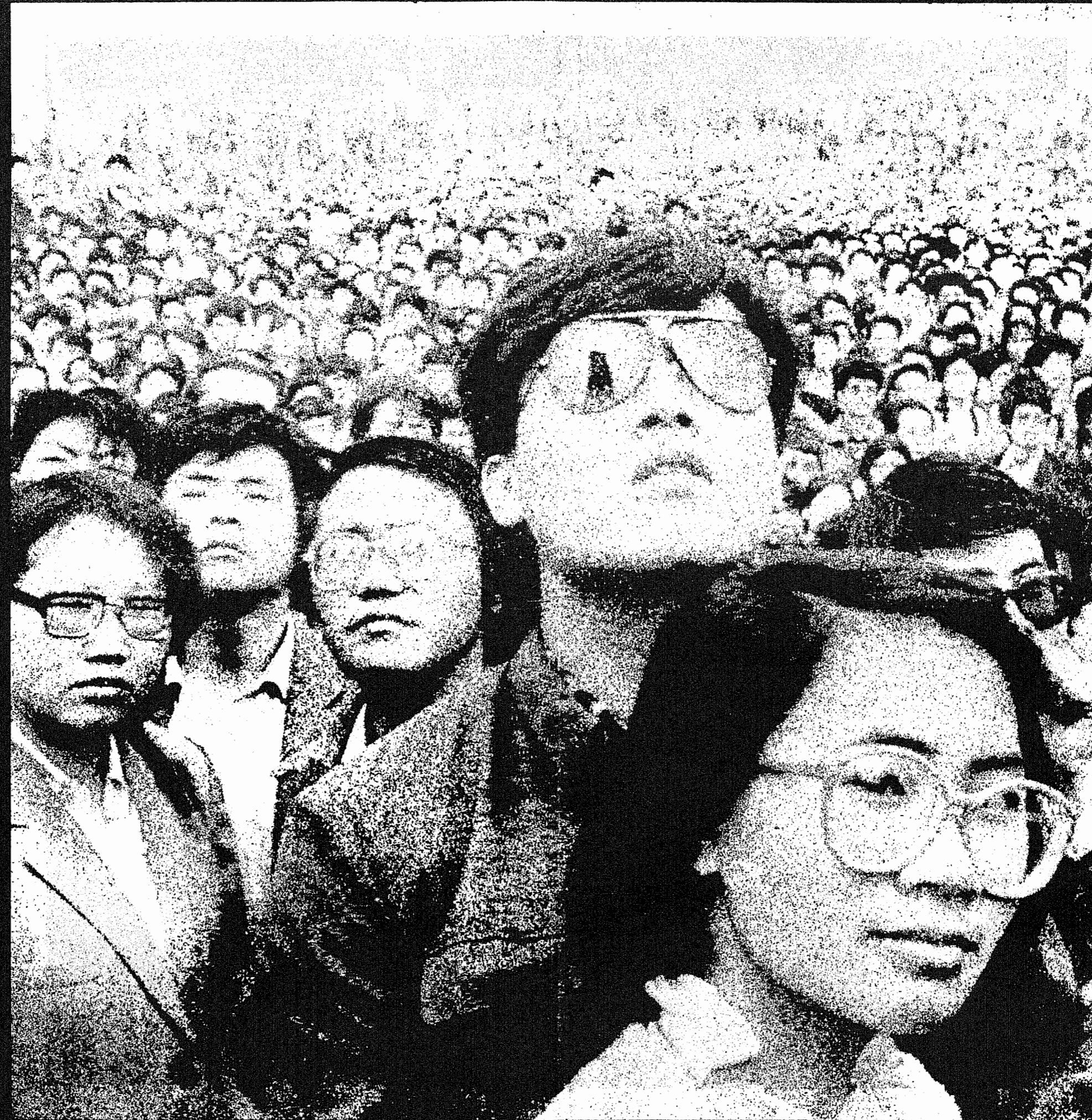


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# NUS to go ahead with High Court challenge

**The National Union of Students Executive has decided to proceed with the High Court Challenge against the graduate tax.**

**The decision was made at a national executive meeting held last Tuesday in controversial circumstances.**

Damian Smith, the NUS Education officer, was criticised for stating publicly that the Union was

going to allocate funds to the High Court Challenge, even though NUS Executive had not yet agreed to do so.

In what was basically a disciplinary step against Smith, NUS Executive moved that it "viewed with serious concern statements made by NUS office bearers regarding the allocation of funds from NUS revenue to the High Court Challenge Trust Fund."

The motion went on to state that "no decision (had) been made by the National Executive to commit funds", adding that "NUS office-bearers do not have the authority to commit the Union to allocating

a significant proportion of its finance resources in any area."

However, immediately after this motion, President Kate Deverall moved that Executive direct the President to implement the Challenge by August 1990, in light of the decision made at the December NUS Conference to go ahead with it.

Campus student organisations who have contributed to the Challenge Trust will be approached by NUS and informed of the timeline for the Challenge. The motion states campus student organisations have "the option of either recommitting their funds to a new



Damian Smith and Kate Deverall

Trust or having their funds returned."

If there is any financial shortfall in the Trust, the difference will be met through NUS funds.

The High Court Challenge is said to have a 25% chance of success. If

it does succeed, it will cost NUS \$50,000. However, if the Challenge fails, it will cost approximately \$100,000.

**David Penberthy**

## Tertiary institutions may form a consortium to attract overseas students



**South Australia's major tertiary institutions will probably combine their efforts to attract and assist overseas students.**

The idea developed out of a recent trip to Indonesia by the Minister of Employment and Further

Education, Mr Michael Rann, and representative of Adelaide University, Flinders University, the South Australian Institute of Technology (SAIT) and the South Australian College of Advanced Education.

University of Adelaide registrar, Mr Frank O'Neill, said that no one institution could meet the Indonesians' educational needs. But "if

the consortium, the three future universities ... get together, then we have a whole range of capacities that we can offer to Indonesia". Also, it was more efficient to have a specific group to meet students at airports, ensure that they had accommodation and arrange people who could assist them with tertiary institutions' bureaucratic processes.

The proposal "developed out of the realisation during this delegation that we needed to coordinate a provision of opportunity that we had to the Indonesian state. And the Government of Indonesia had a wide range of needs and no one institution could meet those. But, as a group, we could".

The institutions were currently

developing and refining the proposal in discussions with their councils. Mr O'Neill understood that on Monday night the South Australian Institute of Technology Council endorsed the consortium in principle. The University of Adelaide Council would consider it in first week of June. He expected that the consortium might be established within the next month.

The director of the SAIT said that "it was quite clear that some of the things Indonesians wanted us to do were not capable of being done by any one institution and could well be done by two or three". He expected the consortium to be in place by the end of the year.

**Cathi Walker**

## Hopes of increased Asian student numbers for Sth Australia

**Senior academics expect an increase in South Australia's number of Indonesian students next year.**

**This follows a delegation to Indonesia, Malaysia and Singapore by the Minister of Employment and Further Education, Mr Michael Rann; and representa-**

**tive of Adelaide University, Flinders University, the South Australian Institute of Technology (SAIT) and the South Australian College of Advanced Education.**

University of Adelaide registrar, Mr Frank O'Neill, told On Dit, "I think it [the delegation] achieved a lot of good will ... Indonesia is in the situation where it wants to di-

versify its training opportunities, which are now very much concentrated on North America ... and is looking to Australia as a future place where some students will be sent."

He thought that sending a delegation of senior university officials had raised Indonesians' consciousness of South Australia. This could lead to "positive decisions about funding of students for scholarships ... for the opportunities here in South Australia".

"At the moment they have indicated their highest priority is for vocational training and educating the trainers in manufacturing and vocational units and that is not really the forte ... of the University of Adelaide. But the other area of development that they have high priority for is for upgrading the qualifications of university staffs by those staff taking, say, higher degrees in South Australia. And it might well be that the University of Adelaide can do that component." South Australia had a range of institutions who, together,

should be able to meet a many of Indonesia's development needs. So South Australia could see a larger number of Indonesians coming here next year.

Director of the SAIT, Professor Alan Mead, told On Dit that he thought that the trip had created a "very good impression" with Indonesian authorities. He thought that Indonesia now would be more eager to send students to South Australia because of the combined delegation from South Australian tertiary institutions, which showed Indonesia that the various institutions could cooperate. "I think that it was a very good exercise in that I saw very much of positive responses from a high level of Indonesian Government." The delegation found that a number of Indonesian tertiary institutions were also very positive.

• Adelaide University has increased its number of Japanese lecturers by two, bringing the number to sixteen ... compared to seven three years ago. This was due to the demand for Japanese

studies, said Mr O'Neill. The University had doubled its number of Japanese studies enrolments in the last three years.

South Australia had a group of language departments which attempted to provide services to the whole State. Recently, South Australian tertiary institutions agreed to have a language program on each campus. "But up until now, the University of Adelaide has had responsibility for Japanese and we've taught it all on this campus." So everyone who wanted to study Japanese had had to come to Adelaide University. "We've decided that we should take the teachers to the Flinders campus rather than have the students come to the Adelaide campus." But the expansion of the number of Japanese lecturers basically followed the expansion of the demand for Japanese.

**Cathi Walker**

# Environmentalists on the move in the Law School

**The Broad Left Law Group is spearheading a campaign to make the Law School more environmentally sound.**

Last May a number of "Hungry Jack's Hungry Student Vouchers" were distributed in pigeon holes in the Law School. Robert Giorgio, the BLLG Environment Officer, told On Dit that he had collected and destroyed all the vouchers in

protest at "over-priced industrialised food". He claimed that scientific tests had proven that the food offered on the voucher - a whopper, french fries and coca cola - was low in nutritional value and "did not constitute a healthy, value for money meal."

"The vouchers are made out of non-recyclable glossy paper" Giorgio said. "We are also angered by a private company with an appalling environmental record adver-

tising on campus without the invitation of the students."

There were complaints to the contrary from other students in the law school. One law student told On Dit that "\$3 for all that food was a real bargain, particularly after a night on the turps."

"The Broad Left Law Group should not deny other students of their right to choose...if they want to eat junk food, it's their choice."

The Broad Left Law Group has

also placed KESAB bins in the Law School, to be used for the recycling of office paper waste. There was a misunderstanding when the Law School cleaners were instructed by Mr Ron Roney, from the Hughes Plaza Security Office, to remove them. The BLLG requested the Head of the Law Department, Mr Adrian Bradbrook, to write a letter of complaint to the Registrar, Mr Frank O'Neill.

Mr Bradbrook said that "the law students request the right to operate their own waste recycling system within the Ligertwood Building", and requested that the bins not be "arbitrarily removed by the cleaners."

The KESAB bins have now been replaced and the recycling system is in operation.

David Penberthy

## Security problem areas on campus

**Last Wednesday night members of the SAUA Campus Safety Committee, accompanied by Ron Roney (Head of Security) and Lloyd Cushway (Buildings and Estates Officer), did a survey of the campus to investigate lighting and shrubbery.**

The survey, which lasted 2 1/2 hours and included the Medical School and the Victoria Drive limits, found less than 5% of the lights out and identified areas where shrubbery required pruning.

Unfortunately, one of the faulty lights was a flood light located near the Mitchell Building and North Terrace. This was recognised as a grave safety risk by the members of the group. University representatives claimed the light would be fixed as soon as possible, possibly in two months. Only minutes after the group had moved on to the Napier Building a message came over their "Walkie Talkie" informing Security that a flasher was lurking (amongst other things) in the bushes near the Mitchell Building. When Security Guards were told to do something about it, their reply "We can't, it is too dark!"

Students can only hope the University, with its obligation to provide a safe working environment for all staff and students, will learn from this incident and recognise the importance of maximum lighting on campus after hours and improved security provisions.

## New Virus Threat

**A number of new computer virus strains have appeared on campus. Sites of infection include the Students' Association and Union, Administration and the Barr Smith Library.**

To counteract this problem, the Consortium recommends the use of Disinfectant 1.7, a public domain utility, or Symantic Antivirus for Macintosh (SAM), a comprehensive commercial virus detection and eradication program. Disinfectant is available from the Consortium for \$5 including dish.

In areas where Macintoshes are used to maintain confidential information, it is possible to secure this data through the use of MacPassword. MacPassword provides two spheres of protection: the first requires a password to be

entered when the machine is turned on, and automatically turns the Macintosh off after three unsuccessful attempts to log on. The second area of protection is a screen saver (similar to Møire) which automatically activates after a user-defined time, and only allows the Macintosh to become available for use after a correct password is entered.

The Consortium has some vacancies in our forthcoming Microsoft World and Excel courses. Word courses are conducted at introductory and advanced levels.

AVMUG meetings take place on the last Tuesday of the month in Room 274 of the Computer Science Department. Each department currently receives a copy of our newsletter, "Macintosh On Campus". Personal membership costs \$10 per annum, inclusive of eleven newsletters (Monthly except December/January), and full privileges for use of the bulletin board.

## Getting that elusive book in the Barr-Smith

The Barr Smith Library has a new computer catalogue in place of the old BIBLION system. One of the improvements is the ability to place a HOLD on an item that is out on loan, directly from a computer catalogue terminal. However, there are a couple of things that are causing a problem to many students.

The main problem is with the University mail system. The notice advising that a book on which you have a HOLD is now available often arrives at your pigeonhole after the date by which the book must be picked up, and the book has been returned to the shelves. This is a waste of Library staff time and a source of considerable frustration to the person placing the HOLD.

There is little chance of speeding up the mail, but there is a neat solution: if

you choose OPTION 9 BORROWER'S LOAN DETAILS you will find a list of items that are on loan to you and another listing of items against which you have placed a HOLD. Make a point of regularly checking your loan details account. When the record of a HOLD item disappears from your list it means that the item has been returned and a notification has been sent to your pigeonhole. You can now bypass the mail system and go straight to the Loans Desk, where the item will be waiting for you. The other problem that some people have is when they are typing in their ID number; most ID numbers end in a capital letter which means you have to use the shift key to type in your number.

If you need more details/information or explanation, ask for me at the Information Desk in the Library.

Alan Keig

## Applications wanted for Californian University Exchange programme

**The Education Abroad Programme (EAP) is offering two scholarships for Adelaide University students to study for a year at one of seven campuses in California.**

The students chosen will be among more than 500 foreign students working annually toward their home university degrees by studying at the University of California under EAP sponsorship.

Under the exchange agreements, EAP students continue to be full-time students of their "home" universities; their status at their "host" university

is as non-degree or limited status students. While studying in California, the students will pay Australian education fees under HECS and will not be obliged to pay any American fees.

Applications must be in by June 30th. For more information contact Margot Storer in the International Programmes Division, on 228 5252 or level 4 of the Wills Building.

Wilfred Leaper

## African National Congress Solidarity Week

**The African National Congress has declared the period from June 16 to June 26 a 'Week of Solidarity with the South African People'.**

June 16 is the South Africa Youth Day, dedicated to the youth of South Africa in recog-

nition of their participation and heroic deeds in the struggle for a democratic non-racial South Africa.

June 26 was declared by the ANC as South African Freedom Day. It is also the day when the Freedom Charter, which remains the basic document of the African National Congress, was adopted. This year we will be marking the 14th anniversary of the students' uprising in South Africa and the 35th anniversary of the Freedom Charter.

The ANC has requested that we mark the week of solidarity with anti-apartheid activities. In answer to this request the ANC Solidarity Group will be organising the following:

Friday June 15th: Candlelight Vigil on steps of parliament from 5 pm.

Saturday June 16th: Soweto

Night at Payneham Civic Hall at 7.30 pm.

Sunday June 17th: Soweto Prayer Service at Pilgrim Church, Flinders Street, 2-3pm, organised by the UCA Social Justice Committee

Saturday June 32rd: Soweto March. Assemble Victoria Square 10.00 am. March to parliament.

Tuesday June 26th: South Africa Freedom Day. Video and talk on the Freedom Charter, Pilgrim Hall, Flinders Street, 7.30 pm.

Wednesday June 27th: Radio Program on the Freedom Charter. Radio Liberation, Triple MMM-FM, 5.30 pm.

IMPORTANT: We need assistance from all members and supporters in publicising these events. Posters and flyers can be obtained from the office - phone 223 6796.

ANC Solidarity Group (South Australia)

If world events have taught us anything over the last twelve months, it should be the stark reality of the failure of politically centralised communism. While the events in Eastern Europe are more heartening than disturbing, it is hard to feel anything less than sorrow and anger when remembering the massacre in Tiananmen Square.

It is ironic that an ideology which, since the late nineteenth century, has captured the imagination of students and intellectuals across the world

should end up being so hideously twisted by the likes of Deng Xiaoping and used as a justification for killing students and intellectuals.

In many ways the Chinese massacre epitomises everything which has failed in the Eastern bloc. There can be no excuses. Centralised Communism has destroyed the lives of the very people it was meant to protect. As an ideology which promised to rid the working classes of hunger, alienation and misery, it has done little more than exacerbate

these problems. The suffering that has gripped the Eastern bloc throughout the post-war period has been felt most by the poor and the exploited, while the Politburo and the Party Members live out a life of comfort, serving the absurdist dictatorship of the proletariat.

Most disturbing of all is the fact that it has created a whole language of its own, which the Chinese Communist Party speaks so fluently.

Deng describes Tiananmen Square as "the first victory in a

long struggle against the dregs of society." Students become hooligans. Good people become enemies of the state, young girls who place flowers in the barrels of PLA guns become bourgeois liberals, young soldiers who refuse to carry out their orders become class traitors.

And what happens in the West? We have our own language. Sadly, it is a language which revolves around terms like "free trade" and "diplomacy", and which places minimal importance on other, presumably secondary

ideas... "human rights" and "human dignity" spring to mind.

The kind of behaviour exhibited by the Adelaide City Council over the last week illustrates this perfectly. In the West, where we can at least be critical of the actions of government, we must resist this kind of cowardice, we must look for truth and dignity above friendly trade relationships, and, above all, we must remember.

The old cannot kill the young forever.

Steve Jackson  
David Penberthy

## National Aids Education Campaign to sponsor national campus bands competition

June 2 at Adelaide University Union Bar witnessed the State Final of the Campus Activities S.A. Campus Battle of the Bands. The finals winner, Napoleon Goes Solo is to be treated to a trip to the Roundhouse at the University of NSW Union on October 5 to compete in the first ever national Campus Student band play-off.

The National Campus Activities Officers Association has co-ordinated an exercise to bring to fruition what has been talked about for so long, a National Australia Campus Circuit. For many years the Activities Officers at tertiary campuses throughout Australia have talked of a network, but never got it going. However, in 1989 a new Executive put together a prospectus to attract sponsors and all states and territories pledged their support by way of guaranteeing to hold campus heats and state fi-

nals to arrive at suitable bands for a final.

In South Australia heats have been held at Flinders Uni, Adelaide Uni, SAIT, and the SACAE Campuses to arrive at finalists for our State Final on June 2nd at Adelaide Uni Union Bar.

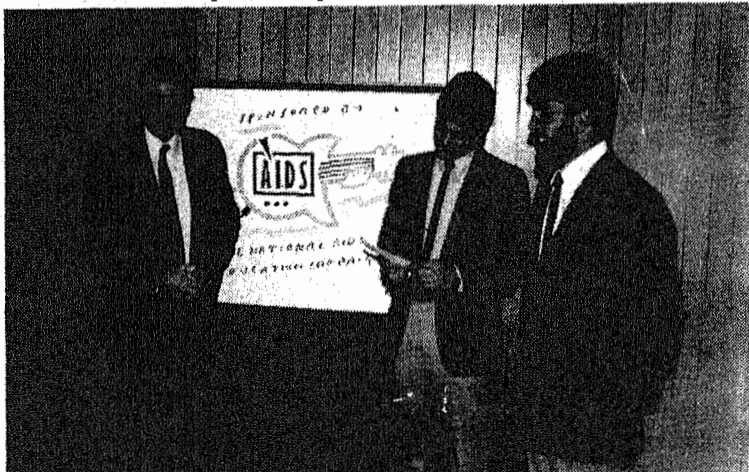
General support from Coopers Brewery has assisted in covering the costs of the function and organisers are looking forward to a good attendance.

President of the National Campus Activities Officers Association Peter Darwin (Services Manager at Roseworthy Ag College) has released details of sponsorship for

the National Final, following a cheque presentation in Sydney on Monday last by Brian Howe, Commonwealth Community Services & Health via its "National Aids Education Campaign" has agreed to support the National Final throughout the state and final heats.

Strong support has also come from Triple J the ABC's National Youth Network.

With a prize pool of \$10,000 for the Final it is clear that the successful acts can improve their professionalism and career prospects through the competition.



L-R Brian Howell, Peter Darwin, Tom O'Sullivan

## Minister For Fun gives Grad Ball the thumbs up

Adelaide University held its first Graduation Ball for more than 25 years at the Adelaide Convention Centre on Saturday, May 12th. 300 graduates, friends, relatives and members of the University staff and students attended the Ball. They were entertained by the 13 piece band, "The D.W. Waldorf Swig Orchestra", who performed a wide variety of music and had the dance floor packed all night.

A four course dinner was provided and drinks flowed all night with pre-dinner drinks in the foyer. Great Western Champagne and bottled wines from Orlando and Tolleys, beer and soft drinks were provided. The Centre was decorated in black and white and all who attended dressed up for the occasion. Many of the graduates who attended said

that it was the best Uni show that they had been to.

