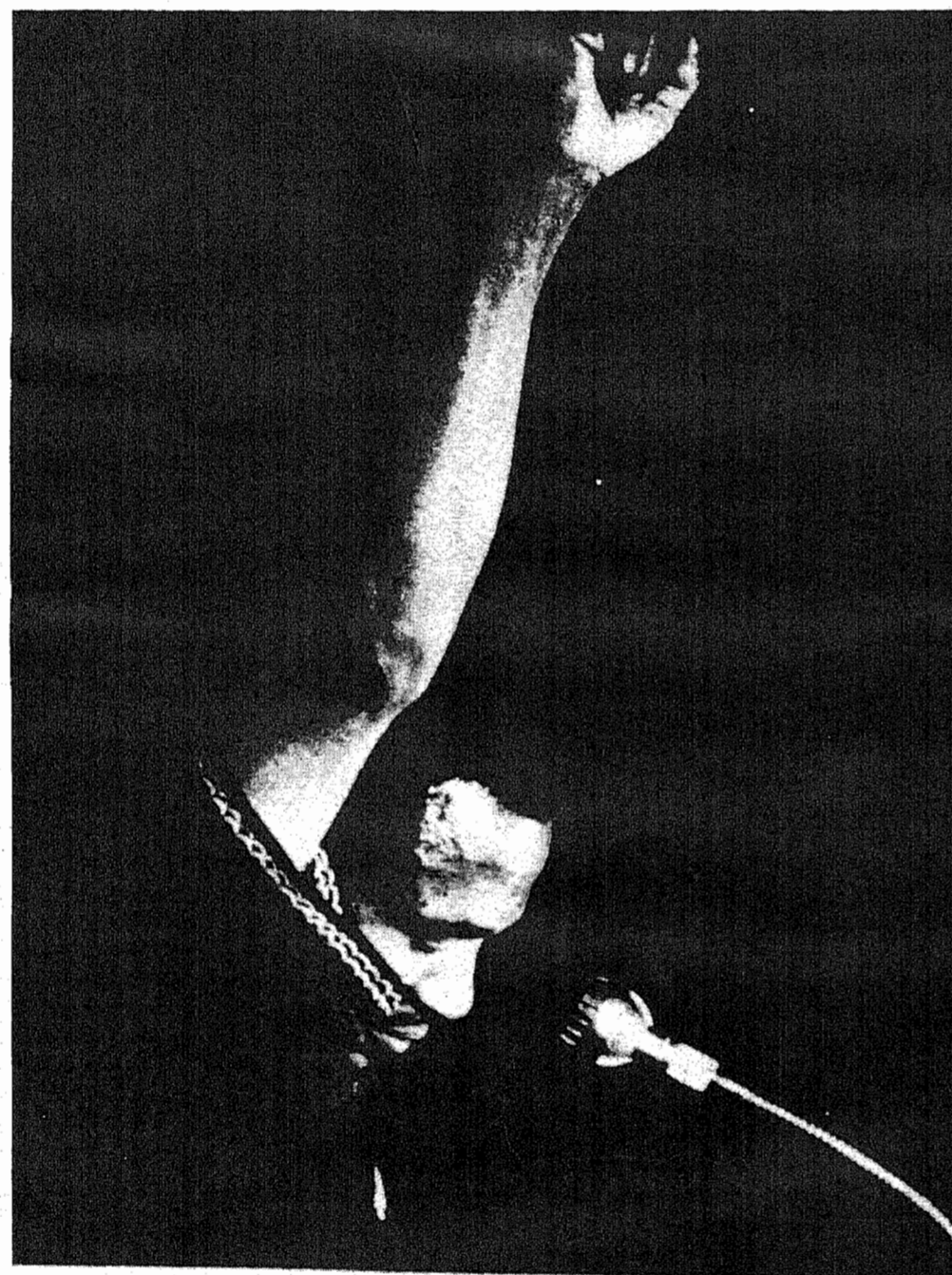
He picked me up at the turn off to Chiredze in Matabeleland South, still some 200 km from the Zimbabwe-South African border, where I had been previously dumped. Hitching in Zimbabwe is relatively easy if you are white; there's always a white 'Rhodie' farmer who'll stop for you in a spirit of colonial hospitality. On this occasion, I was chatting to a group of Africans who had emerged from nowhere and hoped to get a lift all the way to Durban, I told them they were mad and would be lucky to get to Bietbridge on the border. At this they just laughed and let out an ambiguous Ndebele "ayititit!". As if on cue, the yellow panel van pulled up.

"Howzit?" said the man inside, "Where are you heading?"

"Durban, baas! Durban!" cried the Africans behind me. He ignored them completely and continued to look at me.

"Er, Jo'burg?" I said hopefully.

"Going straight there, hop in!" Great! I thought, Thank God for these kindly old Rhodesians, they're not such a bad bunch of chaps. And with gusto, I leapt in. As I did so, he barked at my fellow hitchhikers: "No Duban Jo'burg!" They were undeterred, however, and pleaded for a lift across the border, so he eventually relented: "OK, you boys in the back, Messina, five dollars, understand?" Rather than taking them to Messina (a town about 20 kms into South Africa), he chucked them out at the border because it takes blacks longer to get through customs (Africans from Zimbabwe flood into South Africa to buy cars, electronic



equipment and other goods only obtainable in Zimbabwe for enormous amounts of foreign currency). "Out! Go on," he said, "I'm in a bloody hurry!"

ous home. "Look at this highway, look at the irrigated fields, look at the cars, look at the buildings here. You will never see these things in Zimbabwe." And he was

**"the true Afrikaaner, however, will never accept being ruled by a mob of terrorist blacks"**

He relaxed somewhat once we were across the border. It turned out he was an ex-South African and was toying with the idea of returning to Cape Town, his previ-

ous right; although Zimbabwe's not too bad, more of a "two-and-a-half" world country than a full-on third world one, it still has nothing on South Africa. The two things which struck

me as we went through customs at Bietbrug (the SA side of Bietbridge) was the fact that the soldiers were white (instead of black) and that the office was air conditioned. Simple facts, admittedly, but they represent a profound difference between the "racist south" and the rest of Africa. South Africa is the only first world nation on the continent. It has a well developed economic and industrial infrastructure, it has masses of consumer products and its beer bottles have labels. Why? Because it is an independent country governed by whites and has been so for a long time.

Any Afrikaaner will take great pleasure in rubbing this argument in your face. Look at what the blacks have done to the rest of Africa, they sink ever further into starvation and degradation under the autocratic rule of corrupt despots, while a bloated stream of refugees pours into the Republic hoping to reap benefits from the Apartheid state. What do you say to that, you bleeding heart liberals?

Well, you could point out that it is only white South Africa that is first world, i.e. Johannesburg, Cape Town, Durban, etc. whereas black South Africa (Boputhatswana, Transkei, Ciskei, Soweto, etc.) is very much third world. To which some Afrikaaners would reply: were they any better off before we came? They lived in dirt before and they still live in dirt. Where is the injustice?

There is, of course, none in the eyes of the Boer, they are, after all, only kaffirs, one step up from a baboon. This attitude cannot solely be a result of ignorance and fear - it takes more than that to keep the jack boot firmly on the neck of millions of Africans, and believe that it will never slip. In South Africa, the Apartheid regime is losing control, as was inevitable since the mid-sixties. Most whites admit this and accept the likelihood of majority rule coming very soon. The true Afrikaaner, however, will never accept being ruled by a mob of terrorist blacks, and is prepared to fight till the death to defend his promised land, as they did more than 200 years ago against Briton and Zulu alike.

Who are they trying to fool? Why are they like this? I came close to finding out through my experience with Tenas Campher, the archetype boer.

I was hitching just outside Pretoria, and had been for seven hours in the one spot, with an American called Geoff. The temperature was in the mid-thirties, we'd run out of water, food and good humour and by the time Tenas and his mother pulled up, we were about to kill each other. We hopped in only to find that they were only going around the corner, but as it was getting dark they offered to put us up for the night on their farm, which lay near the edge of one of the splintered pieces of

Boputhatswana.

Now, I thought before that the Rhodie who took me to Jo'burg was somewhat contemptuous towards blacks, but these two made him look like Bob Geldof, they were a different breed - back country Boers. I was in the car for 90 seconds before mother said: "I hope you haven't been tempted to get into any cars driven by black people, the kaffirs will rob you and kill you and take away your passport and sell it on the black market."

"We haven't had any trouble," I replied. Big mistake. I should have said, "Yes, you can't trust those bastards, can you," and hopefully, closed the subject. But instead, I opened up a big can of worms.

"Before we came here, they had nothing," she cried. "Niks! We give them food, clothes, education, jobs and they still want more! When they finish one year of high school they get a certificate and the government gives them a job, like that, no question. Everything they get is for free! My son, he works hard at school for twelve years and he has to go straight into the army for three more years, and then he has no job, the blacks have taken them all. In Boputhatswana, they pay no tax, but still come to Pretoria and work for white people for good money, we have to pay them..." And she raved on for hours, while I smiled and shook my head letting out the odd, "Oh, really". Most of the things she said were complete lies, often so ridiculous that I thought she had to be joking (it is, however, a well known fact that Afrikaaners have no sense of humour). The only thing I could really conclude from her remarks was that she truly hated blacks with a passion. Or did she? I found myself sceptical of her blatant racism as the car trundled into the heart of Boer country, simply because it was so blatant, so outright. I couldn't help wondering whether this strange white tribe didn't, in fact, like blacks just a little bit.

It all started back in 1838, when, on December 16, a handful of Voortrekkers wiped out thousands of Zulus during a show down at Blood River, or so it came to be known. After the miracle, the Boers made a covenant with God to keep the bastards down which they have done ever since. The first of the Boers to go wandering across the veld north of The Cape Colony were an unusual mob. The isolation and hostile environment twisted their strict Calvinist faith into a defence mechanism which provided them the moral basis to do whatever necessary to ensure their survival.

Their war against the Zulu hordes was truly a holy one, and since then, the Afrikaaners have never made any significant compromises. It is not in their nature to do so - even the British Empire couldn't contain them, with the Boer War reaching a deadlock at the end of last century. So, what is to become of these people? Will they ever back down, as they can only inevitably lose?

No. They will never back down, for to do so would be to disappear and, like it or not,

**"if their intention is to deconstruct apartheid then they are truly traitors"**

the Afrikaaner is just as much a product of Africa as the Zulu or the Xhosa or the Shona or the Mau Mau. The white tribe of Africa has cut all ties with its European origin, it speaks its own language, Afrikaans, and its own tribal system, Apartheid. It cannot go "home", so to speak, as the white Rhodesians or Kenyans could.

complained about pay, so I told them to piss off, they were bad kaffirs anyway." Are there any good kaffirs? I asked. He laughed and told me that, yes, there were good kaffirs around, those who behaved themselves and were willing to learn from whites who knew much better.

"You know, they eat with their hands," he



For the Boer there is no escape from the Zulu hordes.

This was exemplified by the Campher family. Tenas Campher and his mother had a tiny farm of about five acres four cows, a pack of vicious dogs and a community of black domestics and farm hands. This community had shrunk from about ten to five, "Five just left," explained Tenas, "they

said, "We learn them to eat with a knife and fork and they still eat with their fingers like baboons." Is this a dead give-away for racial inferiority? "They're not like us," he continued, to enlighten me, "They're like apes. AIDS, that was all started up north when a black did it with an ape." Although, I wasn't really the slightest bit interested in his sexual persuasions, he proceeded to

**"The Boers made a covenant with God to keep the bastards down, which they have done ever since"**

tell me that he would never sleep with a black and that if any of his sisters so much as looked at one he'd shoot them himself. Nice chap.

As he led me around his meagre settlement, it became clear that he was immensely proud of it. He had no real knowledge of the world outside the district of Northern Pretoria, nor was he keen to gather any. He believed that there was one hundred million people in South Africa and still called Zimbabwe "Rhodesia". Although, he didn't actually say it, I'm sure he believed the earth was flat too. All that really mattered were his five acres and that which existed upon it.

And thus, I came closer to understanding the rationale of Apartheid. All that matters is the land on which white South Africa stands, it dictates, if the rest of the world disapproves, then that's their problem.

White supremacy is essential for the survival of the Afrikaaner tribe, and so it shall be maintained. Indeed, the Republic's tourist slogan is "Come and see the world in one country". There is no other world as far as Afrikaaner nationalism is concerned. There is no other god but the God who helped them destroy the Zulus in 1838, and there is no other choice but to stand firm and fight for the land which is rightfully theirs.

So, I cringe somewhat when I hear liberals lectures about racial harmony in South Africa and western politicians predicting a peaceful transition to majority rule. The Afrikaaners have their place in South Africa, for they have nowhere else to go, but their very existence depends on the structure of white supremacy maintained by apartheid. Majority rule is, for better or worse, the end of the white tribe as we know it.

Botha's message to whites in the eighties was "adapt or die", and his successor De Klerk seems even more adamant to at least be seen to bringing about change. If their intention is to deconstruct apartheid then they are indeed traitors as the extreme right Ter Blanche of the Afrikaaner Resistance Movement has claimed. De Klerk, however, knows his

roots and I find it difficult to believe that any Afrikaaner party, which the Nationalists are, will ever sanction majority rule.

And so the end of the white tribe is nigh. No matter who comes to power after a free election, be it the ANC or Inkatha, the Boers are by their very nature doomed if they want to continue being Boers. Throughout my time in South Africa, I could see no other conclusion. An old African who gave me a lift from Louis Trichardt back to the Zimbabwean border confirmed my belief.

"You know," he said, after hearing the story of Tenas Campher and his mother, "these Boers will never give up. The harder things get the more angry they are and the harder they come down on all of us. But in the end there is no hope for them, they will all die."

Poor stupid bastards, I thought as the truck rolled past a bullet ridden sign that said "Rhodesia 10 km".

# No Party for the ANC

The ANC's deadline for the South African Government to accept their preconditions for negotiations towards the reframing of the South African Constitution falls on April 30.

Sarah Goulding examines the rather torrid political climate in South Africa and argues the importance of sanctions being maintained. She also quotes some poetry.

You can bind my hands in chains  
my feet in shackles  
you can put me in detention  
without trial  
subject me to solitary confinement  
you won't enslave my heart  
til the last drop of my blood  
and the last pulse in my veins  
I shall resist.

Mzwandile Mguba

Apartheid, an Afrikaaner word meaning separate-ness, was the name given by the Government of the Republic of South Africa in 1948 to its system of constitutionalised racism. This system entails racial segregation and enables whites to have total control over the Republic's affairs. Under Apartheid, the political and socio-economic rights of Africans, coloured persons and Asians are sharply curtailed.

Racism is not the only reason for black oppression- economic issues are an important factor. Apartheid is the cornerstone of South Africa's economic as well as political structure: industries and business firms earn large profits through Africans, who toil at poverty-level wages, providing the cheap labour on which South Africa's economy depends. The Government and white capitalists have long followed a policy of excluding Africans, coloured persons and Asians from many of the more highly paid skilled occupations, and various laws reserve the better jobs for whites.

While whites make up only 18% of the workforce, they earn 64% of all income in South Africa. Africans, on the other hand, earn only 26% of all income although they constitute 70% of the workforce. Most Africans work in mining and agriculture. In the former, the income of whites is six times that of Africans in the latter, 20 times that of Africans. South Africa's white population enjoys a per capita income far higher than that of any other country in Africa- in fact, one of the highest in the world. But African per capita income is one of the lowest in the world.

South Africa is richly endowed with vast mineral deposits of gold, diamonds and strategic metals. The main markets for these exports are the advanced capitalist nations of the West. Leading Western nations are also major traders with South Africa, providing billions of dollars each year in imports of key parts and technology for everything from computers to pharmaceuticals. In addition, foreign capital in the form of direct investment by Western companies and credit from Western banks and financial institutions is essential to the survival of the economy. All aspects of the South African regime

are dependent to some extent on relations between South Africa and the international community.

It is this dependence which is the Apartheid economy's weakness. Sanctions imposed by the Western nations can force the government to abolish Apartheid and create a united South Africa.

In 1912, the African National Congress of South Africa was founded. This was the first time that black people came together as one nation and not as tribes, to try to make a stand against the extortion of themselves by the whites. In 1955, the ANC adopted the Freedom Charter:

We, the people of South Africa, declare for all our country and the world to know: that South Africa belongs to all who live in it, black and white, and that no government can justly claim authority unless it is based on the will of all the people.

