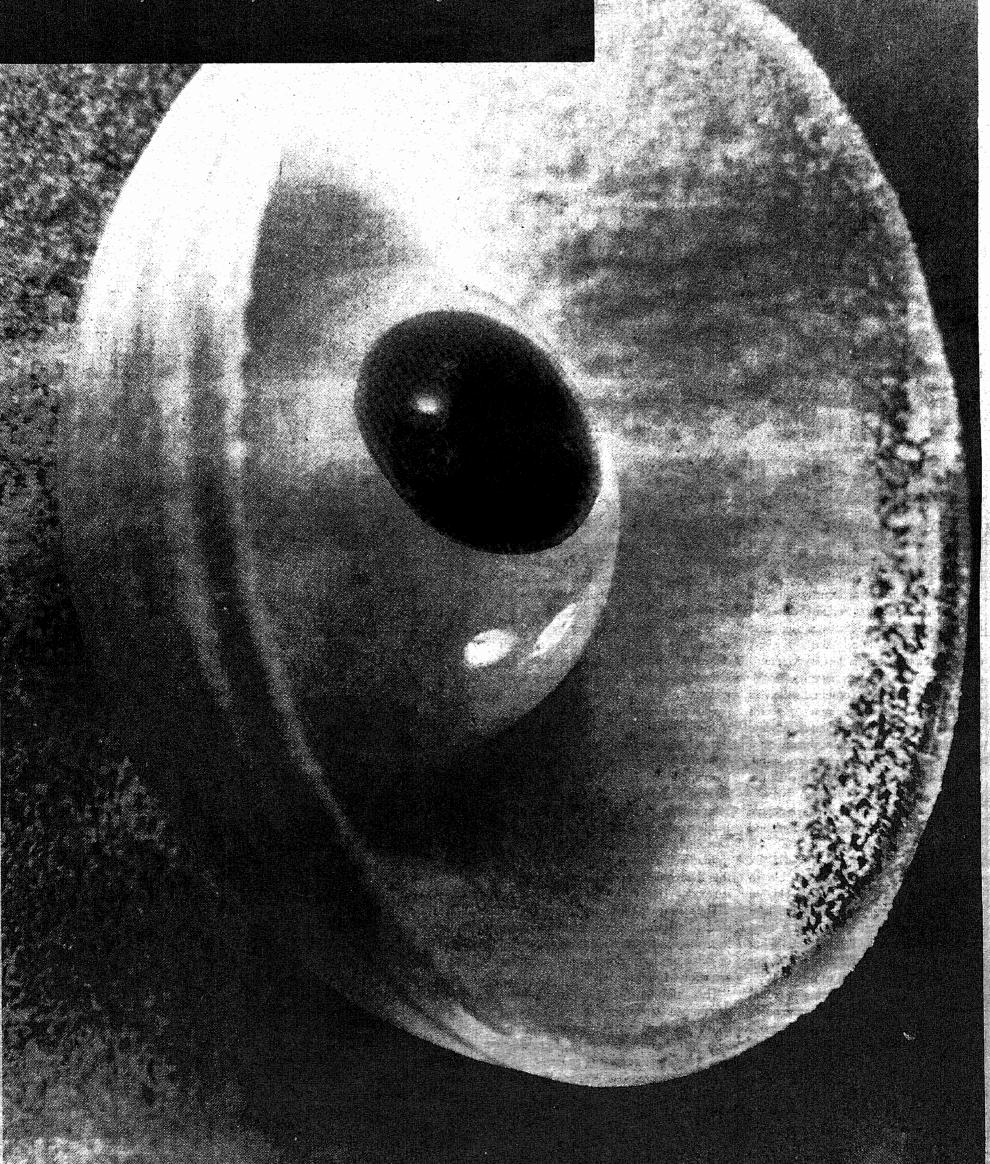


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IS THE FEDERAL GOVERNMENT ATTACKING DISABLED PEOPLE?

The Commonwealth Government has been caught red-handed trying to rush through Parliament harsh new Social Security rules for people with disabilities.

Amendments to Social Security Bill 1991 (Disability and Sickness Support) disregard the lack of resources actually available to put them in place. They make a mockery of the principles put up in the Government's own Cass review of Society Security (1988). The Government then consulted widely to produce the review but now it seems determined to rush into an unjust scheme that ensures putting people already at a disadvantage into a deeper poverty spiral. The rush also means consultation with the people it effects will not happen.

The Government intends to force people with disabilities into rehabilitation and training programs as part of the new arrangements. Clearly though, through lack of resources, they are already unable to deliver enough appropriate training. Having been "trained" people will be forced into the open employment market at a time where 1 in 4 are lucky to get a job. What chance have people with disabilities got when unemployment is up to nearly 10%. Yet, in a classic victim-blaming exercise, penalties can be enforced even to the point where payments can arbitrarily be cut off.

For those with severe disabilities there will be the Disability Support Pension but it will be much harder to qualify for. Rigid "impairment tables" make sure of this by only focusing on medical factors. Other mitigating circumstances will not be

considered; surely a very biased and narrow assessment. It is rumoured the Commonwealth Government expects to save \$47m over the next 2 years at the same time as supposedly giving people with disabilities a better service. This doesn't add up.

A public meeting called by CAPSA (Consumer Advocacy Programme of South Australia) for people with disabilities was attended by over 130 people with many messages of support from people unable to attend from a very diverse range of community groups. The feeling of the people attending was of horror as they began to understand from the speakers, who included Welfare Rights, Mental Health Resource Centre, Parent Advocacy, Disabled Peoples' International (SA), Self Advocacy for Intellectually Disabled and the Institute of Disability Studies the implications if this legislation was passed. They were unanimous that the legislation could not go through as

The message to the Government from the meeting was that they should dismantle the legislation and go back to the drawing board or delay the legislation until all problems are resolved satisfactorily.

This highlights clearly the general determined opposition to the proposed legislation. People with disabilities will be lobbying politicians strongly to effect change that is fair and just and not to take us back to the unenlightened ways of operating used years ago.





Union Board gets its wrists slapped - again.

Last week's Adelaide University Union Board meeting was to have been held in a chapel. Instead, it took place in a dining room.

Although probably dicated by room sizes, this shift appeared to sum up the Union's dilemma. This Board faces a choice between principles and pragmatics. All of the players involved agree with that. Where they disagree is which side of the line they fall on principled or opportunist.

The issue at last Wednesday's Board meeting was whether to reverse the decision to make Janet Reid, the Union's Graphic Designer, redundant.

The Board's resolution at its 29th July meeting to dispense with Ms Reid's services had provoked controversy. Her union, the Federated Clerks Union (FCU) and other industrial organisations took industrial action. They protested against the Union's failure to consult with Ms Reid and the FCU over the redundancy decision.

Then on Monday, last week, Industrial Relations Commissioner McCutcheon advised the Board to back down on their decision. It was clear that if his advice was not followed, he would order it to be.

Crowd

In this atmosphere, a special Board meeting was held to discuss recommendations from the Union Executive. The Executive is a smaller group of Board members who meet more frequently than the Board, and often deal with specific and detailed matters.

The Executive recommened four points. Firstly, that the decision to make the designer redundant be reversed. Secondly, that discussion with the FCU and Ms Reid be based on a report prepared by Union Secretary/Manager Rob Brice - the options report. Thirdly, that as a result of these consultations, a further report be made to the Board. Fourthly, that submissions be sought from bodies associated with the Union, such as clubs.

The first three points comprised one motion. The fouth stood alone as a second motion. People were surprised at the crowd drawn to see these motions debated.

About twenty students gathered to watch. They were predominantly dressed in dark colours, such as black and the occasional purple. But it wasn't their black/purple clothes that drew attention so much as their pink/red politics. The watchers were mainly from the Labor Club and Left Alternative groups.

"Circus"

The spectators' occasionally exuberant behaviour prompted Union President, Mel Yuan, to call the meeting a "circus". Ms Yuan is a member of the Independent group on Board. With elections only weeks away, the Reid dispute has raised student political issues.

The Board representatives essentially fall into three groups: Liberals and their friends, Independents and Labor Club. Additionally, there is one member elected by and from

Union employees.

Ms Yuan claims to have promoted consensus on Board, but says that the graphic Designer dispute has raised factional tension. She sees her cooperative approach as leading to new initiatives for the Union. In contrast, Ms Yuan says that the Labor Club is being oppositional and "making political mileage" from the issue.

Newly elected Labor Club President, Paul Abfaulter, disagrees. He views the Board as divided on principle between the Labor Club on the left and the Independent-Liberal majority. "Clearly, on most issues, they are one and the same," he says.

Labor Club Board member, Maria O'Brien, was even blunter. Denying the controversy was student politically motivated, she said, "we are pro-union, they are not".

Procedure Dispute

The Commissioner's advice and the Executive responses meant that the Board's substantive actions were set. Consequently, divisions centred on procedural issues.

The main question was whether discussion be held in camera (in secret). Opponents of the Independents saw this as the test of the Independents' commitment at the last election to "Student Control of Student Affairs". The Independents' position was that the employment relationship had confidential aspects.

One of the liveliest exchanges of the meeting occurred when Independent Board member Natasha Stott Despoja claimed that she had heard Board members were breaking their obligations of confidentiality Labor Club Board representative, Kamal Farouque, interjected "Eavesdropping". Ms Stott Despoja rejoined "Is that an admission?", to which Mr Farouque replied "It's an accusation".

At the Wednesday meeting, the Labor Club members insisted on seeing the options report at the meeting. Mr Brice was initially reluctant to present the paper at the meeting. It is a secret, in camera, document.

Secret Document

On Dit understands that the confidential paper says the Union would save \$10,000 a year by making the graphic designer redundant. Critics of the report are sceptical of the costings and point out that redundancy pay would reduce projected savings. The report was restricted to Board members. The audience was lucky to be in the room at all. At one point, a Board member suggested the meeting in camera, this provoked a soft, simultaneous groan from several onlookers, as if they had been kicked.

After Board members read the report, both the motions were passed.

Core Services

This leaves the question of what will occur now. Ms O'Brien, while happy about Wednesday's meeting, remains concerned that the designer could be made redundant in the future through the correct procedure.

The disagreement over this position is a manifestation of differences regarding the Union's functions. Supporters of the redundancy state that the Union should only perform core services. These are catering, activities, welfare and operations. Ms Yuan says the Union should "do what we do best".

Opponents criticise the move for reducing students' services. Left Alternative spokesman, Scott Wilson, claimed it was the beginning of privatising Union services, something Ms Yuan denies.

The debate's backdrop is the fear that a Liberal government would make Union membership voluntary, rather than automatic, as at present. Concentrating on core services is intended to make the Union Cheaper to run. If membership was voluntary, Union revenue would almost certainly drop.

The Independents do not support voluntary student unionism, unlike the Liberals. This argument in favour of redundancy has, however, been described as "clutching at straws". The secret \$10,000 saving figure only represents the membership fees of forty students. Independents have acknowledged that dispensing with the designer will not lead to a reduction of the Union fee.

Money was not discussed in the chapel last week. But just who is opportunist and who is principled is a matter of continuing debate. We won't know if money or principles will be the Board's priorities until student elections in two weeks time.

James Greentree

On Dit

election advertising policy

Hey there student politicians! Interested in getting your picture in the paper? Well hand over the shekels and we'll see what we can do.