The Ball was jointly run by the Adelaide University Union and the Alumni Association of the University of Adelaide. In attendance were the Academic Registrar, Dr Elizabeth Dines, Dr Harry Medlin, the Senior Deputy Chancellor and Chairman of the Alumni Association, Martin Evans MP, Mark Olweny, Chair of Union Finance & Development Committee, Rob Brice, Union Secretary/Manger, former members of the Union Board and lots of other people.

A great night out, make sure to be there next year.

Barry Salter  
Promotions/Activities Manager

## Social reform 'narrow'

Dear Angus Gordon,

I am writing in response to your excellent article in "On Dit", called "Jesus Versus Fundamentalism". You have correctly stated that Jesus was concerned about social issues. Your points about Capitalism, Homophobia et cetera were interesting and thought-provoking. However, to view Christ merely as a social reformer is to take a narrow view. Certainly Christ was a social reformer and anyone calling themselves a Christian must be prepared to, in the words of C.S. Lewis, "Dress up as Christ". That is, follow his example in actively participating in social justice.

But Christ was more than a social reformer. His message was also that of love from God. His message to us is that we have been given life after death, as shown by the fact that he himself rose from the dead, "Giving one's life to Christ", far from being "a selfish motive for doing things" requires that we follow Christ's example in social justice. We can only hope that God, through his love for us, will give us the eternal life, which Christ himself told us about.

Christ's message then is definitely about social justice, but it is also about God's gift of eternal life. It is not through our own actions but through God's everlasting love for us that we are saved.

To look again at Luke 4. 18 - 9 which you quoted in your article, it is most certainly about social reform. But phrases such as "to proclaim the Lord's year of favour" suggest that Christ is also here to tell us of God's love for us. To reduce Christ to a mere social reformer, as admirable as a social reformer, as admirable as a social reformer may be, is to ignore Christ's message about God's love for the world.

Finally, a message to "those" fundamentalists: Who are we to say that only Christians will be saved? Christians have real hope for life after death, because they have heard Christ's message, but it is God who must ultimately decide who will have the gift of eternal life.

**May God be with you,  
Theodore McCall  
Anglican Tertiary Students.**

## Insulting

Dear Malcolm,

The purpose of this letter is not to be condescending, nor am I trying to win points piously arguing against you. The reason I write today is to share with you a revelation of the gospel, which I as a born again Christian have experienced and which you appear to have missed in your religious experiences. First of all, I would like to correct some basic flaws in your article so that what follows may be judged in its proper context.

In your article you state that 'the gospel is a gospel of love'. While superficially this is true, the real message of the gospel is not love

but salvation. Jesus did not shed his blood simply as an expression of love (had he needed to show he loved us he could just have come and told us!). Certainly he was motivated by love, the love that every father has for an errant child, but the necessity of his death was so that through his precious blood we might be washed anew - he formed a path to grace. Hence, the good news is not primarily that Jesus loves us, but rather that he gave of himself so that we might once again receive this grace.

Certainly the bible speaks of love between men, and we need only remember the activities of the early Christians to see this (ie. the kiss of brotherhood) but as you say we must draw a firm distinction between this love and sex. The fact that men loved men does not mean that men had sex with men - as I am sure you would agree. In fact the old testament rigidly proscribes sex between men, and states that homosexual acts are abhorrent to God.

You speak of love being the greatest commandment and certainly this is so, but you have horrendously misquoted scripture. It actually reads "Thou shalt love the lord thy God with all thy heart and soul and mind" (Matt 22:37).

Hence, we conclude that loving God is the first and greatest commandment and as Jesus says, "on these two hangs the whole of the law". In other words, if we love God then following the commandments is natural and should require no effort. Conversely, if we are to have fellowship with the lord we must serve him and this requires us to follow the commandments.

Perhaps the most important error you have made is to say that since 'love is the greatest commandment', and 'the gospel is a gospel of love' (both faulty premises!) that it is acceptable to override so called 'biblical inconsistencies'. I hope that by now we have established that following God requires us to obey the very 'biblical inconsistencies' of which you speak! Even were the gospel a 'gospel of love' Jesus says explicitly that he did not come to override the Old Testament! Hence, to receive Jesus it is a prerequisite to have repented, and in repenting agreed to live under God's law/word. Being an active (sexually active) homosexual precludes this.

I find it deeply worrying that you feel that you are without need of our prayer! It is often said that the person who feels he needs prayer least is usually the one who needs it most! Only Jesus was so perfect that he did not need our prayer, yet he accepts it gladly. It is an obvious sign of pride when we try to live our lives without the help from others, and we refuse to accept their prayers. Regardless of whether you feel you need it, you will be on our prayer list (along with the rest of the campus) and we will be praying that you renounce this pride that has led you to publically denounce your "so-called" brothers and sisters in Christ in such a vitriolic way.

Should you wish to meet and discuss this further with any member of our Church or myself, I would be glad to hear from you.

**Yours sincerely,  
C. Rhodes  
(President, Campus Challenge Christian Fellowship)**

## More insults

To the Editors,

Following Peter Turnbull's (patronising) concern for people with disabilities (*On Dit* 58:8, 1990) - if he, or the University Administration, is so concerned about the access difficulties faced by people with disabilities - can an answer be given as to why this was not raised in regard to the recent refurbishment of the lifts in the Napier building? The lifts were apparently upgraded to meet fire safety requirements. However, no re-positioning or renewal of the lift buttons occurred. Those persons (particularly) in wheelchairs still are unable to operate the lifts up to, or down from, the higher floors of Napier. This represents both a total lack of consideration of people's needs and a continued safety risk for many people (including lecturer's/tutor's/children) in the event of a fire.

Put your own house in order, Mr Turnbull, before you try to hive-off responsibility onto anyone else.

**M. A. Heaton  
Honours Politics**

## A Lodging of complaint

Dear eds.,

I wish to bring your attention to the fact that this morning during my Maths I lecture at Fischer Lecture Theatre, I was very offended that the lecturer walked out of the class only about 15 minutes after the class started.

I do not blame her for leaving, because a minority of 'rude' students were typically disrupting the class by folding & throwing paper aeroplanes and making funny noises during the class.

As a result, about 80 to 100 students suffered. I feel that it is really unfair that an inconsiderate minority group doesn't give a damn what anybody's studying and how vital it is. Do you know that there are some overseas students paying exorbitant fees, i.e. A\$15-20,000, just because they want to study? Is this the sort of treatment Adelaide University is giving us? Moreover, such avoidable cases should not be tolerated should Adelaide University want to maintain its reputation. What would Year 12 or other prospective overseas students think if they ever come to know about such instances? Well, how shameful!

Finally, I hope this is the first and last time I will lodge such a complaint for the benefit of all students. This case should be remedied at once!

**Unfortunate Full-Fee Paying Student  
1st Year**

## Whaaat?

Dear Editors,

Careful! Careful!  
In reference to your "Boring" ar-

ticle, in which you referred to the conformist and conservative tendencies or our 'sheep'-like brethren, do you think it was wise to drop such a provocative bombshell? You don't want to blow their little minds and send them scampering off to rebuild the National Party ...

Or do you?

Certainly could be interesting.

It has been suggested, not by me, that maybe you would feel more at peace in such exciting and unpredictable areas as Central America, Ireland or the Middle East. Perhaps your intellectual and original minds will be less affronted in such stimulating surroundings, so conducive to the creating of 'new ideas'. Now, before anyone indulges in the eyetight uni-student syndrome of jumping up and down and smashing others' bandwagons. I am not taking these issues lightly, merely passing through ...

You, and few others, may know what you are talking about but even Trotsky and Orwell conceded that knowledge is rarely ever any match for ignorance.

In our 'boring climate' free-thinking is aligned with radicalism which has become synonymous with revolutionary - and that's not nice.

Only those patriotic enough to dare criticize their country - or its 'traditional' institutions - are deemed either traitors or hippies and that's not nice either.

What is nice, though, is not having to take the time to scrutinize policies because you were told the 'predictable lines' for nursery rhymes, and can therefore avoid blinding revelations which tend to make one uncomfortable. It is nice to vote as one's ancestors did, with the security of knowing that a substantial amount of the population are doing the same. Then one can complain happily and be outraged in a satisfactory manner when it is discovered that a more substantial amount of the population voted the exact opposite.

It is all nice and easy and neat.

But you wish to take this from them, in order to add some excitement to your own lives. Tut! Tut!

You wish to suggest an alternative way to do the traditional - do you realise the psychological consequences this could leave? Not only do you want to upset the applecart, you want to hit them over the head with it. Now, maybe, you could get away with that in Nicaragua or El Salvador - but they don't have Derryn Hinch, or Paul Makin or any other complacent, self-important, overly-concerned member of the community playing benevolent Father Confessor to the satisfactorily outraged, while plagiarising the Spanish Inquisition when confronted with the non-conformist.

Maybe we shouldn't be too brutal in kicking the blind, because someone will see us and tell them.

**Amused and apolitical,  
Kate Royalle**

## George Freedom Bush

Dear Freedom Fighters,

The US Government does not in any way overtly or covertly inter-

fere with the political system of El Salvador, or any countries in Central America, for that matter. The article on El Salvador in last week's On Dit was subversive, left-wing propaganda, no doubt propagated by unemployed communists trying to undermine the democratic state of the Adelaide University Union.

America, in fact, provides humanitarian assistance to these primitive countries, our welfare organisations, such as the CIA and the NSC have been doing their utmost to promote peace and goodwill in Central America for decades. There are also non-governmental organisations, like the Colonel Oliver North's Mysterious Fund for Central America, the Rambo Military Support Committee, and many other programs headed by Nobel Peace Prize winners Richard Nixon and Ronald Reagan (Fred Nile is our representative in Australia).

The US government is committed to the non-interfering interference policy in these countries. We, Americans, feel it is our moral duty to promote war and poverty in these countries, (read my lips) "No more peace in Central America".

**George Bush,  
President of the United  
Dictators of America**

## A stunning argument

Dear Editors,

Re: Sean Carlins one eyed account of the IRA 'dirty protest' and hunger strikes. As someone who was living in the UK at the time, I have a somewhat different recollection of the events! Each phrase of the protest and hunger strikes was initiated by the IRA, not the prisoners - the usual occurrence in terrorist organisations, where minions are extolled to suffer and die for 'the cause' by a hierarchy which does neither (no high ranking IRA member was nutritionally disadvantaged during either hunger strike!). Each prisoner made his or her own decision whether or not to join the protest and hunger strike. Bobby Sands decision to live or die was made by him alone - a luxury not granted to Nick Spanos and Stephen Melrose, the two Australians murdered by the IRA in the Netherlands on May 28th. Given the choice between Britain and the IRA, I know which one I would prefer to live under!

**Christopher Nedin  
Geology**

## Binky is a brainbuster

Dear Blinky (sic) Kosmina,

It would seem that you believe creating pseudo-intellectual abuse will make you appear both witty and clever. In that case, you certainly have missed your mark. Grow up little girl. One day, you're going to have to go out into the real world and, unless you wisen up, you're heading for a distressing shock.

Supposedly, you have been provided with the opportunity to study at this university because you have

# letters

something to offer the world. Frankly, I don't understand what someone who can only express their grievances by resorting to words such as 'scum', 'fucking' and 'balls' has to offer any of us.

Don't kid yourself Blinky. You are not as smart as you think you are. You are not original, you are not funny, you are not even very clever, but you are an arrogant, self-congratulatory big frog lolling about in a very tiny pond.

**Michael Eustice,  
2nd Year Arts Student  
Sick and tired of pathetic,  
childish insults.**

Dear Patrick White,

How dare she imply that you have 'no balls'. I have in my possession a petition signed by 21 students who are all willing and able to attest to your balls.

They're wonderful. They're everything a person could ever wish for. A salute to your balls!

Open your eyes Blinky (sic); you don't know what you're missing.

Stand tall Patrick. Your balls are amongst the very best.

**Yours in understandable  
awe,**

**Michael Eustice,  
Patrick's Support**

**Almost too pathetic to  
be actionable in a  
court of law**

Dear Editors,

*In sympathy to Patrick White:*

We thought we'd better set things right. You really are a lovely bloke - (Shame about your so-called 'joke') But *On Dit's* just a student rag, You mustn't mind the brainless fags - They do their best to entertain And yet, alas, they toil in vain. For with your pen you smash their dreams Of well-paid jobs with magazines; Their future hopes are torn to shreds As you heap scorn upon their heads. Take pity on them, Aunty Pat For one day soon you'll realise that Those self-deluding fart-brained shits Can't hope to understand your wit.

**With love,  
the Right to White Movement**

**Far too verbose for his  
own good**

Dear Binky Kosmina,

Thank you for your further feeble attempt at vituperant abuse. I found it most amusing. Your small mind must have been truly extended to formulate that letter.

Amusing, though it was, I found myself unjustifiably accused of failing to stand by my opinions. Never in my earlier response did I revoke the criticism levelled,

rather, I indicated that my criticism had been written in such a way as to provoke response from such sour individuals as yourself. I pointed to the provocative nature of the letter, not to the criticism itself. Your angry responses highlight your inability to accept the tone of my letters as being nothing more than a joke. It is people such as yourself upon whom I rely for amusement. I still believe that the article on the best and worst of the 80's was a load of self-indulgent, subjective rubbish. I will stand by that.

In regard to your claim that "On Dit" is real Pulitzer Prize material. I can only assume that this is due, in large part, to contributions such as your "exclusive" interview with Miss Primrose Dunlop. What a brilliant example of trash masquerading as humour. I have yet to see a more flaccid attempt at wit. Surely, too, you can come up with more original adjectival descriptions than "fucking". Then again, you cannot help the paucity of your education, can you?

**Yours in gratification,  
Patrick White  
2nd Year Arts**

**What is Love?**

Dear Stigmatic James Sanchez,

You've got the idea of love wrong, matey! You've entered the debate harping on about love between two people. You wally!

Love is described in 1 Corinthians 13. Look it up. Read it. See that it isn't our human made up versions of "your eyes, your lips, your body ... our sex". Love is patient, kind, doesn't envy, doesn't parade itself, nor is it full of pride. Nor does it behave rudely, *does not seek its own*, is not provoked and thinks no evil.

Generally, love is *giving*, and I see no greater giving than that of a pure, innocent person hanging naked on a cross with nails in wrists and feet for one Mister James Sanchez.

*That is love.*

You can't understand Christian love because you don't yet understand love!

Why else do marriages screw up, jealousies occur, greed override us? Why? Because we all have a botched-up view of love. (It's me, me!)

Now if you want to write a letter on *affection*, then go right ahead and say what you said in your last letter.

If you wish to pay out God's love then perhaps you need a bit more homework. Or were you too embarrassed to take a Bible off the Gideon who offered it to you several months ago on the way to Uni?

**Peter Wilson**

**Sanchez rides again**

Dear White Many Bwana Johnny Rocker Fella,

Underneath all your big talk, you really are a sensitive boy. You can not be very sure of yourself if at the slightest provocation you resort to personal slurs. I too could

ignore the point of our discussion and call you the plugbucket of piss you really are - it is an easy trap to fall into. Anyway, I don't care whether or not you want to bear Robert "Baby, Baby, Baby" Plant's love child, but calling me names ('dipshit', amongst others) does not detract from the fact over which we are arguing, viz your original masterpiece of philosophy: "Robert Plant's lyrics are Poetry in Motion" - more like bowels in motion.

Another thing, just because I offer a little criticism about something does not mean that I necessarily hate it with a passion. I do actually like Led Zep and I do actually have some of their records (I bet you have not read "Hammer of the Gods"). You show your narrowmindedness when you label me a Minogue/Donovan fan because I don't suffer the SA\*FM good-times-and-great-rock-and-roll-great-aussie-pub syndrome. I hope when you reach puberty you will realise that this is possible and give up your bubblegum idolisation of your favourite bands. Meanwhile, I hope to hear more of your dumb redneck speed and violence attitudes.

**XXOO  
James Sanchez**

P.S. If you call me a hypocrite for giving you the SA\*FM lable, tough shit. From your previous letters, I'd be really surprised if you turn out to be anything else than lumpen proletariat. If you think this is arrogant, tough shit too.

**Chloe bites back**

My dear young ARSEHOLE - (spokesman for reality),

I hope all your appendages fall off, leaving you with a very lonely torso. Now that I've done bit of personal abuse, I will justify myself. I spend every goddam election handing out those "Vote for Bob" leaflets and in fact at the last Federal Election, I was Booth Manageress for the Labor Party at the Coromandel Parade Polling Booth. I give peculiar amounts of money to diverse charities. I did two years of voluntary work in a hospital which involved selling sausage rolls to dying people. I own a great-grandmummy who was one of the first female members of the Labor Party in South Australia. I don't need to go to Sudan Relief Meetings: I've lived in Africa, arsehole, and I *know* what it's like and what's more, I do things about it. Riding your bike and buying the odd teatowel is a great sap to the conscience - and maybe that's *all* it is. Anyway, you will be pleased to know you have effectively annoyed the *shit* out of me. Going off to the Liberal Bash and the Litsock thing was a JOURNALISTIC FORAY. So don't write in and tell me I'm a fascist you fascist.

**Yours with not much love,  
Chloë Fox**

**The Law School apology**

My dear editors,

We would like to apologise to Louise Barrett (sic) and Jason Bootle for the "friendly atmosphere" at the law ball. It was purely unintentional and an unfortunate oversight on our part.

Had it not been for the consumption of copious amounts of alcohol, we would not have been so forthcoming.

Rest assured it will not happen again.

Next time, we'll take your advice and have a less formal 'piss up' at the Lennies Tavern. But does one wear pearls or diamonds with a flannel shirt? Ooh goodie, can't wait!!

**See you there,  
Fans of the girl in the blue  
velvet dress with suspenders.**

**The world needs more  
Evagelines**

To the Author of Botchat,

What the world really needs is more people like you. Who cares that someone like Evageline does more to help other people in one day than you will do in a lifetime. After all, in the future when Evageline is still being incredibly boring about devoting her life to helping the needy, you'll be doing something far more valuable. You'll be sitting on your big fat white arse dreaming up some in-

credibly bad poems or some utterly trashy novels. But of course you'll know and we'll all know (as we do now) that you really are incredibly talented and have a significant contribution to make to the world.

**R. Taylor**

**Thankyou thankyou**

Dear Editors,

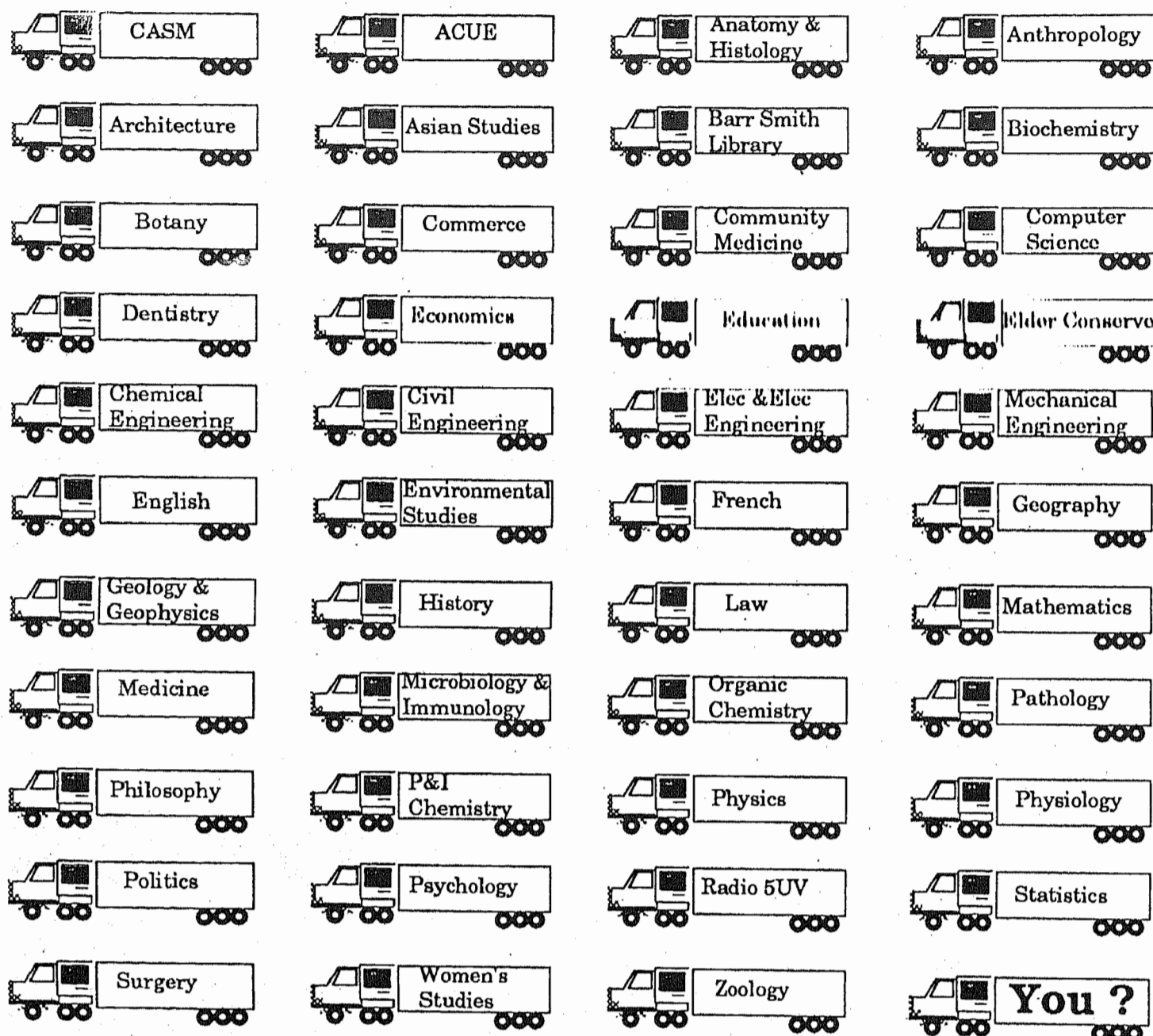
After waiting weeks for Volume 58, No. 10 of *On Dit*, I was more than a little shocked to find a decent, even readable edition. The articles on Bobby Sands, MP and Rev. Fred Nile were very impressive, not to mention the article by Chloë Fox and Ted Serious's "Clockwork Pizza" (the rat's name is Splinter and not 'Sensei', by the way Ted). If it takes a delay due to a computer virus to bring out a good *On Dit*, then I think the computer scientists should be working on Computer Herpes already.