- The people shall govern!
- All national groups shall have equal rights!
- The people shall share in the country's wealth!
- The land shall be shared among those who work it!
- All shall be equal before the law!
- All shall enjoy human rights!
- There shall be work and security!
- The doors of learning and culture shall be opened!
- There shall be houses, security and comfort!
- There shall be peace and friendship!

Let all who love their people and their country now say, as we say here:

"These freedoms we will fight for, side by side, throughout our lives, until we have won our liberty!"

The ideals and determination enshrined in the Freedom Charter still forms the basis of the goals of the ANC. The regime has been forced by sanctions and international diplomatic pressure to listen and act. However, if the ANC and other liberation movements in South Africa are to be able to negotiate meaningfully, there must be a situation in the country where there is an atmosphere of free political activity.

In 1989, the ANC spelled out the process which needs to be followed before negotiations can begin in a document known as the Harare Declaration. The Harare Declaration also outlines a process for the transition of South Africa from Apartheid to a truly united, non-

racial Democracy. This declaration has been adopted by both the United Nations and the Organisation of African Unity.

The transition process identified by the ANC and adopted by the UN and the OAU has four readily identifiable steps:

1. The removal of all obstacles to negotiations and the creation of a climate in which all political organisations are able to operate freely, including access to the media and the freedom to hold rallies.

2. Multi-party conference and negotiations would follow so all political movements in South Africa,

## The similarity of the government's "Manifesto for a New South Africa" to the ANC's 1955 Freedom Charter is wrought with a perverse irony

from the extreme Right to the extreme Left, would have a forum in which to express their positions in a meaningful way.

3. An Interim government would follow to co-ordinate the day-to-day affairs of the country while a Constituent Assembly, whose members are elected in free and fair democratic elections, creates a new Constitution for South Africa. The ANC, UN and OAU see the Interim Government as a necessity so that the National Party is not governing the country while also participating in the drawing up of a new constitution. In other words, an Interim Government is seen as a necessity so that the National Party is not acting as both player and Referee during this crucial period.

4. There would be a Referendum amongst the people for acceptance of the new Constitution. Then and only then, will we be able to say that the constitutionalised racism that is Apartheid is dead.

April 30th, 1991 was declared the deadline at the December 1990 National Consultative Conference of the African National Congress, the first ANC conference held in South Africa for thirty years. This Conference focussed on short-term demands on the Government believed to be achievable before the ANC-Government meetings in May. These demands were:

- The release of all 3000 political prisoners - less than 100 have been released since February, 1990.
- The release of all political detainees held without trial and the scrapping of detention without trial clauses in the legislation.
- Unconditional repatriation of the estimated 20000 ANC-linked exiles.
- The scrapping of all security legislation.

President de Klerk's response came on February 1st, 1991 when he announced to the South African Parliament that he endorsed the ANC's concept of a multi-party conference to advance

constitutional negotiations. De Klerk also announced his Government's intention to introduce legislation to repeal:-

- the Land Acts of 1913 and 1936;
- the Group Areas Acts of 1956;
- the Development of Black Communities Act of 1984;
- the Population Registration Act of 1950.

Coinciding with President de Klerk's announcements in

parliament was the release of the "Manifesto for the New South Africa". This Manifesto declared the South African Government's intention to create "a free and democratic political system" in which:-

- all the people of South Africa "shall participate fully at all levels of Government on the basis of universal adult franchise";
- Government shall "at all times, be based upon the consent of the governed";
- "all people shall be equal before the law and shall enjoy equal rights regardless of race, colour, sex or creed"; and
- "all discrimination between groups of people or between individuals shall be eliminated and discriminatory legislation shall be repealed."

This Manifesto is very similar to the Freedom Charter, an ANC document adopted in 1955 which outlines "freedom demands" of the oppressed people of South Africa and still forms the basis of their goals. This similarity is wrought with a perverse irony but it is a step forward that finally the Regime is declaring that it shares similar aspirations for the future of South Africa with the African National Congress.

The National Executive Committee of the ANC responded on February 2nd, 1991 with a statement which commended both President de Klerk for his

announcements and the South African Government on "Manifesto of the New South Africa", but then proceeded to condemn de Klerk's rejection of the notion of a Constituent Assembly and an Interim Government, and his omission of the numerous repressive and security laws, including the Internal Security Act. The National Executive Committee of the ANC also reiterated its concern that the people of South Africa living in the Government-created Homelands or *Bantustans* are included in the creation of the country's future.

The push for the implementation and maintenance of sanctions is now commonly disputed on the grounds that they have worked. Mandela has been released, the ANC has been unbanned, a dialogue between the ANC and the regime has begun, and most recently announcements have been made about proposals to repeal much of the discriminatory legislation.

Those elements arguing against sanctions in the international community claim that Apartheid is over. This is totally false.

Even if the regime complied with all the ANC's preconditions for negotiations- scrapping all its racist laws tomorrow- it would not be enough. Even "one person one vote", resulting in a legitimate government, would not be enough so long as land, wealth and economic power remained in the hands of the elite.

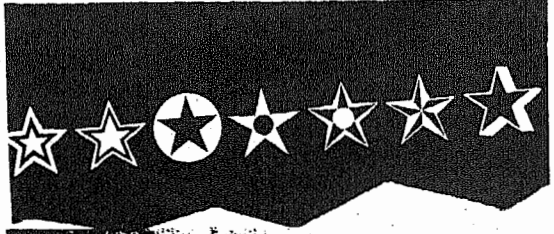
"The Apartheid crime against humanity remains in place; it continues to kill and maim; it continues to oppress and exploit. Reject any suggestion that the campaign to isolate the Apartheid regime should be wound down. It is only those who support Apartheid who can argue that the Pretoria government should be rewarded for the small steps it has taken. There are some in the world who wish to support the South African government by giving it rewards and carrots. But we, representing the overwhelming majority of the people in our country, turn to you for support, which we need more than ever before."

Nelson Mandela

The Adelaide University ANC Solidarity Group will be holding its next meeting at 1pm on Monday May 6 in the Union Cinema, Level 5 of the Adelaide University Union Building. Proposed speaker will be the South Australian representative of the ANC, Algernon van der Hoeven.

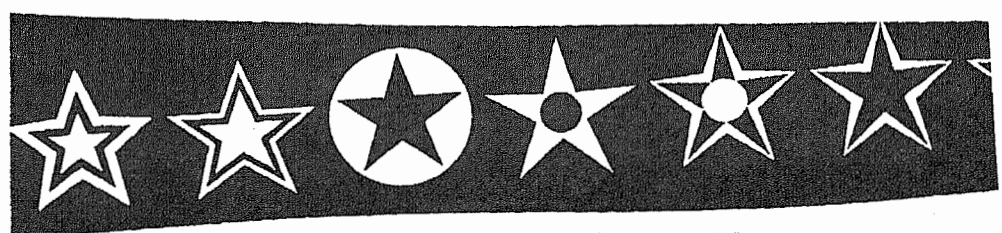
Sarah Goulding

ON



ITS ON

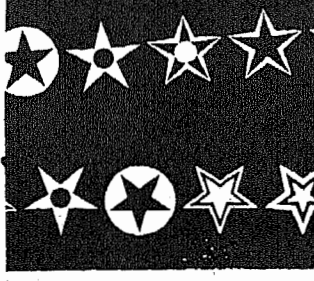
THE ACTIVITIES PROGRAMME



ON



SON



## Activities Programme

**Second Half, Semester One**  
**29th April - 22nd June, 1991**

I hope that you like our new format and that it is effective in letting you know what activities are planned to occur in the Union Complex and on other campus sites during the second half of Semester One.

Some events are subject to change and there will be more details available in On Dit and through other publicity avenues.

Please feel free to provide ideas and suggestions on activities, facilities and services provided by your Union to myself or any other Union Staff.

**Barry Salter**

### Union Activities Staff

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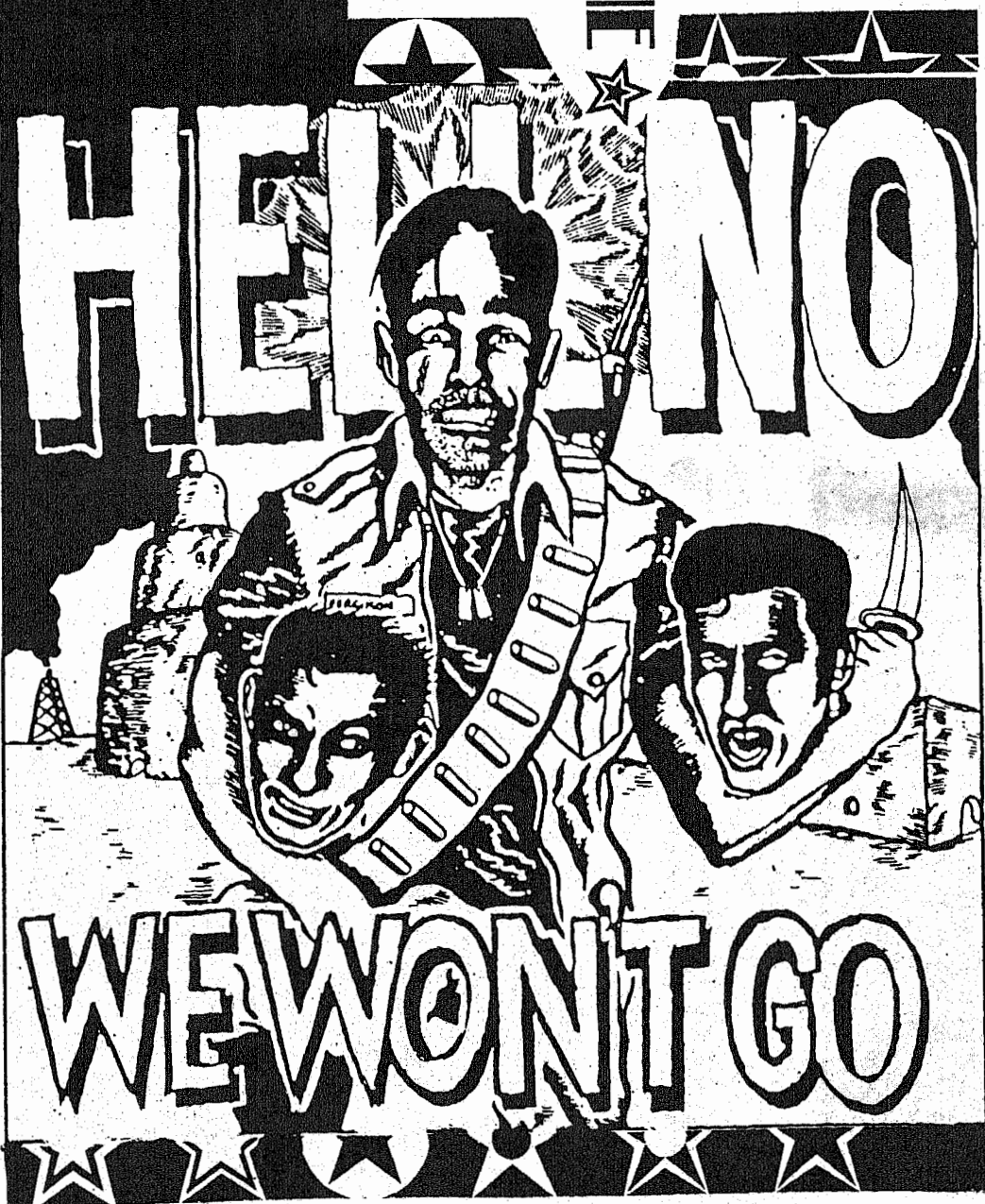


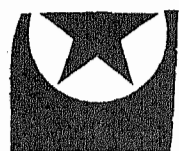
### DAAS

**Doug Anthony Allstars**  
With support act  
**Michael Petroni**  
From the Big Gig.

**Union Bar**  
Doors open at 7pm  
Thursday 9th May 8pm

**Tickets** \$8 / \$12  
From the  
Student's Association Office





## Bar Entertainment

### Friday Lunchtimes

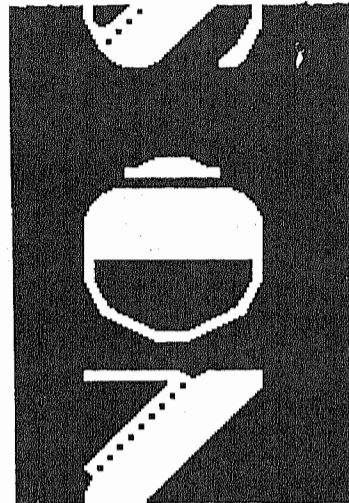
1.00 - 2.15 pm Free For All

10th May  
**Oxocubans**  
Funk band from Sydney.

17th May  
Funkier than funky  
**Stanley's Dance**  
from Melbourne

7th June  
**Great Big Opera Co.**  
Melbourne Theatre Rock Duo

14th June  
**Happening Thang**  
Rockabilly from Sydney.



# HORROR

### Friday Nights

9.00 pm - Midnight AU Students - Free Guests \$5

3rd May  
**Students' Association  
O'Camp Reunion**  
with **Choose Groove**  
and more.  
All welcome.

10th May  
**Blues Night**  
**Hoy Hoy** and  
**The Amazing Don**  
**Morrison's Raging Thirst**

17th May  
**Folk Rock Night**  
with **Jack Nasty Face**  
and **Grandview Grovers.**

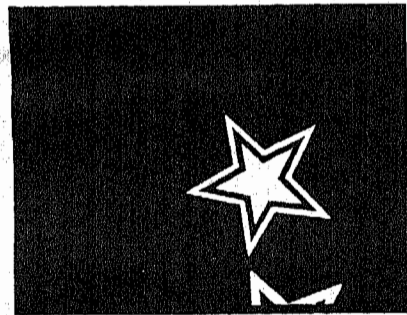
24th & 31st May  
7th 14th June  
**Campus Battle of the Bands**  
competition heats  
with four Adelaide University  
Bands each night.

**The Winner**  
will represent Adelaide Uni  
in the State Final here on  
10th August.

**The State Winner**  
will fly to Melbourne in  
September for the National  
Campus Battle of the Bands  
competition.

**Entry Forms**  
available from Union Office.

21st June  
**Prosh Day**  
!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!



Is there life after Merryland?  
Join to a Super Stag Number



## Bar Entertainment

### Saturday Nights

11th May  
**Union Bad Taste Night**  
with band, dance club  
and all things bad.  
Cheap entry charge.  
Special potent punch.

18th May  
**Amnesty Bar Night**

25th May  
*Available*

1st June  
**CISLAC Bar Night**

8th June  
**CASM Bar Night**  
Present **Azuar** and **Mimini's**  
with Special Guests.

15th June  
**Adelaide Uni Final for  
Campus Battle of the Bands.**  
Winner will represent  
us here in State Final in August.  
A.U. Students free, Guests \$3.

22nd June  
**Prosh After Dark**  
Complex Show.



ADELAIDE UNIVERSITY STUDENTS' ASSOCIATION

## SAUA FILM NIGHT TWIN PICS

PRESENTS A DAVID LYNCH DOUBLE FILM NIGHT

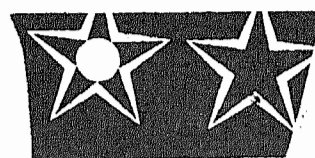


## Blue Velvet

THURSDAY MAY 2 AT 7PM UNION HALL



AU STUDENTS \$3 OTHER CONCESSION \$5 PUBLIC \$6



## Exhibitions

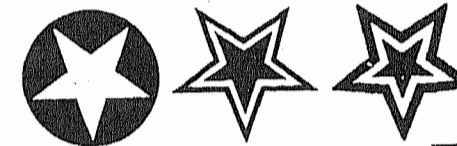
### Union Art Gallery

Level 6 Union House Open 10am - 5pm Monday - Friday

3rd - 17th May  
**Numerical Imperfections**  
Oil on canvas by Victor Dellavia  
In his third year as a professional  
artist, Victor Dellavia's work  
connects both the figurative and  
the abstract.  
An interesting show for those  
who support up and coming  
talent on the local scene.

24th May - 7th June  
**New Painting 1991  
Volume I A - M**  
Andrew Steel  
Oil on masonite by Andrew  
Steel. Andrew Steel is one  
of Adelaide's widely exhibited  
artists. His work is both  
colourful and abstract and  
conveys a didactic symbolism.