On August 26, the election week edition of On Dit will be coming out. We will be taking election advertising for this edition under the following conditions:

- Ads will be \$50 for a quarter page. All other size ads will be at normal prices. There will be a \$10 additional fee if any layout or bromiding is required.
- Payment will be by cash only, to be handed in at the SAUA along with finished copy. No exceptions. Payment must be made by Wednesday August 21 at 5.00 pm or the ad will not be accepted.
- Black and white copy and/or bromides are required.
- No refunds will be available, except in the case of a candidate withdrawing nomination before publication.
- To avoid accusations of favouritism, no ads will be placed on pages 1, 2, 3, or the back page.
- The deadline for ads to be submitted is Wednesday August 21 at 5.00pm. No exceptions.
- A quarter page ad is 180 by 125mm.

Nb. On Dit equipment and facilities will not be available for use by student pollies for the creation of election material. Any requests for assistance will be met with violence.

Nudie Sex Pix- Pix!

There will be no edition of On Dit next week because the election broadsheet will be coming out to tantalise and titillate the student body with a selection of raunchy photos, not to mention some amazingly erotic policy statements.

There goes the Labor Club

club decisions.

At an Adelaide University Labor Club meeting on Wednesday the 7th of August, a no-confidence motion was passed. The motion was directed at then president, Jack Snelling. The meeting went on amidst accusations of backstabbing and double-dealing, characterising the lack of unity people have come to expect from the club.

The main reason behind the no-confidence motion was Snelling's outspoken pro-life views, which is a conscience issue not bound by caucus within the ALP. Ian Steele from the Labor Club told On Dit that this









suspect. - David Krantz



Homeboy violence in campus teen riot

The Pump up the Can graffitti exhibition at the Union Gallery got off to a bad start at the opening on Thursday August 8th, which was very well attended. Lubricated by generous quantities of free champagne, several people at the opening threw some chairs and a table off the 6th floor balcony of Union House. There was also some trouble between members of rival 'posses'. 'Tags' and some other graffitti appeared in the Union House lift and other areas.

Union stewards and University security arrived, and the troublemakers were asked to leave. Following this invitation a fracas erupted, and eventually the police were called in. No-one was seriously injured, although one security guard was punched in the face by a posse member.

On Dit spoke to Mr Timothy Healy, Project Manager of the State Transport Authority Anti-Graffiti section. He described the trouble at the opening as "indicative of the shrivelled minds and decadence that is a result of the attitude of these members of society. I draw your attention to the (Pump up the Can exhibition) catalogue, which says that illegal graffitti is still popular with these people, with 'bombing' STA property being a top priority". He continued to say that he would "have their guts for garters" and recomended "cutting the offenders off at the knees". University security declined to comment.

Pump up the Can is an exhibition of grafitti art, currently showing at the Union Gallery, 6th level Union House. - Dave Krantz.

ONE WEEK WITH SOME BORING SHITS ON THE BARR SMITH

was not the case in AU Labor, and members

of the club were expected to support majority

After the oustings, Maria O'Brien was

elected to Vice-President, and Paul Abfalter

was elected President. Mr Snelling described

the affair as a "blatant effort by the left to

seize power within the Club", and denounced

Once again the AU Labor Club seems to

be torn by internal faction fighting, making

their chances in the upcoming elections

the Club as "liars and cheats".

LAWNS: ELECTIONS

The annual charade of SAUA and Union elections is about to roll around again, with possibly disastrous results. The week we all dread starts on August 26. There have been a record number of nominations in some areas in others, and virtually bugger-all in others.

Success stories first: Debater and person with 'Amaayzing Hair' Annabel Crabb was the sole nominee for the position of WOMEN'S OFFICER, and so will walk into the job in September if she can shake off an expected lethargic challenge from No Candidate.

On Dit conducted an impromptu interview with Annabel upon her hearing the good news. Edited highlights appear below:

What was the last film you saw?
"I saw Bliss a few nights ago. I've seen it before."

Have you been reading any books recently? "A Jeanette Winterson book..."

Sadly, there was no tape recorder present at the time, and so the name of the book seems to have been lost forever. Or at least until she tells us. It wasn't Sexing the Cherry, though, which she hasn't read.

PRESIDENT seems to be the dullest battle (or lack thereof) for years. Susie O'Brien, Independent and short person, seems to have it all stitched up in the eyes of most political commentators, and there is a strong possibility that the Indies are intending to make this position hereditary. Students for Students, a new 'non-political, services and activities' party, are running Dave Sag for the position. Mr. Sag said of his motivation for running, "I've had it up to here (indicating temple) with fucking politicians who claim to represent students, but do nothing of the kind."

Left Actioner Scott Wilson is running,

supported by an increasingly fragmented Labor Club. His chances seem to be only slightly above those of the usual plethora of joke candidates.

EDUCATION VICE-PRESIDENT is being contested by Students for Students' Libby Angel, most recently given a good review in Erin's Daughter (see last On Dit). 18-and-a-half-year-old Misha Schubert is running with the Independents, and Susan Subramaniam might give the Labor Club one of its best chances.

The Liberal Club (who also failed to run a Presidential candidate) were apparently planning to put forth Peter Hill for the position but he forgot to nominate. So the story goes.

Notorious do-nothing position FINANCE VICE-PRESIDENT should be the closest go of any of the major SAUA spots. Mario Dreosti is being put up by the Libs and other people who don't like lefty dickheads much while Guhan Sabapathy is the Labor Party's choice and strongly tipped to be a real vote-pig. SfS candidate Emily Branford garnished even stronger reviews from Erin's Daughter and is the only female running for the position.

Following the ENVIRONMENT OFFICER farce a month or so ago, Friends of the Earth on campus could well have been expected to go in hard with a big campaign for the position. And so they have. Trish Drioli, Cathryn Hughes and Jo Mills are running together and are destined to spend a lot of the week August 26-30 looking earnest. Andrew Joyner, big love-machine and everyone's favourite person in the whole world (as well as occasional On Dit contributor), is on the SfS ticket and can never be overlooked, and no-one seems to know where the golly-gosh Patrick O'Connor came from or who he is. Although he does have a good name.

ORIENTATION CO-ORDINATOR is set to be the only head-to-head battle,

and a damn fascinating one at that. Chris Joyner, running with SfS, was an almost-legendary participant in Orientation this year, and is reputedly raring to go at his more experienced opponent Haroon Hassan. Haroon has been involved in Democrats, Independents, at least a couple of previous Orientations, and has a strong reputation for inflating condoms over his head using only his nasal breath. His speeches should be a treat to watch.

Easily the most important position on campus, that of ON DIT EDITOR, is being contested by two teams with plenty of writing experience, namely Vanessa Almeida & Sam Maiden against Michelle Gillam-Malone & Darien O'Reilly. This looks too close to call at the moment, with plenty of jockeying for position near the rails as we approach the 1400m mark. Greg Mathews & David Turner are the dark (in fact, almost invisible) horses, although it's safe to assume that at least one of them wants to expand our sporting coverage.

STUDENT RADIO is an absolute minefield, with the major candidates being Ben Burdon & Piers 'Choose Groove' Gillespie, Katarina Grenfell & Kate Juttner and Chloë Fox & Adam Simpson, all of them regular On Dit contributors. Your guess is as good as ours at this stage, as no major political group seems to be quite set on who's supporting whom. There are a couple of other unknowns who hopefully have a policy of increasing Yngwie J. Malmsteen airplay on 5UV, or returning Student Radio to its much-loved 'hits'n'memories' format.

There are thirty people running for SAUA COUNCILLOR, most of whom are at least slightly boring. EDUCATION STANDING COMMITTEE is one of those things which not even the candidates could possibly care about, and ACTIVITIES STANDING COMMITTEE has 10 people running for 4 positions, with the



field dominated by Students for Students, who are putting up 6 candidates.

With a bit of luck we'll be disaffiliated from NUS by the end of the year, so we needn't worry about which tired old hacks are running for Melbourne.

There are a record 63 Candidates running for UNION BOARD, with Students for Students, Liberal & conservative and Independents (in that order) being the most heavily-represented groups. Nick Boyd-Turner is heavily rumoured to be achin' for the President's position if he gets on Board.

Potential SfS candidate Anna Worth was disqualified from putting her canditature forward because she hasn't yet reached the age of 18. Whoopsie!

There are 12 candidates for Union ACTIVITIES COMMITTEE (7 of them SfS).

Worth noting is that SfS candidate Tim Neill achieved the unlikely honour of being drawn last out of 63 in the Union Board ballot, but first out of 12 for AC.

Betcha can't wait, eh? Simon Healy

Global Media Conspiracy The gnomes of Zurich have just taken over the World Banks and the AUU Chess Club

Last week's On Dit (5/8/91) published an article by Mignon Shardlow, headed 'East Timor and Australia'. This well-written exposé of government neglect and greed prompts questions of why we are so ignorant towards happenings of such imporance. Don't our media outlets have some form of responsibility in reporting events such as this? I believe so, and only a small amount of research reveals how and why our media is (or appears to be) so 'one-eyed'.

Rupert Murdoch, the American (and ex-Australian) owner and chief executive of 'News Corporation Limited', is Australia's print media 'giant'. Through five subsidiary companys (News Limited; The Herald & Weekly Times; Queensland Press Limited; Advertiser Newspapers Limited; and Davies Brothers Limited). Mr Murdoch effectively controls some 28 metropolitan newspapers, and Australia's largest-selling (of two) national newspaper.

Thus, he boasts 63% of national and metropolitan daily newspaper circulation, allowing Australia the distinction of the most concentrated press ownership, and the least independent newspapers, of any Western democracy.

In South Australia, News Corp. Ltd owns, and controls the vast majority of print media: The Advertiser, The Sunday Mail, and The Messenger Press. Newspaper readers have little choice if they wish to avoid Murdoch's empire.

How can this extensive market control

exist? Don't we have laws preventing concentrated media ownership? It is true that these laws do exist. Rupert Murdoch's News Corp. was borne from ownership of Adelaide's local, The News, a venture he was forced to sell after purchasing The Advertiser. Regulations prevented him from controlling all of a city's daily, local print media, though allowing him primary influence.

Changes in policy under the Hawke government have loosened restrictions further, a move which, initially, appears irregular. A quick look at the relationship between Hawke and the media masters may reveal some explanation.

Soon after Hawke was elected President of the ACTU, Murdoch made moves to establish ties with the future Prime Minister of Australia. Indeed, Hawke may owe much of his high profile success to News Corporation's media outlets. Murdoch himself publicly hailed Mr Hawke's 1983 election win, "a brilliant start", and his 'Australian' newspaper declared him 'Australian of the Year'.

Back-scratching is a two-way process, and shortly Murdoch received the prestigious Companion of the Order of Australia, 'for services to the media'. As Mr Murdoch continued to pour praise on his good mate Mr Hawke through the press, it was in the Prime Minister's best interests to relax media ownership restrictions and allow Murdoch to expand. And that he did.

Meanwhile, Australia's other print media giant, Sir Warwick Fairfax, (now deceased) head of the John Fairfax Group Pty Ltd, also recognised and appreciated the benefits of friends at the 'Top'. "Hawke was in his 100-drinks-a-day phase" when he first met Sir Warwick and wife, Lady Mary. After initial formalities, our PM approached Lady Mary and, with a nod towards her husband, gushed forth, "I bet this old bastard doesn't give your cunt much use". [3]

Hawke was rewarded with an invitation to the prominent waterfront Fairfax estate in Sydney.