**Yours sincerely,  
Stephen Morgan  
Mathematics**

P.S. Tony Nuttal is not the only one to notice *On Dit's* rare but blatant plagiarism of *Viz* comics. The covers are also getting better!!

End of Semester  
SALE!!  
Get in while stocks last!  
10% off all drawing  
equipment &  
calculators!  
For the month of June only...  
At the stationery dept... 4th floor  
Adelaide University Bookshop

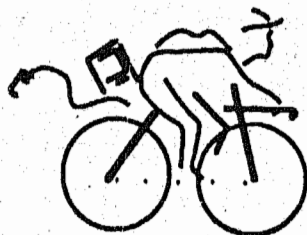
# Does your Department use Macintosh?



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Room 281  
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**WHEELS FOR THE MIND**

# Doubts over new women's "wonder product".

Gynaeseal is a product which is being marketed as "an innovative and new sanitary tampon" which is "also likely to function as a diaphragm." There are serious doubts, however, as to whether Gynaeseal lives up to such claims. David Penberthy reports.

Invented by Dr. John Cattanaach and manufactured by Chalton Australia, Gynaeseal claims to provide what every woman wants - "complete period freedom." But it doesn't stop there. Gynaeseal also claims to give women the following list of benefits:

- it is available over the counter
- one size fits all
- you can leave it in for up to 24 hours
- it is reusable
- it is safe and hygienic
- it may prevent pregnancy
- it measures the volume of the menstrual flow
- it prevents sexually transmitted diseases
- it prevents AIDS
- it reduces the risk of toxic shock syndrome
- it may prevent cervical cancer
- it makes sexual intercourse during menstruation "free from any embarrassment"
- it costs around \$5.00

At first, Gynaeseal does sound like the answer to every woman's dream. But if you look closely, a lot of the claims made by Dr. Cattanaach and Chalton Australia seem suspect.

For starters, Gynaeseal has been refused registration by the Government's Contraceptive Advisory Committee. Yet Cattanaach insists that the product does work as a contraceptive device, and is continuing to market it as such.

In fact, the advertising hype surrounding Gynaeseal seems completely out of proportion to the quality of the product. If it's not a contraceptive, how can it be marketed as a contraceptive?

The promotional material puts it differently. Gynaeseal is not just a tampon, it's not just a contraceptive, it's all of that and more. For instance, here's some quotes by women used in the Gynaeseal pamphlet:

"It will be great to travel with. Half the places I visit have never even heard of tampons."

"Up to twenty four hours protection is great for down the beach or camping."

Gynaeseal takes off from the time-honoured advertising concept of women enjoying a spot of surfing/tennis/yoga/bungee jumping

while using a tampon. While some of the promotional material plays on these old selling techniques, some of it just sounds plain disturbing.

The most bizarre claim is that Gynaeseal can somehow be used as an accessory to foreplay. Having been given a Gynaeseal to look at, I find that pretty hard to believe. It consists of a latex rubber inner and outer cup which clings to the cervix by suction. Gynaeseal is positioned by a rather elaborate process (see diagram) in which a barbaric looking white instrument called a spiral applicator is loaded with the Gynaeseal cup and then released. Despite the claims of Dr. Cattanaach that the whole procedure is comfortable and discreet, the spiral applicator looks like the uterine equivalent of a shoe horn, and the suction cup like some kind of biodegradable Smurf hat.

However, Dr. Cattanaach staunchly believes that the couple that uses Gynaeseal together stays together. "My husband likes to be involved with everything I do," the promotional material states. "He knows all about Gynaeseal and thinks it's terrific."

Sounds like domestic bliss on the surface, right? Read on.

"Both sexual partners should be encouraged to understand the easy insertion technique and co-operate when necessary. In particular, the male can assist when intercourse takes place in the early mornings when the woman is not likely to be fully awake."

This sort of behaviour sounds more like grounds for divorce than a loving encounter. I cannot think of too many women who would like to wake up to find their man wielding a loaded spiral applicator.

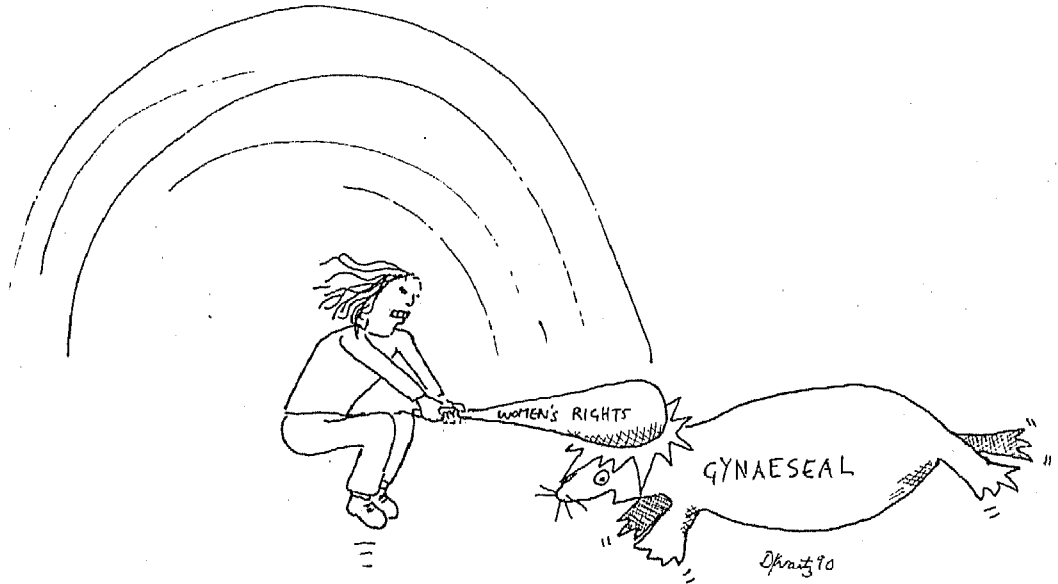
Pleasures of the flesh aside, there are problems with Gynaeseal which are much more fundamental.

Natasha Stott Despoja, Women's Officer in the Student's Association and the South Australian State Branch of the National Union of Students, told On Dit that she has three main concerns with Gynaeseal.

"I'm concerned by the fact that Gynaeseal is being marketed as a contraceptive when it is not a contraceptive. I'm also concerned by the fact that it has not undergone adequate testing to be registered as a tampon, and that it claims to do a whole range of things which have not been proven."

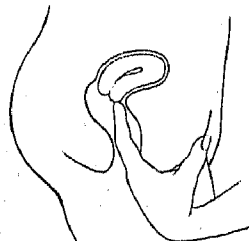
Ms Stott Despoja is running a campaign through the SAUA and NUS (SA) to make women aware of the potential problems involved with Gynaeseal. In a pamphlet produced by NUS (SA), she outlines the following concerns:

- Diaphragms require individual fittings therefore the claim that one size fits all is misleading and possibly unsafe
- possible device in manipulat-

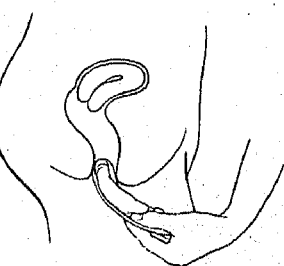


Fitting GYNAESEAL is quite simple. The first time may require the guidance of a Medical Practitioner, as some women are not familiar with their internal anatomy.

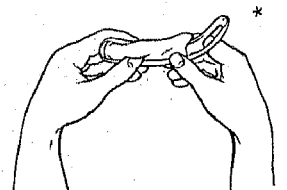
It comprises a spiral applicator, designed to match the gentle curve of a woman's body and the GYNAESEAL itself.



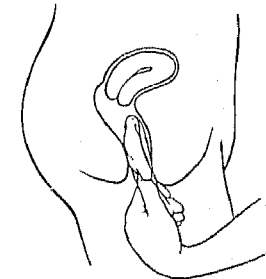
**STEP 2.**  
**Load the applicator.** Clip one side of Gynaeseal into the applicator. Using both thumbs, clip the other side into the applicator, making sure that the catchment pouch points toward the finger grip. Now slide Gynaeseal forward to the edge of the insertion end.



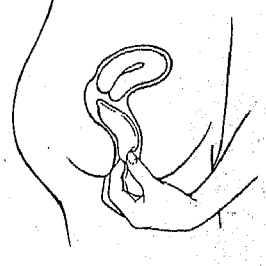
**STEP 1.**  
**Locate the cervix.** Before using Gynaeseal, it is very helpful to recognize the cervix. With clean hands, locate the cervix with your index finger. Against the smoothness of the vagina, it feels like a small dome with a texture similar to the tip of your nose.



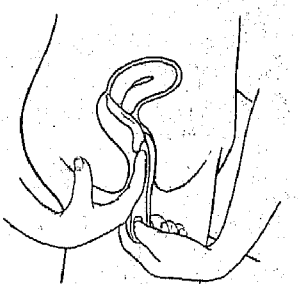
**STEP 3.**  
**Position Gynaeseal.** Find a comfortable position either lying down or standing with one leg raised to the side. Position the loaded applicator at the opening of the vagina with Gynaeseal facing to the right.



**STEP 5.**  
**Release Gynaeseal.** When resistance is felt, Gynaeseal has reached the correct position for release. Place your right hand on your upper thigh and gently push against the rim of Gynaeseal with your index finger. Remove the applicator with your left hand, making sure it slides over the knuckles of your index finger. Check to see if Gynaeseal is correctly positioned, fully covering the cervix.



**STEP 4.**  
**Insert Gynaeseal.** Gently push the loaded applicator into the vagina, keeping your thumb against the rim of Gynaeseal, to prevent slippage. The applicator will naturally spiral toward the right, from your viewpoint.



**STEP 6.**  
**Removing Gynaeseal.** To remove the used Gynaeseal, grasp the tip of the catchment pouch with your index finger and thumb, or slip your finger over the rim and gently pull down.

ing the parts of the device so there is an adequate seal

- difficulty with insertion and ensuring it is correctly placed
- possibility of infection developing through blood being retained in the area of the cervix for long periods

In 1987 the Commonwealth Department of Health's Medical Adviser on Women's Health and Family Planning, Cathy Mead, stated;

"The current advice from the National Health and Medical Research Council relating to dia-

phragm use during menstruation is that they should not be used for longer than three hours. Toxic Shock has been reported in women who have left a diaphragm in situ for a prolonged period."

- possibility of Toxic Shock Syndrome developing when the device is left in place for long periods
- the likelihood that the device would not adequately contain menstrual loss;
- Gynaeseal will not protect all users against all diseases. Genital warts for example which are sexu-

ally transmitted and which are strongly implicated in cervical cancer, can easily be spread from a man's penis to a woman's vagina (and later to the cervix) despite the use of Gynaeseal or a traditional diaphragm.

• It is being promoted as a contraceptive when it is not one.

**If you would like more information about Gynaeseal, contact Natasha Stott Despoja in the Student's Association.**



June 4, 1989



**Wendy Wakefield  
SAUA President**

This Semester has been an extremely busy one for the Students' Association. Some of the issues we have been working on include assessment, student grievance procedures, HECS (we managed to stop the release of a Government paper which based its conclusions on dodgy methodological data), quality of teaching in the University, staff appraisal and development, plagiarism by academics of students' work, paper recycling, library issues such as fines, faculty and departmental student representation, amalgamations with Roseworthy and the South Australian College of Advanced Education, women's health, sport, childcare, language and study skills support, recommendations to the National Union of Students on issues such as Austudy, the University's Review of Governance, access for students with disabilities and representation for non-award students.

We have also had Women and Sport Week, Green Week and, you may remember, a very successful Orientation. The Students' Association is also supporting the National Overseas Students Conference with a grant of up to \$1000 to assist in the organisation of the conference which will be held in Adelaide this year, and we helped to organise and publicise the Commemoration of the student uprising in China.

So far we have produced two Education Bulletins. The first coincided with the lead-up to the Federal Elections in order to highlight issues of concern to students and to advertise the SAUA Federal Election Debate held in the Mayo Refectory. You should have received the second Ed Bull in your pigeon hole last week, which details the work we're doing in a number of the issues mentioned above.

This year I have visited the Waite Institute regularly to ensure that the President of the Students' Association is accessible to students located at the Waite.

All of these issues are on-going and we will continue to work on them during the exam and holiday break. All the best for those of you who have exams and assignments. Look out for more news about the work on the Students' Association in On Dit next Semester.

a woman's cervix and contain the menstrual flow for up to 24 hours (see article this edition).

The device is not a proven safe or hygienic device and is certainly not a contraceptive although it is being advertised as one.

Women from Adelaide University sent faxes outlining their concerns about Gynaeseal and demanding proper testing of healthcare products before their release onto the market.

For more information or a look at the ghastly device (!) contact me in the SAUA.

**Women's Health Week**

July 30 - August 3rd is Women's Health Week at Adelaide University. The week ties into a NUS Women's Department campaign involving:

- the production of a booklet about women's health
- highlighting dangerous healthcare products available to women (ie. Gynaeseal, Depo Provera, Copper 7, etc.), and
- lobbying for better health services on campuses.

Speakers on health topics such as AIDS and STDS, dieting and gynaecology will be on campus during the week. A booklet produced by NUS that includes advice on health matters and a guide to Women's Health Services in this state will be distributed to women on campus. If you would like discussion on a particular topic during the week, let me know as soon as possible, please.

**Security**

On Wednesday, May 30th, members of the Campus Safety Committee, Security Personnel and University Representatives did a "Night Walk" of the campus to investigate lighting and shrubbery improvements.

The recommendations of the Committee as a result of this survey will be passed on to the University which will hopefully act upon them as soon as possible. Apart from shrubbery cut backs and increased lighting, the Committee recommends the establishment of an unfortunately named, "pick up" zone (for parents, taxis, etc) and promotion of the now available Security Escort Bus.

The next meeting of the Committee is on Wednesday, 6th June at 1.10 pm, Union Board Room. All students are invited to attend.

**Environment Officers  
Ian Steel & Jo Dyer**

Tomorrow, Tuesday 5th June is World Environment Day. To mark the day, a number of different events and actions are happening around the place.

The Australian Conservation Foundation (ACF) is holding a nationwide Youth Video Conference on Ozone. Up to 100 young people in each of the capital cities will be linked up by video to see and speak with each other in an effort to draw up a "Young People's Declaration on Protecting the Ozone". Participants will discuss

measures that the Montreal Protocol meeting will have to address, namely the phase out date of CFC's and halons, the addition of other ozone-depleting chemicals to the Protocol list and establishing a global fund to assist developing nations to join the Protocol.

If the ACF receives sufficient funding one person from each State will travel to London 12 days later to present their Declaration to the Montreal Protocol Meeting from 20-29th June. The Protocol, which was first signed in 1987, will be renegotiated and resigned.

The venue for the South Australian Video Conference is the Telecom Theatre, Ground Floor, Telecom House, 30 Pirie Street Adelaide, and it will be held from 8.00am to 11.30am.

This info, lifted from material provided by the ACF only reached me Thursday afternoon. If anybody is interested in participating, please contact me in the SAUA by 5.00pm today - sorry its such short notice.

Greenpeace Australia's first campaign vessel the "Redbill" was launched in Hobart on January 4th 1990. It is currently on a 6 month "Clean Waters Tour" campaigning on water pollution issues and is using direct action, research and public education to draw attention to these issues. It will be docking at Port Adelaide around 11.00am on Tuesday. People are invited to come and join the welcoming flotilla. Anybody interested in being involved can contact Greenpeace on 2233912.

At 12.30pm on Tuesday there will be a demonstration outside Farmer's Union (212 Pirie Street) against the use of cardboard drink containers, as part of the ongoing Mail-A-Milk-Carton campaign. The Green Party of South Australia maintains that "despite industry claims, these plastic lined cartons are not compostable and they release dioxins when burnt."

It is interesting to note that suddenly the Milk companies are running a campaign to counter this. Ads on the side of milk cartons and also in the newspapers depict milk cartons as environmentally friendly and "best for the forest". No doubt the true story will soon come out. (A similar controversy also exists over what is truly 100% recycled paper.)

Keep an eye out and check the papers for details of other possible events.

I believe that an Earth Repair Action is being planned which, if successful, will definitely make the news.

**Overseas Students  
Sujeetha Sewamanikan**

Swat vac, exams and essays!!! are rapidly rushing up on all of us. The only consolation are the 4 wks of vacation at the end of it all. No doubt most of you have already planned your holidays, but if any of you are in town between 13 and 17 July it would be worth your while to look in at the National Conference for Overseas Students

(NOSC).

The conference itself (14-16 July) after hearing the various reports and voting on constitutional amendments will discuss

issues that are relevant to all overseas students. The items for discussion on the agenda include: the full fees program, immigration policy, the equity and merit scholarship scheme (EMSS), women overseas student policies, subsidized overseas student policies, and National Liaison Committee (NLC) - role and restructuring. Only observers and delegates from the various universities and the secretariat can be present at the conference. However, if you are interested you can approach any OSA member for information on the conference or, you can borrow a copy of the official report of the conference which should be available sometime in the second semester.

A seminar will be held on 13 July and all overseas students are most cordially invited to attend. The seminar will be held in the Union Theatre and will open at 2.00. There will be four speakers who will talk on the code of ethics, will talk on the code of ethics, the EMSS and the relevancy of courses. There will be an opportunity to ask questions after each segment. At 4.00 there will be a short tea break with refreshments provided. The seminar should end by about 6.15. This will be an excellent chance for students to hear straight from the horse's mouth, so to speak, about policies that affect them personally.

It's hard to believe that almost half the scholastic year has gone by already. It has been a busy and fruitful time for the OSA. So far the new committee has organised the 'Friday Nite' disco, a number of sporting activities, and put out two issues of 'Vibes' our newsletter. Most of our energy has gone towards making the NOSC a success. Look out for International Impressions Night next semester as well as many other get-togethers and events. Enjoy your holidays and don't forget: come to the seminar on 13 July if you can.

Happy Holidays

**Education Vice-Pres.  
Mel Yuan**

**Education Bulletin**

On Dit is the newspaper published by the Students Association, who also provide a page every week to publicise what the SAUA is doing. However sometimes it is necessary to give a more comprehensive round-up of what is happening on campus. To do this we publish an "Education Bulletin" once or twice a semester.

The first "Education Bulletin" for this year publicised the "Federal Election Debate" held in the Mayo refectory, and gave a brief run-down on some of the education issues involved.

The second "Education Bulletin" will cover a number of issues that have been written about in On Dit, such as student representation on faculty committees, the Review of Governance and the establishment of an Academic Grievance Committee. However the Education Bulletin can provide a more comprehensive outlook on the work being done, rather than a bit-by-bit approach.

By doing this we can contact all students on campus via their pigeonholes, rather than hoping you can get your hands on a copy of On Dit, brilliant though it is.

The Students Association always tries to inform students, as much as possible, about what is going on at the University so the Education Bulletin can help us do this. Look out for it in pigeonholes in the next two weeks.

**Finance Vice-Pres  
Mark Olweny**

**COBBLEY'S CIDER**

PROUDLY SOUTH AUSTRALIAN

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

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

**And why not?**

# Union funding of University sport set to rise due to Uni funding cut

On Monday, 4th June, Union Board is to meet over a funding crisis facing the Sports Association. In all likelihood, the meeting will result in the Union and the University reaching a compromise over ground maintenance costs. This will involve a dollar for every dollar spent by the Union.

## The Compromise

This is not a fait accompli. Union Board may reject the proposal. However, it does appear that the proposal will be accepted and that the Union will break its long-standing tradition of refusing to fund sports grounds.

This means that the Statutory Union Fee will rise, probably in 1992, by the meagre sum of \$3. But, more importantly, a precedence is set; will the University constantly 'lean' on the Union for more funds? Will the Union be forced to provide funds for the gym as well?

These are questions that may have to be answered in future years.

## The University

This year the University is required to make a further \$2.5 million worth of expenditure cuts. The Sports Association, which has remained relatively untouched by previous cuts, is now expected to bear some of the burden.