14th - 28th June  
**My Cold Fire,  
Visions and Dreams,  
Figuration and Landscape.**  
Geoffrey Ween-Vermazen  
"After abstract, minimal and  
conceptual art, painting has  
been cleansed so that all  
subjects and content can be  
redefined with a multitude  
of new considerations."  
Geoffrey Ween-Vermazen



Look out for the 1991  
**Student & Staff  
Exhibition**  
Application forms and conditions of entry  
to be available soon.

## Jazz and Classical

### Free Lunchtime Concerts

Thursdays 1pm - 2pm Union Art Gallery, Level 6

2nd May  
**Ad Lib Ensemble**  
Classical.

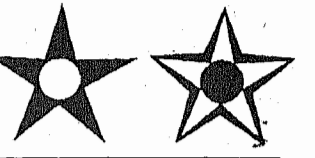
9th May  
**Stacey Barch Quartet**  
Classical.

16th May  
**Edwina Lucas**  
Contemporary

23rd May  
**Craig Kemp Wind Quartet**  
Classical.

6th June  
**Classical Ensemble**  
Violin and piano.

13th June  
**Ad Lib Ensemble**  
Classical.



## Film

### Cinematheque Film Programme

**Mysticism and Madness Season.**

Tuesdays 7.30 - 10.30 pm  
in the Union Cinema, Level 5.  
Presented by  
The Media Resource Centre  
in association with the  
Adelaide University Union.

Season membership entitles  
you to see all screenings plus  
half price admission to Greater  
Union Cinemas, MRC and  
AFI screenings, discounts and  
newsletter.



30th April  
**Ordet**  
Directed by Carl Dreyer,  
Denmark, 1955,  
B/W, 124 minutes.

7th May  
**The Mystical Rose**  
Directed by Michael Lee,  
Australia, 1976,  
Colour, 68 minutes.  
**I Confess**  
Directed by Alfred Hitchcock  
USA, 1952,  
B/W, 95 minutes.

14th May  
**The Seventh Seal**  
Directed by Ingmar Bergman  
Sweden, 1956,  
B/W, 96 minutes.

21st May  
**Diary of a Country Priest**  
Directed by Robert Bresson,  
France, 1950,  
B/W, 120 minutes.  
Speaker:  
**Professor Ian Laurie,**  
Professor in French  
at Flinders University.

28th May  
**Mass for the Dakota Sioux**  
Directed by Bruce Baillie,  
USA, 1964, 20 minutes.  
**Aguirre, the Wrath of God**  
Directed by Werner Herzog,  
Germany, 1973, 93 minutes.

4th June  
**Orpheus**  
Directed by Jean Cocteau,  
France, 1949,  
B/W, 86 minutes.

11th June  
**Demon**  
(a.k.a. "God told me to")  
Directed by Larry Cohen,  
USA, 1977,  
Colour, 90 minutes. R rated.  
Speaker:  
**Shane McNeil,**  
freelance writer/lecturer in film.

## ★ ★ IT'S ON ★ ★



# CRAFT STUDIO



# 2285857

## Craft Studio

Level 4 Union Building Telephone 228 5857

**The Craft Studio**  
is open to all students.

Come and take a break between lectures and see what we have to offer - make pots, paint a scarf, frame a picture, paint a t-shirt, sew some clothes.

Check out the Studio windows for really cheap, interesting gifts. We sell pottery, silk scarves, original printed t-shirts and items of interest.



**Monday** 10am - 3pm  
**Tuesday** 12pm - 9pm  
**Wednesday** 10am - 9pm  
**Thursday** 12pm - 6pm  
**Friday** 10am - 6pm



**Haircuts**  
We now have haircuts every Wednesday, starting at Midday. You need to book a few days in advance.

**Massage**  
A new masseur has started working from the Studio. The cost is \$20.00 for students, \$25.00 for others. For sports injuries, back and neck problems, or just for relaxation make a booking in advance.

**Meditation**  
A new Meditation Course will be starting on 8th May. It runs for 5 weeks at lunchtimes - 1.00 - 2.00 pm.

The cost is only \$12.00 for students and \$15 for others, an alternative session is held on Mondays, 7.00 - 8.00 pm in the Leisure Course Room.

**Public Speaking**  
Almost everyone can benefit from training in public speaking - at meetings of clubs, unions, or other organisations, in a business or profession, or taking part in public affairs. This course will also help develop confidence, fluency in self expression and general education. Mr van Kalken has lectured on public speaking at various courses, including SAIT. Next course to start on May 9th from 6 - 8pm. Enrol at the craft studio.



**Pottery**  
Another course will be starting on 15th May and will run for eight weeks on Wednesdays from 6 - 8pm. The cost is \$38.00 for students, \$45.00 for others. You'll learn hand building, throwing and glazing and lots more interesting things.

**T Shirt Printing**  
We have the cheapest rates in Adelaide for bulk printing of T-Shirts for clubs and groups. Come and talk over your idea with Helen, the Craft Assistant, and she'll give you a quote.

**Tai Chi**  
If you're interested in Tai Chi, you can come along on Mondays, 12.00 - 1.00 pm for \$3.50 per session in the Dining Rooms, or on Wednesdays, 6.00 - 7.00 pm in the Leisure Course Room.

# SHEERBY & HELEN



### Early Warning Baby Animals Imágo

This is the debut single by this Australian band, on an American record label, and the American production is apparent. The Baby Animals are pretending to be raucous and daring but are not as angry, fast, furious or raw as a typical aggressive Australian Indie/Pop band. This single lacks the impact and punch it should have and is not as dynamic as the driving guitars would have you believe.

Although "Early Warning" has some catchy hooks and is an infectiously foot-tapping tuneful little ditty and offers some tantalising glimpses of its potential power, it is nowhere near compelling enough to be called an immortal classic. However, the competent playing is confident and assured, and both the A and the B sides pump along, full of energy, to a stimulating beat. I would not mind parting with a few dollars to see this band play live, but I wouldn't rush to the record store religiously to buy each new album from this band if this single is representative of all they play, over a whole album it becomes drab and tiresome.

The Baby Animals are reminiscent of many bands in Australian music, and are exceptionally listenable. "Early Warning" does have enough brutality and accessibility for it to become a hit.

Leroy

### Does She Love That Man?

Breathe  
Virgin

Very mellow, with definite AOR tendencies. Kinda sexy, I guess. Sort of like a male version of Sade.

Nice use of woodwind on B-side. Smooth. Sugary smooth. Omnipresent bass. Kinda like the music used in "nice" movies, when the guy's about the "make out" with the woman on the sofa, having just invited her in for coffee. Sorry, too pleasant for me.

Twisty

### Hell For Leather

Bughouse  
Festival  
You're a real indie guitar band from the Eastern states. Your single "Somebody to Love" received favourable reviews and lashings of bounteous air play on the likes of JJJ and MMM. What now? If you are Bughouse, your release "Hell for Leather" - maybe not such a good move.

It's not wildly inspiring, but it features the melodious vocals of Led Cameron and Genevieve Maynard which make up for a really bad guitar solo in the middle. Bughouse have covered over the pleasant single, but the attempt for a more powerful sound hasn't really come off. Ultimately "Hell for Leather" is pretty dull. Sorry kids.

Fiona Dalton

### All Together Now

The Farm  
BMG

The Farm: yet another English band trying to get as much as possible out of the Manchester thing? Maybe so, but that doesn't stop "All Together Now" from being neat and listenable pop.

Equally as catchy as "Groovy Train", "All Together Now" is one of those nice manufactured singles to tap your toes too. Let it buzz around in your head for a while and then forget about it.

Fiona Dalton

### Love is a Killer

Vixen  
EMI

Musically, "Love is a Killer" fits into the heavy metal love ballad genre. As expected, the lyrics were less than inspirational, e.g. *Love is a killer - a homicidal beast*

*Love is a killer - It'll be the death of me*

The big surprise about this song is - actually liked it. Even though this is overproduced, American formula music, the chorus is quite catchy, and they alternate between different musical clichés just often enough to keep me interested. Worth a listen if you're into this sort of music and better than the usual garbage I get to review. The B-side is pretty ordinary.

Lauchlan Mackinnon

### Miss Freeloze '69

Hoodoo Gurus  
BMG

The first single from the new Gurus album, *Kinky*, and it sounds like it's going to be a beauty. Featuring wah-wah guitar, a punchy drum-beat, really "groovy" singing, this song is great. In true Gurus fashion, it makes you want to get up and get funky. It's just a really fun song. As was said when their last album was released, the Hoodoo Gurus seem to be back to their former glory. This time, let's hope it's true. The B-side, "Stomp the Tumbaramba" is pretty groovy too. A real 60's surfy song.

Twisty

### How Much is Enough?

The Fixx  
EMI

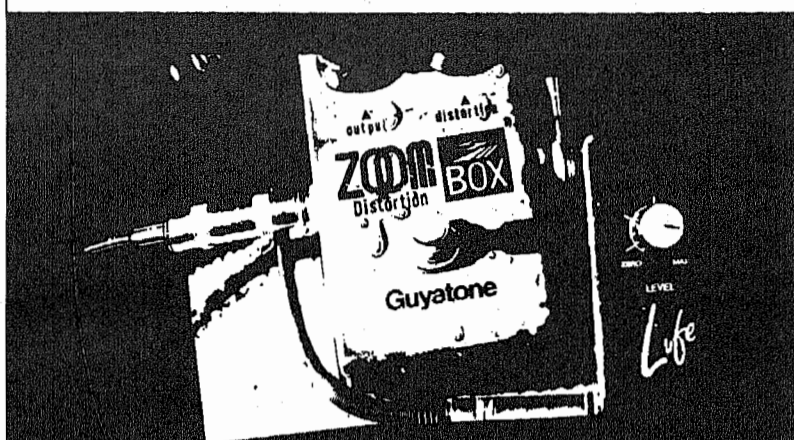
Shit, I hear you say. Are they still around? Yes, for some reason The Fixx is a band who refuses to die, which is a pity.

The single starts off as a horrific INXS rip-off (plus an irritating sample!) then degenerates into SAW style keyboard dirge. Scary combination, isn't it? On top of this, eight people are given writing credits! I guess that way everyone can always blame it on someone else!

Now for the B-side - snippets of three tracks from the album. Mercifully they are only brief, but highlights are overstrained vocals and tired, worn clichés. I wish they'd shoot that fucking keyboard player!

David Kearney

## Single of the Week



### Burning Contrapunctus

Sympathy for the Record Industry

Yeah, this was released some time ago, when *On Dit* was not happening due to hollies, but being a local band and all the rest, I figured they deserved a review ...

"Burning" has the typical Contrapunctus grinding guitar while still having great melodies. While nice and rough around the edges, it does show a bit more maturity in the recording and songwriting areas than *Gone*. As well as "Burning", which is a really great track, "Intelligence" and the Velvet Underground cover, "White Light/White Heat" jump out and grab you. Intelligence has some interesting lyrics (a new twist to the Pet Shop Boys "Opportunities", perhaps?): "You got the money, yeah, but you got shit for brains."

Their ex-guitarist once proudly pointed out to me that they used the same arrangement as the Velvet Underground for "White Light", but only took half as long. What more can I say? Not bloody bad for a bunch of yobboes from Elizabeth who idolise Jimmy Barnes! (and it's on two different vinyl colours, if you're swayed by that sort of thing!).

David Kearney

P.S. Contrary to popular rumour, Contrapunctus are not splitting up. They are looking for a new bass player, but for their next gig they will have someone instantly recognisable to anyone who follows the Adelaide music scene. Oh, and they'll have a new album out in a couple of months ...

# Killing Time Wait No Longer

Chloë Fox spoke to up-and-coming Melbourne band Killing Time about: a) being up and coming; b) being from Melbourne.

Le Rox, late at night and full of thrash heads, was a dark place. There was none of the frothy dance music that normally permeates the gloom. Instead there was a small crowd of people, most of them intent on banging their heads as hard as possible. But what they were shaking their golden locks to was something new, and definitely worth listening to.

The Melbourne band, Killing Time, brought to Adelaide a form of hard rock that has seen their latest single "Ruby's Mind" steadily climb the charts. On Friday night, before a small but enthusiastic crowd at Le Rox, Killing Time showed Adelaide what they are made of, and it made for a great concert. Adept and professional performers, (even in the face of the sound and technical problems that beset them all night) Killing Time went all out to prove that they are worthy of their reputation

as one of Melbourne's leading indie groups. With influences ranging from the Beatles to Led Zeppelin, many of their songs have the potential to appeal to a large audience. After the concert, *On Dit* (eg: me, and Cub Reporter Sarah Roberts) went backstage to speak to the band.

Crowded into a room small enough to be illegally small, Killing Time were tired but pleased with the performance as a whole. We spoke to Jed, one of the only members of the band who was still standing up. When asked, he said that the crowd they had played to had not been radically different from crowds in Melbourne, although numbers were small and diversity of hairstyles seemed to be down. Nina, the bass guitarist was also pleased with the venue, although a bit sceptical about the number of things that failed technically. "One of those gigs, like where a million things went

wrong..." Nina is the only woman in the group, a position which she says doesn't worry her in the least. "The most embarrassing thing that's ever happened to me is guys in the front row shouting, 'we want to fuck the bass player' ...it's not that bad; it could be worse."

Killing Time have just signed a lucrative deal with Polydor, suggesting an assured future for the band and their widening audience. They have been together for just over twelve months, and have all known each other for years. This feeling of cohesion and being comfortable with each other is transmitted to the audience through the music and their performance as a whole. *On Dit* is giving away two copies of the new single, "Ruby's Mind", to the first two people who make it into the office on Wednesday and demand one.

Chloë Fox



Killing Time: "Faith No More? Never heard of 'em."

### Iceman Albert Collins Virgin

Albert Collins has finally made the album he only hinted at on his Alligator recordings - a commercial album that does not compromise the power of his live show. He has accomplished this with the infusion of Soul and R&B sounds into his classic post-War Blues. However, unlike disciple Robert Cray, he has avoided the saccharine sweetness of the Motown sound and gone for the harsher funk of James Brown.

The formula for the nine tracks is simple. The eminently sold

### Seizure Chris Knox Flying Nun/ Festival

Some say the cover of an album gives an insight into its contents, in this case, I find it is true. The strikingly disgusting black and gold stripes on the front (obviously the cheap supermarket brand) and the horrible photo of the man himself on the back are enough to put even the most open-minded critic off.

It was a moral dilemma for me to decide whether or not to inflict more pain on my stylus, but I did it again and again for the benefit of this review. I have no trouble listening to solo guitar when it is accompanied by a good voice and melodic tunes, but it was painful to listen to Knox. His New Zealand voice is irritating and as reluctant

### Weekend Guru Ecotour Festival

They have attempted to create a 60's type atmosphere by enlisting the production of one time Kinks

### Louder Than Words Greg Williams Festival

Adelaide-based Williams has produced a solid album at odds with current trends. Whereas the emphasis on most current recordings is on technology and bombast, *Louder Than Words* bases itself around the nucleus of Williams and his guitar and his simple evocative songs.

The simple production and pared

rhythm section of Johnny B Gayden on bass and Soko Richardson on drums, lay down a powerhouse groove, which is then seasoned by the Uptown Horns. Albert then ploughs through each track with his trademark guitar licks.

Despite the prevalence of this formula, the album does not suffer for want of variety. The tunes cover a wide range of styles from the jazz-influenced "Blues for Gabe", through the mid-temp funk of "Head Rag", to the obligatory slow blues "Don't Mistake Kindness for Weakness". Through it all, however, Albert remains essentially the same, playing the same things only in newer and tastier ways. And blues fans wouldn't have it any other way.

Paul Lauritsen.

as I am to say it, his whine is worse than Morrissey's, more akin to the endless cry of a dog at the door waiting to be let in.

After more than one listen, a "horse-trotting" sound becomes more obvious and insanely penetrating, a poor excuse for percussion. It's like the penetration of loud music first thing in the morning to the ears of one with a hangover.

The only enjoyment I received from this album was to read the lyrics on the record sleeve, such profound and deep and meaningful statements like:

"Shit on my feet and I'll pick everyone of your lice".

To say the least, this album is monotonous, boring, irritating and bad.

Watch out for this man, he's in Australia at the moment.

Ray Kerrison

producer, Shel Talmy. This makes no difference because no matter who produces a record, if the songs have weak melodies, they will be boring. Most of the songs on this record sound very similar to each other. The best track is "Weekend Guru", which comes across like a Donovan reject.

Jack K.

down instrumentation, allows Williams' songs to breathe and forces them to stand or fall on the basis of melody alone. Each one is given a unique treatment with instruments such as violin, slide and 12-string guitar added to provide colour.