With friendships between our national leader and media bosses so tight, it is no wonder that so little government-challenging material (such as Shardlow's East Timor article) reaches the presses.

And what of the journalists? The selfimposed Code of Ethics of the Australian Journalists' Association states that members are obliged

"To report and interpret the news with scrupulous honesty, and

Not to suppress essential facts nor distort the truth by omission or wrong or improper emphasis ..." [4]

It seems that they have less influence than I (for one) previously believed: in 1975, following the sacking of the Whitlam Government, it took a mass walk-out of The Australian's journalists to force Murdoch and his management to cease the systematic censorship and distortion that had turned

the paper into "a propaganda sheet" [5] against the Whitlam Government.

The above information is less than heartening. Our trust is placed in the media to report accurately and honestly, but it appears that sometimes this trust is misplaced. Slightly-biased journalism is, perhaps, inevitable and, when in a diverse field, is of less importance. However, when bias of the scale to which we are exposed invades the media oligarchy to which we are subject, fact rapidly crumbles to fiction.

One would hope the heads of our (socalled) democratic system would prevent such a crisis. Alas, it appears they support it.

Andrew Williamson

Duffell, C. (1980) "Bias and Television Coverage of the 1977 Elections." No. 5, Media Papers - NSW Institute of Technology

McGuiness, P.P. (1990) "The Media Crisis in Australia." Schwartz & Wilkinson, Melbourne

Pilger, J. (1989) "A Secret Country." Vintage, Sydney

Windschuttle, K. (1988) "The Media, a New Analysis." Penguin, Australia

- [1] McGuiness; p66
- [2] Pilger; p258
- [3] Pilger; p238, quoting journalist Brian Toohey
 - [4] Duffell; p10
 - [5] Windschuttle; p44

Gay Conference announced

Since May 1990, there have been a limited number of services and programmes that have been operating to meet the needs of young gay and bisexual men in Adelaide social support groups at Universities, "Young Gays" support group and the "Get It Together" program.

In June, we believed that it was time to bring together a large number of young gay men together to help in the process of designing new programmes for themselves and updating existing ones. We called it the "Gayspeak Conference".

The following lists areas which were targetted for possible further action by gays who came to the meeting.

Major Issues for Further Action

The following is a list of the major issues/ topics/areas of program development that were identified by Conference participants as being the most important to them at this time.

- 1. Young gay drop-in that provides entertainment or a gay community centre.
- 2. Education on gay youth issues aimed at schools and the general community.
- 3. Development of outreach of programs and services to young gays in the outer

suburbs of Adelaide.

- 4. Young gays newspaper/newsletter.
- 5. Government response to gay youth issues and appropriate levels of funding.
- 6. Contact with interstate groups.
- 7. Information about discrimination/equal opportunity issues.
- 8. Country gay youth services/general gay services.
 - 9. Police/gay liaison.
 - 10. Support for young lesbians.

The following is a list of other issues raised. These require follow up in the future:

Country gay contact/info line, Young gay sex on premises venue, Gay radio information program, More personal growth/ general programs for gays, More HIV+ support groups - Country, Youth, city, Booklet for school students with contacts/info, Negotiation skills, Young activist group on gay youth issues, More gay media on country issues, Gay youth hostel/emergency accommodation, Gay Olympics, Gay pride march, Safe sex workshops, Relations workshops, Guilt worships, More needle exchanges.

A core group of young gay men formed and is currently working on setting up a gay youth 'drop in'. This is in its teething stage, so we'd love input and involvement from

any young gay/bi sexual or lesbian person (we'd like to make contact with lesbian groups, or individuals, to see if what we do could be combined with young lesbian women).

A meeting is happening on Friday, 16th August at the Second Story Health Centre, 57 Hyde Street, Adelaide, Telephone 232 0233. Ask for Greg or Rob. Have a look around, join our team, or come for a drink. There's room for everyone.

During the last year, 'Get it Together' (GIT) groups have been meeting. They deal with a lot of issues facing young gay guys in Adelaide.

Close to 70 young gay/bi-sexual men under 26 have come to the groups which focus on issues like coming out, relationships, getting more out of your sex life, discrimination, feeling good about yourself, drugs and alcohol, meeting other people, erotic safe sex, HIV and AIDS and heaps more.

Comments from people who have been through the groups (which make us sound like a new age movement) include:

- positive looking at the future, hope for what is to come.
- taking the initiative to unite a group for a common cause.

- great to meet others in a non-threatening place, heaps of fun.
- no pressure to conform or participate (could go at own pace).
 - good to be among like minded people.
- fun and wacky sense of humour, e.g. wanking on the spin dryer (you had to be there).

We believe that this kind of group is vital for young gay men. There's a group starting every month and draws people from the sex industry to bisexual guys to yobs to yuppies to Gothics to Scene Queens- what's in a label?

We find that diverse groups having one thing in common are stimulating, challenging and a lot of fun. Other groups can include people with more in common, e.g. neighbours!

The next GIT group starts on Friday, 16th August from 6 - 9 pm. It runs for 3 weeks each Friday night. It starts the same night as the gay 'drop in'. Phone us if you want more info. Rob and Greg - Youth workers with young gays - telephone 232 0233, business hours.

It's all free.

SAUA President Natasha Stott Despoja

Information Day

Monday and Tuesday last week provided an opportunity for potential University entrants to look around the campus, listen to Cerveza y Putas and find out what University life is all about. Last year an unprecented number of students missed out on University places due to increases in applications, rising cut off scores and overcrowding and over-enrolments.

Overcrowding

Over-crowding may seem to be this year's buzz word, however, campuses such as La Trobe are suffering with 16% over-enrolments and Adelaide University is also coping with crowded lecture theatres, too few computers, in high demand library services and other restricted resources. The national level of over-enrolments is 5%. As a result of this a National Summit has been called for by the Federated Australian University Staff Association (FAUSA). The intent is to investigate the problems associated with over-crowding and "to find genuine and

productive solutions".

I have spoken to many students over the past two months, since the launch of Campaign Complain and have compiled a list of specific problem areas and Faculties in need of attention. I urge students who are affected by the over-crowding/underfunding problem in their Faculty to contact me ASAP so that these results can be passed on to the University for discussion and resolution.

The Higher Education Round Table (HERT) has released a paper which includes student comment (NUS) and an academics' opinion on the issue of over-crowding which questions the concept of planning growth over the next decade in the Higher Education System. According to the HERT a target for growth on an annual basis is between 3-5%. They support a target growth rate of 3.5% to the year 2001 believing that this will allow the transfer rate from school to higher education to be maintained with the assumption that retention rates to Year12 increase steadily by 90% by the year 2000. People's opinions differ over whether or not we should discuss economically sustainable increases to the Higher Ed. System or whether we should have unlimited entry as our target. This matter was debated at a recent National Executive meeting of the NUS and students came out in favour of an unlimited target and are calling upon the Government to increase funding for the Higher Ed. System accordingly.

Roseworthy

At a Faculty meeting at Roseworthy a decision was made to transfer subjects such as Biology, Chemistry and mainly first year Agricultural subjects to the North Terrace campus. Understandably, this has angered many Roseworthy students who do not feel that it is feasible for them to travel from the Roseworthy site to North Terrace. While it is important that we encourage students on all our campuses, given that we are a multicampus institution, to be feel a part of the one University, we must take into account transport problems, study conditions, afterhours access and economic restraints. This issue has been debated on the Academic (Education) Matters sub-committee of the University and the SAUA will continue to assess the pros and cons of this decision. I will be visting the Roseworthy campus on August 22 and will be available in the Student Union to discuss any issues, of concern to Roseworthy students all day.

SAUA News

The latest edition of the SAUA News - show us your purple - is available and should have been pigeon-holed to you last week, if not, copies are available in the SAUA.

SAUA Film Night

Thanks again to Jamie Skinner for his

work in arranging the latest SAUA Film Night with L.A. Story and Sibling Rivalry at 7 p.m. in the Union Cinema on August 15. These will continue to be regular feature of SAUA Activities.

Teaching Standards

Discussions continue on a University level regarding teaching standards within this University. I had a letter printed in *The Advertiser* which discussed some of the problems associated with teaching quality, specifically in relation to the recent publication entitled "The Independent Guide to Universities".

Discount Booklets

Students should have received their Discount Booklets which are proudly brought to you by the SAUA, the AUU and NUS. If not, come and see us in the SAUA.

I urge students who see Mr Wilson's petition regarding the sacking of the SAUA President will realise the distinction between the SAUA and the Union and not question my performance as a SAUA Prez in relation to a decision made by the Board, a body on which Union affiliate groups have no formal representation.

Education Vice President Susie O'Brien

Student Complaints

I would just like to encourage, once more, to approach me with specific education problems. Obviously, on some issues, our influence wil be minimal but I will do what I can. At present, I am looking into such

issues as lunchtime lectures, remarking of exam papers and unfair scaling of courses. Many students are wondering about lunchtime lectures and I am sad to say that there is no University policy to stop them from scheduling lectures at 1 pm. But, please, come to me with any specific education problems or queries. Sometimes just approaching University people through the proper bureaucratic channels in the easiest way to get what you want.

Publications

I have publications coming out of my ears. The following is available for perusal

by interested students:

- HERT (Higher Education Round Table)
- "End the Overcrowding Crisis"
- NBEET (National Board of Employment Education and Training) - "Progress, Transition and Change"
- National Centre for Cross Cultural Curriculum and Staff Development - This report has some interesting information regarding culturally inclusive curriculum development and the impact of Overseas Students.

NUS

The Education Resource Pack from NUS

has come out. Compiled by David Howard, it is an informative pack containing information regarding

- illegal fees
- the National Bank's perspective on full ees
- extracts from 'Good Universities Guide to Australian Universities'

and lots more!

I'll be writing articles and distributing some of this information over the following weeks. So ... watch out!

I apologise to everyone trying to find me this last week - I'm now back in my office, so you can find me there.

Womens Officer Amy Barrett

Women's Self Defence Classes

You can now sign up for Women's Self Defence classes for semester two. Either Beginners or Intermediate. Learn the physical, emotional and psychological skills to increase your confidence and ability to deal with a wide range of social situations where self-defence skills are required. The classes are run by the Rape Crisis Centre, and as these classes are partly subsidized by the Students Association, the cost of \$10 (beginners) and \$20 (intermediate) is bloody cheap. These classes start on the 21st August, so sign up soon.

Women's Room

Delays in painting, etc. the Women's Room have taken place, due to the Union not seeing it as a priority. We are still pressuring to have it painted in this midsemester break, if the Union sticks to its word. Other queries, grumbles regarding the room should be directly related to Operations

Manager, Claude Pronol on 228 5850 or Union President, Mel Yuan on 228 5401.

Women's Advisory Group

The Adelaide University Women's Advisory Grop (WAG) has met several times since being formed a couple of months ago. The group, which aims to provide advice and input to the Adelaide University Equal Opportunity Board has come up with draft terms of reference and a constitution. The current members will stay on this committee until elections are held next year, and will hopefully, in that time, be able to consolidate and initiate some thorough progress for analysing the needs of all women (staff and students) at Adelaide University. A public/general meeting will be held soon to accept/ammend the constitution and terms of reference.