The University had been discussing the problem of funding sport with the Association over the past two years with few positive results. This year the University took what it considered to be the necessary step of cutting grounds maintenance expenditure.

The University made it clear that it was not prepared to pay more than \$60 000 of the expected \$108 000 maintenance costs. To enforce their position, the University gave the Sports Association an ultimatum; pay the \$48 000 in monthly installments of \$4 000 or face a 'lock-out'.

The lock-out would effectively result in the grounds being unusable. Sports affected by a lock-out would include athletics, soccer, football, cricket, lacrosse, touch and tennis.

The University registrar, Mr Frank O'Neill, reaffirmed the lock-out position, saying that if services were not paid for they would not be provided. He believed that the Sports Association 'must face the financial reality of the situation'.

Mr O'Neill said the problem had been discussed for the past two years and the Union has to look at providing a larger share of sports funding.

The University is prepared to pay excess maintenance on a 'dollar for dollar' basis with the Union. This proposal seems to be the closest the University will come to a compromise.

## The Union

The Union, financed by students, has previously given a 'bats and balls' allocation to the Sports Association. This has been used for equipment only but the Union has always tried to stay away from ground funding.

All full-time students (bar latter year Medical and Dental students) pay a \$228 Statutory Union Fee, out of which comes \$48 for sporting equipment. This \$48 goes towards things as diverse as racing shells for the Boat Club and footballs for 'The Blacks'.

## The Sports Association

- The Boat Club (rowing) was the first university sports club, founded in 1881.
- The Sports Association was formed in 1897. The founding clubs were the Boat Club, the Lawn Tennis Club and the Lacrosse Club.
- The first University Blues were awarded in 1908.
- The University Oval and grandstand were officially opened in 1910. The grandstand, and boat shed that lies beside it, were funded by donations from Robert Barr-Smith and others.
- In 1929 the first Secretary, Mr P. Greenland, was appointed.
- The current administrator, Mr Colin Pickering, was appointed in 1973.
- Nearly 200 Sports Association teams consisting of around 2000 players compete every year. Over a 1000 players compete in field sports.
- The Sports Association has over 3000 members, with about 500 graduate members.

While some students may argue that \$48 is too much money to pay, it is actually extremely low when compared with other universities. Students at James Cook University pay in excess of \$70 for sporting facilities which are generally considered inferior to Adelaide's.

Adelaide University has the highest University funding of sport in Australia. In the end students are getting first class sporting facilities and paying little for the privilege.

## The Sports Association

The Sports Association sees itself as 'the meat in the sandwich'. On the one side, the University is committed to funding cuts, and

on the other, the Union has steadfastly refused to pay the shortfalls left by the University.

The Association feels that it has reached a point of rationalisation beyond which it cannot proceed. It has already negotiated the transfer of facilities from Park 9 to Park 10 and has converted several turf pitches/fields to synthetic grass. The Hockey Club is a good example of rationalisation; now playing its matches on a single synthetic pitch instead of the costly grass hockey fields once used.

Colin Pickering, the Sports Association executive, cites problems between the University and the Association as a major reason for slow and inefficient rationalisation in the

past.

Mr Pickering uses the bungled attempt to develop synthetic tennis courts as an example.

Four years ago, ten floodlight synthetic tennis courts were to be built on the Uni oval, incorporating a professional manager/coach.

After the plans had been organised, the bursar sent a letter to the association saying they would take over the project from there. And after six months of 'wrangling' between the Association and the University, the project was revitalised; however, in the year or so of delays three price increases occurred and costs increased by \$100 000. The project was subsequently scrapped.

## The Graduate Fee

One of the areas of controversy within the Sports Association at the moment is the cost of graduate fees. Currently a graduate of the University pays a \$50 fee to join the Association - only \$2 more than students, through their Union fee, must pay. And if the club concerned pays its graduate fees on time it receives a \$5 rebate for each fee. In effect, graduates contribute less to the Association than students.

In 1987, a vote was taken to decide whether the Graduate Fee should be increased. Tim Wilkinson, a graduate, had the casting vote when a deadlock occurred. The Graduate Fee was not increased.

While most clubs have higher membership fees for graduates, many students still argue that graduates do not pay enough. This is obviously an area that has to be looked at.

## The Benefits of Sport

Besides providing a means for personal enjoyment, sport offers many other indirect benefits to students.

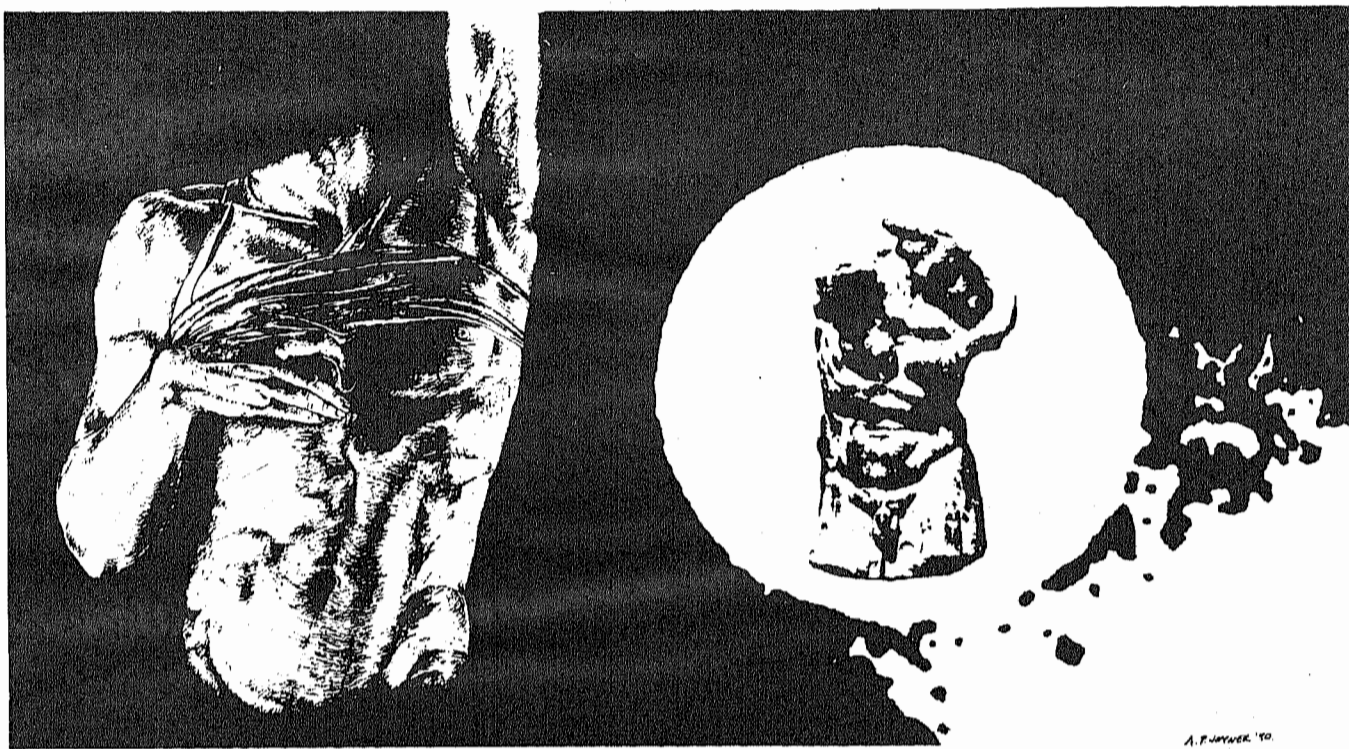
Sport is the University's most public face. It is estimated that every year at least 40 000 people come into contact with University sport in the capacity of players, opponents and spectators. This makes sport a major public relations exercise for the University, improving the image of the University within the wider community.

It has also been shown that students who join sports clubs are less likely to 'drop-out' of University. This adds weight to the argument that exercise helps reduce stress-related illnesses while improving academic performance.

Shane Carty



# Stonewall, 1969



## Breaking the silence

**The spectacular birth of the modern gay liberation movement in 1969 is usually linked to a weekend of riots in and around the Stonewall Inn, a gay bar on Christopher Street in the heart of Greenwich Village.**

A routine police raid of the premises was made late on the night of the 27th June, ostensibly because of licensing problems, but primarily as part of a ritualistic "cleansing" of the New York streets; an expected accompaniment to a mayoral campaign in the city. But instead of the passive capitulation that the police had grown to expect, the patrons fought back. A report in the Village Voice described the scene after one of the lesbians present had resisted the arresting police:

*"... the scene became explosive. Limp wrists were forgotten. Beer cans and bottles were heaved at the windows and a rain of coins descended on the cops ... Almost by signal the crowd erupted into cobblestone and bottle heaving ... From nowhere came an uprooted parking meter - used as a battering ram on the Stonewall door."*

The rioting continued far into the night, young people in the streets charging against rows of uniformed police, scattering and regrouping. Throughout the weekend of June 28th - 29th, lesbians and gay men baited people, and graffiti proclaiming "Gay Power" adorned the walls and pavements of Christopher Street.

Within weeks of the riots the Gay Liberation Front had formed,

an organisation determined to "make a place for ourselves in the revolutionary movement". In such an aim it differed from the "homophile" groups which had existed for 20 years in the US - the GLF modelled itself closely on other prominent social movements of the sixties. The word "gay" was chosen ahead of "homosexual" because the latter was considered too weighed down with male associations, and the GLF was very much a coalition of lesbian women and gay men. Existing and preceding homosexual groups were either ignored or deemed irrelevant (particularly other countries' homosexual movements), somewhat ironic in light of the fact that some now claim Stonewall as the hundredth anniversary of the struggle for gay liberation. For it was in 1869 that a Hungarian doctor named Benkert (the man responsible for the term "homosexual") wrote a letter of protest to the West German government about its recently enacted law proscribing sex between men, objecting about the intrusion of the state into people's bedrooms.

Of course the riots were more a symptom of the changed outlook of lesbians and gay men at the end of the sixties than a cause of them. The incredible speed with which the gay liberation movement spread across the US, and then through England, Australia, Canada and New Zealand reflected both a changed expectations and an increased awareness of the relevant issues. A partial lifting of media censorship allowed public discussion of homosexuality and a few pre-Stonewall activists exploited this to gain exposure for their cause. Women's liberation movements provided a model for gay liberation and the feminist

idea that "the personal is political" was conflated with the hippies notion of "do your own thing" to redefine the meaning of "coming out". Where previously it had signified a private recognition of homosexuality and the disclosure of this to close friends, activists transformed the idea of coming out into a public avowal, a display of pride and self-affirmation. The fight for private freedom was no longer enough and radical demands for social acceptance were presented.

To the majority of lesbians and gay men in Australia in the early seventies the word "Stonewall" would have meant little, but to those already radicalised by other movements it was an exciting call to action. Many Australian activists visited the United States around this time and CAMP Inc., the first successful attempt to organise an Australian gay liberation organisation, was formed in 1970. Initially, great emphasis was laid upon the need to adopt an approach specific to the Australian situation (note for example the use of camp rather than gay). But CAMP Inc.'s "reformist" aspect was soon under attack from more "revolutionary" groups such as Sydney Gay Liberation, which self-consciously adopted the rhetoric and ideology of the American movement, replete with the legend of Stonewall.

In retrospect we can see that (in common with many other social movements of the time) the early aims of gay liberation have not yet been met - indeed, some of the early proclamations now appear extremely amusing. But given this, it is certainly true that change for the better has occurred during the last twenty years; in most Australian states it is no longer illegal for

people of the same gender to have sex, and those states maintaining such prohibitions are currently considering law reform. Furthermore, South Australia's anti-discrimination laws prohibit discrimination based on a person's sexuality.

But legal tolerance is a long way short of social acceptance. This must be the aim of lesbians and gay men in the nineties; not an acceptance based on assimilation, but one coming from a recognition and acceptance of cultural difference. Stonewall should be remembered and celebrated, but primarily as a signifier for the possibility of further change. Undoubtedly, the significance assigned to it has a somewhat mythical aspect, particularly for Australians, but it

provides a convenient focus for celebrating the achievements of the gay and lesbian communities.

As part of Stonewall celebrations in Adelaide, Sydney gay historian, Robert French, will present his lecture "Sodom of the South" in the Little Cinema on Tuesday, 26th June, 1990, at 8.15 pm. Admission is \$4/2.

Lesbian and gay community action will be holding a Stonewall party at Club Dimension at Regimes on Thursday, 28th June, 1990, at 7 pm. Admission is \$5/2.50. Everyone is welcome to attend both these events.

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# Soon there may just be pictures

What do you think of when the island of Borneo is mentioned?

Rod Harbinson found it is a country whose mystery lay in the brunswick green shadow of the jungle canopy. Like a sea of broccoli broken only by the slow snaking waterways and the occasional thatch of a tribal dwelling.



On coming to Sarawak, the Malaysian state in Northern Borneo, I found my image withered. The broccoli yellowed and decaying and the waterways clogged with the carcasses of trees which had once upheld that canopy so rich in life.

## Development?

I spent a month searching for a reason behind the massacre of a treasure which has existed for 200 million years taking life to its most diverse evolutionary form. The reason that I found for the destruction is development. That much misused word, which through its grandiose implication of uplifting humankind, has been used to stamp legitimacy on many a dubious scheme.

Development of what and for whom I ask myself whenever the word rears its conceited head. Well in the case of Sarawak, I can say, without exaggeration, that it is the development of the wallets of a few politicians, who often own the machinery of destruction, at the expense of the jungle and those understanding people who have lived off its fruits for generations. Datuk James Wong, environment minister, owns Limbang trading, one of the largest timber companies in Sarawak. During a recent visit to one of his camps he was unexpectedly confronted by a Penan spokesman demanding an explanation for the destruction of forest containing an ancestral burial site. Mr Wong's reply was to palm the Penan off with a \$100 bill. When this was refused, Mr Wong gave the Penan a bar of soap and told them to wash the nits out of their hair. Such is the sensitivity of the man who should be reconciling complaints and maintaining a worthwhile environment.

Yet one cannot wholly blame a handful of politicians. They are just doing what the consuming world demands of them. Filling a demand in the market. Plywood and chopsticks for Japan and that luxurious veneer which no status-conscious family in the developed world can do without in their fitted kitchen. Perhaps if people were fully aware of the effects of their little luxuries the status quo would change. Indeed the Malaysian government is deeply concerned about the green stirrings in Australia

and the West and in June are to introduce a timber export tax, some of which will be used to counter the growing Anti-Tropical Timber lobby.

"The timber industry has induced a degree of mobility of people and contributed to making inaccessible areas accessible." - Tan Sri Taib Mahmud, Chief Minister of Sarawak, 7th February, 1990.

This is certainly true. Roadbuilding is at the fore-front of the operation. Bulldozers follow the surveyors, which are in turn followed by road maintenance, providing an awesome construction programme to allow the extraction of timber on heavy Mercedes lorries.

As the forest is depleted, the road forges forward and it is now not uncommon for the cutting site known as the "block", to be 100 km from the base camp. The roads are hurriedly built for speed of extraction on steep ground that consists of sand and loose rock which is quickly eroded by the heavy tropical rains causing rock falls and landslides. On one section near Long Serridan, I found the WTK camp manager inspecting subsidence which threatened to send the whole road into the valley below.

Tall trees provide a canopy of shelter from the harsh sun and rain. Top soil is minimal as dead matter is quickly utilised by inter-dependent life forms in a cohesive eco-cycle.

The 50m trees are cut and dragged off by bulldozers with devastating effect. The initial destruction is but the bottom card in the house. The rest of the ecosystem quickly collapses due to the dramatic climatic change. Top soil is quickly washed away and runoff causes flooding in the many valleys, killing off existing growth.

## Poisoned rivers

The most severe effect of erosion on the country's 650,000 rural tribespeople is the siltation of the rivers. I was alarmed when told that the water in the might Rajang River had once been clear enough to spear fish in. Now for the Kenyah people of Long Dungan near Belaga, fish, one part of the staple diet, was a rare treat and drinking water had



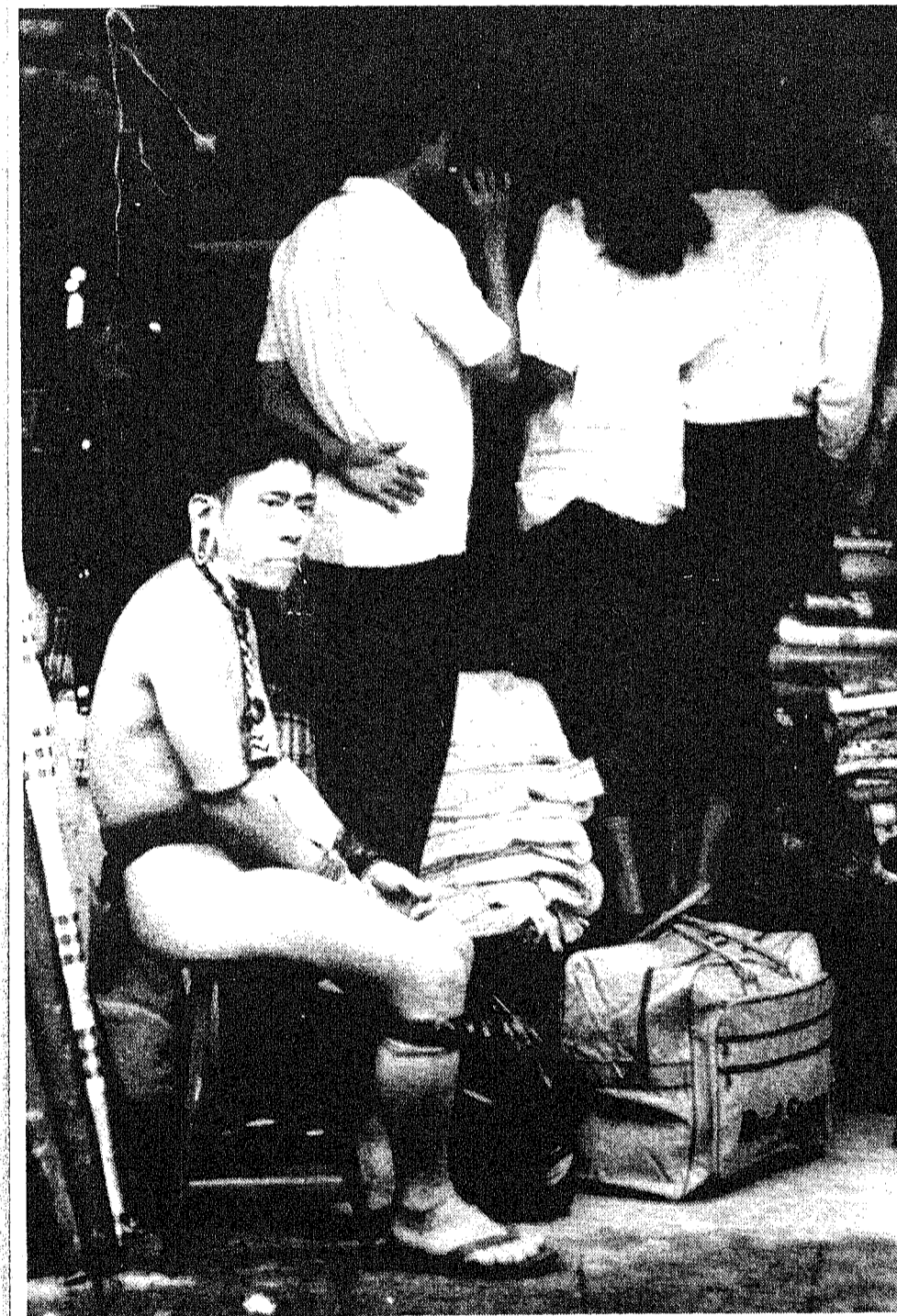
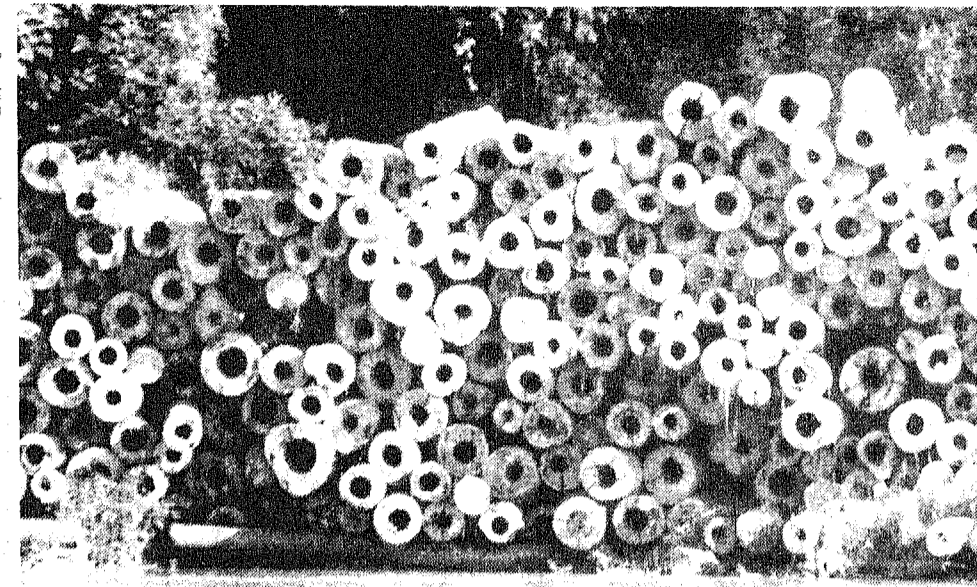
to be gathered off the zinc roof into old oil drums. Wild animals had also dwindled since the logging, leaving vegetables as the main source of food.