If there is a weakness with the album, it is that it is too long. Towards the end of the album, it becomes obvious that Williams is running out of ideas and repeating himself too often. However, songs, such as the beautiful "Only Words" make this a forgivable weakness.

Paul Lauritsen

### She Hangs Brightly Mazzy Star Rough Trade/ Festival

The music on this album, as is always the case with music, defies description. But music writers must try to communicate in words what the music is like. Well, here goes.

*Mazzy Star* makes music that is difficult to categorise. In many of the songs, you can pick country

'n western influences (especially in the lyrical style), but *Mazzy Star* is not a country 'n wester band. Others feature acoustic guitar, tambourine and not much else except for slow lyrics. But the title track is a trippy, brooding, organ-grinding psychedelic experience. And it goes for over six minutes. There are also moments of almost traditional rock and roll. Chunky, distorted guitars can be heard on "Ghost Highway", one of the best tracks on the album.

Comparisons have to be drawn to perennial faves, the ubiquitous

*Velvet Underground*. In more recent times, *Galaxie 500* came close to *Mazzy Star*'s sound, but they lack the overt country influence. Parallels could even be drawn to *Mudhoney*, no joke.

Hey, this is good stuff. Very mellow, highly unlikely to be played at Le Rox, but JJJ may catch onto *Mazzy Star*. Very mellow, calm and soothing. One of those records to listen to at low volume in your bedroom when the lights are out. Mmmm...

Twisty

### Mama Said Knock You Out LL Cool J Sony

At the tender age of seventeen, LL Cool J released his debut album, *Radio*, in 1985.

*Rolling Stone* magazine acknowledged this album as a landmark in rap music when, at the end of the decade, it voted *Radio* at No. 69 in its special edition, "The 100 Greatest Albums of the '80s".

Now, at twenty-three, LL Cool J has released his fourth album, *Mama Said Knock You Out*. With it he again proves that he is a special talent in the field of rap music.

He is rap's original and best balladeer. He is rap's first heartthrob. He is a romancer. After

all, LL Cool J stands for *Ladies Love Cool James* (his real name being James Todd Smith).

There are, alas, only two ballads on this album, but boy will they know you out.

The first one is the current single, "Around The Way Girl", and it is superb. It is quaint, soulful, and exhilarating in its simplicity. A classic.

The second ballad, "6 Minutes of Pleasure", is even better (dare I say it). The chorus is splendid, with the repetition of the lines:

*I know you don't love me  
I know why you're here  
But I ain't sayin' nothin'*

LL Cool J's pillow talk is laid back and smooth, complemented by jazzy saxophone and trombone backdrops, with a trio of male voices providing the final touch of soul with their silky backing vocals.

The other stand-out track is "Eat 'Em Up L Chill", which was the first single. It's a funny, catchy

little number, with a memorable chorus and LL Cool J bragging away during the verses, saying how he can "eat up" any other rapper who dares compete with him.

The other songs on the album are much more raw in their arrangement and harder in their sound.

LL Cool J adopts a tougher, more aggressive voice, but it seems to be out of place, because the lyrics he delivers are far from tough or aggressive, and are often uninteresting. Perhaps the best of these are the title track, and the album opener, "Boomin' System".

Ultimately, this makes for an uneven and unsatisfying listening experience as a whole, leaving one yearning for more of what LL Cool J does best - ballads, or catchy pop-rap tunes.

Adrian Tisato

### International Compilation Mute Liberation Records

What a great cover and sleeve, shame the record is not up to the same standard. This is a collection of Remixed English Dance and Pop music, probably put together by a drum machine manufacturing company. Notable appearances are by Depeche Mode, Inspiral Carpets, Nick Cave & the Bad Seeds.

Apart from the bands just mentioned, the songs are generally monotonous and boring. However, there are 3 songs worth mentioning, one by a band which I had never heard of, Fortrans 5's "Crazy Earth"; a good dance track, Depeche Mode's remixed "Enjoy The Silence"; and Nick Cave & the Bad Seeds' "The Train Song". Generally speaking this album is not worth buying on vinyl or cassette as you can't program the player to just play the tracks that you like, which would mean you spend more time at the FF button than listening to it, and unless you particularly like one of the remixed tracks probably not worth buying at all.

Tim Neill



Nick Cave: "So where's my smack then Tim?"



# FUCK WHAT A NEAT RECORD

**Tabaran**  
**Not Drowning, Waving**  
 and the Musicians of Rabaul, Papua New Guinea  
**WEA**

"Pop artists recording with indigenous musicians from the Third World."

Funny how everybody seems to have at least one of these albums; they're 'different', inoffensive, provide great party banter for those man-to-man chats over a couple of light beers at the barbecue, and they manage to fill that gap in 'the collection' somewhere between James Last and Julio Iglesias. Problem is, if you mentioned the words "Not Drowning, Waving" to your average bloke in the street, he would probably either:

1. Laugh;
2. Make some snide comment about men in white suits; or
3. Give you one of those corpse-like blank faces...(This reaction can be enhanced by the apparent enthusiasm with which you enjoy his misunderstanding.)

You see, even though NDW have now recorded five albums, they are still pretty well unknown. I feel however, that their last album especially, *Tabaran*, warrants A LOT of attention. *Tabaran* was recorded in Papua New Guinea with musicians from in and around the town of Rabaul. The most heavily involved Papua New Guinean musician was a man who goes by the name of George Telek. Telek (as he is referred to on the album cover), wrote and played on several of the songs including the title track, which he both wrote and sang. This tendency of NDW to share the spotlight with the PNG musicians is a prominent feature of *Tabaran*, and in fact NDW only recorded three songs on the album alone. Similarly, some of the songs are recorded entirely without the band, creating an unusual insight into the popular and traditional music of PNG.

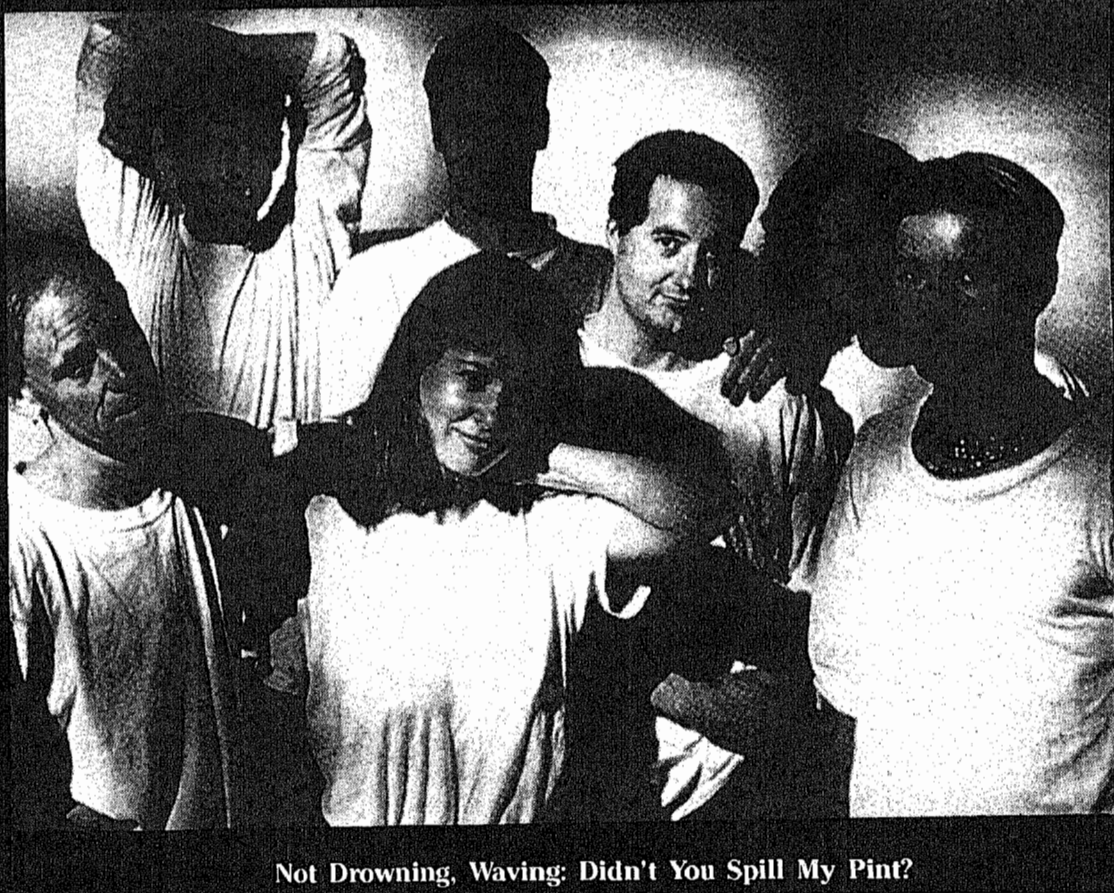
The music varies quite radically, going from the style NDW fans will recognize from the previous album *Claim* to the sounds of "Boys on the Beach", a recording of young PNG boys singing local pop songs *a capella*. Other songs recorded on the album include a traditional funeral chant, "Feast", which combines NDW and a pan-pipe orchestra, "Azehe", which features Garomut drumming (a style involving about five drummers playing bass drums through to much lighter, smaller drums. It can give a very hard and powerful effect.) and recordings of the Moab Stringband. The MS are a several part string, mainly guitar, group. Their sound is very coherent with that of NDW, and the collaboration works extremely well.

The atmosphere of this album ranges from serene and still, to happy, to immensely powerful, especially where the elements used individually in some songs (garomut, pan pipes, chanting etc.) are combined as in "Sing, Sing".

This is as enjoyable in the pop sense as it is interesting in the academic sense, and considering how geographically close and culturally disconnected we are from Papua New Guinea, *Tabaran* is also particularly relevant.

More than just your average party banter.

Tom Farnan



Not Drowning, Waving: Didn't You Spill My Pint?

**Loot**  
**Clouds**  
**Red Eye/ Polydor**  
**EP**

Following the success of their first double single, "Cloud Factory", Clouds have released a new EP. This EP is stronger still than the first single, due mainly to a new and much more adventurous guitarist.

With superb 'girly' vocals and great pop sensibilities, this is sure to shoot up into the independent charts. "Souleater", the first track, will probably be responsible for this, but the two B-sides are my favourites. "Sweetest Thing" is full of life and some great wah-wah, and "4 PM", a beautiful, haunting acoustic number, makes you all tingly inside.

About as nice as indie pop gets, without being too nice!

Daniel Kearney

# Black Soul in a White Town

Remember when you could enjoy the protest anthems of the young and bewildered, and perhaps partake in a quite philosophical discussion with your beloved? Maybe not, but this may have been the scenario of your parents' formative years.

Fortunately, we have our own breed of young and bewildered musicians who have something to say. Edwina Lucas is one such strange (and talented) creature and if you haven't seen or heard about her during the past year, you must have been asleep.

Edwina has made a name for herself as Adelaide's premier female soul singer. Her story is an admirable one, as she has always had great faith in herself, which she considers as being a coin in the fountain of her success. Adelaide has rarely experienced anything like Edwina, and we are blessed. She has only been here for six years and despite the fact she has relied heavily on the fallacy that she is from Jamaica, coupled with a pseudo-cockney accent, she is actually an Indian from Malaysia. Her real name is Premalatha, which, roughly translated, is "lovesong". Her brazen style oozes with sensuality, and often brings grown men to her feet. Edwina's song writing reflex this, most of her songs are original. She also finds inspiration in her friends love lives, they seem to think she is a great counsellor, but really she is a silent observer until she starts singing. Then, more than likely, she will probably describe a problem that you, or someone you know has suffered from.

Edwina's style reflects a mixture of jazz, blues, reggae and pop. However, it is indeed a lost cause

to identify what emerges from her guitar "Gordon". Maybe soul, anyway, it's beautiful.

Occasionally, Edwina will throw in covers of such artists as Sting and The Police, Nina Simone, Ella Fitzgerald, Bob Marley, Ken Boothe and the little girl on the christian telly ad. Don't get the wrong idea, most of her songs are about sex. Edwina also relies heavily on ad libbing and improvisation and her music entertains intricate melodies, recently complemented by a saxophonist, who features at Edwina's Austral residency on Thursday nights.

Edwina also has a residency at Little Moby Dicks. She often supports The Jaynes, and recently accompanied them on their tour to Sydney. There, she performed at the Harbourside Brasserie. Edwina plays regularly at Club Foote, Limbos, Adelaide Uni Bar, the Union Gallery, the Barr Smith Lawns and the Flagstaff Hotel.

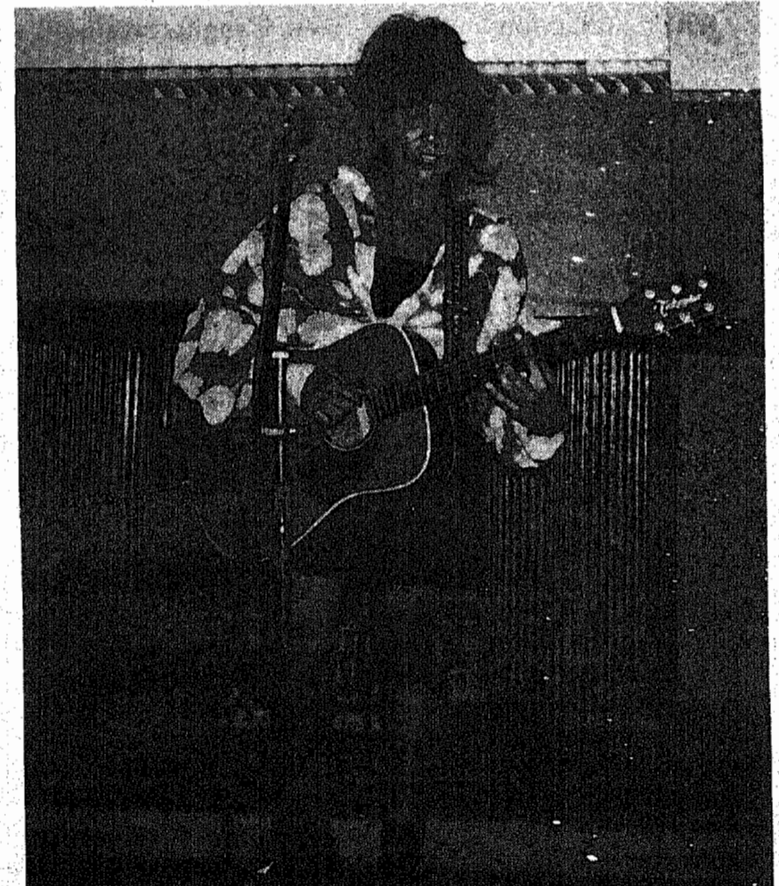
Another highlight of Edwina's career has been supporting Dave Mason from the Reels and Johnathon Jones from the Rockmelons. Her ambition, however is to support Sting, but I'm sure she'd settle for Branford Marsalis.

Even though Adelaide audiences are unresponsive, Edwina is not bothered. She works off the audiences: they become relaxed to reflect the laid-back nature of her performance.

However, for Edwina to reap the benefits that she deserves, she will need financial backing for a demo tape, to further her career.

Go and see Edwina on Thursday night at the Austral, or catch her in her approaching residency at the new look Living Arts Centre.

Jodie Wilson



Edwina Lucas: More credible than U2, blacker than Sting

# the AXEMAN

• Hey now! Listen up, this is serious (yes, even you Warren P. Blockhead). The Axeman keeps hearing rumours about the closure of the Uni Bar in the event of Union Board being serious about banning smoking. Once again it's happened in our holidays to stifle comment or protest, but a petition is around as a form of protest. Petition culprits can be found around the cloisters - string 'em up by the butts, I say! So... do something.

• It's Monday, right! It's 31 years to the day since DJ Supremo Dick Clark said, "I never took payola to make a record #1", when testifying before US House hearings on Radio Corruption; thus ensuring the survival of his TV show, American Bandstand.

He'll never go to Heaven.

• Have an Elvis Day! Yep, it's the anniversary of that time in 1967 when Elvis and Priscilla got knotted (married) in Las Vegas - this Wednesday.

If you're not into the King - have a Queen. The same day in 1979, it was announced that the *Saturday Night Fever* soundtrack had sold 25 million copies, thus ensuring the IRS got some very serious taxes. At the same time, the Bee Gees got some very serious hairstyles, thus triggering a rash of copycats, a Middle East oil crisis, the failure of the National Bank of Panama, a constitutional crisis in France and catastrophic

global warming. Amazing what an impact pop-music has on our sordid little lives, isn't it?