Security on Campus

Remember that the Hughes Plaza 24-hr Security Office offers an escort bus service, whereby any student can get a lift to their busstop/train station or collegiate housing, after hours. Just drop into the Hughes Plaza Office and see one of the security personnel (they now have 4 female security personnel!).

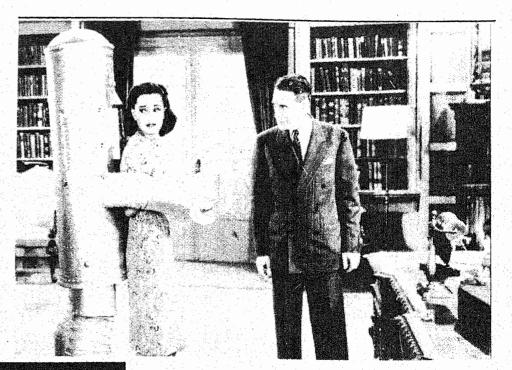
Also the Security Office is looking for feedback from students on how to improve or promote their assorted security services-feel free to come and see me in the SAUA, or call Carol at the Hughes PLaza Office on 228 5990.

Drop In

Feel free to drop in and whinge to me about any problems relating to

- Sexist curriculum
- Sexual harassment
- Childcare

or to pick up information on women's health, and other relevant women's interests.



Lovely to meat you

Ethiopia, 1984. It was the height of the famine. The daily death toll was running into the thousands. Meanwhile, shiploads of foodcrops were being transported from the beleagured African country to Europe. In that year, the UK imported \$2.7 million of linseed cake, cottonseed cake and rapeseed meal from Ethiopia, to be eaten by animals on factory farms.

There is nothing unusual about this. Today, some fo the poorest and hungriest countries in the world fuel western meat eating habits, including Sudan, Tanzania and Bangladesh. An estimated 14.6 million ha of third world land, an areas the size of France, England and New Zealand combined is being devoted solely to the production of animals feeds for western livestock.

True, many animal feed crops cannot be directly eaten by humans. But as with most cash crops, they are grown on some of the best Third World land - land that could have been used for growing food for the hungry local population. For example, Sudan is currently facing a famine. But it exports huge quantities of groundnuts to European factory - farming interests.

It is not as if the rich world did not grow its own animal feed. It does - lots of it. In the UK, for example, 72 percent of land is devoted to the production of food for animals, But it is still not enough. The reason is simple. Making meat is a fabulously inefficient way of producing protein. A plot of land which can support 10 people on a vegetarian diet can support only 1 if the land is used to grow food for animals.

The environmental cost of meat eating is enormous. In Central and South America, rainforest is being cleared at an alarming rate to be turned into grazing land for cattle and soon after end up as a barren desert. One beefburger will cost 55 square feet of rainforest to produce - half a tonne in weight of trees and wildlife that will be gone forever. You still need two hands to hold a whopper. The ultimate in cynicism must be buying a burger from McDonalds and receiving it in an environmentally friendly recycled-paper bag.

The reduction in the world's rainforests, coupled with the 60 million metric tonnes of methane released by the world's 1.5 billion cows annually, contributes significantly to the greenhouse effect. Methane is the second most important greenhouse gas.

Water is a precious resource. Yet the production of one steak requires 16000 litres of water, enough for a person to live on for one year. Statistics show that more than half of the inland water pollution is linked in some way to livestock. One industry has benefitted from the meat craze is refrigeration, which uses vast amounts of ozone-depleting CFCs.

People will tell you that you need meat in your diet for the protein it contains. Not so. Most western diets are too high in protein, the human protein demand being more than adequately covered by legumes, such as beans and tofu, nuts, grains and cereals. Humans, by their anatomy, were simply not designed to eat meat, with long intestines which allow meat on its passage through them time to transform into wastes within the body - some of them toxic, which is why meat increases the risk of some cancers, such as that of the colon, breast, prostrate and uterus. Of course, meat is also high in cholesterol and saturated fats, increasing the risk of heart disease.

Modern meat also has a number of

carcinogenic substances added to it - such as nitrites and residues of antibiotics. In Puerto Rico and Italy, children, some as young as six months, started developing breasts after eating meat injected with growth hormones.

Vegetarianism is not a new idea. Past practicitioners have included Pythagoras, Socrates, Plato, Diogenes, Aristotle, Buddha, Wagner, John Wesley, Leonardo da Vinci, Rosseau, Benjamin Franklin, Ghandi, Einstein and de Montaine. Today there are George Harrison, Paul McCartney, Stevie Wonder, Michael Jackson, even wrester Killer Kowalsky.

Last year, 60 million people starved to death - 60 million people that could have been adequately fed if Americans reduced their meat intake by one-tenth.

On a vegetarian diet, the world could support six times more people than it currently does.

Aren't you hungry for a Hungry Jack's? K.J. Weber



Big Bad Boys in Blue

Avid watchers of 'prime time' TV, as I confess myself to be, would have, no doubt, already heard of COPS, Ten's new cliché ridden "hard hitting (!)" and "powerful" docudrama, which professes to telling the truth about the war against street crime. The programme is clearly an effort to combat the negative image the American public now hold about the police force since the Rodney King incident, in which a black man was methodically beaten 'Southern lynch style', by a group of police officers while defenceless. The obvious detachment of the officers as they savagely lasted out on an unresisting, unarmed suspect-victim crouched on the ground shocked many viewers and brought to bear the question if these were the people protecting us, just what were they protecting us from?

Claims made by Los Angeles police chief, Daryl Gates, that the incident was isolated, an abberation, are made a mockery, given the already bad record of police attitudes toward racial minorities. Don Carlos Jackson, himself a retired policeman, cites recent cases in which the bigotry of many a police officer becomes horribly clear. Among them is a poster of a grossly caricatured naked black man which is hung in a station house

in California with the words 'Official Running Nigger Target' above it. A memorandum was found in Los Angeles stating, "Effective immediately, negroes are no longer to be called 'niggers' or 'jigs' but seagulls. They cruise all night, squawk all day, shit on everybody. And are protected by the Federal Government".

COPS is the police's desperate PR attempt to counteract the negative image they have been given. Each episode features those 'boys in blue' waging a desperate battle against crime, as is captured by the attending cameras. The programme falls just short of 'stark realism' which it is, no doubt, intended to portray, and can, instead, be placed into the category of 'pained showmanship'. The ill-at-ease police find it hard to deal with the TV cameras and as a result the show has all the qualities of a very bad melodrama. An example:- the police chase after a man who they suspect of robbery. When they



catch up with him, it is discovered he has stolen \$6 from a blind (!) man. The blind man arrives on the scene, full of gratitude for the return of his \$6 and the scene fades as the policeman says "That's what we're here for mister - to help".

The problem with COPS is that in portraying the work of policemen as a war, the 'fight against crime' or 'the fight against drugs', it serves only to reinforce the attitudes deeply embedded in the public's psyche, that desperate means call for desperate measures and thus any method of 'clearing up our streets' is justified as we look the other way.

While I am not, for a minute trying to suggest that all police officers are brutal thugs who enjoy skull bouncing games with racial minorities, the Rodney King incident and the Aboriginal deaths in custody enquiry serve, if nothing else, to highlight the glaring problems within our system when the people to whom we entrust the duty of preserving law and order, take justice into their own hands - often with disastrous consequences. Ask Rodney King who is now bringing a \$56 million lawsuit against the Los Angeles Department - a million dollars for every blow he received.

Vanessa Almeida

Exercise in Name Calling Dear Editors,

I am sorry that the concept of "student control of student affairs" does not ring true to the editors of our student run and student funded newspaper, but I would have thought that journalistic integrity and presenting both sides of the story was fundamental.

Last week's editorial was simply an exercise in name calling. At no time during my interview was I asked my political affiliation with on or off campus political groups, nor was I asked whether I supported the current activities on campus. I would only remind the editors that I am also the President and spokesperson for the Board, therefore my task is to represent the majority view of the

I also find it interesting that the "minority view" was given half a page of coverage, whereas the majority was not entitled to the same. However my gravest concern is the assertion that the Board was misinformed. More information and opportunities for questioning and discussion was afforded at this debate than at any other. Nor did the "minority view" ask for more information or for the matter to be deferred, which is the most sensible thing to do. If the Board members in question made this decision without information it is only because they were too lazy or ignorant of Board procedures to ask, which is hardly effective representation on behalf of the membership.

As for the meeting being a "secret meeting" issues of a legal and industrial nature are always held in camera to protect the Union and staff members concerned. For certain Board members not to understand the concept is a clear indication of their competence as managers, no matter how they wish to defame others for blatant political gain.

Slag off student politicians by all means, but I would remind you that they were democratically elected and make decisions based on the view of the majority, as in this case, but this organisation is run by "a bunch of students" and people just have to deal with it.

If members of the Union, i.e. students. have any questions or concerns about this decision or any other, I can be contacted in the Union office which is located on the first floor of the Lady Symon Building.

Yours in union, Mel Yuan, President of the Adelaide University

Pearls of Wisdom

Dear On Dit/Labo(u)r Club,

Hi there happy people! This is on of your friendly neighbourhood Independents here with a few pearls of wisdom ("out of the mouths of babes", perhaps?).

The thing that I'm really pissed off about is the fact that the already ailing student movement is being progressively destroyed by individuals and factions that claim to be "pro union".

I believe, and correct me if I mis-state the facts Amy, Maria, Andrew and friends (comrades?) that the Labor Club's prime objective is to promote and uphold Labor principles wherever possible on campus. The idealism behind this notion is unquestionable in my generally left of centre

student's(sic) rights, as it has in the recent past (and I mean the last 18 months by "recent"), fuck it completely. Education and Welfare issues are worth risking my reputation as a student representative for. I do not care if it means falling out of favour with the ALP or the various Unions which our staff are members of, because, believe it or not, I am not a careerist; unlike the aforementioned members of the Labor Club.

Now here I go with some "childish and immature", "tiresome trumpeting". Student control of student affairs is of paramount importance to uphold the notion of democracy within the student movement, as is the support of our Union(s) (the Adelaide University Union and the National Union of Students, not the Federated Clerks'

I suppose that is where most of us "15 year olds" (Independents) differ from other student representatives; we believe that no one individual is more important than the Organisation (- perhaps it is because our ego's(sic) have not developed to the mature stage of the

Do you know what would be really nice? I'll tell you what would give me a warm, fuzzy feeling ... student representatives, student media included, working together against HECS, poor education standards, and for Austudy reforms and the myriad of other injustices in the education sector, instead of against each other. Touchy-feely rhetoric??? Maybe ...

> Yours in Independent solidarity, Sean Heylen

Blatant Lies Dear Editors.

After reading the lies in last week's On Dit in relation to the industrial dispute in the Union - lies promulgated by the Independent caucus (Natasha Stott Despoja, Mel Yuan and Susie O'Brien) and their friends (Haroon Hassan and Melissa McEwen), I was angry enough to make the effort to put pen to paper.

Implicit in all the anti-trade union articles and publicity was the them that staff of the Union are against "student control of student services". On the contrary, staff do support the principle of student control of student organisations, and staff representatives on Union Board have supported student representatives arguing with senior management about this very principle.

The work bans imposed for a few days were selective to the extent that certain duties were not performed, in particular, no clerical, administrative or other support was provided to student representatives. These bans were imposed on all student representatives, not just a few as Narasha Stott Despoja asserts.