Waste from logging camps and increased river traffic has dire consequences. One Penan man I spoke to had lost two close relatives, who died after drinking from their traditional source of river water. His son remained seriously ill. The site above Belaga has been earmarked as the site for the massive Bakun hydro-electric project. On March 10th, Sarawak, as Chief Minister hailed the revival of the \$10 million scheme which threatens to flood the homes of 16 thousand tribal villagers.

Logging in the area is intense. Sam-

ling Syarikat Bhd. Sdn., has found it profitable to support three major logging camps in the competitively logged area. Logs 6 inches in diameter are now not uncommon. A maze of roads and two Syarikat bridges are set to ring the site and make access possible from the port of Bintulu, thus providing the infrastructure necessary for the Bakun project.

Up country, east of Kuching, is the Baram fourth division which contains the last significant area of primary forest. Logging concessions have been given for this area and companies are rapidly pushing towards the Kalimantan border. In March, the WTK Co. were within 11 km of forging a road which will connect the border town of Bareo with the



saw mills of the coast, making vast new areas accessible.

## Government sued

On March 26th, a court case was heard in which Jok Jau Evong, and two other Kayans from the Baram Village of Uma Bawang sued the government and two logging companies: Sarawak Plywood and Marabong Lumber, for damage to their communal village lands.

The defence by Mr J.C. Fong, concentrated on the laws passed since 1951 which have eroded Native Customary Rights, thus making legal, government backed logging.

An impressive prosecution by Mr G. S. Nijar sought to dismiss the validity of such laws. He cited a recent Australian

ruling on Aboriginal land rights which stated that there must be legislative intent to deprive rights: "The actual act (or acts) of extinguishment must be plain and unambiguous." The outcome of the case has far-reaching implications on the future of the Tribal people and their forests. However, judgement has been deferred several months, thus buying valuable time for the loggers.

## ITTO snubbed

The International Tropical Timber Organisation (ITTO) represents the producer and consumer countries involved in the tropical timber industry. Their primary aim is to promote, "sustainable forest management". A concept rejected by environmentalists because it ignores



the corrupt reality of the timber industry as well as the fragile nature of the rainforest eco-system.

In March, the ITTO completed a series of controversial fact finding missions to Sarawak and have recently presented their findings to Bali. Here the reply of third world producer countries, to consumer countries pressing for a halt to rainforest destruction, has been a demand for \$US 355.4 billion, the estimated investment required to achieve sustainable "development" of rainforest.

## Jungle hero escapes

Meanwhile, Bruno Manser, hero of the Penan cause, has recently emerged from the forests of Sarawak, where for six years he organised passive resistance against the destruction. He is now telling the world of their plight and will be in Australia from June 11th - 19th.

## You are involved

At current logging rates the jungles of Sarawak will cease to exist in a few years. The situation is not only disastrous for the tribal people, but for you as well. Sarawak is but one example of a critical situation which exists

worldwide.

- The Penan possess a knowledge of the rainforest environment far superior to western knowledge.

- Jungle plants are used in 40% of modern medicine. However, there is vast potential yet to be discovered.

- The rainforests are the only source which can convert carbon dioxide, responsible for the Greenhouse Effect, into oxygen.

- Climactic change, the spread of deserts and flooding, is largely due to deforestation, causing mass famine and homelessness from Ethiopia to Bangladesh.

These are just a few of the critical reasons for acting to save the rainforests. It is easy to dismiss the problem as distant and insoluble. However, it is the markets of the developed world which sustain the industry. Simply, if we stop buying, they will stop cutting. Awareness of the issue is spreading to individuals throughout the world. Collectively, this is forcing government to act. However, there is a long way to go and very little time. We can all take an individual stand by rejecting tropical timber goods. Act now or soon there will just be pictures.

## Adelaide City Council bows to demands of Chinese government.

Since the tanks rolled into Tiananmen Square last June the Chinese Government has done everything within its power to rewrite history. It has tried to erase the images that shocked the world-young couples huddled together under blankets, their bodies riddled with indiscriminate gunfire, the Goddess of Democracy lying in a smouldering heap, the lone man standing in Changan Avenue facing a line of tanks.

"The offensive is not yet over," said Deng Xiaoping on the Monday after the massacre; "the invasion of Tiananmen was a first victory in a long struggle against the dregs of society."

It would seem that in the West, where we have the freedom to say what we like, the brutality of the massacre and the insidious airbrushing of history that ensued should produce nothing less than repulsion. It would seem that we are in a position where we can use our freedom of speech to denounce such an atrocity. It would seem that we are morally obliged to do whatever we can to remember the students that died and the ideas they were fighting for.

But what does Lord Mayor Steve Condous have to say?

"It is not good for us to dig up wounds from the past that have hurt us and keep resurrecting them."

The Adelaide City Council is at the centre of a furore over the "Freedom and Democracy Monument" which is due to be unveiled this evening at Peace Park by ex-Premier Don Dunstan.

The monument was to include the inscription "Unveiled by Mr Don Dunstan on June 4th 1990". However, after intense lobbying by the Chinese Ambassador, Mr. Zhang Zai, of Steve Condous and individual Council members, the inscription will not appear.

A student from the Chinese Democracy Support Group, who cannot be named for fear of government reprisals, told On Dit that Chinese students are "...disappointed that the City Council has bowed to the pressure put on them by the Chinese government."

"We did not expect it. We had received their instruction that all references to June 4th be deleted, and from our understanding of English, we thought that meant June 4th 1989, when the massacre happened."

"Mr Andrew Taylor (the director of Parks and Recreation) told me that the Council had decided that any reference to June 4th points too much at the Chinese government."

"We knew that the Chinese Ambassador, Mr Zhang Zai, came to Adelaide. He tried to contact other ethnic groups and the Australian Chinese community to get them to put pressure on the Council. I was told that the Lord Mayor met Mr Zhang Zai for three hours, and pretended to be sorrowful. He said that he believed in democracy, but that we, the students, were against the Chinese Government."

At the rally held yesterday in commemoration of the Beijing massacre, the Chinese students said they felt nothing but disgust and outrage over the Council's decision.

Mr Dunstan told On Dit that the City Council's decision to change the plaque is an act of cowardice.

"I'm absolutely appalled and ashamed that the City Council in Adelaide has been so absolutely supine that it is prepared to submit in

Australia to the kind of censorship which the Chinese government imposes on its own people."

"If we are to have a partnership with China then it is on the basis that our beliefs about the rights of people shall be maintained here, and that we have the right to say these beliefs are universal."

"For the plaque to be altered so that the date is cut out, and the significance of it for the Chinese who are remembering the Tiananmen Square incident be eliminated, is so appalling that I'm almost left speechless."

"After all, are we going to have censorship by secret meetings of the Council in this city? Censorship of citizens saying this is what we believe and this is what we stand for?"

When asked if there would be any move to have the inscription changed back to what it originally said, Mr Dunstan said, "I don't know, but I'm prepared to get out there and paint 4th of June on it."

Mr Condous was hesitant to discuss the exact nature of the pressure he was placed under by the Chinese Ambassador. "We have been under a fair bit of pressure, which is a little bit unfortunate," he told On Dit.

"The issue has been handled by 19 people in a totally non-political council. We've had to deal with an issue that should have been handled by the Department of Foreign Affairs in Canberra."

Condous' claim that the issue is one for government is no more than a cheap attempt to pass the buck. As Mr Bruce Guerin, Director-General of the Premier's Department told The Advertiser, "The (Federal Government's) attitude, in broad terms, was that unless there was something contravening Commonwealth law, they would take no action (to prevent the memorial going ahead)."

As there is no Australian statute banning the public recognition of human rights abuses, it seems that Condous is merely attempting to excuse the fact that he submitted to the demands of a representative of the Deng Xiaoping regime.

Mr. Zhang had originally attempted to prevent the memorial from going ahead in any way shape or form. He made three demands that no Chinese characters appear on the plaque, that the name of the Chinese Democracy Support Group not be included on it, and that no reference be made to the 4th of June.

The Council refused the first two demands. It would be foolish, however, to see this as cause for celebration. The fact that the Council was even prepared to listen to the Chinese Government's case - that is, the case for ignoring truth, for rewriting history - is completely repulsive.

Also repulsive is Condous' claim that the Council thought all along that "...rather than being a monument to one event, we thought it would be better to dedicate it to all people who fought for democracy." On its own this sounds fine, but Condous admits that the June 4th date was meant to appear when he says "The Ambassador demanded that the date be removed."

If you believe Condous, the memorial was simultaneously a general dedication to those who fought for democracy, and a dedication to those who fought for democracy on June the 4th.

It is disgusting enough that the Deng regime is rewriting history in China. What is more disgusting is that a supposedly democratic institution, the Adelaide City Council, is prepared to accept its version.

David Penberthy

# A Crime never forgotten

Since the Democracy Movement was crushed by the Chinese Government last June, life for Chinese students in Australia has been marred by grief, anger and confusion. The efforts of the Deng regime to round up all students who participated in the movement reached our shores. The Chinese community knows of persons who arrived here after the massacre to work as plants, and the Chinese Embassy itself has intimidated and threatened students in a most blatant fashion. David Penberthy spoke with two students from the Chinese Democracy Support Group. Their identities have not been disclosed for fear of government reprisals upon their return to China.

**On Dit:** The Chinese Government accused the students of being "bourgeois liberal hooligans" who only wanted to disrupt law and order. Are they still saying this now?

**Student One:** "Yes, absolutely. They say that the people and the students in Tiananmen Square are confused by American propaganda and ideas of democracy."

**On Dit:** Do you think that the Chinese Government succeeded in its attempt to crush the democracy movement?

**Student One:** "Physically, they succeeded in crushing that movement. But people's feelings have been changed. Next time the movement begins there will be more people, more momentum. The Chinese Government definitely failed to crush the democracy movement in people's hearts. They cannot crush ideas."

**Student Two:** "The democracy movement was the biggest ever seen in China. People saw the students, they heard about the students, and they knew something about democracy. Some Western reporters went to China and interviewed students. The students told them that they still cannot believe they did anything wrong, and are ready to join in another democracy movement if anybody dares to organise. They still believe that they are right and the Communist Party is wrong."

**On Dit:** In China the Communist Party has a complete monopoly over the media. Are there many people who still don't know about the democracy movement and the massacre?

**Student One:** "There are people who don't know. The other day I was speaking to an Australian in Rundle Mall, and she told me that she had been in the south of China, in Shandong Province, and she had talked to students there who didn't know, who knew nothing about Tiananmen Square. I asked if they believed her, and she said 'sort of'."

**Student Two:** "That's not always the case, however. I think that most students know about it very well. They say they don't know about it because they can't say they know about it. They are scared of persecution from the government. After the June massacre students had a very hard time. All they want is to be allowed to think."

**On Dit:** What sort of work have students been able to do, in order to keep the democracy campaign active?

**Student One:** "There's nothing they can really do. Secret police are all over the place. Often there will be a new student at a University who nobody has ever seen or heard of. A few of them are spies."

**Student Two:** "I have heard from a friend, however, that the Beijing students established an Independent Association for Beijing students, which operates underground."

**On Dit:** The Chinese Embassy in Australia has been monitoring the actions of Chinese students in Australia. Have you experienced any intimidation first hand?

**Student One:** "My close friend from Uni who is in the Democracy support group has experienced it. Sometimes people from the Chinese Embassy come to Adelaide and visit their homes and talk to them. They send letters to warn and intimidate the students. Before and just after June 4th people who had been involved in activities were told it was OK, that nothing would happen. But this was only provided that they did not continue to be involved themselves in such activities. The Embassy is keeping records and they have promised to deal with anybody who does not obey them."

**On Dit:** Hou Dejian, the Taiwanese pop singer now living

in China, said recently that "Deng Xiaoping and his revolutionary fellows have done anything to prevent China from achieving peaceful revolution. Instead they're pushing the whole nation into the danger of violent revolution. Do you agree with that?"

**Student Two:** "Yes, that's absolutely right. We were just talking about it. It may happen. It depends on what Hou Dejian means. But it is a distinct possibility. At the moment there is no way that a group of ten thousand students could even get together in any part of China. But if it did happen, the events of last year would definitely be repeated."

**On Dit:** One of the other things the democracy movement protested about was the corruption of Communist Party officials. Has this corruption continued?

**Student Two:** "Yes...no doubt about it. In fact it has become worse, because a lot of people have lost hope, lost faith, and will grab whatever they can."

**On Dit:** What sort of democracy do the Chinese people want? What sort of model do you look at for inspiration, is it say a Gorbachev style reform programme you are fighting for, or a rapid movement towards Western democracy?

**Student One:** "The ultimate goal is a Western-style, multi-party system. But this does not come overnight. Someone like Gorbachev, who believes in a transition, is much better than those who advocate an immediate and possibly bloody overthrow."

**Student Two:** "The students in Tiananmen Square do not know democracy very well. They just can't bear the government. They just want a change. As long as something changes, they will be happy. They don't actually know what democracy means. But they want change. They don't like the communist government."

**Student One:** "We want human rights, we want freedom, we want democracy. Some of the students who have been overseas and have seen democracy believe that what China should establish is close to a Western system."

**Student Two:** "They know what they don't like, but they don't know what they want. To achieve democracy in a society you have to go step by step. If students win a little bit of freedom, say, if they can publish an independent newspaper like On Dit on campus without censorship, that would be a step. Even though the whole picture was not clear, it is not something to worry about. At the current stage they don't want a full democracy, just more freedom. They do not have a list saying free elections, academic freedom and so on, which forms a complete programme...they just want a change, they might not understand what democracy is completely, but in the end it is what they want."

**Student One:** "In some ways democracy is just a word they picked up on. It means many things to us, but basically it comes down to human rights. We know that voting and having a multi-party system is ten, maybe twenty years away."

**On Dit:** What is your message to students in the West? Is there anything we can do to express our support for the democracy movement?

**Student Two:** "If you want to support our movement for democracy you can make Chinese friends and talk to them about what democracy is. Many Chinese students do not know about democracy. If you ever go to China, just by talking to us about democracy you can help us."





# A touch of evil

This year sees the centenary of Agatha Christie's birth. Monica Carroll discusses Christie's crime stories and why they have endured in popularity.

I first discovered Agatha Christie as a 12 year old seeking to escape in the library the turgid miasma of school existence. The book I read was *Ten Little Niggers* and it inspired me to write my first and last murder story. This story is no longer extant, but my enjoyment of Christie's crime fiction has remained.

Agatha Christie's work is distinguished by its continuing popularity, and its phenomenal success shows no sign of abating. Millions upon millions of copies continue to be sold throughout the world, a number of books have been adapted to the screen (sometimes with crass effect due to the inability of American film-makers to capture its essential English-ness), and these stories have even engendered striking examples of art - Tom Adams' paintings which graced the covers of the Fontana/Collins editions from 1961 to 1981.

The flaws in Christie's works are obvious - too many stereotypical characters, examples of racism such as the instances of anti-semitism which appear in some of her books of the 1920's, 30's, and 40's (although a few of these racial slurs are meant to portray the prejudice of certain characters), an insensitive class consciousness, and a writing style devoid of finesse. Yet her outstanding gift for teasing her reader's brains and for delivering astonishing, often ingenious solutions to the murder puzzles she sets, have endeared her work to readers from all walks of life.

Critics who attempt to denigrate the Christie mode of detective story often base their attacks on a false premise - that the popular 'whodunnit' story can be assessed in the terms reserved for the novel proper. This premise is not relevant; generally Christie books are stories which neither attempt to reproduce reality, nor concern themselves with psychological depth in characterisation (although there are exceptions to this rule). Of course, some degree of credibility is maintained, but the objective is the reader's entertainment and this takes precedence over the mundane and the logical.

The focus of the Christie book is directly on the intriguing question - who accomplished the murder? This is not a simple problem to solve, for clever red herrings are deployed and facades of normality conceal improbity. The pronounced element of deceptiveness and underlying malevolence ensures that the reader is often startled to learn of the murderer's identity at the book's conclusion.

The plots are intrinsically stylised, the artifices are deliberate (although some are more credible than others, with a few teetering on the brink of the ludicrous), and the devices operate to set up a battle of wits between the detective and the murderer in conjunction with the reader. The murders themselves are often fiendishly clever, yet usually placed in ordinary situations so that there is a compelling mixture of the exciting and the commonplace. To give a few examples -

Hercule Poirot investigates what ostensibly are the murders committed by a homicidal maniac, in which an ABC Railway Guide is placed beside the victim (*The ABC Murders*, 1936).

The village of Lymstock is plagued by a poison pen writer, and murder subsequently rears its ugly head (*The Moving Finger*, 1942).

Mrs Mc Gillicuddy is travelling by train when she sees what appears to be a murder committed on a passing train. She turns to her friend Miss Marple for help in a case where leads seem impossible to find (*4.50 From Paddington*, 1957).

A chance encounter with a senile old woman who talks of a child walled up behind a fireplace leads Tommy and Tuppence Beresford on the trail of a murder (*By the Pricking of My Thumbs*, 1968).

The two best known Christie detectives are Hercule Poirot and Jane Marple.

An ex-Belgian policeman who quit the Brussels Police Force in 1904, Poirot is based in England when we are introduced to him in Christie's first book, *The Mysterious Affair at Styles* (1920), by a lacklustre description:

"He was hardly more than five feet, four inches, but carried himself with great dignity. His head was exactly the shape of an egg, and he always perched it a little on one side. His moustache was very stiff and military."

This dapper, vain detective solves crime through his astonishing powers of observation and incisive mind. A constant feature of the Poirot cases is the way in which Christie satirises English attitudes to 'those foreigners'. Another debut in *The Mysterious Affair at Styles* is that of Captain Arthur Hastings who subsequently re-appears as Poirot's sidekick in some other cases. Hastings reminds one of a faithful but annoying dog which is always getting under one's feet, and fortunately his character is not a fixture in all the Poirot books.

Miss Jane Marple makes her first appearance as a formidable gossip in *Murder at the Vicarage* (1930). In *4.50 From Paddington*, she is described as "fluffy and dithery in appearance, but inwardly as sharp and as shrewd as they make them." As with Poirot, she is capable of amazing mental feats in solving crimes, but her successes are based more on intuition and the application of the knowledge of human nature she has acquired through living in a village all her life (although the reader can object that the village life parallels she draws on to solve problems are too numerous - coincidence is not that elastic).

*Curtain: Poirot's Last Case* and *Sleeping Murder: Miss Marple's Last Case* were both written in the 1940's, but were withheld from publication until 1975 and 1976, respectively.

The best Christie stories provide escapism while maintaining viability. *Ten Little Niggers* (1939), now known as *And Then there*

*were None*, is Christie's best known book and a prime example of this successful blend. This book (its unfortunate original title was derived from an English nursery rhyme) is a suspense thriller in which ten people are invited under various auspices by a Mr U.N Owen to Nigger Island off the Devon coast. It transpires that Mr Owen desires nothing less than the life of each individual, his identity indeed remaining unknown, and the successive murders are baffling, and memorable for their eerie proximity to the nursery rhyme 'Ten Little Niggers'. Christie succeeds in creating and sustaining a taut atmosphere, and the conclusion is eminently satisfying.

A later Christie which combines the colourful, the intriguing, and the ordinary is *The Pale Horse* (1961). The action moves between the classic Christie village setting and London; three women in the village of Much Deeping are reputed to be witches, and murders which cannot be connected with any known cause take place miles away.

It is generally agreed that the spy thrillers, which link domestic and international crime, are Christie's least successful stories. *The Big Four* (1927) and *N or M?* (1941) to name two of these, are entertaining in a limited sense; the enjoyment one obtains from reading them is chiefly due to their unlikely plots and clumsy conspiracy theories.

*Passenger to Frankfurt* (1970) is the final thriller, but it is a pity Christie's publishers did not lose the manuscript. Even given that Christie wrote it when her literary abilities had declined, it bestows a new meaning on the word 'banal'. The characters are wooden, the dialogue is abysmally tedious, and the plot is ridiculous (revolving as it does around the attempt of the supposed son of Adolf Hitler to lead a new Aryan bid for world domination). Although Christie regarded *The Mystery of the Blue Train* (1928) as her worst effort, this judgement was made in the years before her abilities were on the wane. Needless to say, *Passenger to Frankfurt* was a runaway success in the United States of America.

The Christie crime stories can be regarded as essentially dealing with the restoration of moral regularity; the process of detecting the murderer brings order out of chaos. A Freudian interpretation sees the murderer as representing the Id, the aggressive, irrational drives of the self, while the detective represents the Superego, the agent of control. The reader projects her/his anti-social impulses and inner conflicts onto the murderer, and the detective's discovery of the murderer is the defeat of deviation from the social norm.

Perhaps the most significant reason for the durability of Christie's crime fiction lies in the way in which it enables the reader to appropriate something so sensational as murder. At the same time, however, this

fiction possesses a schematic character thus distancing the reader from the stark implications of murder and the intrusion of harsh reality.