• As ever, blues music is alive and well and sometimes kicking and some of Adelaide's prime cut blues bands (all meat) play the Uni Bar next Friday night. Heroes of the toe-tappin', 12-Bar, wailing sax, my-baby-done-left-me style are Hoy Hoy and Don Morrison's *Raging Thirst*. Need any more be said? - Get back to your roots.

• Fucking enormous great turnout a while ago at Le Rox for *Where's the Pope's* first gig back (as reported in *On Dit*). A real value for money occasion with *Exploding White Mice*, *My Love Pumpkin*, special moron-operated light show and 12K sound system (hip, eh?) extravaganza. *My Love Pumpkin* celebrated their cult status and rounded the evening off by getting busted for having a cone of nature's finest by the undercover squad!

Why does the Pope's new guitarist wear a baseball cap?

• Horrible awful exports! Adelaide bands *Luminous Green Snow*, *Grunter* and *Fear and Loathing* have just returned from their first interstate jaunt - scaring the natives in Melbourne. Hope they're more successful than the Crows!

• Don't bother writing to me arseholes, I'm not interested. On second thoughts, send it to the Eds...

## TOP 20 CHART

ARTIST	RECORDING
1. REM	<i>Out of Time</i> LP
2. Auntie Raelene	<i>Demonstration Tape</i>
3. Clouds	<i>Loot</i> EP
4. Jane's Addiction	"Been Caught Stealing" EP
5. KLF	"3am Eternal" 12"
6. The Artisans	<i>Demonstration Tape</i>
7. Mandelbrot Set	"Dream So Hard"
8. Bughouse	"Hell for Leather"
9. Able Tasmans	<i>Hey Spinner!</i> LP
10. Hoodoo Gurus	"Miss Freeloze '69"
11. Carter the Unstoppable Sex Machine	<i>30 Something</i> LP
12. The Killjoys	"Michael Told Me"
13. The Glory Box	"Precipice"
14. Ratcat	"Don't Go Now"
15. Greg Williams	<i>Louder than Words</i> LP
16. Sea Stories	<i>Gone for Sure</i> LP
17. The La's	<i>The La's</i> LP
18. Various	<i>Indie Top 20 Vol IX</i> LP
19. Was (Not Was)	<i>Are You Okay?</i> LP
20. Tubby Justice	<i>Storm in a Teacup</i> LP

The MMM Top 20 is based on actual airplay in the preceding week.

# Ollie for President... he'll get things done

## TRIPLE M'S *Twin Peaks* Party

David Lynch is an enigma. For nearly fifteen years he has brought together the innocent and the perverse in a shotgun marriage that threatens to blow

us all away. His work ranges from historical drama to futuristic fiction, from exaggerated satire to the horrifically bizarre. Lynch's social comment is as strong as the similarly clean-cut Woody Allen, but his work soon illustrates that he doesn't possess a scrap of sentimentality.

Lynch's latest feature film *Wild at Heart* is a base defiance of the American dream. His celebrated series *Twin Peaks* takes this treatment further, turning a supposedly backward smalltown community upside down to expose the sinister intrigue that exists there. *Twin Peaks* is a town stretched to tearing point with the extremes of human nature and behaviour; Special Agent Dale Cooper is a Lynch prototype who enters to examine the situation.

*Twin Peaks* is mysterious, scandalous, bizarre and soapy.

The show became a hit before even screening in this country. With that in mind, Triple M FM has decided that it would be a damn fine idea to hold a special



Twin Peaks party. To do this they're setting up in the Double-R Diner (also known as the Lion Bar, Living Arts Centre, North Terrace) on Saturday 4 May at 9pm for a night that's sure to send shockwaves through this little township.

The Triple M Twin Peaks Party features two sets from the best

damn rockabilly band around, the El Dorados, and a happy hour from 9:30 to 10:30. Cocktails, prepared specially by our renowned bartender, will include the Bloody Laura and the Douglas Fir. Between sets, *Twin Peaks* videos and a DJ will keep you entertained, with the best *Twin Peaks* cuisine, including damn fine coffee, donuts, pies and savouries.

Come as your favourite *Twin Peaks* character-Agent Cooper, Laura Palmer, Leo, Lucy- or just wrapped in plastic. There will be *Twin Peaks* merchandise as prizes, and entry to the Double R Diner is only six dollars (five dollars concession). Party under the watchful gaze of the owls, but be warned- BOB will be there, amongst the Douglas Firs...

Daniel Kearney  
Tracey Grady

# What's In?

## New Release Music

• **The Farm** have an album out. My bet is if you know how good the Farm are, then you'll know about it anyway. (RCA)

• **Hoodoo Gurus** new album *Kinky* was released a week or two ago. Huge things are already happening for this long-lasting (kind of like Minties) hot Oz band with their latest album.

• **Michael Jackson** is set for a newie. That is, aside from his forthcoming *Decade* album, mentioned a couple of issues ago. The other forthcoming album is called *Dangerous*. It'll be out sometime in June-July, and contains a whole lot of new material - apparently including a duet with **Madonna**.

• In July, **Bruce Springsteen** is set to release a new album as well. This is a switch back to real rock'n'roll (*qué? ed.*) for the USA wonder rocker! (Sony)

• The re-mix album for **The Cure** - *Mixed Up*, thankfully didn't make it to number one (but went pretty close). So the Cure are back with a new (mostly live) album.

• **808 State** have a new album out called *Ex:EI*, which includes that Triple J all time favourite "In Your Face". (Warner)

• Along with their single "Howling at the Moon", **Scrap Metal** have a new self-titled album out.

• **The Smiths** have got back together in a last ditch effort to make a million with this record

they have spent the last ten years producing. Appropriately called *Do You Think I'm Sexy Because Nobody Else Does*, the album is set tour next year. Dream on guys... Okay, okay so it's only wishful thinking... and I couldn't resist it. I've been waiting to get The Smiths in this column for ages - somehow.

## Singles

• "Where the Streets Have No Name" has returned again. This time the song has been recorded by the legendary **Pet Shop Boys**: this time as a medley with the disco classic "Can't Take My Eyes Off You" to prove where U2 nick all of their good ideas from. (EMI)

• There is a song out by **Joe Jackson** known as "Stranger than Fiction". (EMI) (...And? ed.)

• **Enigma** have released the second single off their very successful album *MCMXC.ad*. As a follow up to "Sadness (Part III)" there is "Mea Culpa (Part II)". Apparently, "Sadness (Part III)" sold something in the vicinity of a million in Germany.

• Remember "The Whole of the Moon"? EMI have released a remix of **The Waterboys** song on seven inch in the vain hope that the early '80s nostalgia sweeping England will catch on here.

• **Ratcat** - new single "Don't Go Now" - out on rooArt. With the success of their EP "Tingles" and tour as support act to INXS, the single - containing three tracks,

should go well.

## What's On

• **Stop Press!!!** Tuesday, April 30 at the Adelaide Old Lion. **The Church** with support act **Straitjacket Fits** is expected to be a great concert with two superb bands. So, if it's Monday or Tuesday and you read this, then don't miss it!!! Tickets \$18.50 at CC Records or at the Old Lion.

• The first one has long and gone, but there are three more **T-House** clubby thingummies remaining on May 3, 10 and 17 at the Lion Theatre Bar. After the let down of Bleep, the T-House is hopefully worth it - being half the price. Tickets are still quite expensive, at \$15 pre-sold or \$20 on the night. Still, that is okay considering all the professional special FX, DJs and dance groups. you also get a freebie drink voucher, brecky and freebies at the fruit bar, etc. etc. rave, rave. Check it out, on at least one occasion.

## Some things to think about...

If you have any questions about anything to do with any obscure song you heard with the word "love" in it then just address enquiries to me and drop them in the basket just inside the door of *On Dit* or the box in the SAUA.

"A kiss breaches the distance between friendship and love."  
-Baci wrapper. Aw, ain't love sweet.

(Thanks to Ellie at Brashes)  
Al Thorpe

# His Names Are Legion

**Red Like the Devil**  
**Doppio Teatro**  
**At Theatre 62**  
**Until 5th May, 1991**

*Red Like the Devil* is at once a tale of the life of the Italian anarchist, Francesco Fantin, and a parable of the Italian World War II experience in Australia.

Written and directed by Teresa Crea, Doppio Teatro's production is a compelling discussion of the fascist anarchist dialectic of the 1930s and 1940s.

Set in "Loveday" internment camp near Barmera in the South Australian Riverland, *Red Like the Devil* allows us to observe a microcosm of Italian Australia.

Teresa Crea's direction is, in effect an exploration of the effect the camp has on its internées.

Two different sides of this experience are portrayed. Salvatore (Silvio Ofria) as a representative of the social plight faced by Italian immigrants in the pre-War and War years, is caught between the political angst of the fascists interned in the camp.

Hounded by the fascists in Italy, Francesco Fantin fled to Australia where he was eventually interned as a "Fascist, Communist Enemy Alien".

Teresa Crea uses flashbacks to successfully background Fantin's story, in turn revealing the roots of his political ideology.

Similarly, the use of song, orchestrated by Bob Petchell, enhances the duality of the Italian-Australian character.

James Coulter's set design and costuming are both simple, but highly effective.

The juxtaposition of a barbed wire fence and the limitless expanse of the Australian



Sense of isolation and hopelessness

desert create a sense of isolation and hopelessness.

Furthermore, the pagan images of war and industry demonstrated well the futility of war.

As in all their productions, Doppio Teatro performs *Red Like the Devil* in both Italian and English. While the interchange of language is initially startling, we soon realise its importance as it highlights the dual nature of the Italian-Australian character - two languages, two cultures, two histories, two political systems.

Although the cast is limited to seven performers, this does not detract from the power and pathos of the performance.

While Lucia Mastrantone is the only woman and her appearances are fleeting, she is representative of the strength of the cast.

As Fantin's mother and as Clara, Mastrantone recalls Fantin's past so that we, the audience, can more fully appreciate the inherent difficulties of Fantin's political beliefs.

The rest of the cast showed strong

discipline in ensemble work.

At the play's conclusion, the political drama is resolved, but we are left to contemplate the ignominy of Salvatore's life (in particular) - he is interned by the country that his son is fighting for.

As such, *Red Like the Devil* and, indeed, Doppio Teatro, is a powerful metaphor for the difficulties of multi culturalism in Australia.

**Mardi Michels**

**Benjamin Burdon**

# Complete and Utter Waste of Time and Money

**Spring Awakening**  
**State Theatre Company**  
**Playhouse**

I walked into the theatre with a heavy heart. I had heard so many damning reports of the STC's new production *Spring Awakening* that it was all I could do to drag myself into the Playhouse. O woe that I ever did, for truly this was a disgusting night's theatre.

Never in my life have I had the misfortune to see such a lumpy play with such unspeakable direction. I think I speak for many when I say that I was bored out of my tree, and it was only due to a lack of anything else to do that I stayed for the mind-blowing boredom of the second half. Staying for the second half was interpreted as a bad idea by many people, who, after the first half, ran away as fast as they could. Some people managed to stagger back into the theatre for the second half, only to

snort with outrage and leave very loudly in the middle of the play. The plot, not an objectionable one, runs as follows...

Boy #1 goes to school with friends. Boy#1 has brains. His special friend, Boy#2, is an angst-ridden dimwit. Boy#1 doesn't believe in God or Love, but despite this manages to get a 14 year old girl pregnant. While rumpy occurs, Boy#2 is off somewhere having a bout of angst. Boy#2 kills himself. Boy#1 is blamed for having been a subversive influence upon the now dead Boy#2 and is sent to a reformatory. Boy#1 escapes from this institution, only to trip over the grave of the girl that he impregnated, who has died of a botched abortion. The young man ( Alex Hulse ) who plays the angst-ridden suicidal friend Moritz is one of the few people who doesn't stand out as a badly-directed, inexperienced young actor. He gives a good adolescent performance, despite lacking technique. But the rest of it? It was just contemptible.

So. Please don't go and see this play. It is a waste of time and money. It is atro-

ciously under-directed by Cath McKinnon, whose professional inexperience is made obvious by her work. The actors are victims of McKinnon's embryonic expertise. The wide and inviting space of the Playhouse theatre has been ignored by the director, and for minutes on end the poor actors stand still in the middle of the stage, droning on about life, death, and how ashamed they are about their willies.

This lack of understanding of space, how to use it and make it work, makes for a static production. The weak vocal work makes it even more embarrassing, as the audience strained slightly to hear some very over-worked and ill-managed voices floating desperately off the stage. Another gripe is McKinnon's attempt to create realism out of what is unquestionably a piece of expressionism.

This misunderstanding of genre also contributes to the general dullness of the show. Instead of ill-attempted realism, we should have seen the production express the play and its events through the lighting,

costumes, set and, most importantly, characterisation. This was done to some extent with costume and lighting, but the intensity of expressionism required was just not there. The realistic approach, so inadequate for this play, should have been thrown out of the window. After all, Wedekind's *Spring Awakening* was written as an anti-naturalistic play. To make it exciting, and true to Wedekind's intentions, McKinnon could have launched her actors out into the more daring world of the avant-garde. In fact the only way to make this rather turgid play appeal to a modern audience would be to jump into the dangerous pool of the avant-garde. At least if an avant-garde performance had failed, there would have been an element of risk and innovation involved. As it is, this production is simply a boring failure.

**Chloë Fox**

# Hot and Sweaty with Mr. Denton

Steve Thomson chats to Andrew Denton about his new show *Live and Sweaty*, his forbidden lust for University students, and his palatial new apartment.

Ask Andrew Denton to sum up in one sentence his new show, *Live and Sweaty*, and he answers, "No".

After watching the first episode of *Live and Sweaty*, I can understand why. The programme is about as off-beat as they come, combining live interviews of sports personalities with shots of Denton roving around the studio and city streets poking fun at innocent bystanders.

All Andrew offers by way of description of the new show is, "Watch out for razor blades among the sweeties..."

*Live and Sweaty* is the sort of show which should appeal to University students.

The TV star also admits that he is now something of a sex symbol on campuses a round Australia. Even Craig "hunk" McLaughlan has to make way for him these days.

I asked why McLaughlan had been invited on the first episode of *Live and Sweaty*.

"He surfs, he's into pectoral flexing and he has a really good time."

"But aren't you putting Craig on just to get the young audience?"

Andrew replies in an instant, sounding hurt. "But, that's what I'm there for. Aren't I?"

Indeed, in a scoop for *On Dit*, this reporter managed to extract a Gold Logie-sized confession from the ABC star: Andrew "likes all University students and they are welcome to come over to my place

anytime."

Denton himself experienced University life and humour when he studied at a NSW University. "Well, when I studied there it was a College of Advanced Education, but they've changed its name since then."

"I studied communications," Denton elaborates, "majoring in parties and sport. You know, a Bachelor of Applied soccer, touch football and Aussie Rules frisbee. I also specialised in advanced memory lapse. No, really, we had a choice of journalism, public relations or something called 'oral-visual', some wanky-hippy course which I did. I had a really good time."

It is well known that the ABC has set up Denton in a luxurious apartment in Sydney, a place various seedy Tech students have been known to frequent, practising their touch-football skills.

Denton, of course, denies this. He insists quite lamely that, on the contrary, "I live in a crumbling little terrace house, with a massive crack in one wall."

"The only views of Sydney Harbour I have are in my photo album. No, truly."

Andrew Denton has built a reputation for himself as one of Australia's finest comedians. Many readers will remember the two excellent series of *The Money or the Gun* which he starred in. The second series of that show screened last year. It dealt with a range of issues in Australian society which are hardly ever touched on by the



The attractive and personable Andrew Denton looking alluring

mass media.

"We liked to examine the issues and groups that weren't being dealt with on TV, at least not honestly or in a non-clichéd way."

Readers might remember Andrew interviewing a leading economist about bank deregulation- while "driving" around Sydney in a mock car, dodging traffic, or him learning dirty jokes from a group of deaf people.

In yet another *On Dit* scoop, Denton revealed, "we plan to make a third series of *The Money or the Gun*."

Issues high on the agenda this time will be Aboriginal deaths in custody and corporate corruption: "I've taken to reading the business pages," he says secretly.

Obviously he is still using those newspaper skills, learnt in his communications course at College.

By this stage of our telephone interview I was becoming quite terrified of my next telephone bill, so I was forced to round off quickly.