Students representatives were not denied access to facilities such as computers and photocopiers, nor were any students. There were plenty of students using photocopiers and computers as usual. Susie O'Brien (Education Vice President) complained about having only limited access to computers and photocopiers. However, this is the norm - limited resources means limited

Natasha Stott Despoja has been bleating on about students being denied access to her because she was locked out of her office. opinion. However, if it means sacrificing If Independents are so concerned about this, why didn't she leave a note on her door stating that she was available in the Union President's office, to which she did have access? She could have made an effort to make alternative arrangements.

Haroon Hassan states that student resources were used to run a campaign against Union Board - this is just a blatant lie.

Melissa McEwen argues that it's alright for trade unions to take industrial action, but not in student organisations, because staff are paid with students' money. What a lot of garbage. Would she also argue that nurses should not take industrial action (no matter how poor their working conditions) because of the nature of their work?

Melissa talks about relations between staff and students being damaged. Union Board have done the damage - they breached the award in making Janet Reid redundant without due consultation.

All of this complaining about the actions of the staff has conveniently focussed the debate away from the issue, the fact that Union Board acted improperly in making the Graphic Designer position redundant. The Board was told in the Industrial Relations Commission last Monday (5th August) to reinstate Janet Reid because they had breached the Award, and would be subject to further action if they did not reinstate

Congratulations to all the Union staff for taking the action they did. Staff have rights too, which cannot and should not be trampled on in the name of "student control". Wendy Wakefield

Arts/Law Editors Note: This letter has been edited to remove allegedly defamatory material. After the original letter had been laid out, one of the editors was approached by student rep Misha Schubert, who had removed the finished layout from the laserprinter in the SAUA without the editors' permission. She requested that the letter be removed. The editor agreed to remove the allegedly defamatory allegations, but refused to remove the entire letter. Ms Schubert then stated that she had a copy of the original letter (again without permission from the editors) and might sue on the basis of this (stolen) copy.

Jack gets the Boot Dear Editors,

On Wednesday, 7th August, a no confidence motion was passed against Jack Snelling, Vice President of the AU Labor

No notice was given either of the actual meeting itself, nor of the intention to move a no confidence motion.

At an Executive meeting prior to the 1.00 pm meeting, an ultimatum was presented to Jack - to say nothing on abortion, or have a no confidence motion moved against him at the subsequent General Meeting. He refused, saying that under the Social Question Provisions of the Australian Labor Party (upon which the Labor Club is supposedly based), abortion is a conscience issue. Steel refuted saying "the Social Questions Provisions are fucked".

The move was purely factional, designed to present Jack Snelling with a choice he could not make. It was designed to increase the power of the Left in a Labor Club which they now perceive as having a great deal of

The meeting was stacked by the Socialist Left, many of whom had never previously attended a Labor Club meeting. Given the lack of notice, it was impossible for the moderates to respond.

The moral bankruptcy of the Left of the Labor Club is further indicated by the elevation of Maria O'Brien to the position of Vice President. This is despite her scathing attack of the Club earlier this year. It seems that the Left have one rule for Jack Snelling (who has never made a direct attack on the Club) and another for O'Brien.

The sacking is a major blunder by the Left. As well as its legal dubiousness, the Moderates now well know the Socialist Left cannot be trusted. Chances of any further deals either in Young Labor or the Labor Club are slim.

The Socialist Left of the Labor Club have always been unscrupulous in getting what they want. Now everyone knows what scoundrels they really are.

> Kirsty McKenzie, Ex-President Jack Snelling, Ex-Vice President AU Labor Club

Who Gives a Toss, but at least it's short

Dear Eds.

In anticipation of criticism by former Labor Club office bearers, we would like to clarify that the AU Labor Club is not bound in any way by the ALP. Indeed, as a University Labor Club, we exist to examine and criticise ALP policy. Our ex-Vice President refused to adopt an essential element of Club policy and justifiably, an overwhelming no confidence vote was passed

> Paul Abfalter, Acting President Maria O'Brien, Vice President Andrew Harden, Secretary Labor Club

Class Traitors Dear Eds.

At last the Labor Club is getting its act together after the novel attempt at 'consensus' earlier on in the year. The welcome demise of the President, Kirsty McKenzie and the Vice President, Jack Snelling, are two victories that the progressive forces within the Labor Club can now claim.

The two people, though equally hideous in nature and philosophy, have left their respective positions for separate reasons.

The ex-President, after being questioned at an Adelaide University Labor Club meeting refused to support the action of the Federated Clerks Union and the General Workers' Association decided to take over the Janet Reid sacking. For a Labor Club President to disagree on an issue as fundamental to the Labor movement as supporting a trade union is abhorrent. She is a class traitor.

Last Tuesday, after futile rumours had spread of a no-confidence motion in the President, she resigned in an attempt to salvage some respectability. She has since been replaced by the left-wings Paul Abfalter, a committed Labor supporter.

It was also 'consensus' that had installed Jack Snelling to the position of Vice President. His membership of the prohibitionist antiabortion club continued to offend women of all political hues. Clearly, it was also a conflict of interests for him to be both a prohibitionist and an office-bearer in the Labor Club which has a firm policy of pro-

His timely political death and replacement by Maria O'Brien highlights the Labor Club's return to its principles.

> Yours etc, Rowan Holzberger, History.

Least Boring Political Letter Ever Written

Dear On Dick,

Dave, I love you, but you are a complete utter wanker if you wrote that GSM article. I take great offense to it because the accusations contained in the article related mostly to me. And now they've been printed in that really crap Flinders University Trot Weekly (love you too, Anita). So, before I proceed to sue you, I would like to set a few things straight.

1. The Levels' students are the most concentrated body of devastatingly intelligent people in this state. So let us assume that they are able to make up their own minds about issues, particularly the spending of their money. It seems that anyone vaguely left loves to talk about taking issues to the people. When the people tell them to piss off, they claim the people have all been bribed, or conned. I should really take it as a compliment, I didn't realise I was so hot that I could con 80 or so people, or had 80 or so friends, or whatever the lame excuse was. Maybe I slept with all of them, wow, I must be a great lay.

2. The Cafeteria venue was the social workers' choice, not mine or anyone associated with me. The same people would still have been there regardless of venue, it was their decision.

3. The keg was put on by the Hellenic Society. I am not Greek. I am not going out with a Greek, I am not a member of their society. I asked that the keg, scheduled some time in advance as part of end of semester celebrations, be moved until after the meeting to avoid disruption by drunken Engies. The SW's double booked, it was their problem. The keg was also held in the bar only.

4. The Levels vote was unanimous. The Levels vote was 2 in favour (the two social workers from NT who came to speak in favours), 79 against. So bugger off. So much for apathetic.

I would point out that about 3% of the campus attended the GSM, while not even 1% of North Terrace attended. I would also point out that the Levels is widely accepted to how long the editors of On Dit has been to hold the key to the Presidential election. If you do not win the Levels, you do not win the election. Any Levels person who runs is guaranteed success. So you can shove "usually apathetic" back up where it came from, and apologise to me for the bribe bullshit. Damn shame my campus thinks I'm doing a good job, isn't it? What would the student's know, that's why they need you lot to tell them. And you can tell those College basket weaving jerks of Presidents where to stick it too.

> Love and Kisses, Chakriya Bowman (Cha). Levels President

Rusty Gardening Tools Get Another Guernsey

Dear On Dit.

There's been quite a bit lately in your newspaper about the use of Union fees by various members on the Union Board. Along with this, I noticed several posters about, riddled with politics. I ask one question: "What's the point"? I often see "our representative" spending time and our money doing useless things. Unfortunately, I cannot give my examples; but on the other hand, I cannot give any examples of creative things seen done by people who I'm paying out of my pocket.

I have often thought of University as a place of learning, yet, when I get here, here's everyone wanting to get voted for this or that to "Get my Union fee's dollar's worth". I say: do away with the whole wasteful Kaboobal!

I mean, I see the entire range of Union and SAUA members merely climbing on stepping stones to get to somewhere higher on my Union fees.

So listen. Mel Yuan and company, how do you all sleep at night in your plush little houses getting fat on my Austudy? (I'm not singling out Mel, it is just the first name that came to mind.)

I understand the necessity of a Bistro, Bar, Newspaper, Refectory, Bookshop, telephones, etc. But whenever I see the esteemed On Dit editors, they're standing around trying to be hip, or when I walk into the SAUA office to submit my letter there appears to be a lot of people standing around very much full of what's in and what's going

And bands! Ha! Don't talk to me about bands! I spent an entire lunchtime last year watching two bloated tarts and a couple of blown up dinosaurs giggle their way through what one may have the gall to call a performance. I wondered: "Has my union fee paid for this?"

The way I see it, I come here to get educated; I have my lectures, I buy some lunch, perhaps some books and spend a bit of time watching a handful of people wrestling in baked beans, or sitting around in propellant fumes watching some obvious criminals go through their paces with spray cans.

I can see where some of my Fee is being spent appreciably (not including the Beans and Grafitti demonstrations), but I wonder: do I need to be lining Mel Yuan's pocket, or footing Mr Wheaton's hairdresser's bill,

In my last letter, the replies of which made as much sense as Danny Kaye used to, I commented or should I say queried, as at Uni. Mr Johnny Knob (whose parents obviously had poor humour) then paid me out in the fashion of a bloody twelve year old. But I was raising, I think, quite a valid point: What are the Editors of On Dit's ambitions? What course is Mel Yuan doing? Where does Mr Boyd-Turner strut to and from, very importantly, obviously busy with something?

Are the populace of this University merely stepping stones for selfish ideas that harbour in the minds of the over-ambitious? Susie O'Brien, what do you do? After I assured you of my vote at the last election, I appear you to have acquired a somewhat transparent look.

How about a referendum to see if everyone needs or at least wants these seemingly useless posts that are so eagerly snapped up each year at election time?

When the fresher turns up at this hole, he/she considers it a duty to pay up his/her Union Fees. In reality it's robbery.

Now, before anyone jumps onto my case in next week's On Dit, I invite them to submit a series of datum showing exactly where each of my dollars is going; along with the various roles that all our 'representatives' play to our use. Thank you.

Whilst here, I may as well tell Johnny Knob that he'd make a hopeless lawyer, as would Sonia-lade of Psychology.

In replying to my last letter, they suggested that I of all people was conforming to the "Flock". Mr Knob suggested that if everyone was castrating themselves with rusty gardening tools, I would do the same. Yet, he appears to be getting in on the "eff-word craze" that's in town. From Sonja-Jade's letter I merely heard: "Baa baaa Baa ba baaa baabaa baa baaaa BA."

I'm opening a very old can of worms, I know, but I thought I'd better clear that up once and for all. So, now I'll shut up.

By the way, for heaven's sake, give Warren Pee Block his own column, for two reasons: I'd get a bit more space for my letters; and we'd all get to see what this bozo looks like, the genius that he is. At least give us a photo.

Benjamin Hodges

P.S. I like the new joint in the cellar.

Dear Ben.

David Krantz: Age 19. 3rd year at university, studying part-time this year, will complete Arts degree next year. He will then leave the university to go out into the world. Enjoys water sports and raging, wants to meet that someone special, to share long walks in the countryside and bear-baiting.