Despite its social relevance, realistic crime fiction does not possess this appeal, for the violence and murder it portrays so successfully are always with us as the media daily and graphically depicts. Christie's brand of crime fiction is pervaded with an interrelationship of the familiar and the fascinating. Routine brutality has no place in her stories, and evil is not depicted as some metaphysical abstraction. Rather, the touches of evil that can be discerned in the most ordinary of human existences and situations remind the reader that this darkness is simultaneously aberrant and uncomfortably close.

## My five favourite Christies

***The Hound of Death* (1933)** - A collection of short stories on supernatural themes. In the title story a doctor attempts to unlock the secret of an arcane world by hypnotising a Belgian nun, with devastating results. A chimeric, macabre-tinged collection.

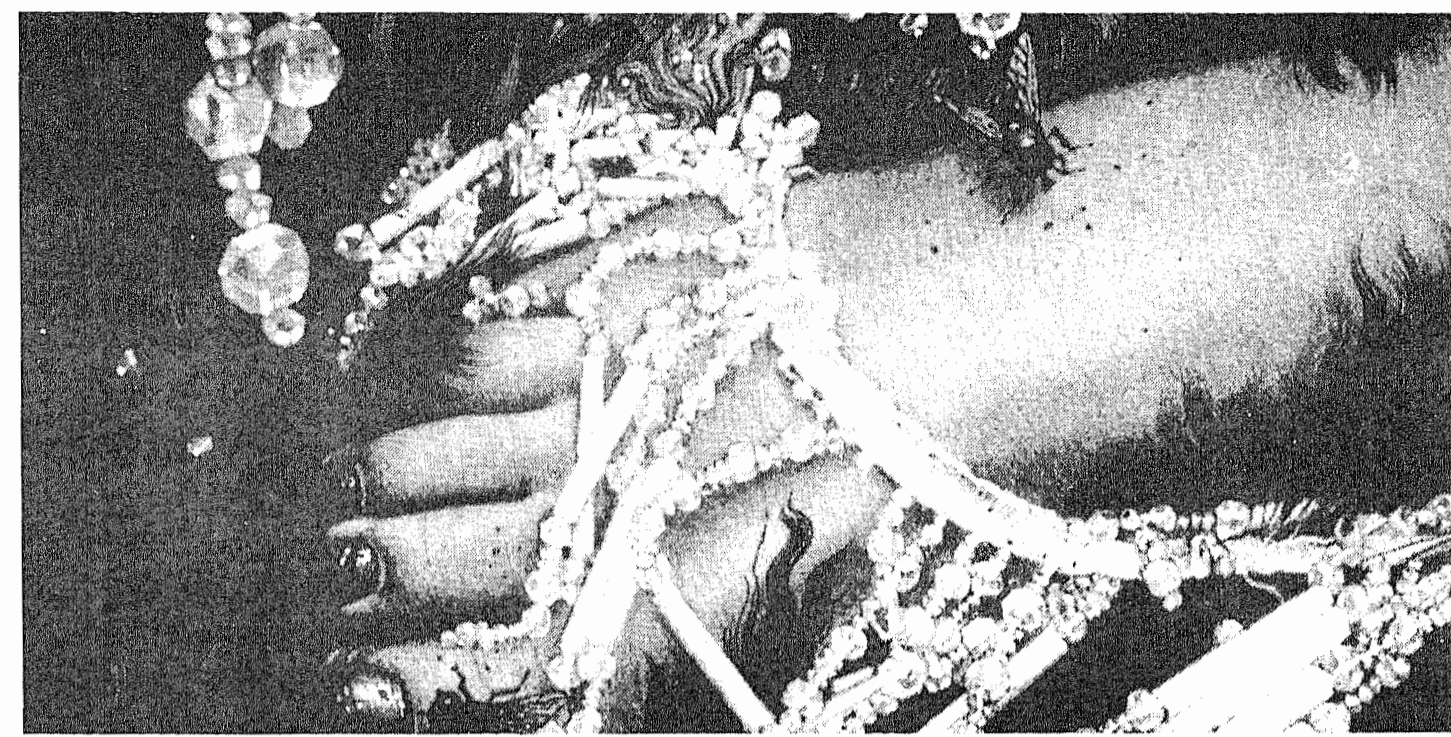
***Sad Cypress* (1940)** - An unorthodox Christie, with a pronounced human interest angle and subtle characterisation. It commences with a court scene in which Eleanor Carlisle stands accused of having murdered her aunt to gain an inheritance. Imbued with an evocative, poignant sense of the past, its emotional impact is considerable.

***Towards Zero* (1944)** - Another unusual Christie. Its structure is more complex, and a strong strain of destiny runs throughout the plot. The build up to the murders is slower than in the majority of Christie books, and the psychological emphasis works well.

***A Murder is Announced* (1950)** - An advertisement announcing a forthcoming murder surprises the village of Chipping Cleghorn. The plot is too contrived but this is rendered superfluous by the excellent entertainment value. Christie's re-creation of village life is particularly vivid.

***After the Funeral* (1953)** - When the family of the late Richard Abernethie gathers for the reading of his will, the scatty family eccentric declares he was murdered. A few days later, she suffers the same fate. This is a stimulating story, with the plot taking twists and turns, and there is an array of suspects.

Paintings by  
Tom Adams



MOTHER THERESA &  
THE BROTHERS OF SOUL  
FRIDAY 1ST JUNE  
LUNCHTIME

# ROCK



CONTRAPUNCTUS

HANDSOME DEVILS



UNION

PAINTERS & DOCKERS

PAINTERS & DOCKERS

BIG SQUID  
UNI BAR FRIDAY NIGHT 8TH JUNE



CONTRAPUNCTUS

HANDSOME DEVILS

# SATURDAY JUNE 9



# Cinema Paradiso

Academy Cinema

It is interesting to see a film set in Sicily which avoids stereotypes in its representation of the island. "Cinema Paradiso" boasts no shootings, beatings, drug running, Mafiosos, or money laundering. The film, as Guiliano Montaldo has called it, is "a gentle declaration of love to the cinema" but it is also more than this. Director Giuseppe Tornatore centres on the life of a Southern Italian village, Giancaldo. This is the sort of village familiar to second generation Italians with families similar to those of Giancaldo.

Tornatore's screenplay reveals the nuances of the village which unfortunately may not be fully appreciated by the non-Italian viewer, partly because of reliance on sub-titles. The film's hero, Toto, forms a close relationship with the local projectionist in the Cinema Paradiso, Alfredo. It is this relationship that forms Toto's anchor from boyhood to adolescence and which instils in him a passion for the cinema. Giancaldo, despite the intense poverty of the place in the post-war period (and it would have been no different before the war) is an idyllic world for the young Toto. From his mandatory service as an altar boy and his frequent sojourns to the cinema, Toto's experiences show the uniquely close community bonds of an Italian village.

Alfredo is more than someone Toto wants to emulate and more than a paternal figure - he is the

embodiment of the older and wiser relative who commands an almost deferential respect in so many Italian families. Alfredo emphasizes to Toto that the dilemma of Southern Italy is that to remain in the poor villages is to live a life of unfulfilled ambition and talent.

Essentially the metamorphosis of the Cinema parallels the development of Toto's character and the changing face of the village. Initially the Cinema is the lifeblood of the community and its facade is traditional. Director Tornatore uses the Cinema to of the village. Initially the cl. Director Tornatore

highlights the deep-seated class antagonisms of the south. In the cinema the poor peasants sit in the general section while the balcony is reserved for the "padrone" (landowner) class and the educated classes. Outside the entrance to the cinema the unjust "labour laws" become apparent as the padrone refuses to stipulate payment for the workers. The idiosyncratic behaviour of the cinema's audience becomes personalised motifs for the wider village. There is real warmth and integrity in these scenes.

As Toto matures the director pre-empted his dislocation from the village by de-personalising the cinema. The who spit on the peasants below reconstructed cinema has a different aspect to the old. The newly monied owner, the true nouveau-riche style, has produced

a building that is flashy and less familiar. Tornatore introduces technological changes to parallel Toto's pending adulthood and restlessness. We see a projector that is not manually operated and celluloid that is not inflammable. There are deliberate reminders that Giancaldo is not wholly static and that Toto's ambitions will eclipse the Cinema Paradiso.

If the director uses the cinema as a metaphor for change he uses Toto's infatuation with a wealthy northerner, Elena, to signify the problems in the village. Elena represents elusive wealth. Tornatore employs visual techniques to distinguish her character. She is deliberately fairer than any other character. The camera lens is softer on her face, making her appear ethereal. She is always dressed in light colours in contrast to the darker working class clothes of the villagers. Elena's northern features embody an attraction to the north of Italy which most southerners feel because of the inherent opportunities that exist there.

The ability of the director to visually guide the audience, seemingly unconsciously, through Toto's maturation is overwhelming. The problem the screenplay writer faces when weaving a plot between three different actors playing the central role is that the character won't seem authentic. That he would seem fragmentary and inconsistent in his responses consti-



Salvatore Cascio (right)

tutes a real danger. Yet Jacques Perrin and Salvatore Cascio as the old and the young Toto seem inextricably linked by both screenplay and direction. The camera moving to a shot of the older Toto at pertinent times during the scenes of Toto's childhood visually juxtaposed the two. Rather than memories seeming overly nostalgic, Toto's decision to return home after an absence of thirty years seems entirely necessary.

"Cinema Paradiso" has a tone of candid emotion and nostalgia that is integral to the film. The music by Ennio Morricone enhances the effect of "the return home". Of course the celebration of cinema itself permeates the entire film. It is an unashamed indulgence by Tornatore in the best of Italian

and America cinema. There are scenes from Matarazzo's "Catene" and John Wayne dubbed in Italian has a new charm.

The final scene is beyond praise and certainly one of the most memorable cinematic experiences of recent years. Such a collection of intimate screen kisses (many of them legendary in cinema history) was a fitting climax to a sentimental tribute to the beauty of film. This is a film that should make all Italians proud of their social origins and treat the non-Italian viewer to a memorable insight into a beautiful world.

Dominic Petracaro  
Emily Boase

# Internal Affairs

Hindley

Set in LA with backdrops as diverse as the streets of East LA to the San Fernando Hills, the story starts when we see a young cop under pressure shooting an unarmed crook running from the scene of a crime. Dennis Peck (Richard Gere) promptly solves the problem by planking the dead man with a razor.

This indebts the young man to him, as he has indebted others and uses this to his advantage in covering up his improprieties. In return he rewards them (thus drawing them in deeper) by getting their security work on the side, in what aren't necessarily legal ventures.

The movie then turns to Raymond Avila (Andy Garcia), an ambitious young cop who has just entered the Internal Affairs division of the police force. He quickly comes to realise that he is up against the entire force in his new position and can expect little or no help from it.

I had become rather pissed off with Richard Gere over the last few years, as he been acting in garbage like 'The Cotton Club' and 'American Gigolo'. Let's face it, even his current hit movie, 'Pretty Woman', doesn't show (or require) any great acting feats on his part. But in Internal Affairs, Gere has again slipped into his niche. Once

again we are witness to a movie of the same quality as 'An Officer and a Gentleman', in which he appeared with Debra Winger and Louis Gossett Jr.

The great thing about this movie is that the action doesn't wane. There's a psychological war going on between Peck & Avila, who believes (quite rightly) that Peck is corrupt, and we watch as the two parties go about trying to destroy each other. Initially, it is Peck who appears to have the upper hand, but when Avila finally does start to come close to exposing Peck, he retaliates by involving Avila's wife Kathleen (capably played by Nancy Travis) in their struggle.

Gere isn't the only one who plays his role well, Andy Garcia is also well equipped to deal with his part. He is very convincing as Avila, whom is pushed right to the edge by Peck. He has shown promise in 'The Godfather', 'The Untouchables' and more recently in 'Black Rain', but this is his first real starring role and he brings it off very well indeed. He reminds me of a young Robert De Niro or Al Pacino, and in my opinion had the potential to be that good. I feel though, that we're yet to see the best of him.

Avila's partner, Amy Wallace, is played by Laurie Metcalf, probably best known for her recurring

role in the American TV comedy 'Roseanne'. She gives a pretty good portrayal of the tough and seasoned Internal Affairs sergeant, not afraid to bend the rules a little, but is worried by Avila's eagerness to expose Peck.

It was a long movie, but the action and response kept me on the edge of my seat throughout. Up until right near the very end, I wasn't sure who was going to win out and that's what kept me interested.

Internal Affairs is a feature well worth seeing. It has a good story to it; a good score, which interestingly enough was co-written by Michael Figges who also made his American film directorial debut with this film; and a very fine cast. It really is a fine psychological thriller. So whether you're a Richard Gere fan or simply like good suspense, I can recommend Internal Affairs to you.

Robert Landshroop



# The Story of My Wife

Milan Fust Picador \$15.99



At the risk of inciting a few people, I have to say that *The Story of My Wife* is reminiscent of J.D. Salinger's *The Catcher in the Rye*. Fust's story is completely unrelated, the sense of time and place is different and the structure is markedly more complex. Yet the reminder is there since the main character is so foolish and so wise he made me laugh.

The main character, Captain Storr, is the narrator of the story. He tells us how he, the hulking Dutch sea-captain, is married to a younger French woman. She would be his ideal woman - beautiful, intelligent, cultured, "very much a flirt and very ticklish" - except for one thing. She is unfaithful. And so the captain is consumed by jealousy and becomes obsessed with the idea of outwitting his wife.

Thus the story is not so much

about Storr's wife as it is about his perception of her and of their marriage. The reader must constantly try (and I say try because it takes a conscious effort) to see her side of the story. Is she unfaithful in reality or just in Storr's imagination? Does he cheat on her for the pleasure of sex or for the more sinister purpose of revenge? Is she dying all along, or playing a game where death is the outcome? And is he really too insensitive and self-absorbed to notice? Fust cleverly manages to leave the final judgement with us. The ending gives the story a new perspective and it certainly forces me to view Storr with more ambivalence.

Fust's purpose in writing *The Story of My Wife* was to create "purefiction"; the result is, in fact, painfully close to real life. Human frailties and paradoxes are laid out bare and raw: being in love

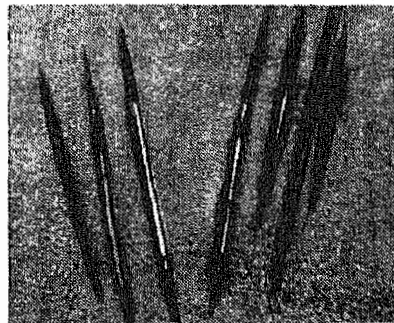
brings pangs of jealousy, protection involves manipulation, when the truth is finally accepted. This is not a book to read if you've just broken up with your girlfriend/boyfriend and you think they may have been right. The (guilty) conscience is a powerful thing, so Storr tells us.

*The Story of My Wife* is an entertaining book, it made me laugh and reading it was no great brain-strain, though assimilating it was a test. Captain Storr says towards the end: "If I was able to comprehend everything that happened, how do I then explain the fact that I can rehash it even today and discover new elements every time...?" He is referring to his wife, but he might well have been referring to the book.

Stephanie Pribil

# The Rainbow Stories

William T Vollmann Picador \$19.99



*The Rainbow Stories* as the name suggests, is a collection of short stories by William T Vollmann, the underlying concept being that just as the rainbow sports a variety of colours, so does misery, its different intensities matching the various hues of the rainbow.

The lives of a myriad of the most pitifully dejected and despondent people are assembled here. The

tales of society's rejects - the whores, fetishists and murderers are recounted, interspersed with fantastic tales of murderous engineers and biblical characters. As irreconcilable as they appear, the individuals are linked by a common bond, the fact that they all have an obsession, the denial of which leads to their misery. Each character's account is assigned a

colour, affirming the intensity of the suffering endured, in the process giving us an insight into the character of the individual we are dealing with.

The stories are well written, profound and dramatic, Vollmann's flair for description becoming instantly evident. The graphic detail with which he describes some of the grisly details is

guaranteed to send chills down your spine. The tales are disturbing, made even more so by the author's avowal that they are true.

Vollmann's ironical wit tends, however, to prevail. Thus the novel not only thoroughly entertaining, but thought provoking as well. Do yourself a favour - read it!

Vanessa Almeida

# The Summer Before the Dark

Doris Lessing Paladin

First published in 1973, and issued in a new paperback edition by Paladin Books, *The Summer Before the Dark* is well worth a fresh look. It is a complex and multi-layered novel, full of interest on social, psychological and symbolic levels.

The story concerns a middle-aged, middle-class English woman, Kate Brown, who has lived as a professional mother and wife for many years, and feels an emptiness in her life as her children become independent and her relationship with her husband increasingly strained. However, Kate does not allow her angst to overwhelm her, but accepts a job as - wait for it - a Portuguese language translator for an international conference on coffee! This is the beginning of a summer in which Kate is forced to come to terms with herself, and learns to see herself as someone of worth independent from the family roles which she is expected to play.

Sound familiar? Well, it's not exactly an atypical scenario for an English novel of the early 1970's and *The Summer Before the Dark*

is certainly part of a movement in women's writing that corresponds to the early days of "second wave" feminism. That is not to demean its worth, of course; issues affecting the lives of women have always been an important subject for literature, and the issues explored in *The Summer Before the Dark* do not seem in any sense tired or irrelevant to today. On the contrary, Lessing infuses the story of Kate Brown with a universality that makes the novel at once a painful and an exhilarating experience for all readers, independent of its specific social context.

This is partly because of the sheer honesty with which Lessing fuses the social and the psychological elements of the novel. For example, a frequent temptation for novelists dealing with middle-class issues is to remain stubbornly in a middle-class world, ignoring the lives of the poor in both first and third world, to whom existential struggles of personal identity and freedom must play second fiddle to the constant struggle for survival itself. Lessing does not succumb to this temptation. Rather, Kate is constantly reminding herself that her own anguish is, in a global

sense, irrelevant. This, however, does not make it any less real; if anything, it makes it more painful and difficult to deal with.

This wider perspective is what in my view sets *The Summer Before the Dark* apart from so many other novels. In other respects as well, Lessing's psychological insight is piercing and at times agonising. At times it seems as though Kate's summer of self-discovery is leading not so much to a realisation of new meaning, as to a negation of all meaning. This drift in the novel has its climax in a scene of supreme nihilism during which Kate, after a disastrous love affair in Spain and a long illness, visits the theatre and is afflicted with a profound sense of the emptiness of what is happening on stage - an emptiness which of course has its parallels in her own life.

Such moments of despair are handled superbly by Lessing, with a minimum of melodrama. And by the end of the novel, Kate seems to have salvaged some purpose from the ashes of her former life. It is as if, simply by negating the inauthentic elements of her existence, she has managed to strip life to its essentials - she realises afresh the

importance of relating honestly to others, and, above all, to herself.

Kate Brown's "quest" is portrayed symbolically throughout the novel by a recurring dream in which Kate rescues a dying seal and attempts to bring it to water. This sounds trite, but Lessing manages to infuse the dream with such psychological truth that in the end, as with the whole novel, the reader is convinced. *The*

*Summer Before the Dark* is powerful enough to make us think about the honesty with which we approach our own lives, and the roles which we play in others' lives. Its central question is this: Are the things which we tell ourselves about ourselves genuine, or are they merely mindless repetitions of empty reassurances?

Angus Gordon

## NOTICE TO ALL MEMBERS OF THE ADELAIDE UNIVERSITY UNION 1991 BUDGET MEETINGS

THE PROPOSED MEETING DATES OF THE FINANCE AND DEVELOPMENT COMMITTEE TO CONSIDER THE 1991 OPERATING AND CAPITAL BUDGETS ARE AS FOLLOWS:

DATE (1990) TO CONSIDER

MON 16 JULY ACTIVITIES, CLUBS ASSOCIATION, PGSA & CAPITAL

TUES 17 JULY GALLERY, STUDENTS' ASSOCIATION & CAPITAL

WED 18 JULY CRAFT STUDIO, SPORTS ASSOCIATION, THEATRES & CAPITAL

THURS 19 JULY UNION, CHILDCARE, CATERING & CAPITAL

FRI 20 JULY WAITE POST GRADUATES, OVERSEAS STUDENTS AND OTHER SUBMISSIONS

THE MEETINGS WILL START AT 4.00PM IN THE UNION BOARD ROOM, FIRST FLOOR LADY SYMON BUILDING.

IF THERE ARE ANY QUERIES PLEASE CONTACT

PETER VON MALTZAIN, UNION ACCOUNTANT ON 228 5401

# Double album launch marks sad loss for Adelaide band scene.

It has taken more than three years for Adelaide's version of a Bad Brains/Stiff Little Fingers cross to release their debut album. Hoot McKloot ascribe this to having to wait for the kettle to boil in between laying down tracks.

However, they add that they also wanted to spend sometime getting the right sound. Whatever the reason, Hoot McKloot's self titled album is well worth the wait. The skank kings of Adelaide do well to capture the energy of their live performances on record.

Their own punk/thrash version of rock, ska and reggae is complemented by well thought out and meaningful lyrics.

"We have got a message," states lead singer, Steve Lowe. "Just like everybody, we've got something to say. There's so much that's pretty bad about this world ... and so we have to say something, and at the same time there's nothing wrong with having a good time and dancing and enjoying yourself. That's what music's for."

The lyrics are, to say the least, cynical in their criticism of the modern, capitalist, throw-away society, ranging from the light-hearted "Cider Skank" to the socially despairing "One Horse Town".