I asked, "Is there any underlying ethos behind your work, Andrew?"

"Ooh, er, that's, um... no."

In the hyped-up words of Denton's press release *Live and Sweaty* promises "No gimmicks. No steroids. Personal bests each week. *Live and Sweaty* is determined to be in the words of Paul Keating- 'the sports show Australia needed to have'."

You can see the one-hour show on ABC each Friday night at 10:15 pm.

## UNI BOOKSHOP NEWS

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\*now sells STA Multi-trip Tickets.

\*sells clothing and watches with University logo.

\*gave a total of \$215,000.00 in discount to students between January and April 1991.

\* has this year supported student organisations with sponsorship, vouchers, giveaways etc. to the value of \$5,900.00. If your club or society needs our support, please contact our General Manager, Lucy Russell.

\*is currently holding a Brainfood Sale, offering some great bargains on previous edition textbooks.

\*is running a competition in May for you to win Twentieth Century Classics books. Come into the Bookshop and fill in a coupon to be in the running to win.

\*is currently accepting entries in our competition to design a new logo for the Bookshop. Entries close June 14th. Contact Richard Dall for details of the design brief.

\*gives 10% cash discount in May and June.

\*has a great range of environmental and popular science titles!

\*P.S. bring in this ad and get a free copy of The Little Macquarie Dictionary or The Little Macquarie Thesaurus while stocks last - available after May 1st...value \$5.95!

## Adelaide University Bookshop

Your Campus Bookseller

# Who is Paying for all this Artwork?

**"Masterpieces: A Decade of Great Acquisitions"**  
Art Gallery of South Australia  
Until 28th April, 1991

"Masterpieces: A Decade of Great Acquisitions" showcases the "major works" acquired over the last ten years through the Art Gallery of South Australia Foundation. It also coincides with the Foundation's tenth anniversary, and the launch of its third fund raising appeal.

The exhibition is broadly divided into five main categories: European and Australian Paintings; Australian and European Decorative Arts; Australian, European and Asian Works on Paper; Australian Sculpture and Japanese Screens. The two latter groups consist of one and two works respectively.

For the most part, these recent acquisitions do well to support and consolidate the Gallery's existing collection, particularly its body of early twentieth century Australian Art and Decorative Arts. It is also pleasing to see evidence of an ongoing interest in Eastern arts and crafts. Nevertheless, a real sense of variety is somewhat lacking. The obvious emphasis on Australian and European painting and crafts is more or less understandable, but the complete absence of works from outside of Australia, Europe or Japan, and in particular, works of a contemporary nature, seems conspicuous and absurd. Certainly the last ten years may not have been the most outstanding in art history, but to overlook

them almost entirely is ridiculous. (The eighties sole representative also constitutes the "sculpture section", Australian Richard Kelly Tipping's "The Eternal Question" of 1981 - 82.)

The AGSA is not a bad place to hang paintings or to exhibit sculptures; pleasant, large rooms with high ceilings, difficult to get lost in .... It is strange, then, that "Masterpieces..." is, like most temporary exhibitions, tucked away inconspicuously towards the rear of the building, with a cluster of paintings and the odd case of silver teapots arranged rather inelegantly along the walls of a single back room.

Having been suitably awed by the pro-

few works with a truly contemporary feeling. The two Japanese screens are also outstanding. It would probably be unfair not to mention the much-hyped (but really rather anti-climactic) "Caprice with ruins of the Roman Forum" (c1634) of Claude Lorrain.

This exhibition raises a number of related issues separate from the works themselves, on the acquisition level. It provides an interesting insight into the unfortunately limited financial resources available to the Gallery through the AGSA Foundation. To quote Gallery Director, Ron Radford from the exhibition catalogue:

*The Art Gallery of South Australia Foun-*

## "So this is it? Ten years of Great Acquisitions?"

pect of a Gallery full of *Masterpieces and Great Acquisitions*, one (naively, perhaps) cannot help expecting something at least a teensy bit magnificent. This entirely unsuitable sense of awe and expectation is quickly relieved, however, as one contemplates the almost random pot pourri of generally sober, uninspiring images. Witnessing "Masterpieces..." is a pretty brief, unmovable experience. So this is it? Ten years of *Great Acquisitions*?

On the brighter side, at least a few works manage to stand out from the crowd. Most notable is John Lewin's arresting "Fish Catch at Dawes Point, Sydney Harbor" (c1813), a winner by virtue of its sheer visual impact. Another particularly striking image is Englishman Walter Sickert's "The Rising of Lazarus" (1928 - 29), one of the

*dation was established in 1981, the Gallery's centenary year, to assist with raising the large sums of money required to purchase works of art essential to the collections but frequently far too expensive for the Gallery to acquire with its existing private and public funds. Since that time, the Foundation has used its own funds for the acquisition of many outstanding masterpieces needed for the Gallery's collection. This has meant additions to the State's collections which South Australia could not have otherwise hoped to own. The Foundation has spent over \$3,000,000 on works of art over the past ten years and the current total value of works added to the collections through the efforts of the Foundation is now almost \$20,000,000.*

Twenty million dollars may sound a lot,

but in this day and age, it does not (as the exhibition reveals quite plainly) buy very many Picasso's, Matisse's or even Claude Lorrain's. Sad really, but remember that the AGSA is only a small gallery.

Has the Foundation's \$3,000,000 of the last ten years been well spent? Arguably not. I find the commitment to early Australian and European painting more a question of quantity than quality, reflecting a sort of tunnel vision on behalf of the Foundation's buyers. The heavy - extremely - heavy emphasis on the Decorative Arts (only a few "Great Acquisitions" in this area were actually exhibited, although the catalogue of purchases is extensive) could be symbolic of the Gallery's over-reaching, its desire to be a museum as well as an Art Gallery. The near absence of sculpture, and the complete absence of contemporary international art is most disconcerting, and incomprehensible. This unadventurous (cowardly? reactionary?) process of acquisition can perhaps be partly explained by the fact that a large percentage of the works exhibited as "Great Acquisitions" are actually the gifts of various individuals and corporate bodies. A quick glance at the exhibition catalogue is enlightening in this respect.

The exhibition is a pleasant enough space-filler, and probably has something of interest for everyone. It is not particularly impressive; there is not an awful lot to show for a decade of great acquisitions, and the advertised masterpieces are thin on the ground.

Steve King

# Witches and Warm Brothers

**The much maligned Piers Gillespie perused and enjoyed the latest offering at the Living Arts Centre, Witches and Warm Brothers - an exhibition of recent works by gay and lesbian artists.**

On show until the 28th, the show has catalysed controversies and media attention to a greater extent than even curator, Jyanni Steffensen expected.

Practising artists from around Adelaide were selected to exhibit works for this exhibition with one common denominator - all the artists are gay or lesbian.

With gay and lesbian concerns as a theme, the works deliver a stunning display of homosexual and sexuality, focussing on emotional concepts, aesthetics and lifestyle.

Jyanni stressed the loose guidelines she had given the artists - "really, it was just like try to address issues of relevance to gay and lesbian artists, either as socio-political issues or just art issues". The artists have facilitated this objective, sexual stereotypes are a concern, naked emotion is a norm. The work to a traditional heterosexual may shock, but Jyanni insists this is not the objective. "The aim was specific to the wider community - homosexuality has been constructed in a set way, mostly thanks to the media."

One wonders whether such construction techniques - 'you're different, so your wrong' - manifests itself in the gay bashings that occur. Jyanni continued, "Such an exhibition is a good way of bringing to the fore issues of concern of the homosexual community to the wider community." Art is the avenue of communication - which worked astounding well in the end. Media attention prompted people who would not normally go to such exhibitions ended up coming due to coverage in mainstream media channels. I asked Jyanni about the

type of attention such a group gets - does frustration creep in? "I get angry when obviously very conservative and very negative things are said - the News took the tack of 'how dare these people be given state funding', but gay and lesbian people live in this society and pay taxes like everyone else - the conception such thinking is based on is that gay and lesbian people live in some enclosed culture - which they don't." It is apparent that opinions about homosexuality aren't uniform because Channel 2 were not advocating the "Shot or banned critique" the News was. The non judgemental, factual approach Channel 2 delivered is to be applauded. I asked Jyanni about alienation brought about by segregation of the gay and lesbian community and secondly by showing overpowering exhibits for the conservative eye. "Yeah, it's kind of interesting because when I see it, it just appears to be ordinary artwork - nothing extraordinary! So the other choice is to stay silent and invisible in the community. The ignorance breeds bigotry and fear, so if you speak up you raise those fears. The

choice to remain silent does not alleviate those prejudices."

The balance between all-out segregation and remaining in the shadows is a crucial issue with the gay and lesbian community. "Yes, that's right - I often show lesbian issues in the other exhibitions that I am in, but in this exhibition we decided to go all the way with it. In some ways, the exhibition was an experiment."

Witches and Warm Brothers has prompted and deserved diverse interest. From the artists perspective, it is a stunning encapsulation of a controversial and emotional theme. For the gay and lesbian community it offers a congratulatory celebration of their sexuality. For the wider community, it offers an opportunity to perhaps gain some understanding of a misjudged group of people.

Witches and Warm Brothers was on at the Living Arts Centre until closing on the 28th April, 68 North Terrace.

Piers Gillespie

# Anglo Simon gets it Wrong

## Godfather III The Real Review Hoyts

Never in the history of *On Dit* has the same movie been reviewed twice, but Simon Healy's review of *Godfather III* seems a good place to break new ground. Reading Simon's review I was left to wonder if he had in fact gone to see *Godfather III* at all, but inadvertently stumbled into the wrong theatre and actually got to see a decent film. To even suggest that it is a credible addition to the masterpieces of *Godfather* and *Godfather II* suggests that Simon may be on a retainer from Greater Union, or has been spending too much time in front of his Macintosh, which has resulted in a collapse of the cerebral lining of his brain (or something like that, I failed Biology).

At the conclusion of *Godfather III*, I was left wishing that the Mafia was a Greek organisation! For a movie with an Italian director and writer behind it, *Godfather III* shows a remarkable inability to understand things Italian, and by Italian I mean Southern Italian, not those cultural remnants from the Barbarian invasions up North. That Michael Corleone (Al Pacino), or any other Italian for that matter, would donate \$100,000,000 for the poor of Sicily and give it to a priest-an Archbishop at that-to pass it on is so incredulous as to be bizarre.

If this isn't bad enough, the producers then cast Michael Corleone's daughter (Sophia Coppola) and nephew (Andy Garcia) as lovers - stay tuned for *Godfather IV - The Thalidomide Don* (don't write in). And then we have Corleone's sister (Talia Shire) transformed from the family floozy in *Godfather II* to the power behind the throne in this version. I don't know much about the Mafia, but I'm reasonably sure that it's not the most progressive organisation when it comes to giving women a greater role in the running of the family business - Bare-foot and pregnant would be more to their taste (don't write in, Maria especially).

*Godfather III* resembles, or attempts to resemble, a classical Greek tragedy rather than a movie about the Mob. Michael seems more like Oedipus as he tries to come to terms with the sins of his past; yet unlike *Oedipus Rex*, there is no feeling of pathos that comes out of this movie. Patheticness yes, Pathos no! Where is the Michael of yesteryear? This guy's a wimp, all they needed to make it worse was to have him eating lentil soup in one of the scenes - is nothing sacred?

If the story is crap, the acting is scarcely any better. Pacino is woeful, terrible, ridiculous, useless; he looks like a cross between an AIDS sufferer and Gummy (don't write in). In fact, his portrayal of Michael is so bad that one would think that he took the character he played in *Dick Tracey* straight into this movie - or was it the other way around - who cares? Coppola's portrayal of Corleone's daughter is so bad as to turn anyone off nepotism permanently. Talia Shire was so abysmal she'd be perfect to

make another *Rocky* movie. From the original *Godfather* cast, Robert Duvall takes the acting honours hands down - he refused to act!

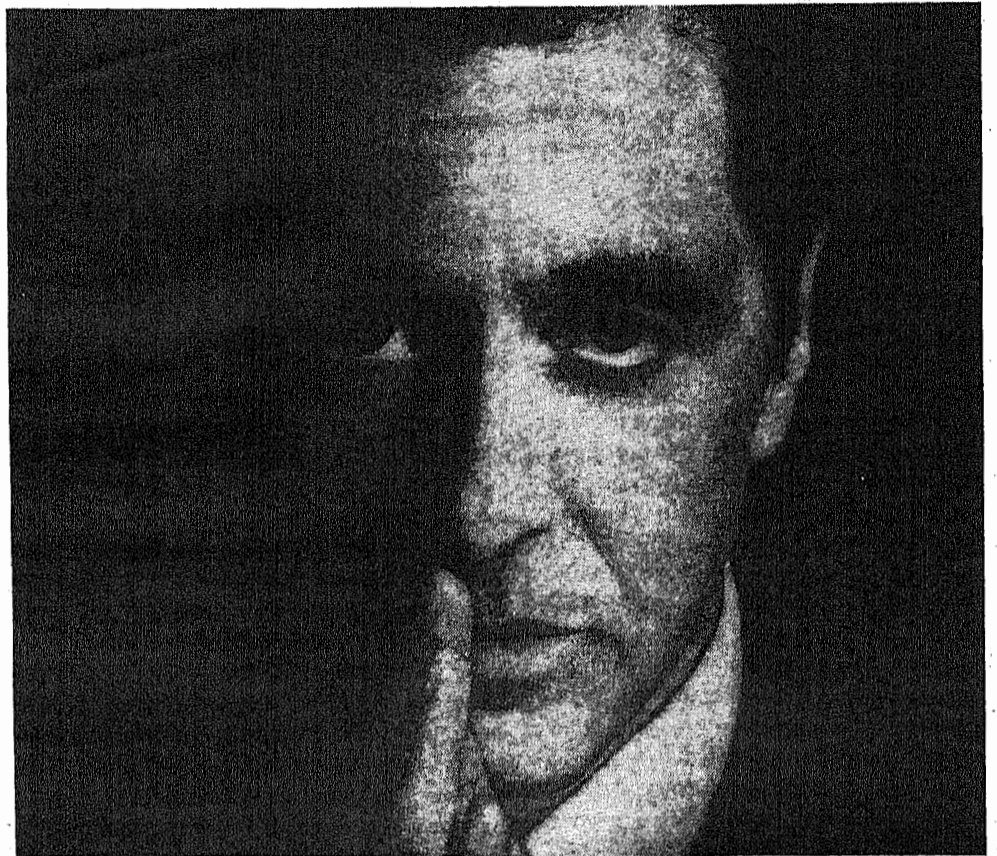
Thank that Don of all Dons in the sky for Andy Garcia. This boy can act - sometimes! Garcia steals and revives this show, in fact, he has to give it Cardio-vascular treatment. This is what connoisseurs came to see - the ideal Mafia hoodlum - swearing, killing, maiming, being a real sleaze bucket (don't write in), essentially doing all these things that the Mafia, a much maligned and misunderstood organisation, has become famous for.

Finally, we come to what Simon regards as the jewel in the crown of this masterpiece, the scene of the opera - what bunk! Once again, we have a reference to the classics when the old Don (who is going to be "Hit" by Connie with a spiked Cannole- watch out the next time you're in an Italian coffee Shop) arrives, and Vincenzo (Garcia) meets him to be greeted with the words "et tu Vincenzo" - it's enough to make Caesar turn in his grave (but, unfortunately, he was cremated). Anyway, on goes the saga and what we have is essentially the closing scene of *Godfather I* with great religious symbolism followed by a string of organised "Hits" which at the end leave the Corleone "famiglia" back where they were when Brando- who would never have used a Cannole to "Hit" anyone- was running the show. But, ah, a fatal twist ... (you'd better go and see it for yourself) and Michael dies of natural causes, naturally - but who dies? Well, go and see the movie or read *Romeo and Juliet*.

This movie is so unoriginal, with clichés from *Godfather* and *Godfather II* (I was expecting Mr Ed to pop out from under a blanket as the horse's head, but it never eventuated), and so bad that it pains me to say it. In my house, *Godfather* and *Godfather II* - the ultimate training films - hold pride of place on the mantle piece - right in between the statuette of "The Blessed Virgin of the Immaculate Conception Who Appeared in the Little Grotto by the Old Bridge at about 4 pm When It All of a Sudden went Dark", and the mandatory figure of Christ nailed to the Cross (funny, I can never see the nails, only nail holes - perhaps he was blue tacked on- don't write in). But, dare I say it, I won't be stealing... (oops)... purchasing a copy of this latest farce.