Simon Healy BA: Age 21. 4th year at university, studying part-time this year, will continue with studies next year in pursuit of Law degree. He will then leave the university to find gainful employment. Enjoys footy, water sports and meeting people. Believes in 'touch therapy' as useful form of social expression.

Nasty but Nice Dear Eds,

Having just finished reading Georgina Safe's article Jack Nasty Face: Our Hate Pumpkin, might I just point out a few inaccuracies (or should I say complete lies). Several of the things reported as being said by us were in fact not said by anyone at the reported 'interview'. I don't recall Nah, we mean it's going to be a huge show ever passing our lips. Neither have we ever called ourselves 'pub rock'. 'Pub folk', maybe ... And by the way, the Adelaide Uni gig was on the Friday, not the Saturday as

The spirit of most of the other 'quotes' is also horribly misrepresented. Jack Nasty Face doesn't find the word fuck particularly controversial or offensive (unlike Georgina herself, apparently). In fact, the comment about the use ofthat word was ironic: we have noticed a self-conscious use of the word fuck in On Dit's pages, and we suggested it was obligatory to use it in the

interview (being about the mad bad world of rock'n'roll, and all). To be filled with excitement at the prospect of having rude words published in On Dit is very unlike

Would it perhaps be possible to give novice reporters a bit more instruction on journalistic technique than what is apparently learned from the gutter press. If quotes are going to be made, it is rather important to get both the context and the actual words spoken correct (maybe take some notes, or bring a tape recorder next time, eh Georgina?).

As to the attempt to beat up a perceived attitudinal difference between My Love Pumpkin and lack Nasty Face into 'interband rivalry' (to the extent of making it the title and major subject of the whole piece), this is classic rock'n'roll slime writing, the kind of thing JNF (and MLP too, I'm sure) despise. Our opinions on MLP (overstated and misquoted as they were) were formed from reading articles on that band in On Dit (apart from seeking them play live. Peace lads, I love you all). I now wonder whether they too might have been forced through the On Dit truth-destructor and misquoting machine.

While we don't have an inflated opinion of the value of our words (it's only bloody rock'n'roll anyway), it would be nice to have what we did say correctly reported. Even if it's not particularly controversial

> Yours peevishly, Jack Nasty Face

P.S. More fool us for even mentioning one of On Dit's most sacred cows, MLP.

Digging Implements Dear Elle Dit.

As a sixty-eight year old feminist, I have just had my first sighting of Elle Dit (24/ 6/91) and found it very interesting. 1 do object, however, to the use of the male euphemism "female circumcision" for "female genital mutilation" for that is what it really is - so let's call a spade a spade, if not a bloody shovel.

Heather Crosby

Cheesed Off

Dear On Dit Editors,

Please, I beg, plead, implore (even bribe, if I had the money), that the new joint in the Union Cellar, "Catacombs", uses Mozzarella (or however you spell it!) on their pizzas rather than the transparent snot that adorns this otherwise 'delicimo' lunch snack, a cheese that is very runny indeed ... oh ... the cat just licked it up!

Michael Palin

Not Happy With New Look Union Cellar

Dear On Dir.

tripping down for lunch in my favourite place, The Cellar, to find it is now The Catacombs. I leave the place for a few weeks, and what do they do? Wreck it! My friendly home-away-from-home has been half-heartedly transformed into an underground café-cemetary! The posters look out of place and there are too many tables and chairs crammed in which restricts movement from one end to the other. And I'm supposed to enjoy this? Guess what? I

On my first day back, I came merrily

auoted.

don't, and of the many people I have discussed this "improvement" with, not one disagrees with me.

The Phantom Scribbler

Only Human

Dear Eds,

Did you get a load of the garbage Maria O'Brien spouted in her page three article in Elle Dit (24/6/91)? Given that she claims to be fighting the *stereotypical* role of women in society, it seems to me to be seriously hypocritical of her to perpetuate and reinforce the stereotype of the "mysogynistic, beer swilling" engineering student.

Maria - guess what! Engineers are people too! Admittedly, engineering students tend to be fairly intense people. We work hard (we have to!) at our studies and due to our heavy time committments to study, we find little opportunity to release the frustration and aggravation associated with a hour/week work load.

Thus the public face of engineers (i.e. when they put away their studies for a few hours) is that of lager-frenzied lemmings, bent on forgetting their studies in the most convenient way possible.

Finally, I come to the issue of "Cyclops". Maria's complete ignorance of the issue is evidenced by the fact that she couldn't even correctly identify the edition of "Cyclops" under debate! In fact, Maria thought we were debating a decision made nine months ago on a totally different edition which was different in both content and severity of the material therein.

Personally, I was defending the principle that there should be no obstacle to freedom of expression in print media. I admit that I myself am ambivalent about some things the editors say in "Cyclops", but the principle of expressive freedom (which has never been a "tired old argument") has sufficient power to override my own squeamishness.

I personally believe in equality of opportunity for all, with ability (which only hard work or natural talent can provide) being the only basis for decision making where a choice between any two people is concerned. Likewise, gender neutral language is a positive step towards a truly discrimination free society (as is race-neutral language for that matter).

I draw the line, however, at one person (or group of people) having the right to impose restriction on what others may/may not say in print, in person or otherwise. Such restriction are a disincentive to individual initiative and discourage positive debate and innovation. Once people can tell us what to say, the door is open for them to dictate to us what we may think! Any move towards depriving people of that most basic of freedoms - freedom of thought is an evil which any society can ill-afford to tolerate.

I've said my piece, but it should be noted that I do not necessarily speak for the 800+ students enrolled in the engineering faculty. To brand them on the basis of my comments is close-minded and just plain stupid! They are all individuals and can (and should) speak for themselves.

Yours sincerely, Jeremy Huppatz, Mech. Engineering Ad Infinitum

Bzzzzz! Pow!

Dear On Dit,

When is the Architecture Department going to do something about making the Laserprinter available to the students? It has sat idle and useless for the past eight months, except for when staff need to use (and they already use one laserprinter). In a graphics-orientated subject, the students need that printer urgently, as the current printer is about as useful as drafting with a set of blunt crayons. The excuse that a program is needed to ensure everyone is correctly charged wears a little thin given that the Department has had at least seven months to set it up.

I wonder how long it would take a laserprinter to be set up if it was the staff that needed one? And to think that architecture students are paying up to \$2,000 a semester for this drivel.

Pissed to the max, A. Gaudie,

3rd Year Architectural Play P.S. When is Derrick Kendrick going to

P.S. When is Derrick Kendrick going to give us a real lecture? Many words, and none to the point.

My God Can Go 15 Rounds With Yours and Come Out On Top

Dear On Dit,

I found David Kilmartin's story on Islam very interesting. However, I am troubled by what appears to be an effort by the Catholic Church to somehow meld Islam in with the Gospel of Jesus Christ. I hope dearly that this is not true, lest any Christians accept the personage of Christ a great deal lower than they should. While the Muslim faith embraces Jesus partially, as a 'good teacher' or whatever; I think one would not have to travel very far into the gospels to envisage the 'all-of-me-or-none-of-me' conditions that Jesus laid out to be a follower of Him.

Of course, the Muslim would then argue that the Koran says otherwise, launching the whole issue into a debate of "My word of God is better than yours", which is fine if you have enough editorial space in which to lay out all the evidence for both cases (I'm sure there are books on the topics for the genuinely interested); hence, I don't wish here to touch on the subject.

My aim is to make it clear that such a notion of unity is out of the question for a true follower of Jesus Christ.

I sensed an air of almost 'dignity' as David Kilmartin revealed the perhaps surprising fact that the angel which appeared to Mohammed also crops up in the Christian scriptures. Big deal. Paul warned in Galatians that even if an angel from heaven appeared to preach a different gospel, we should ignore it.

It is interesting that there exists many illustrations of links between Christian and Moslem rituals, something quite undeniable. However, Christ never intended to 'found a religion' involving rituals that become meaningless with time, He came to give life. Sadly, many churches have relaxed back into the 'religiosity' mode, which appears to do very little but waste a good Sunday morning sleep-in. By looking into the New Testament, anyone can see that this was never intended. By looking at the teaching of Christ in regard to having a relationship

with God, one finds insurmountable differences between the following of Jesus Christ and any other Religion you may care to mention.

I hope the Hindu ideal that 'all religions lead up to the top of a mountain, which is God', is not being embraced by Christians (or anyone else for that matter) as it holds very little water.

Yours sincerly, Peter Wilson

Don't Mind a Drink

Dear Sirs,

I am writing to inform you of an injustice that was perpetrated on Saturday night at one of Adelaide's better known night clubs - The Arkaba, Glen Osmond.

I fail to see, in retrospect, how my conduct entitled me to the victimisation I was subjected to. Admittedly, I was under the influence of a copious volume of alcohol, but my expulsion from the venerable institution (on two occasions) was not warranted. Moreover, how can one confuse "speed" use with genuine alcoholism.

Futhermore, I was harassed by an oaf and his temperamental rottweiler patrolling the environs.

I request that stringent measures be taken to control these meat-heads. I also offer you and your reading public, my gravest warnings about frequenting this cess-pool in the future.

Yours, more than a bit pissed off,
Phillip McKrevis
Mech Eng

Achtung! Getting a Few Laughs at the Pope's expense!

Dear On Dit Editors,

After reading your last issue of On Dit, I was quite outraged to find the Pope classifed as a "Nazi", how absurd.

Firstly, Pope Jon Paul II is Polish, now let me give you a quick history lesson. During World War II, Poland was invaded by Nazi Germany - taken over, what followed could only be described as horrific. People were murdered, tortured and generally treated worse than a cow going to the slaughter. Personally, I find it quite distasteful when a great man, whose home country was taken over by Nazis should be classified as one fifty years later. If Kuwait had of been taken over by Iraq, would the author of this poem consider them as Sadam Hussein followers, I think not, we would probably feel sorrow for them.

The Pope is not just a figurehead, he is a man of his convictions, he has been shot at, abused and looked down upon by many, but still he goes on spreading what he believes. To me, that is not the mark of a Nazi, to spread the love of God and his word, rather a Nazi may spread death, fear and hate, so how could a person call him a Nazi.

Secondly, there was reference to the church being built on the poor. In the early days of the church, this could have been true, but one must not forget that all kinds, noblemen and the common people gave money and possessions to the church to help it expand its operations, but today the church gives back what it has received. The

church provides faith, comfort and support for those in need; there are hostels set up for the poor, Priests who give advice and strength, who will come at any time to help somebody out. And, all the church asks for is several dollars every week, is this too much to ask? I think not, this money is going to a good cause.

Finally, a reference was made to Virgin birth, what is wrong with this concept, it seems to be a bad thing these days, but I do no believe this. The reason for marriage and virgin birth is simple. Firstly, it fosters a loving relationship between two people and secondly, it provides a loving environment for a child to be brought into. Now, would a reasonable person like this for a child or not? Some circumstances, however, have this loving relationship and environment without marriage, this is good and children can be brought up in a loving relationship. But, one must realist that naother reason for the marriage sacrament and no premarriage sex is qutie rational. This is because it basically aims to stop many children being brought up in a non-loving environment, and to alleviate the problems that many poor girls that fall pregnant have such as depression, hate and rejection by family and friends.

I am not a religious person, however, I was brought up in a Catholic school environment, and maybe some things have rubbed off on me. However, I once heard a learned man say:

"If only people lived by the 10 Commandments, God's ideals, life would be so much easier!"