The music is dominated not only by Lowe's husky vocals, but also by the fine guitar work of Geoff Cox. Cox, who is one of the better "hard core" guitarists in Adelaide. He combines lively riffs with powerful lead breaks to produce one of the best albums to come out of Adelaide since The Mark of Cain's *Battlesick*.

Another talented Adelaide thrash guitarist is Kelly Hewson whose band, Order of Decay, have also just released a self titled "flat-out" LP (flat-out being the operative word). The whole eleven song record runs for approximately twenty minutes. The songs are not necessarily short, they are just very fast.

This album does not come with a lyric sheet which is a pity since the lyrics, written by lead singer, ex-Filthy Scumbag, Filthy Phil Partridge, are well written and like those of Hoot McKloot, display a great social awareness but are often very difficult to understand. However, as Partridge says between songs, "Who listens to the words anyway?"

Overall, this is another fine album, full of energy and a vast improvement in recording and production quality on their *Bite or be Bitten* EP released last year.

Unfortunately, this will be the one and only Order of Decay LP due to the tragic accidental death of Phil in October last year. The record is a fine tribute to Phil's talent and energy and a credit to the whole band.

Both of these albums are available on Dominator records and will be officially launched together at the Old Queen's Arms Hotel on Friday, 8th June. Spangled Grunter will perform for only the second time at this show. This band consists of Kelly, Aaron and Michael from Order of Decay, headed by Dirty Dave "Scunge" formerly lead singer of the Septic Saw Blades and the Surgical Scunge Buckets. Dave is an energetic singer, and the band compares favourably with the original Order of Decay. Hoot McKloot and the Clowns of Decadence will also be playing at the joint record launch.

Both albums were recorded at ARTEC studios by Stuart Sheldon. Sheldon set up ARTEC five years ago and has produced records for such bands as the Ists, Morning Glory, Fear and Loathing, The Mark of Cain, Contrapunctus and Where's The Pope, and has had a hand in the "Are We Still Here" and "Oasis 2" compilation albums. Over the years, he has gained a reputation for excellence culminating in the superbly produced "Battlesick" album last year and continuing on the Hoot McKloot and Order of Decay albums.

However, Stuart and his wife Zelda, have shut up shop and are moving to Sydney to further their careers. If the soon to be released records by The Plague, Worm Tongue, The Mark of Cain, The Iron Sheiks and The Clowns of Decadence, all of which were mixed by Sheldon, display the same recording quality and attention to detail as previous albums, then the loss of Stuart and Zelda will be a sad one for Adelaide. Anyone wishing to contact Stuart may still do so for a short time at ARTEC on (08) 223 7211. Meanwhile, most of the albums mentioned here, including the Hoot McKloot and Order of Decay albums as well as a lot of unreleased local music, may be heard on the Adelaide Underground Show, on Tuesday nights between 11.00 and midnight on Student Radio 5UV.

**Stephen Hards**

DOMINATOR RECORDS PRESENT,  
DOUBLE ALBUM LAUNCH SHOW

**HOOT MCKLOOT**  
11 SONG DEBUT L.P.

IT'LL BE A HOOTER!

FREE ALBUM GIVEAWAYS!

**ORDER OF DECAY**  
11 SONG FLAT-OUT L.P.

FRI.  
**OLD QUEENS. JUNE 8th**

WITH: **HOOT MCKLOOT**  
**SPANGLED GRUNTER**  
**CLOWNS OF DECADENCE**

DOMINATOR RECORDS. P.O. Box 743 NORWOOD S.A.



**Falling Joys**  
**Falling Joys EP**  
*Volition*

Good things from Sydney part two: the Falling Joys have produced four years of guitar pop. Their songs tell stories of slightly scarred relationships in a manner reminiscent of the Go-Betweens, or the Hummingbirds in their more sombre moments. Vocalist Suzie Higgins has the type of voice which used to lure sailors towards the rocks in ancient days - angelic.

This is a very mature sounding debut. 'Shelter' starts off with some Billy Bragg-esque scratch'n'scrape guitar but almost ends up sounding like a country and western tearjerker. 'Tunnel Vision' is Stevie Nicks with a (mercifully) light hand. This is not to denigrate the FJ's. Independent music rarely gets more accessible than this but it rarely gets better either. A big winner!

Ian Richardson

**Too Many Movies**  
**Mary Jo Starr**  
*Festival*

Mary Jo Starr (aka Kaarin Fairfax) is a singer/acress from Sydney and Too Many Movies is her debut album. The songs on TMM are in a light pop/country style and even though she didn't write any of the tracks she has enlisted in a number of credible Australian musicians and songwriters to supply her with material. In fact Paul Kelly wrote five songs for the album including the best track an emotional piano ballad 'Just a Phrase He's Going Through'. Reg Mombassa and Peter O'Doherty from Mental as Anything also wrote one track a piece ('Kissing in a Taxi' and 'Take Off Your Shirt'). Songs range from C & W ('What to do', 'Hidden Things') to pop ('Kissing in a Taxi') and waltzes ('Hungry Waltz') and Norman Gunston even plays harmonica on one track.

(5 out of 10)

Jack Kyriacou

**Ratcat**  
**This Nightmare**  
*Waterfront*

Ratcat's silly pop ditties have a very late '50's feel to them with their simple arrangements and naive "She's my everything, she's my beauty queen" lyrics, but have the crucial added ingredient of full on fuzz-growl guitars: Buddy Holly with chainsaws, if you will. Vocalist Simon Day sings with manic hyper-enthusiasm. When he sings "Can't stand still, can't say no/ Gotta go fast, yeah I gotta go" (Go Go) he sounds like he's rejoicing in the fact.

An interesting extra on three tracks is backing vocals from Robyn of the Hummingbirds, whose gentle cooing is a good foil for Day's hyperactivity. Whilst nothing here quite reaches the heights of their debut single "I think I love you" of '88, this is a very consistent debut LP.

Ian Richardson

**Mr Cab Driver**  
**Lenny Kravitz**  
*Virgin (12")*

This latest little groover from Lenny Kravitz, the new funkster in town, is quite a catchy number. Lenny tells us of the great difficulties he has in getting a cab to stop for him, a black dude.

It has a very 60's-ish sound, with its sparse, stripped-back sound (no mega sampling here, acid fans!). But it should impress with its funky, chunky bassline, even evolving into a very rare bass solo. A sort of 'funk rock classic'.

The two extra live tracks are worth a listen, providing an opportunity to get really laid-back and mellow out.

The car horn fitted into the song really makes 'Mr Cab Driver' special.

BAD Allen

**Soul Provider**  
**Michael Bolton**  
*Alternative Tentacles*

If you're the kind of person who dreams of working as a bank teller and has a bit of a soft spot for colourful drinks with paper umbrellas in them, this album is for you!

Michael Notlob is a palindrome out of time. After abandoning a successful career as a pet shop owner, he began vocal training with a number of different teachers, all of whom had rather suspect qualifications.

Notlob has decided to spurn the traditional approach to rock music, rejecting the live show and opting instead for the thirty second grab on prime time television.

His single "How Can We Be Lovers With a Haircut Like Mine?" certainly sold a few copies.

You won't be disappointed with Soul Provider. They're giving away free coffee tables with each copy.

Wilfred Leaper

**AXEMAN'S**  
**JAZZ**



Nothing whatsoever happened this week in music. No-one was born, no-one released any record, no-one toured, and a general amnesty on rock was called.

**ALTERNATIVE**  
**AXEMAN'S**  
**JAZZ**

• Latest rumoured tours are for English bands **The Wonder Stuff** and **The House of Love**

• **Napoleon Goes Solo** representing Underdale Campus won the Battle of the bands at the Adelaide University Bar on Saturday Night. The Axeman arrived too late to catch them, but was reliably informed by an eyewitness "You got a Simple Minds record? You might as well just go home and put it on." They will be flying to Sydney to represent SA in the national Battle of the Bands.

AU's entrant **My Love Pumpkin** were clearly the superior band on the night, tearing old 5KA regulars like "Rock N Roll All Nite" and "We're Not Gonna Take It" to shreds. And they didn't introduce any of their songs by saying "This one's about apartheid in South Africa."

Can it really be 12 years today since "Grease" was thrust onto an under-gelled world?

• Rock N Roll censorship first reared its ugly head this week in 1956 when "Do the Dead" Elvis Presley had his gyrating hips censored on the Ed Sullivan Show. By the 70's the drugged-out fatso was physically incapable of moving his hips at all without snorting 5 keys of coke firts.

**Handsome Devils**  
**another reason to catch**  
**Painters and Dockers**

The three piece **Handsome Devils** are to support **Painters and Dockers** at its University gig on Saturday night.

Oh NO, I hear you cry, a Smiths cover band, old grumble bum Morrissey is alive and well and whining his way through Adelaide's pub circuit.

But fear not patrons, **The Handsome Devils** play a pleasing blend of energetic power-pop tunes with catchy melodies.

The band formed in March last year drawing John Chaplin (bass) and Brett Partington (drums) from **The Immediates** and Joe Connelly (guitar) from **The New Beds**. After just two months the smiling face of free studio time grinned at them in the form of a song writing competition.

Joe: "It was an article in the paper that I noticed for **Foundation Studios** run by Carlew. It was one of those suburban type battle of the bands."

John: "They just asked for a tape of three original songs and we sent them in and thought that we wouldn't win, but they gave us a ring and said that we had."

Quite impressive for a band that did not play its first gig for a good three months more.

The H.D.'s music, lyrically and musically, has been compared to the **Hoodoo Gurus** around their **Stoneage Romeos** period. But this has been put down to the production on their demo tape.

Joe: "The demo's a lot tamer.

The melodic part of it is probably right. The DEMO was a bit too polished. Our future recordings shall be a bit more raucus."

The melody is there all right. After listening to their demo tape a few times I couldn't get there songs out of my head. Catchy little ditties of failed romances and wasted chances.

Having supported **The Trilobites** and **Weddings Parties Anything** previously, the **Painters and Dockers** support is their first major show.

Joe: "it's going to be good to be playing to heaps more people to get our songs across to."

John: "Sometimes you've got to work a bit harder but you've got the people that might not normally come to your gigs."

An example of this was apparent when the band got through to the semi-finals of the **News/John Reynolds Battle of the Bands**.

John: "No one liked us. We were so different from anyone else. There was a heavy metal band with full-on twenty minute guitar solos and the other two bands, I mean, I'd had a few beers, but I couldn't tell the difference, they were just like **Noiseworks** cover bands."

Joe: "Someone came up to me afterwards and said 'You guys were really hard core, like **Radio Birdman** or the **Hummingbirds**.'"

Hmmmm! The **HUMMINGBIRDS** new album will be called "Alimony For the Devil."

The **Handsome Devils** are again something new and different in Adelaide's world of guitar bands. A damn fine excuse to get to the **Painters and Dockers** show early.

Jason Bootle



The Handsome Devils. Not another Smiths clone.

**You Asked For It  
You Got It  
Zydeco Jump  
ABC**

Zydeco (it says on the press release) is an offshoot of Cajun music, and originated from Louisiana. It's fundamentally party music, and that shows on the first recording by Australia's foremost Zydeco band, Zydeco Jump.

The sound of Zydeco is based on the washboard and accordion, with a danceable beat an essential element. *You Asked For It You Got It* is a simple reproduction of the sound ZJ aim at when performing, with the 7 tracks recorded either live in the studio or on stage. The songs are mostly covers of Zydeco artists, although there is one band original and even a cover of a Paul Simon tune.

The production quality is very good and the performances are energetic and professional. It's easy to picture an audience from *The Big Gig* grooving the night away to this music. Perfect for inner-suburban hipsters.

*You Asked...* is available from ABC shops.

Simon Healy

**Contact  
Big Audio Dynamite  
CBS 12"**

What is the world coming to, when the remnants of one of the worlds most endowed groups of musicians, have to stoop to the depths of putting out an acid, or house, or whatever they call it, record? (I'm sorry but I still just can't tell the difference). Mr Mick Jones, was once a great hero. What the hell happened? Even "E=MC<sup>2</sup>" was quite to BAD's credit, but this 'contact' frisbee makes me feel like giving up all hope that music is still a source of pleasure to the mind. BAD even used sampling and R2D2 makes a bizarre guest appearance. Maybe it is wrong to dare even compare BAD to The Clash, but it serves a purpose of protesting against the decline of music as we have known and loved it! But, if you would be so deaf as to appreciate the bland mundanity of the sort of sound mentioned above, maybe you should have a listen. Just the first few bars will do, because it may remind you of LeRox, early last year, in its prime, before it succumbed to the highly commercial pressure of conformity of musical advancement today.

Jodie (I really hate house music and I'm not afraid to admit it) Wilson.

**Charmed Life  
Billy Idol  
EMI**

Charmed Life is basically a rock and roll album and shows a more serious side of Billy Idol in which he is beginning to shed his previous cartoon character image. In fact this album has been praised by the major rock critics with one

reviewer going as far as saying that this is the follow up to 'LA Woman' the Doors never got to make. This is absolutely ridiculous. Overall this is a good, but not excellent album (probably his best). A number of the songs are typical Idol such as 'The Loveless' with its pounding drums and swirling organ sounds. The previous formula used on 'To Be a Lover' is repeated again on a number of tracks, especially the single 'Cradle of Love' with its honky tonk piano. Two tracks on the album include references to drug habits ('Trouble with the sweet stuff' and 'Mark of Carrie' - "Tracks of my mind/made the tracks of my arms/seem a lot more of a curse). There are two cover versions on the album, the first is an adequate attempt at The Doors 'LA Woman' but strangely it doesn't include the famous guitar riff at the end of each line (big mistake). The other cover is an old rockabilly song 'Endless Sleep' which sounds like a slow version of 'Summertime Blues'. A similar formula is followed with 'The Right Way' but the pace is faster the guitars grungier. In fact Idol has picked a great bunch of musicians to back him especially guitarist Hank Younger-Smith.

Rating 6.5 out of 10.

Jack Kyriacou

**Requiem For the  
Americas (Song  
from the Lost  
World)  
Various  
Festival**

Requiem For The Americas is the pet project of one Jonathan Elias who with the aid of a number of well know singer/songwriters has produced an album of ambient/atmospheric music which definitely will not appeal to many people but does contain some interesting and unusual music. Elias is quoted as saying "I composed the songs on Requiem as a tribute to the spirit and vision of the Native America. I felt compelled to read, listen and learn everything I could get my hands on about our native American culture." The ambient music on Requiem is set to the lyrics and singing of a number of different vocalists. The two best tracks on the album are sung and co-written by Jon Anderson of Yes ('Without the Lost World' and 'Far Far Cry'). The most interesting tracks on the album are two poetry readings by the late Jim Morrison set to Elias' atmospheric music and a further poetry reading ('Father and Son') read by Martin and Charlie Sheen (the actors). Michael Bolton screams his way through 'Let There be Peace' and Simon Le Bon co-wrote and sings 'Follow In My Footsteps' which sounds like a Midge Ure reject. Other guest vocalists include Grace Jones, Toni Childs, John Waite, Dan Reed, Sussanna Hoffs and Stuart Copeland plays drums on some tracks. This is an interesting and different sounding album, but apart from fans of either ambient music or the above named artists its difficult to say who this will appeal to.

(6 out of 10)

Jack Kyriacou

**Fever  
The Associates  
Virgin 12"**

Billy Mackenzie and The Associates return after a long absence with 'Fever' an over produced slice of sophisticated pop. This sounds like late Bryan Ferry and ABC. Grows on you. (6 out of 10)

Jack Kyriacou

**Faith No More  
The Real Thing  
Slash**

Faith No More's third album sees them tilt their unique rap/metal brew further towards metal. This is not Run DMC style metal-tinged rap; this is monstrous guitar chords and jackhammer riffing. It they are now a metal band they are still a very different kettle of fish.

The impressive thing about FNM is that they know when to slow down. The sensitive acoustic intro to 'Sombie Eaters' (this song is about parenthood, believe it or not) provides a welcome respite (can anyone listen to an entire Metallica album from start to finish?) but also makes the onslaught which follows sound twice as brutal. There is also piano and swirling organ on many tracks, most notably the Eastern-sounding 'Woodpecker from Mars' would you believe Yes and Metallica could make a perfect combination.

The Real Thing has won FNM rapturous acclaim from their metal contemporaries, who can only dream of producing such varied and interesting sounds. Discover the band Axl Rose calls the best in the world before they tour.

Ian Richardson

**Luxuna  
Beast Box  
Beggars Banquet**

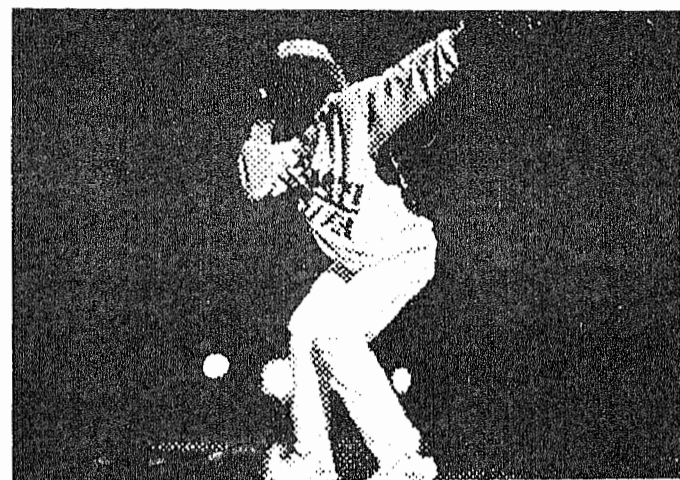
Luxuna is the brainchild of ex-Buzzcocks, ex-Magazine Howard Devoto and a keyboard wizard called Noko. They use a cast of thousands on piano, viola, accordion and a number of medieval sounding instruments to provide a sufficiently grand backdrop to the many deep, image-laden lyrical statements.

Devoto's voice is interesting - half way between Peter Garrett and the guy from Erasme, but irritatingly melodramatic, even operatic. In fact, much of this sounds as if it was recorded live at a big budget West End show (a pretty damning indictment, that). The rest of it sounds like Depeche Mode doing the theme music to King Lear.

We can only hope the Buzzcocks do the decent thing and reform again.

Ian Richardson

**Record of the Week**



**Public Enemy  
Fear of a Black Planet  
(Def Jam/CBS)**

Without a doubt this is the record of 1990! No O.K! This claim is not just based on the fact that I love it, but due to the fact that the group is still around. Faced with problems anti-semitism from the now ex-member Professor Griff that damaged the band's credibility, the change in hip-hop's musical direction and popularity of groups such as De la Soul and Jungle Brothers, and the fact that their second album *It takes a nation of millions to hold us back* was bloody brilliant.

Once the needle hit the groove of the opener, *Contract on the World Love Jam* the change was apparent. A relaxed back beat sets the mood for gentle scratching and samples. But then, things get nasty. The scratching frenzy that opens Brother's gonna work it out smashes the mellow bubble that had just been formed in your mind and throws you back into the reality of the black Americans:

"So many of us in limbo/  
How to get it on, it's quite simple/  
3 stones from the sun/  
We need a piece of this rock/  
Our goal undestruble soul/  
Answers to this quizzin"

An incident at 66.6 FM is the funniest track off the album. An instrumental consisting of samples of public comments on the band.

*Meet the G that killed me* is a classic. Very short and straight to the point about AIDS and its associated evils that pass it on. This leads on to the slow drawl of *Pollywanacraka*, discussing the problems of inter-racial relationships (also dealt with in the track *Fear of a black planet*):

"I try to tell my people/  
There should not be any hatred/  
For a brother or a sister whose opposite race they've mated/  
No man is God/  
And God put us here/  
But all the system has no wisdom/  
The devil split us in pairs and taught us white is Good, black is bad/  
& black and white is still to bad"

Played excessively on JJJ, *Burn Hollywood Burn*, with guest rapper By Daddy Kome and Ice Cube (NWA) slag off the imagery of blacks used in films, with a special dig at *Driving Miss Daisy*:

"Of butlers and maids, slaves and hues/  
Many intelligent Black men seemed to look uncivilised when on the screen."

Flav is back cold lampin with possibly the worst track *Can't do nothing for you man*. *Contract on the World Love Jam* is remixed with extra scratching and blends well into the album's structure. *Fight The Power*, the single from the Spike Lee film *Do The Right Thing*, concludes the album monumentally with its brilliant line:

"Elvis was a hero to most/  
but he never meant shit to me you see/  
Straight up 'racist that sucker was simple and plain/  
Mother Fuck him and John Wayne/  
Cause I'm Black and I'm Proud/  
I'm ready and hyped plus I'm amped/  
Most of my heroes don't appear on no stamps"

*Fear Of A Black Planet* is the album everyone should listen to, rap fans or not. Lyrically, PE are talking some serious shit, listen in and we might be able to do something about it.

Wake up SA.FM!  
Jason Bootle

# THE NEW MAGOO'S IS NOW!

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THE CLUB

# Clubland

**Bored? Lonely? Over-swotted? Or just not getting enough? Come along on a plastic-fantastic journey with Jodie and Louise as they find a remedy for all your ills (and a route to collecting many more) and sample what Adelaide club life has to offer.**

## Cargo Club

Hindley Street West, Wednesday nights - Marvin Gaye Appreciation Society, free before midnight, then about \$3.