Well Simon, I hope you've learnt a valuable lesson, but just in case you haven't, and you ever again attempt to foist yourself as an authority on things Italian, just remember, I've got access to a purple valiant, a cousin called Vito (not the Presidential type) and an endless supply of concrete - not to mention your shoe size - oh, and a bucket.

Dominic Petrarco



Al Pacino: obviously a total loser

**STOP PRESS**  
"BEST FIRST FILM!"  
New York Film Critics Circle  
"ONE OF 1990'S 10 BEST FILMS"  
U.S. National Board of Review

**On both sides of the Atlantic**  
From Central Park to Hampstead Heath, from Park Avenue to Belgravia, the word is out. And the word is that a new film about a group of privileged young people in Manhattan is a very special experience indeed.

**In New York records are broken**  
Metropolitan established a new record at the prestigious Paris Cinema and, recently, it had the highest per-screen average of any film on release in the U.S. for eight consecutive weeks. It has won rave reviews from coast to coast.  
"A comedy of manners of a very high order...a fine film by a fine new director." -New York Times  
"Marvelously literate, comic and romantic...perfect...a rude comedy of manners." -Rolling Stone  
"Ironic, touching and wickedly funny...it's hard to imagine a more impressive debut." -Newsday  
"Simply divine...a smashing debut...clearly one of the year's best films." -New York Daily News  
"A disarming and delightful comedy...witty dialogue and dazzlingly clever satire." -Newsweek

**In London records are broken**  
A few weeks ago, Metropolitan broke the house record at the respected Screen on the Hill at Hampstead and outgrossed every other film in London with the exception of Ghost and Teenage Mutant Ninja Turtles. Out of a possible twelve favorable reviews from London's notoriously demanding film critics, Metropolitan scored a perfect twelve.

"The supremacy of wit and style over ostentation... ironic, arch and gently mocking."  
-The Times

"Highly literate, meticulously mounted... a dazzling young cast... speaks with telling accuracy."  
-The Guardian

"Wonderfully enjoyable... dazzlingly written... marvelous performances."  
-Time Out

"One of the outstanding pictures of the year... I look forward to seeing it again."  
-Sunday Telegraph

"Unalloyed joy... pungently funny and surprisingly touching."  
-Daily Mail

Metropolitan

Written, Produced and Directed by Whit Stillman  
Released by Premium Films

**The NEW TRAK CINEMA**  
375 Greenhill Road Telephone 332 3120 (opp Burnside Village)

On Dit has 20 doubles to Metropolitan to give away. Come into the Office on Thursday and fornicate with one of the Editors etc etc

# this week in SPORT

with Johnny Matthus and Ethel Merman

## Those 'orrible number sevens.

### Results of the number seven competition

Simply overwhelmed and weighed down by the sack of entries to this fine competition, Ethel staggered into the on dit office late last week and said, "Johnny, we've got a winner". I couldn't agree more and hats off to Marc Dawes (Grad Dip Ed.) for nominating Ray Armball Bright as Australia's worst number seven ever.

But it was an almighty close decision. Lets have a look at those eleven slimmest contributors to Australian Test Cricket history; the men who came to watch their teammates play; the men barely good enough to participate; the men of whom the only positive thing could be said was that they got a free pass to the ground and damn fine seat to watch the proceedings.

**1 Ray Armball Bright** - A long Test career was distinguished by the fact that at one stage Armball was the only left arm slow bowler in Australia who could get it on the pitch. Ethel and I have fond memories of Ashes tours to England when Greg C put in the silly point only to see the poor boy's head ripped off by a brutal Boycott cut. Since AA Mallett retired Australia has not seen an off-spinner who deserved a bash in the nets or who didn't go belly up after a handful of five day games with a pissy injury. Ray Bright had the most gratuitous facial hair in cricket. Going on some of the pubescent face hair efforts by the Australian team in the Carribean this year he could-of-been-a-something, but cruel floggings late in his revelatory career by batsmen who knew a straight spinner when they saw one, saw extremely banal talent turn to sour tragedy. Ray lacked the essential twisty turny to succeed.

As our proud winner wrote:

'the man I consider to be Australia's worst No 7 is Ray ' Mr Disappointment' Bright.

Remember the bad old days of Australian Cricket when we used to get thumped by everyone? Who was the man at the centre? Mr Ray Bright. Just when Australia didn't need to be bashed out of the park who could be counted to drop one on a dropkickable length? Ray Bright.

Consolidation required in the middle order? Send for Ray. He'd either run out the higher batsmen or go down in a screaming heap himself...

None of Ray's dullness had evaporated in Hookes testimonial game. First ball; a leg stump half volley to Graeme Pollock (test

ave. 61) which was given the full biscuit...'

Ray's remarkable career stats 25 tests, 53 wickets at 41, 445 runs at 14) [Roy and HG agree]

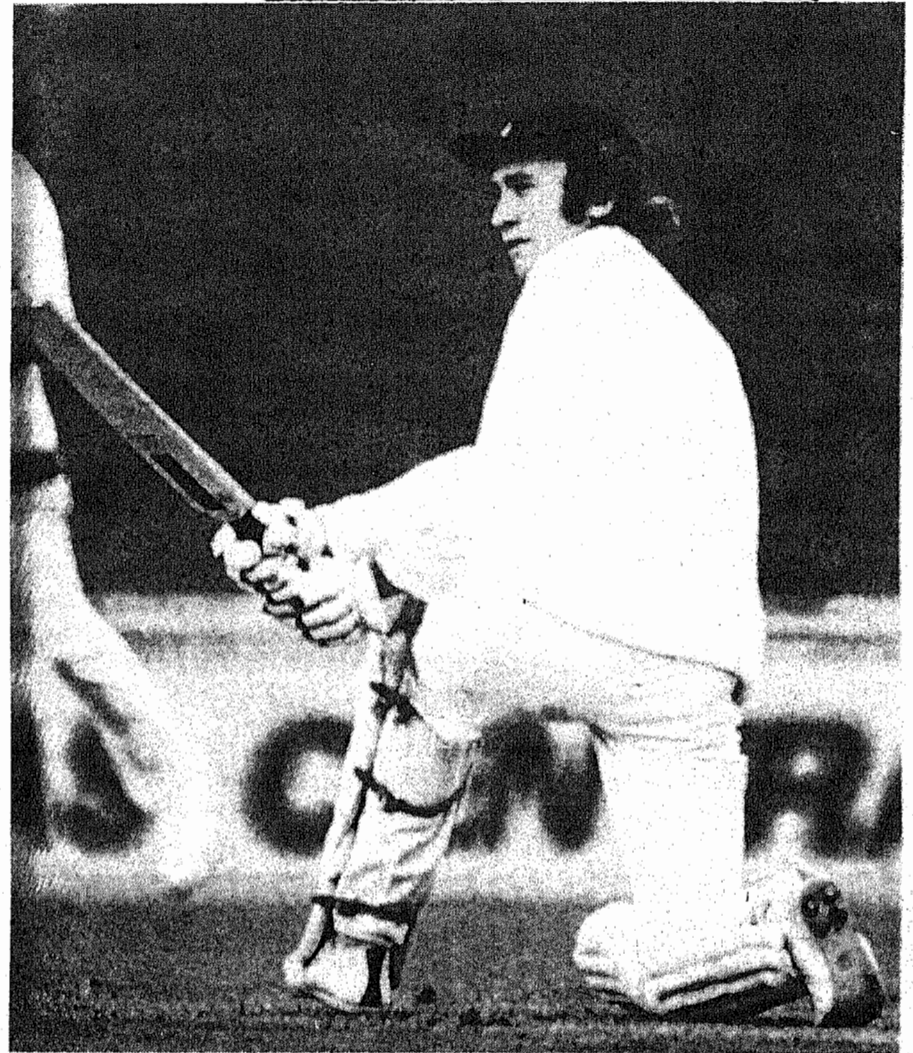
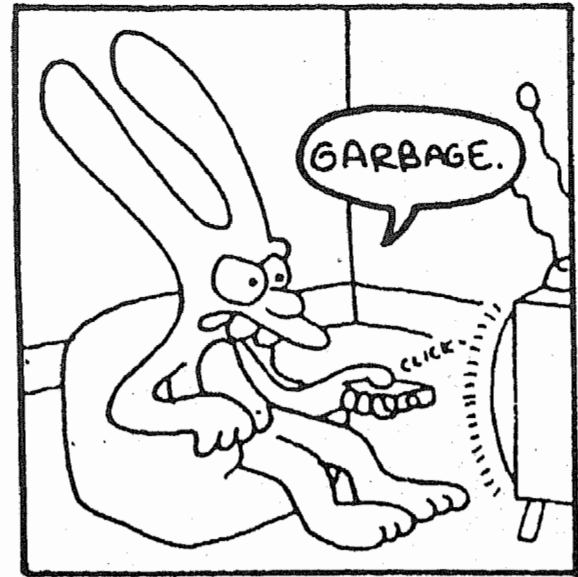
**2 Tom the terror Velvers** - the link man in Bobby Simpson's sides of the 60s. His selection is testament to the poverty of Australian bowling in the 60's. Tom's finest hour was slapping the final few needed in the Fourth Test in the South African tour of 1968/9 but his batting could never rescue the fact that as an off spinner he made a fine medium pacer. (21 tests, 813r at 31 HS 67\*, 33w at 42, best figs 4-68, most ridiculous spinner figures at Old Trafford 1964. 95.1 overs 3-155)

**3 Trevor sloggin' Laughlin** - Chosen to pull on the baggy green cap when Ian and the boys decided to go for the redies over the green and gold. The closest this man should have got to the green and gold was pullin' gas at a BP station in Northern Victoria. His finest moment was sloggin' the necessaries in the final one day international of the ill fated 78/89 Ashes Tour of Australia. A fine net player. (3 tests, 5 Innings, 87r at 17, 6w at 44, best figs 5-101)

**4 Graham show us your captain's Beard** - Chosen when a few Aussies decided that South Africa had better cheap domestic labour than Australia. Remains a mystery why this tres ordinalre Shield player was selected to tour England in 1985. Had the uncanny ability of bowling long hops on a dark seaming batsmen's nightmare in the English Midlands. This man lays strong claims to being the Worst Ever. (3 tests, 5 Innings, 114 runs at 23, 49 HS 1w at 109).

**5 Greg Pinebox Matthews** - A man initially dropped from the Australian Cricket team in the mid-80's because of his ability to bowl a full toss on leg stump and still think himself unlucky when the ball was retrieved from the park over the road. A gritty bat, his many long slow Test Innings (ie Adelaide 1991 V England) were positive proof that unless the bowler nominated his next delivery his feet moved very slowly. Against the West Indies he steadfastly refused to bowl less than one-fetch-it-Dean-from-the-man-with-the-trumpet-in-the-top-row-of-The Stand deliveries each and every over. Dropped from the NSW Shield team on several occasions, Bobby Simpson should have known better than pick this joke. What was he thinking? Who did the Selectors think they were fooling? Just who the fuck is Lawrie Sawle?

**6 John technique Inverarity** - Another mystery pick for an English Tour (1972). Invers got the nod for his left arm trundlers and later as an opening batsman. Like most number 7's who played out of their depth, Invers fell back on slow scoring to further



Even Keith Fletcher managed to give Australia's Worst Number 7, Ray Armball Bright, the full biscuit at least once an over.

his claims. Why the selectors gave him a ticket when they had Terry Jenner and Ashley Mallett on the team is anyone's guess. As a Test player, Invers was renowned for his polite analysis of the local theatre scene and the scandals therein. (6 tests, 174r at 17, 4w at 23)

**7 Ken slippery Wright** - As a keeper, Killer Ken could always be relied upon to keep the slips amused about his latest move interstate attempting to stay in the First Class game. (10 tests, 219r at 17, HS 55\*, 31 caught, 4 stumped.)

**8 John the Enforcer Maclean** - The best thing about John was his ability to nullify the spinners by padding up using his bottom. His parkland talents unfortunately went unnoticed by Australian selectors in the summer of 78/9. His poor eyesight and shocking coordination enabled byes to mount prodigiously in most tests he kept in despite immaculately straight bowling from Rodney long hours Hogg. (4 tests 18 dismissals and 79 runs at a healthy 11)

**9 Patrick the gentleman McShane** - History herself stood up and threw Pats name into the ring. With such statistics as 3 tests, 26 runs at 5.2 and 1 wicket at 48 in the 1880s, Patrick obviously was an extremely talented

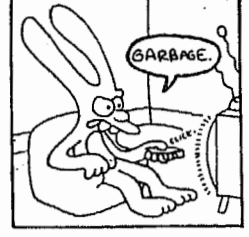
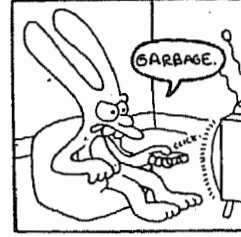
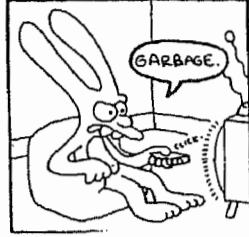
groundsman and umpire. Indeed in one titanic series against The Old Enemy he played in the fifth test and umpired in the fourth. Unfortunately before his career could be carried to its natural conclusion Pat became mentally afflicted and had to receive treatment at an asylum.

**10 Laurence hitman Mayne** - A true number seven. A man with the best of intentions. A man who was serviceable at Shield level but lacked the necessary requirements to truly succeed at the highest echelon. Laurence gave it his all when selected in the barren Sixties but figures of 19 wickets at 33 and 76 runs at 9 in 6 tests didn't convince the selectors to give him another go. And who can blame them.

**11 Edward Cardinal A'Beckett** - a true test of a man is whether he would prefer to be a lawyer or a cricketer. Big bad Ed chose the former hence his rather lamentable figures. Out they trot: 4 tests, 3 wickets at 106 and 143 runs at 20.

Marc Dawes come on down! Drop into on dit and we'll try and find Cricket written, nay lovingly penned, by Tony Greig.

# This week in SPORT



## Judo Club Speaks Out

When they do, Johnny and Ethel listen and listen hard. The Adelaide University Judo Club started the year in scintillating fashion with a full frontal assault on the 1991 State Titles. Well over 5 members took up the gauntlet and slapped the opposition across the face with it.

The brave and pure ones were:

- Sue Gray under 56 kg
- Melissa Pope under 56 kg
- Roger El Helou under 60 kg
- Nick Shaw under 65 kg
- Barry Watkins under 78 kg
- Tony Clarke under 78 kg
- Rob Gerhoffer under 86 kg
- Richard Furler under 95 kg

All fought well with Roger "The Enforcer" El Helou and Sue "Ironbar" Gray going all the way and carrying off the big ones. Tony "Early Shower" Clarke, The Enforcer, Ironbar, Melissa Pope and Richard Furler all made the 1991 State Team to contest the Nationals. "Good going," said the rest of the Club members to these lucky folk.

Tony Clarke is also the current World Disabled Judo Champion for his weight group which we think is pretty darned good going and is also ranked amongst the top 17 Judo Competitors in this great wide brown land of ours.

If any people out there would like to join this Club further information can be garnered from the Sports Association.

## Another long reply to Tim and Rich

Tim and Rich, we eagerly awaited your reply knowing within our hearts that you would snaffle the bait we offered and come out kicking for no apparent reason. We congratulate you both on your steadfastness regarding the National Jokes oops the Clones oops the Camry Crows and feel that you deserve a reply.

Tim, Rich you feel that the Clones have no weaknesses up forward. Well 9 goals against the lads from the West doesn't exactly strike fear into the hearts of opposition coaches. In fact they laugh and are rumoured to say, "You beauty- percentage gains this week!". The Clones need Einstein Mandemaker for his sure hands, quick mind and impeccable dress sense. Darren Smith would be lucky to get a kick let alone a game for Rosewater 3rds. One of his main problems is the way he drops the ball. He drops 2 handed hence pushing the ball towards the inside of his boot hence hooking hence point. If you couldn't work this out, well, as Lou the Lip says "you just gotta wonder".

The National Joke side of things. Well work it for yourself. Parochial, knee-jerk reporting, a jumper only matched by the West Torrens-Woodville fiasco, crying when Darren "The Portrait" Jarman signed for the hapless ones, and the signing of the President Lindner. It's a wonder the AFL hierarchy didn't all die of hysterics when

perusing the contract. Don't the Clone Management realise that footer is hardball now and is conducted accordingly? Tim and Rich you're both as misguided as the Clone Thinktank is.