Finally, I think the author who wrote the poem should think of the many people that have been offended for the sake of a few laughs at the Pope's expense.

David C. Eardley Commerce

ON DIT Letters

Policy

- The deadline for letters is the Wednesday prior to publication, at 5.00pm. Letters may be handed in at the On Dit office, or placed in the cannily labelled "On Dit contribution box" in the SAUA.
- Letters may be edited for clarity and length.
- Please keep you letters short or risk the eternal wrath of Baal.
- Full name and contact number must be included for a letter to be considered for publication. Names will be withheld from publication on request.
- Defamatory bits will be removeif we feel like it.
- If you go down to the woods today you're in for a big surprise.

Harsh Tales of Urban Reality

Neighbours
How It All
Began
Virgin Vision

Intoxicated by a lethal cocktail of youthful enthusiasm and journalistic fervour, I rummaged excitedly through the latest stack of press releases. Imagine my surprise when I was confronted with promotional material for this, a new release from Virgin Vision. Offering "a unique mix of humour and real life situations", I instantly recognised the educational potential of such a social documentary. Eager to view what promised to be a fascinating study of Australian culture, I was not to be disappointed. Depicting the lives of supposedly "average" suburbanites, Neighbours: How It All Began presents the viewer with a truly disturbing perspective on humanity.

\$24.95

Creating an almost surreal world, the producers of *Neighbours* illustrate a community of twisted, charicatured, stereotypes that would not be out of place

in a David Lynch production. Very much in the style of that director, Neighbours examines the hideous realities lurking behind the facade of an apparently parochial, apple-pie

community. The grotesque truth is exposed as the viewer is transported beyond the pristine exteriors of Ramsay Street's quarter acre blocks. Misogyny, bigotry, perversion and violence expose the sordid reality of life in a middle Australian suburb.

Compiled from the opening episodes of Australia's most successful drama, this 80 minutes feature examines issues at the heart of our national character. The portrayal of women is of particular interest, with their roles in society depicted strongly throughout. Often to be found loitering near windows or in their spacious kitchens, the women of Ramsay Street entertain their men folk with submissive conversational roles, malicious gossip and constant offers of coffee. One slight exception to this rule is Daphne Lawrence, the exotic dancer hired

by Shane Ramsay for Des Clarke's stag party. Gyrating awkwardly to a groovy brass rendition of "The Stripper", Daphne quickly gains the hearts of Ramsay Street's more liberal residents.

Returning the next day under the guise of trying to find her watch, Daphne is given Des' permission to sift through the debris of his bedroom. Knowing full well that his prospective bride and in-laws are due to arrive at any moment, Des fails to recognise the folly of his action. Tactlessly, emerging from the bedroom shortly after their arrival, Daphne storms into the family meeting with what appears to be a blow-up sex doll tucked under her arm - the watch curiously attached to its wrist. The negative reaction of the Kinghams, Des' potential in-laws, helps to illustrate the dark skinned doll's function as a symbolic "double" of Daphne. Paralleling her social distinction from Ramsay Street's conservative and oppressive WASP community, the obvious ethnicity of the inflatable woman clearly serves to expose their inherent bigotry and hatred of alternative lifestyles.

Recognising her appropriate role in Ramsay Street society, Daphne helps Des overcome the cancellation of his wedding by cleaning and vacuuming the house, then removing a difficult red wine stain from the expensive shag pile. Winning the respect of many with her domestic virtues, Daphne is eventually accepted as a boarder in Des' spotless abode. Early the next morning, whilst picking flowers to accompany the mixed grill she has cooked Des for breakfast, Daphne encounters Jim Robinson, seductively

"moody and

sensitive Danny

suffers under Max's

iron-fisted rule"

rubbing down his lawn mower. A source of much pride, the lawn mower is the ultimate symbol of s u b u r b a n m a n h o o d. Receiving many admiring glances from passers-by, it

is particularly revered by Max Ramsay.

Head of the Ramsay nuclear family, Max embodies the Australian way of life. The driving force behind son Shane's Olympic diving bid, fat, middleaged Max illustrates the sporting soul of this wide brown land. Determined to see his son win the gold medal he never could, Max coaches Shane in anticipation of Olympic glory. Proving once and for all that Nutra-Grain commercials are an accurate depiction of Australian life, bronzed Shane is often to be seen parading poolside in all his bleached blond glory. Wrapped patriotically in an Australian flag beach towel, Shane surely personifies our true national identity.

Unlike his brother Shane, Danny Ramsay fails to meet the required stereotype, and is brutally repressed for his sins. Often heard

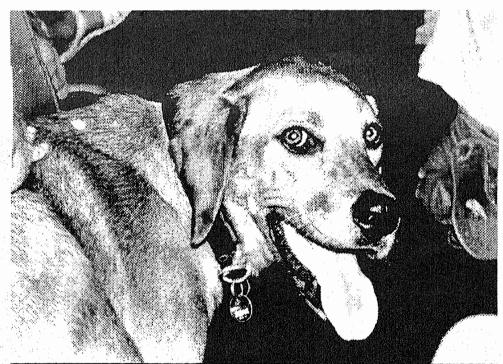
to cry, "My father doesn't understand me", moody and sensitive Danny suffers under Max's iron-fisted rule. Wracked with teen angst, his adolescent torment manifests in the form of several spooky premonitions. Taking the form of badly focussed dream sequences (complete with tacky dry ice effects), Danny's visions depict Shane's nasty demise in an unfortunate diving accident. Obviously an emotional cripple, no sensible viewer would pay any heed to Danny or his ridiculous mumbo-jumbo.

Compounding his poor relationship with Max, Danny bizarrely reinacts Daphne's stip act in front of his mother. Obviously living out his Oedipal fantasies, Danny exposes himself as a complete loser. In contrast, Scott Robinson explores a more appropriate area of sexual confusion. Played not by Jason Donovan, but Darius Perkins (a rather nondescript fellow with a Ray Martin hairstyle), Scott pursues the virtue of Kim Taylor. Daughter of the world's most

evil school teacher, Scott faces the challenge of seeing her without maternal approval. Arranging an illicit date, the forbidden couple sneak out for a few icecreams. The outing gets off to a hot start, as Scott wows Kim with his amazing yellow slacks - she reciprocates by sexually provoking him with her green flannelette shirt. Ending raunchily with a passionate embrace, Scott and Kim's first date is an afternoon to remember.

Finishing abruptly with no conclusive endings to any of its enthralling sub-plots, Neighbours: How It All Began leaves the viewer gasping for more. Hopefully intended as the leader to a whole line of classic volumes, only time will tell if the enterprising people at Virgin will follow up this truly memorable video. Redefining my perceptions of society, the stinging and controversial social observations contained in this examination of suburban culture makes it compulsory viewing. Beg, steal or borrow a copy now.

Matt Denby



Bouncer, looking a bit seedy after a hard night out on the turps

THE 1991 ECONOMICS AND COMMERCE DINNER

Wednesday 18th September Stonyfell Winery Dress: Semi-formal 7.30pm pre-dinner drinks. Get the pints in! 8.00pm dinner

featuring CHOOSE GROOVE

Cennend Moss

Sam Maiden had a bit of a yarn with Toby Creswell, Australian editor of Rolling Stone magazine. Is rolling stone run by rejects from the 60's? To find out then read on...

Toby Creswell has a very deep voice. He is also remarkably easy to get hold of if you ever feel like a chat. While I waited, they played 'The Doors', which seemed kind of obvious. I was later curtly informed that this was Triple M and not a personal selection. He studied for 3 years at Sydney Uni and then made his way to be the head honcho at Rolling Stone in Australia. He may be slightly uncomfortable with his age - 36.

OD: OK, so, who exactly decides what's hot for Rolling Stone?

TC: Myself and other people in the office, basically.

OD: So, it's not largely articles lifted from the American Edition?

TC: No, we use some of the material. We use things that are in the public eye at the time. Records that people are talking about, or films that are breaking new ground, issues that are substantial issues at the time.

OD: Are there any hot men who will ever get the cover? Can we hope to see Simon Day with his little knees sticking out of the bath like Kate Ceberano?

TC: Possibly, yeah. I don't have any objection to that.

OD: What sort of level is the Australian content of Rolling Stone?

TC: About ... it varies between 60 and 40% month to month.

OD: There's been quite a few cover stories and general emphasis on the sixties in your magazine. How old are all of you?

TC: How ald are we ...? umm ... (splutters), well, I'm 36, but it varies. John O'Donnell's 25.

OD: That's OK, you don't have to tell all your exact ages. What makes Rolling Stone different from magazines like Spin in the US and New Musical Express (NME) or RAM when it was in existence.

TC: Rolling Stone is not an exclusively music magazine which, on average, Spin and NME are. Rolling Stone's coverage is only 50% music and 50% films, social issues or politics, which is something those other magazines don't really do at all. Rolling Stone is, without wanting to sound to pretentious about this, is basically concerned with good writing, it's not a fan magazine, it's just an all round magazine, it goes more on magazines like Esquire or New Yorker.

OD: Do lot of your writers come from music magazines? Some of the writers' names I've seen before in Ram, Juke, etc., like Mark Mordu and Clinton Walker.

TC: Yeah, some of our writers have written for those sort of magazines, some haven't written for anyone before. Mark and Clinton have basically written for everyone. A lot of our writers are also staff from Fairfax and Murdoch papers. Novelists like Tim Winton, Chris Masters, people like that. It's all over the place.

OD: What happened to Racket? (ABC music show that screened on Saturday nights)

TC: Well, it had a ten-week budget and then the money ran out. The ABC is having severe budget problems and music doesn't rate particularly high on their list.

OD: Triple J has been having a lot of problems as well.

TC: Well, they were off the air for a while. I think there are ongoing problems within the ABC about staffing. Triple J has traditionally always been a very political organisation.

OD: Do you think Triple J had a lot to do with the movement of a lot of bands that were traditionally "alternative" into the charts when they never used to?

TC: What do you mean they never used to?

OD: Well, when I was younger, there seemed to be a clearer demarcation between certain bands that charted in the mainstream and those who did in the "alternative".

TC: I think if you look at the last 30 years of music, it's always been a progression of things outside of the charts moving in. Whether that's like Blues musicians in the 50s or Jimi Hendrix or Sex Pistols and The Clash getting to Number 1. 1 mean, that's a classic example of a band who couldn't

get any further from the commercial realm, getting huge hit singles, I think that's what keeps music healthy. Something has to make mainstream music interesting - things from the fringes becoming hip and getting played.

OD: You seemed pretty taken with Kylie Minogue a few issues back. How do you think she's going to go? Do you think she's going to get into the American charts?

TC: No (laughs)

OD: Why not?

TC: Well, I think with that article, which was written at a time when her first album was coming out in the States, and there was some talk of releasing 'Rhythm of Love', there was some talk of can she cross over. Basically, I don't think she can. I don't think she's got the depth in her musical background to really cross over into anything outside of Stock Aitken Waterman much.