This is definitely a unique hang-out on a Wednesday night. The Cargo has something of a jazz-club feel and doubles as a coffee bar. Popularised by 60's revivalists the Cargo's inconspicuous DJ (who is there to play music rather than for ego-enhancement) churns out nostalgic hits from the likes of thealgic hits from the likes of the Kinks, 60s Girl Groups and any black soul artist who has featured on Coke/501 or "Big Chill" soundtracks, as well as a selection of 70s funk.

The sound level wont overwhelm any attempts at conversation and if you become restless dancing, drinking, and chatting, a game of darts is an option.

Some have compared the Cargoe's interior to a milkshake container but it is nonetheless comfortable with posterior-friendly seating and aesthetically pleasing bar staff.

On other nights various bands are featured, the Cargo Club providing a fresh alternative to the predominantly house-oriented club scene in Adelaide.

## The Club

Currie St, Thursdays, \$5 (free passes in circulation)

The Club is a house club which should be avoided like herpes during the school holidays when it becomes a nursery for high school students after their pilgrimage to The Havelock. But otherwise if you like house, funk and Michael Jackson medlies then this is your dance club.

There's plenty of space amongst the sleazy decor to lose yourself in tactical conversation with polished-looking predators from the opposite sex. This club has the unfortunate feel of a single's pick-up bar but if you can remain oblivious to this seedier side of The Club's atmosphere then perhaps you'll enjoy the aural backdrop created by DJ George Vagas' predictable selection and make use of the accomodating dancefloor.

The Club does deviate slightly from the nightclub norm in its holding of regular theme nights such as the dubious 'Fluoro' night. If you're an exceptionally lucky boy or girl you may find a brill snapshot of your beaming mug stuck on the board outside the foyer, surrounded by pics of other lucky groovers.

## Club Foote -

Blyth St (off Hindley St) usually \$5

This is a top venue for a variety of dynamic bands playing around Adelaide such as The Artisans and Just Kidding. Club

Foot also features performances of new writing from time to time. A groovy interior is complemented by the eclectic music supplied which diverges from the usual club menu of house, often reflecting the music style of the bands playing. The dancefloor is generally crowded and seating and tables are positioned within prime view of the stage. Downstairs a bar/cafe set-up has been established as well as well as a revealing pair of toilets which due to an ill-placed air-conditioning duct, makes your movements known to the other patrons.

## Galaxy

Hindley St, Thursdays through Saturday, \$5 (free passes floating around), free champagne hours on Thursday nights.

From the outside you may feel that you are entering an industrial dishwashing machine owing to the extremely metallic frontage of this club. This is poseur heaven but actually quite an enjoyable nightclubbing experience if you approach it in the appropriate frame of mind. Galaxy's dancefloor is slightly inadequate, but well camouflaged by the profusion of smoke spewing from the smoke machine, making it impossible for you to tell if you're going to collide with anyone.

The courageous can gyrate to the DJ's selection of house, hip hop, garage, go-go, hip-garage, rose hip...

De La Soul style flowers decorate the walls and the owners have aimed for a

street-feel but missed noticeably with the club still looking spanking new, more reminiscent of romper room than of the street. Galaxy's toilets are a moving experience - in the women's a jammed window leaves your deliberations open to the view of anyone on the adjacent building site.

## Le Rox -

Saturdays, dance club \$5

**Main Room.** At first sight Le Rox's patrons dancing on the stage appear to be part of a man casting for an 'Omo' commercial, due to their white attire glowing under UV lights. They all dance facing the rest of the club as though they are its major attraction - a true narcissist's paradise. DJ George Vagas (yet again) plays predominantly house, house and more house with all its obvious derivatives featuring what was hot at that moment in England two months ago.

Walls covered in the graffiti of B.U.M Posse complete the attempt at a street feel. Large, cushy sofas surrounding the second dancefloor have been the saving grace of many an inebriated or housed-out customer.

**Time Tunnel.** This side room connecting to the main floor space at Le Rox is an escape from the multitude of house clubs open on Saturday nights. It's like a self-contained club within a club containing its own bar, dancefloor and cringingly named DJ 'Kool Koon' (Vagas' brother). Kon plays a selection of so-called alternative music and requests which tend to revolve around The Smiths, The Cure, Depeche Mode, The Cult,

Siouxsie and The Banshees - anything typically hairy, black and spiky, much like a good proportion of its customers. Ska acts and seventies hits also ususally get a playing.

Many of the Time Tunnel regulars come to stand and pose, endeavouring to be correctly coiffed for the whole of the night, while others choose to be crush on the space efficient dancefloor. The triangular stools in use are a major detraction for drinkers, miraculously decreasing the distance between your nether regions and the floor in the space of a few drinks.

## Limbo

30 Fenn Place (off Hindley St), usually \$5.

This club has a great deal to offer, bands such as Wintermind, The Artisans, El Dorados and Spank You Very Much featuring. Musically the DJ will play anything from Hot Chocolate and The Jackson Five to The Clash, Violent Femmes and The Doors, and with a bit of prodding he's very accomodating in regard to requests. If you enjoy dancing, bands, or even delicious meals this is a relaxed and entertaining place to lurk in.

A rickety dancefloor provides a unique dancing experience, especially for the intoxicated. There's plenty of space to be able to appreciate the band playing, to best possible advantage and if you become bored a slide show is usually featured on the wall backing the well-equipped bar.

If you want to escape the noise a side room gives you the opportunity to partake of meaningful conversation or sample Limbo's exotic meals.

All these features are encapsulated within the club's striking Memphis-art style decor, making Limbo one of our preferred choices in a nightclub.

## Lost In Space

Thursdays, Governor Hindmarsh Hotel, Metropolis Room, Port Road. Free

One of the most compelling attractions of this dance club is a well abused happy hour from 9 - 10 pm, which draws in a consistent crowd of regulars.

Musically 'Lost In Space' offers an alternative from the regular aural staple of house played in most clubs, DJ Chris Pile playing a range of Australian and overseas indie music, including thrash, ska, angry young man/woman music and a smattering of house. Local and interstate bands play from time to time including the likes of The Jaynes, Napoleon Goes Solo, Batteries Not Included, Be Brave, and The Artisans.

The decor could be categorised as pub renovation pastels and despite its name this is no haunt for space cadets. The crowd varies according to the night and what kind of a night if you have here depends largely on luck, as there's no telling what size crowd will roll up. On a busy night this is a laid-back and relatively unpretentious place to dance and drink, a pleasurable digression from the house scene. On a quiet night, though, 'Lost In Space' has been termed 'The Graveyard'.

**Louise Bassett  
Jodie Wilson**



*The University of Adelaide Health Service*

# **Medicare**

***From 1st July 1990***

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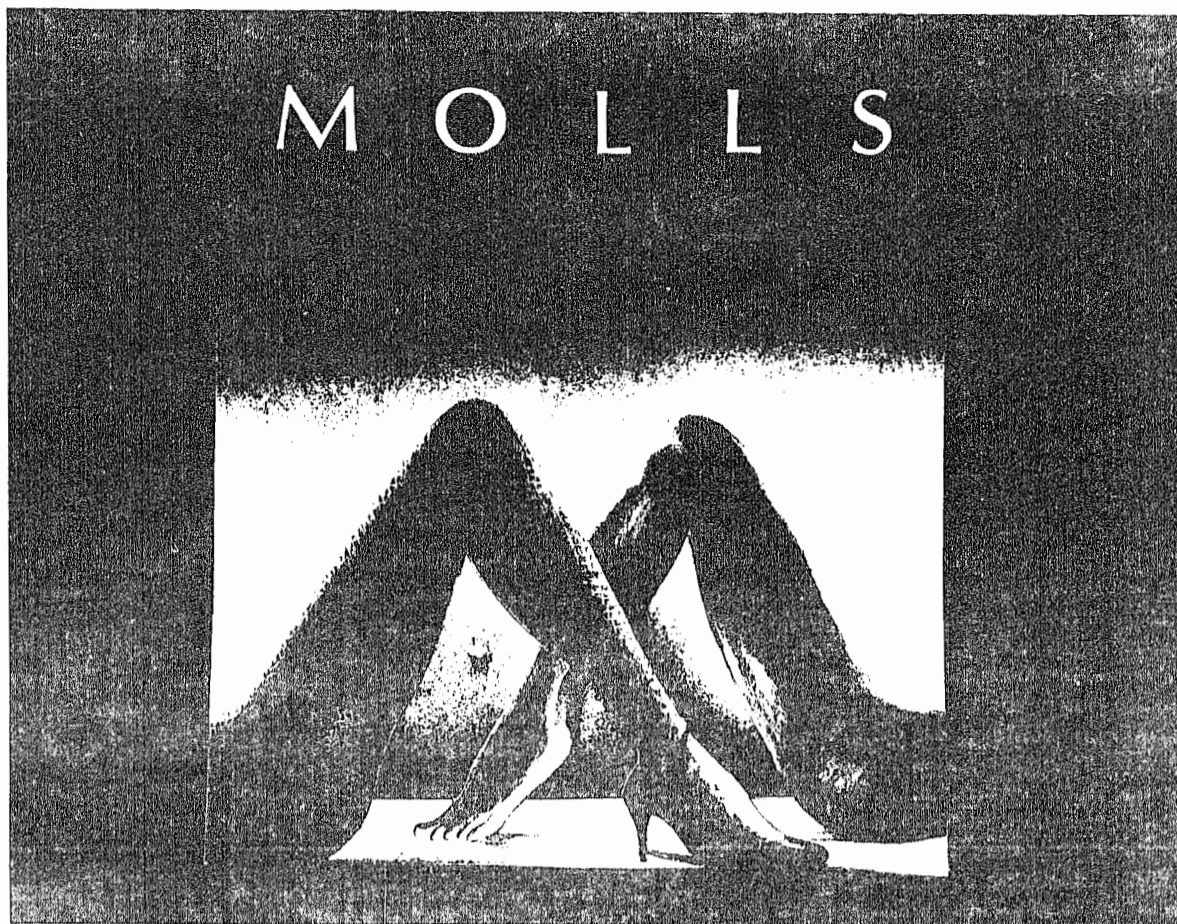
***Overseas students will continue to use Medibank***



**Molls**  
**Comedy Cabaret**  
**Theatre 62**  
**Tuesday - Satur-**  
**day 8 pm**  
**Concession \$14/**  
**Adults \$16**  
**Book at Bass**

I went to "Molls" with no expectations. Not being a member of Club Spank, Catherine Lambert wasn't a draw card. Not having analysed such television greats as Sara Dane nor The Shiralee, Maureen Sherlock, who writes and also takes one of the three parts, didn't strike me, nor did Sue Wylie, who is the lead singer of The Wylie West Band and has toured with such greats as Johnny Cash and Willie Nelson. The only recommendation was the quite striking poster and the promise that the show would be full of 'naughty bits'.

I wasn't disappointed in that, but sadly was let down in quite a few others. The show traces the lives of three molls: Jo (Lambert), who could be known as how the character describes a friend of hers - Marge, 'cause she spreads her legs so easily; Mary (Sherlock), the daffy try-hard square whose consciousness is raised and Vanessa declaring as an 80's "power person" the political and social delights in going down on John Howard (the mind boggles).



It's a nostalgic review with the charges boys for looking down her knickers, to Mary deciding that she is ideologically unsuited to life as a hippy 'cause she wants "fast food not fart food" (my opinion on lentils completely) to Vanessa declaring as an 80's "power person" the political and social delights in going down on John Howard (the mind boggles).

It's a nostalgic review with the

feeling of a school production with a minimalist set of a huge pair of lips and bunches of pink balloons. In fact, the whole show smacked of too much spit and not enough polish, there being some dance routines that left you wandering when they had been rehearsed, some annoying touches like the microphone not being turned on at the beginning of the second act and

certain skits where you sat contemplating whether to describe the veneer on the acting as of oak or of pine.

Be that as it may, the singing goes down quite well, the three players making a good sound together and Lambert doing some awesome solos. The selection goes from wholesome toe tapping melodies to outrageous send-ups - I

particularly liked the song in the Zips, Zits and Zivcons piece.

The magic of this show lies in the lines and images that you come away with and screechingly funny, falling-off-the-chair routines. The successes - among which are the confessions of a romance-novel junkie, how to use a bicycle pump as a figure enhancer and an orgasmic encounter with a vacuum cleaner do outweigh the flops. Lines that you can let glide off your tongue at your next soiree: "My boyfriend always complains that I never tell him when I'm having an orgasm - that's because he's never there at the time" and "do you remember the minuet" - "I can't even remember the men I fucked" are also a bonus. The cabaret makes no excuses for its content - "any similarities between any of the sketches and anything deep and meaningful is purely coincidental" - and so I can't be content in making excuses for it. Maybe if the actresses stopped concentrating on being "zany" and spontaneous and took their tongues out of the cheeks that they have placed them in so firmly the flow would be a little better. It's an expensive show - \$14 concession, and you're expected to drink and it does fall flat in areas but its also painfully funny in others. Give it a week and then go - if somebody else pays for your ticket.

**Katie Chatfield**

## Just a Little Crooked Around the Edge

**A lesbian comedy in one act.**

Catherine Fitzgerald proved herself a formidable actress by maintaining the audience's attention for the duration of the play. Not an easy feat when going it alone. The scene was set when the news of the break-up from her first lover was, to say the least, not sympathetically received by her mother, and she sets off into the 'well of loneliness'. Quick humour and clever timing showed the conflicting emotions that every womyn goes through in a situation such as this, particularly when faced only with herself (her friends having had enough of her depression).

With the realisation that there are other lesbians 'out there', Catheter (her character) sets off on the journey to find other womyn and perhaps another lover. After jogging fails to bring an introduction she takes to walking her dog in the park. But with the untimely demise of her pooch, she tries her hand at bushwalking; however, this leads to national media coverage of her sexual preference, headlines something to the effect of "Lesbian lost in bush - but unfortunately survives". Then she is faced with the 'ultimate challenge' of walking in alone to a lesbian bar. Finally, her possessions are stolen and the only help is the

revelation from a police officer that "all lesos should be shot".

The laughter of the audience conceals the anguish and struggle we endure when faced with society's expectation and indeed requirement that our partner be male. Catheter's experiences often cut too close to the bone for many in the audience - experiences which we or our lesbian and gay friends share include the mother who insist she keep this integral part of her identity from relatives and family friends; the 'perfect' sibling with spouse and children, the yardstick by which Catheter is measured and found sadly lacking; the prejudice and ignorance of those in positions of power, power which is often wielded to our detriment; and overridingly the isolation and loneliness we suffer because of intolerance and hatred.

Above all, funny, and with a serious message, the play ends with Catheter realising her own inner strength and ability to survive. Something characteristic of thousands of other lesbians in Adelaide.

**Adelaide Uni Gay and Lesbian Association**



# classifieds

## Amnesty International

There will be an Amnesty International meeting on Tuesday, June 5th at 1 pm in the Little Theatre. Dr Mike Ashby will be speaking about the rehabilitation of torture victims. All welcome!

## Child Minder Wanted

Person wanted to collect 4 children from school (Burnside/Rose Park) and take them home (Millswood). Required when mother (student) is unable to (not very often). Car available. Rates negotiable. Phone Anne 224 1839 or 272 1759 (evenings).

## Ski Vic with OSA for \$379!!

July 14 - 21. Includes - \*A five star luxury coach \* Five nights accommodation, breakfast, dinner \* Ski hire \* Mountain fees \*

Not including lunch, lessons, lift passes. Bookings confirmed by non-refundable deposit of \$100.

Limited places left.

Contact Edward on 363 0113 or Jeff on 362 7577 after hours.

## Bunday Prize for Verse

Is now open to students. It is open to both graduates and undergraduates of the University of Adelaide provided they entered on their studies at the University not more than six years prior to 31 October 1990. Entries must be lodged with the office of the Assistant Registrar (Arts) no later than 31 July 1990. Entries from all faculties welcomed.

## Footlights

At last-FOOTLIGHTS are holding auditions for its early August production, *The Philanthropist*, by Christopher Hampton (Les Liaisons Dangereuses, etc).

Rehearsals will be taking place after exams in the last three weeks of the break and the first week of Semester 2. There will be two weeks of Wed - Sat performances starting in the second week. The cast, consisting of three females and for males, will be chosen this week and roles assigned to allow some learning of parts before rehearsals begin.

*The Philanthropist* is a witty and sophisticated "comedy of manners", set in the present, revolving around the aftermath of a dinner party held by a young academic.

We will thus be needing actors who are able to capture the wry, witty tone of the play rather than the more overt style used in revues. The auditions will be held this Thursday, 7th June, in the Union Cinema from 1 pm - 2.30 pm. There is no need to prepare - selected readings will be provided at the audition. For further info contact Geoff Griffith (director) through his law pigeonhole or phone 379 2864 (h).

## Sharehouse

In Unley - a 3 brm house. 1 person wanted to share. \$60 per week and expenses. Short term only. Phone 271 3931

## Lost!

One white rucksack containing 2 black folders and study notes. Please contact S Caruana on 31 7708 or 364 2291.

## RETURNING OFFICER WANTED FOR ADELAIDE UNIVERSITY UNION - ANNUAL ELECTIONS

Nominations are called for the position of Returning Officer for the forthcoming Annual Elections. The Returning Officer is responsible for carrying out every facet of the Adelaide University Union's election rules, and is accorded an Honorarium in recognition of the time, effort and responsibility involved.

Those interested should forward applications to the Secretary/Manager care of the Lady Symon Building, Adelaide University Union, by 4 pm, 27 July, 1990.

Robert Brice, Secretary Manager

The National Union of Students (SA) Women's Committee is hosting a Women's Conference on Saturday and Sunday, July 28/29 1990.

The aim of the Conference will be to address issues affecting women on South Australian campuses with a view to developing policy and campaigns.

The Conference is open to any interested women.

Childcare, food and billeting is provided. Individual women's registration cost is \$25 (member campuses) and campus student representatives, \$30 each.

Invites speakers include Janine Haines, Dr Peggy Mares, Dr Carol Johnson and Professor Marcia Neave.

The Conference promises to be a unique opportunity for women to get together from different campuses and have an enjoyable time while discussing relevant issues.

For more information or Registration Forms contact Natasha Stott Despoja at the Students' Association.

## SOUTH AUSTRALIAN WRITERS THEATRE AND FOUNDATION SA PRESENT A FULL WEEKEND'S WORKSHOP FOR YOUNG AND ASPIRING PLAYWRIGHTS

Theme: The impact of drugs on the individual, the family and society.

When: June 23rd and 24th  
Where: Theatre 62, 145 Burbridge Rd, Hilton

Cost: Absolutely nothing...!!  
Come and work with experienced writer/directors and create comedy, drama, and melodrama around this theme.

The material generated at this workshop will be polished and rehearsed for public performance at a city venue later this year.

NB Numbers are limited to fifty, so be sure to enrol early, by letter, to:

The Secretary  
SA Writer's Theatre  
PO Box 818  
Norwood SA 5067

## Activities Week beginning Monday, June 4th, 1990

### Monday, June 4th

9 am Ticket sales open for "Painters & Dockers" show on Saturday. Students \$6, Public \$9, tickets from Students' Association Office. Presales open until 5 pm Friday.

### Tuesday, June 5th

9 am - 5 pm Print Sale in Airport Lounge. Framed prints of international works. Reasonable prices. 3 days only, finishes Thursday.

7.30 pm Cinematheque Film Programme in Union Cinema with "The Life and Death of Colonel Blimp". Directed by Michael Power and Emeric Pressburger Britain. 1943, Colour, 163 mins. Last film in this season. New programme next semester.

### Friday, June 6th

1 - 2 pm "Mother Therese & Brothers of Soul" band in Union Bar. Free.  
5 pm Last chance to include information in Second Semester Activities Programme.

5.30 - 9 pm Danielle Poulos plays piano in Union Bistro.

9 pm - Midnight Free entertainment in Union Bar with "Big Squid". 3 sets of great entertainment. Much better than "Melody Lords" who cancelled their Adelaide tour. AU Students free, Guests \$5.

### Saturday, June 9th

8 pm - late End of Semester Show with "Painters & Dockers" (from Melbourne), "Contrapunctus" and "Handsome Devils". Union Bar and Games Room. Students \$6, Guests \$9. Tickets on sale in Students' Association.

### Coming Entertainment

Staff and Student Exhibition, Union Lecture Series, "Margaret Roadnight", "Jam Tarts and Nansing", "Falling Joys", "Cartoon & Wintermind", "This House is Jumping".

## STUDENT RADIO GUIDE

### Monday

10.00 - 3 boys, a girl, and their dog  
11.00 - Orinoco Flow  
12.00 - Voices in the dark

### Tuesday

10.00 - Stir friend Armadillos  
11.00 - Adelaide Underground  
12.00 - The Matt Johnson is God Hour

### Wednesday

10.00 - The Blue Stocking Show  
11.00 - Schizophrenics on Radio

12.00 - Friendly Hand

### Thursday

10.00 - Disco Hour  
11.00 - British Beat

12.00 - ...O-Rama

### Friday

10.00 The Special Love Hour  
11.00 Tales of 3 Goldfish in a Teacup  
12.00 The Heavy Concept Show

## PRODUCTION NOTES

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

**Editors:** Steve Jackson and David Penberthy

**Advertising Manager:** Simon Morris

**Typesetting:** Sharon Middleton, Georgie Matches, Monica Carroll

**Bromiding:** Andrew Joyner

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