Tim and Rich it sounds like you both attended many, many School Holiday Coaching Clinics with such stars as Ray Hayes, Ugo Colasante and Jim Michalanney and maybe you picked up the basics such as hitting the chest with the hands, running through to the end of the groups and kicking towards the correct end, but it still looks like you didn't learn to think about the Greatest Game in the World at all.

In closing the Clones are a joke but a joke to be treasured.

## Clone coaching fiasco.

What game will Coach Cornes come up with next? How will he answer the tough questions posed to him by the footballing media? Will his answers be remotely connected to the questions? These are some of the questions forming in our minds when we hear him interviewed.

To us here at the sportsdesk Coach Cornes is too busy formulating non answers to even realise who the Clones are playing. Philosopher Cornes doesn't know who they're playing until the opposition runs out onto the ground and then he still has to ask Kingo Taylor who they are and what relationship to him do they have. The only reason Coach Cornes is at the helm is that the Clones are Glenelg in disguise and he

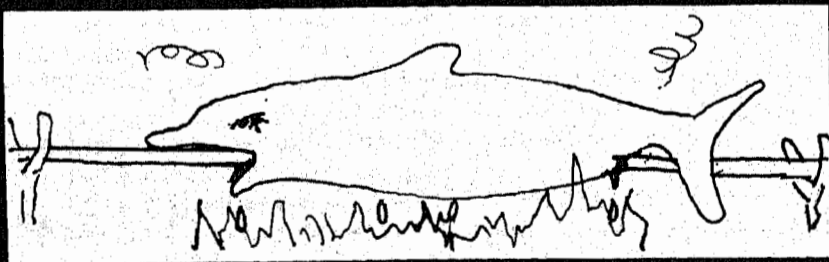
feels at home with the boys. Clayton "The Soothsayer" Lamb knew this 2 years ago, got himself a transfer from the Bloods just to get unmercifully dumped after 1 Clone performance. Is this justice I ask you? He puts in the long hours, trains the house down and is dropped like yesterdays news. We fucking well demand a Royal Commission into how the Clones are run and will do anything to see this happen.

## Rumour of the week. Surprise!

Being close to the hearts of sportslovers we naturally hear all sorts of outlandish rumours regarding all manners of sporty folk. Naturally enough most are just nonsense designed to caste a slur on the persons character. One this week is all true because as you know we only speak the truth and nothing but the truth. It concerns a well known Tiger and a surprise birthday party. Celebrating with a female friend at a restaurant, she starts not feeling well and after much lobbying they both decide to go home separately. The Tiger, certainly juiced, and rarin' to go settles down with his finest mags, pants around ankles and things well in hand. Family and friends of both parties pop out, shout "SURPRISE" and it certainly was.

## Drink Like A Fish

The Adelaide University Swimming & Waterpolo Club is having a bit of a shindig.



If you're hungry, thirsty, downtrodden or just interested don't eat another thing, don't drink anything until the BBQ to end all BBQs.

For a small fee of \$5 for members or \$6 for nonmembers you can eat yourself sick, guzzle beer, wine or fizzy drinks. This hot, non-stop party action will take place on Friday May 24 commencing at 5 pm. The Cloisters will be the scene of this bacchanalia and to gain entrance to this once in a lifetime gathering all you have to do is buy your tickets which will be available in the Cloisters on May 21, 23 and 24.

A good excuse to get out your party frocks here folks.

The University OF Adelaide Drama Department

# PEER GYNT

by  
Henrik Ibsen

directed by  
Robert Kimber

Scott Theatre  
Kintore Avenue Adelaide University

Wednesday May 1 - 1 p.m.  
Thursday May 2 - 1 p.m. & 8 p.m.  
Friday May 3 - 1 p.m.

bookings through Van Lowe,  
Drama Department  
Phone 228 1614, between 9 a.m. - 12.30 p.m.

Tickets \$3.



# I LIKE TO WATCH

## Esperanto

The AGM of the Adelaide University Esperanto Club will be held in Meeting Room 1, Union Building, Level 5 at 1.00 pm Tuesday, 30th April. All welcome!

## Friends of the Earth

Monday, 29th April - Paper Recycling and Energy Conservation Campaign Meeting, 1.00 pm Club Room, Level 5, Union Building.

Tuesday, 30th April - Anti-Nuclear and Alternative Energy Campaign Meeting, 1.00 pm Club Room, Level 5, Union Building.

## Archeology and the Bible

From the Dead Sea Scroll discovery in the '40s to the present, much updated information has been discovered which has highlighted events depicted in the Bible which were previously questioned.

Come and hear about some of these in a fact-filled presentation with current data and slides.

Union Cinema, Wednesday, 1st May at 1.10 pm. Free tea/coffee. Sponsored by Campus Challenge.

## The Humanist Society

Emeritus Professor Renn Potts will present an informal talk entitled "Mathematics, Music and Humanity", on Friday, 3rd May at 1 pm in the North/South Dining Rooms. This talk will contrast the absolutism found in the sciences, with the more inspired individuality found within some artistic disciplines. All welcome.

## Advisory Centre for University Education Language and Learning Service

Assistance with essay and tutorial assignments, reading, researching, developing English skills and organising for effective study is available in the Language and Learning Service on the fifth floor of the Wills building.

You are invited to contact any of the following people in their offices or by phone to make a time to discuss your area of study:

Christine Brock Rm 532 228 4721

(A message can be left on this number for any of the staff)

Brian Kearney Rm 531 228 4722

(For Overseas Students)

Janice Laurie Rm 529 228 4785

Ann Noble Rm 530 228 4745

## For Sale

Roto Toms - 6", 8", 10" with double braced stand. Excellent condition - just in time for "Battle of the Bands". \$150 o.n.o. Ph Stuart 379 1517.

## Discussion

on Resolution of the Palestinian Issue Students for Peace and Disarmament, 1.00 pm Union Cinema, Thursday, 2nd May. Speakers Mike Khizam, Danny Hyams.

Green Left Week April 29th - May 3rd Get the new alternative newspaper Green Left from the stall outside the refectory, Tuesday, Wednesday. Champagne Launch, Jerry Portus Room, Friday, 3rd May, 1 pm.

## The Literary Society

### Tapas Dinner

Sunday, 19th May, 8 pm. \$10 for first 50 members, \$15 for all others. Tickets available from English Department, 6th Floor, Napier Building. Price includes 50 litres of Sangria, that's Spanish for Booze, cheap drinks for the rest of the evening and lots of food. So, come and drink yourself into an intellectual stupour with Litso. Meet the Feebles film visit. Meeting at Fresco, 2.30 for 3.45 session on Sunday May 5th.

### Speak Up

Public Speaking Course starts 9th May, 6 - 8 pm, enrol at the Craft Studio.

## Intramural Volleyball

The Intramural Volleyball season will again be starting in late May. Would all team organisers please ensure that all entry forms are returned to the Centre for Physical Health by 4.00 pm, Monday, 20th May. Games to commence on the 27th May. Please note that all intramural competitions are based on fun and learning and are mainly for people who do not play in a regular competition.

For more information, contact Diana Pedrick on 267 2926.

## Cheap and Reliable Washing Machine

Simpson Genesis washing machine. 2 years old. \$385 o.n.o. Telephone 384 6698 after 6 pm.

## GALA

Next meeting of Gay an Lesbian Association. Wednesday, 1st May, 1.10pm in the Jerry Portus room. Dennis Voight from NUS will be in attendance. All gay and lesbian staff and students and friends are welcome to attend.

## AU Film Society

Screening of Tampopo (a Japanese movie about food) and a classic Warner Bros. cartoon. Wednesday, 7.30 in the Union Cinema.

Membership is \$4, entitling you to all film screenings during the year. What a bargain!

## Union Activities Thing

### Monday, April 29th

9 am Tickets on sale for "Doug Anthony All Stars" show in Uni Bar, Thursday, May 9th from Students' Association Office.

### Tuesday, April 30th

7.30 pm Cinematheque film programme in Cinema with "Ordet" (Director Hair Dryer, Denmark, 1955, B/W, 124 mins.)

### Thursday, May 2nd

1 - 2 pm Classical concert in Union Art Gallery with "Ad Lib Ensemble".

6 pm Opening of "Numerical Imperfections" exhibitions in Union Art Gallery. Oil on canvas by Victor Dellavia. Continues Monday - Friday until May 17th.

### Friday, May 3rd

9 pm - Midnight Orientation Camp (Students' Association) Reunion in Union Bar with "Choose Groove". Free to Adelaide Uni students.

### Saturday, May 4th

8 pm - 1 am 1991 Graduation Ball at Hilton

International Hotel in Victoria Square. Band "D.W. Waldorf Swing Orchestra", 4 course dinner with bottled wine, champagne and beer. Dress to the nines. \$65 per head or special table for 10, pay for 9 offer. Book at University Alumni Office or phone 228 5800.

## Coming Entertainment

"Doug Anthony All Stars", Uni Bar, Thursday, May 9th, 8 pm, special guest 'Michael Petroni'. Adelaide Uni students \$8, Guests \$12; "Oxo Cubans" band in Bar on Friday, May 10th; Campus Battle of the Bands heats May 24th, 31st, June 7th, 14th. Pick up entry forms in Union Office. Entries close May 17th. Win paid gigs, campus tour and entry to State Final on Saturday, August 10th. State winner goes to Melbourne in September. Sponsored by National AIDS Education Campaign, Student Travel Australia and JJJFM.

## PRODUCTION NOTES

On Dit is the weekly Adelaide University Student Newspaper, published by the SAUA. The editors have complete and unfettered editorial control, although the opinions expressed in the paper may not be those of the editors, as they are running dog lackies of the establishment.

Editors: Dave Krantz and Simon Healy

Advertising Manager: Steph "Teutonic Organisation" Pribil

Typesetting: Sharon "Marvellous" Middleton

Freight: Peter "Jeans" Ingman

Special Thanks this week go to; Andy Joyner, Steve Jackson, Steph Pribil, Ben & Brett Allen, Kate Juttner, Dominic, Dave P., Darien, Anne, Maria O'Brien, Sarah Roberts, Matt Hawkins, Prince Sihanouk, Myra Hindley, the Manson Family and some other people as well... you know who you are.

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THING OF BEAUTY

# Bunyip Peril

GAMBLING DEBT LOBSTER

## Well Fuck Me Dead!

The other week we received another letter from Warren P. Block. Unfortunately we were unable to publish it due to space restrictions, but here is an extract, followed by an appropriate reply.

That 'F' word

You know the one I mean, that word which sounds suspiciously like "farq". It amazes me that the word "Fuck" (and its derivatives) is used with such abandon both in letters and articles in On Dit. It is a sorry day for student literature when the language of the gutter is the norm. I appreciate that this word appears in the Macquarie Dictionary, but that still does not legitimise it as a word for common use in print. This is particularly so when, having attained entry to a tertiary institution, students should aspire to a vocabulary that transcends the need to frequently use a word that is still not acceptable in polite conversation. It is not a sign of adulthood nor maturity to use the word "Fuck" as often as one can. It irritates me just to type the word, let alone contemplate using it in an article. Take the initiative and use some more erudite words; there are thousands of them in the dictionary. Correspondents should show their love and respect for English, not their wish to vandalise it. There is a time and a place to use the 'F' word but letters and articles to this august periodical are not the time nor the place.

That is all, Yours sincerely, Warren P. Block

FUCK. From a Saxon word meaning to hit. One of the most expressive and beautiful words in the English language. Fuck can be used as an adjective (you fucking beauty!), a verb (fuck off!), a noun (what a dumb fuck), an interjection (fuck!), or an adverb

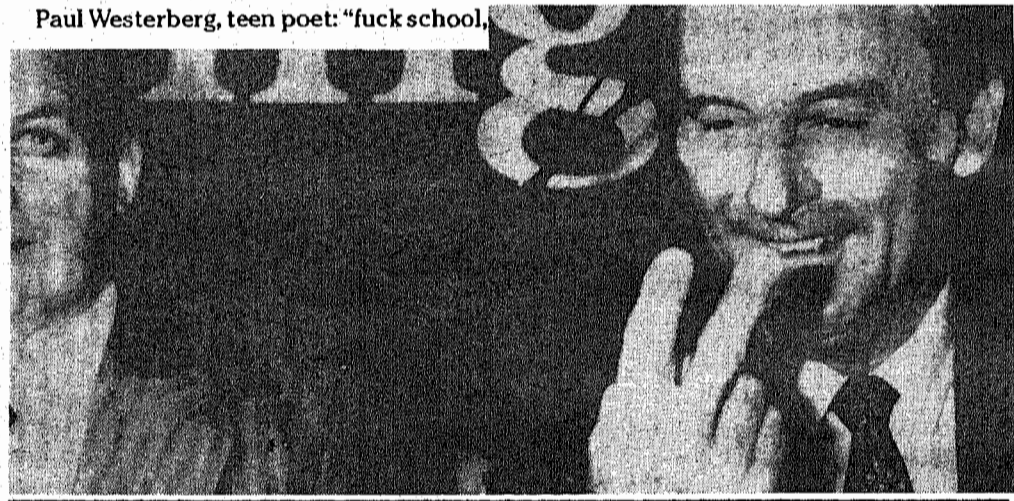
(that's fucking excellent). The word fuck can be used to express: Surprise: How the fuck did you do that! Derision: You fucking bastard. Love: I fucking love you. Weariness: I feel fucked. Sexual satisfaction: I feel fucked. Disgust: I'm fucking disgusted. Desire: Fuck me gently with a chainsaw etc. etc.

Many famous people have used the word fuck in simple, expressive sentences encapsulating the ultimate beauty of life. Here are some examples.

- Jackie Kennedy: "fucking good shot!"
- Adolf Hitler: "fucking Gypsies"
- John Lennon: "he's got a fucking gun"
- Fred Nile: "fuck the gays"
- Yul Brynner: "give me a fucking cigarette"
- Oscar Wilde: "I have nothing to declare except my fucking genius"
- Churchill: "we will fucking fight them on the fucking beaches, etc."
- General Custer: "there's a fuck of a lot of Indians out there"
- Paul Westerberg, teen poet: "fuck school,

- fuck school, fuck my school"
- James Joyce: "forge in the smithy of my soul the uncreated fucking conscience of my race"
- Dylan Thomas: "under fucking Milkwood"
- TS Eliot: "we are the fucking hollow men"
- John Bannon: "these running shoes are fucked, I'll have to buy some fucking new ones"
- Angela Bannon: "don't fucking swear dear"
- Crowd at U2 concert: "Daft Irish fucks"
- Tim Marcus Clarke: "Fuck me! This bank is completely fucked. I'm fucking off overseas with the fucking loot"

This week's fucking competition **COMPETITION: Simply drop into On Dit with any fucking outstanding examples of famous people using this sublime and fucking wonderful word, and win a presentation box of fine cutlery.**



Bill Hayden - "Fuck off you stupid fucking bastard!"

Crazy Captions! Here are a selection of entries for a caption for the two people merrily eating in the refec.

•Quote from Alien: "This shit's not that bad".

Visually graphic scene of alien lifeform erupting from the abdomen of the gentlemen in the white shirt.

- Sam Molloy
  - "Hey James, I thought we had the franchise on feeding shit to students!"
  - "I'm dropping out of Coprology if these practicals continue!"

- Wayne Mackay
  - NB. (1) assumes you know Greg and James were Liberal Club members.
  - Man 1: What's the time?
  - Man 2: Dunno, I haven't got a watch.
- Dave Sag
  - Now I know exactly what happened at Jonestown.
- R. Bralthwaite

And the winner is... Sam Molloy! Congratulations Sam, you've won a carton of lager. You can pick up your prize from your nearest bottle shop, for around \$20. (Unless you buy that funny imported beer) Cheers!

It has come to our attention here at Bunyip Peril that there is a new KRAZY Comedy Klub on Kampus called Snudemko. They are a bunch of fun loving people who like to throw paper planes in lectures, throw paper planes on the lawns, and other such capers. In fact, we suspect that some of them would even recite Monty Python skits for hours at parties. This week one of their members sent in a cannily coded letter to On Dit, so we composed a reply. Here it is.

Seven nearly unclad debutants entered Michael Enright's new Kombi. Only William had a tie and blazer unstained. Nigel carried his old fine fedora until, Cathy knifed William in the spleen. Roger and Mary intervened, their Ugrian past yammering rowdily against racism, somewhat edgily.