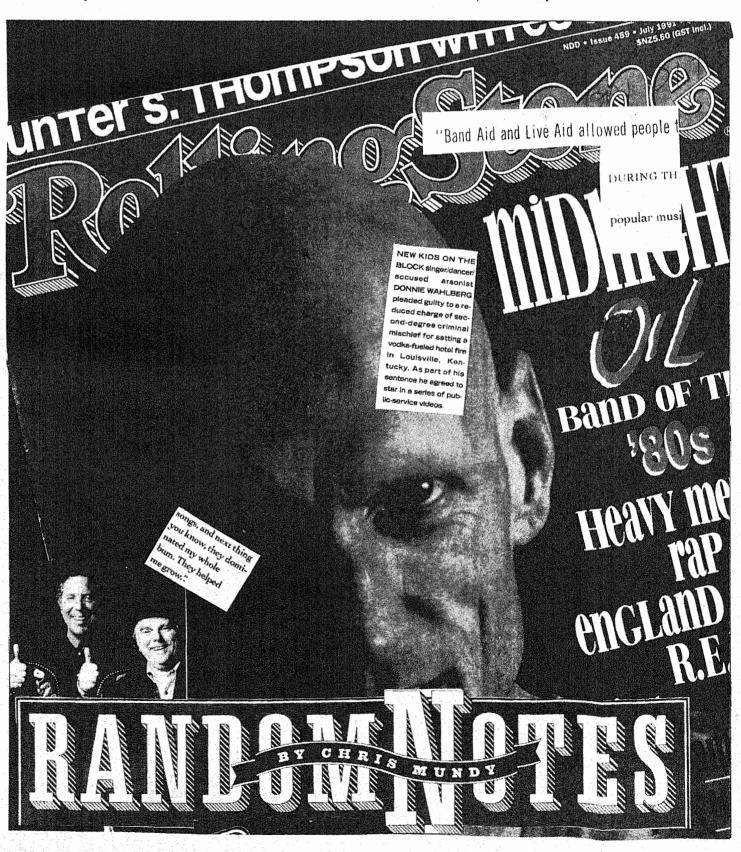
OD: With the censorship stuff that's been happening in America with 2 Live Crew and does Heavy Metal kill, that hasn't really happened here with the exception of 'American Psycho'. Do you think Australia is less conservative or that it doesn't really

give a stuff?

TC: I think Australia's a much less complex society than America. A lot of the problems are due to fundamental problems in society, like people do carry hand guns and kill each other. There's a whole dynamic of racism that isn't happening here, plus Americans take their culture a lot more seriously than we do. Australian's don't notice that there is contemporary music really. I don't think it impinges on their lives at all. I don't think they really notice.

OD: It's a bit of a fashionable view, these days, that Rolling Stone is a bit of a yuppie rag put out by refugees from the sixties. Does that bother you?

TC: I don't think about it much. You get lots of letters, some of them saying you're a disgusting wanker and some saying you do a good job. All you can basically do is do the best that you can with what you're doing. People say it's too American, it's too Australian, when we first started putting more Australian acts in, people said they'd pull their subscriptions. You know, well, it's too bad, circulation keeps going up, more people like it than they used to, and you have to proceed with that.



Good film, crap subtitles.

What Have I Done To Deserve This?

Pedro Almodovar Trak

What Have I Done To Deserve This? is the latest offering from Pedro Almodovar, Spanish director of the acclaimed Tie Me Up, Tie Me Down. Almodovar has examined the monotonous and mundane existence of a repressed and confined Spanish lower-class housewife, Gloria, and created a movie which combines murder, Hitler's diaries and some very bizarre sexual encounters. Almodovar's characters include Gloria's chauvinistic husband who is still besotted with an old German flame, her sons, one of whom deals heroin and who prefers the company of his miserish grandmother, the other who sleeps with his friend's father and a police commissioner who suffers a frustrating inability to sustain an erection.

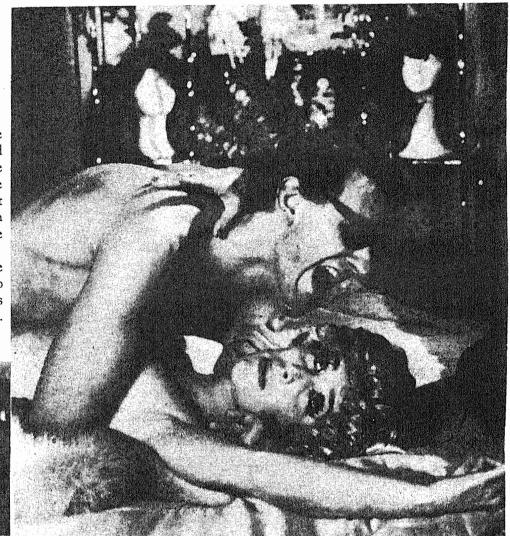
After encountering such personalities, we were not at all surprised by the appearance of "Crystal", the housewives' best friend, an aging part-time prostitute who lives next door and "pops over" to borrow a whip. This, it seems, is the perfect setting for murder and the portrayal of sexual repression and frustration in a male dominated society. What Have I Done To Deserve This is, however,

essentially a comedy with quite its fair share of blackness, rather than the drama it could so easily have been. Watch out for the slightly bizarre advertisement for coffee which is amusing, if not entirely irrelevant to the storyline, and the corny kitchen scene in which supernatural powers are employed to repaper the walls. Hmmm!

Even if by strange chance you do find the film somewhat tiresome, simply trying to decipher the poorly translated subtitles provides fun for all the family ... and its cat.

Laura Miller Sonja Jade





Sensitive as

High Banks, Heavy Logs Nikom Rayawa Penguin

Nikom Rayawa's novel "High Banks, Heavy Logs" is a strong work, although it may seem to border on the mundane initially.

Set in central Thailand, the novel relates how Kham Ngai, a taxidermist, seeks to break the shackles that hold him in a lifestyle which he finds shallow and meaningless. He attempts to do this by carving an elephant out of teak, something he has always wanted to do, but has never done.

In this way, Kham becomes unable to think of anything but his carving, even his wife and young son, who suffer emotionally and physically from his absence. He is limited to the extent that he cannot see how he isolates himself from practical realities (like needing money for food), or his family. Only a tragic accident can bring him to a realisation of the importance of the world he has been trying to escape.

The characterisation of anyone other than Kham is rather shallow, but this serves to enhance his isolation from those around him. Nikom Rayawa's writing is very good, and his attention to detail is excellent. However, it sometimes becomes vague and chumsy, although this may be the fault of

the translation.

He touches upon deep issues in "High Banks, Heavy Logs", principly whether the search for transcendance is worth the cost and the destruction of Thai traditional life by a hostile world. His discussions of these make the novel well worth reading.

Andrew Henderson

Hey Kids!

My Love Pumpkin and Auntie Raelene will be makin' ya squeal like a pig at LeRox next Friday.

On Dit would like to give you a free pass to the fun.

Just stroll in here tell us who won the state battle of the bands nightlast Saturday and we'll give you a pass, free, no cost no obligation.

Have a nice day.

Fish or cut bait.

Annual Sale

Adelaide University Bookshop is holding its Annual Sale from

Monday, August 12th.

Don't miss out on the genuine
50% reductions on recommended retail
prices of a great range of titles, including
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This is destined to be one of our best sales ever, so come in early for the best choice!

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Ride The Palace, Melbourne 23 June 1991

"I feel as if we could give up tomorrow and it would all be safe in their hands."

Robert Smith, The Cure

"Headlining above Ride was one of the scariest, most difficult things we've ever done. They're just made to play live."

Chris Acland, Lush

Yes, it's all true. There were a lot of people with awestruck, yet thoroughly sated looks on their faces as Ride exited the stage at Melbourne's Palace, to the sort of applause that would warrant 30 curtain calls at the Kirov. But first things first... just who are these guys with all the influential fans?

Ride are four young lads from Oxford, England. Andy Bell (guitar/vocals), Laurence "Loz" Colbert (drums), and Mark Gardener (vocals/ guitar) met at school and later coopted bass player Steve Querault to form in 1988, whilst at art college.

Just eighteen short months ago they released



White Light/ Dry Ice...

tripping escapism for a more gritty, strung out feel; Mark Murphy has those dry, aching vocal inflections made famous by Adelaide ex-pat Chuck Mad Turk. Anyone with their album Filterfeed should notice that they don't

play much of it live any more, and they also have a fifth member on keyboards. Ripe really are a band to watch, and they're coming to Adelaide soon, they say

"It's about impact: you're just standing there and this incredible noise is coming out."

Andy Bell's description of a Ride

concert hits the nail on the head. They're not showmen, they have no particular message and you certainly can't dance to them. They're just about exploring atmospheric extremes with two guitars and a massive bank of effects pedals (at times, guitarists Mark and Andy almost seem to be tap dancing- their feet working just as hard as their hands). The four members of Ride look totally absorbed by the music, barely even

acknowledging each other's presence, or the audience, during their 80 minutes onstage. The luscious, pouting Mark looks, and sounds, like the essence of youthful fragility, breaking his poise only rarely to tear the shit out of

his guitar. Mark may be the prettiest, but as all the boys up the front know, Andy is the true hero of Ride, though he seems embarrassed by all the attention he gets as the discerning indiekid's guitar god.

Hearing "Like a Daydream" live was a bit of a thrill- a heads-down charge through euphoria and pummelling adrenalin is what that song is- and "Nowhere", one of their weaker vinyl cuts, sounded magnificent, drawn out to 9 minutes of ebb and flow crescendo-build with two earsplitting climaxes.

Sometimes outbursts of slamming would emerge in the incredible intensity of the music, only to collapse because the music was too slow and rhythmically disjointed.

Later, bass man Steve describes it as a much better gig than their Ratcat support slots in Brisbane and Sydney. And Ratcat themselves?

"They're okay, but I've heard it all before... they're just like the Buzzcocks."

What about the notion that Ride have mellowed since their first two EPs, and gone all 'commercial'?

(Grimace) "When we recorded those, we were listening to a lot of Sonic Youth, Mary Chain and My Bloody Valentine... we just wanted to make them as noisy as possible. Since then, we've become more comfortable experimenting with different effects in the studio. Our later releases are the true Ride."

Will you maintain your hectic recording schedule (four EPs and an album in little over a year) in the future?

"Right now we're all pretty sick of the sight of each other so I think a holiday might be in order. Our approach to recording will be a bit more considered from now on- we want to get to know the songs a bit better and get them as good as possible before we record them. We'll probably have another and EP out by February next year."

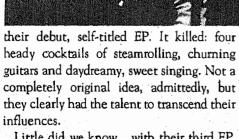
Oh well. At least this points to a band in control of their situation and in for the long haul. The final word for the evening must go to one of the hairy-backed bouncers, an avowed Jimmy Barnes fan, who'd thuggishly



harassed many of the fans at the front during the concert:

"The worst band I've ever seen." That's how great Ride are.

The Troubleshooter Photos: Ian Richardson



Little did we know... with their third EP, Fall, and debut album Nowhere, Ride lifted their music out of the discordant, left-field sewer inhabited by the likes of the Mary Chain, cleaning their sound out to craft something more palatable and distinctly original. By the end of 1990 they'd achieved huge critical acclaim and top 20 stardom in the UK. You hear a lot more now about sub-Ride bands than sub-Mary Chain bands.

At the Palace tonight there is serious hero-worship in the air. Ride still haven't had the exposure here to pull huge crowds but they inspire the sort of devotion that makes you travel 800 km just before your exams start to see them. As the doors open, half of the assembled throng charge to the merchandising stand and the other half rush to snare the best positions in front of the stage... nothing too unusual about that except that most of these people are from Adelaide (at least 40 in the Adelaide possenot bad out of 500).

But first, there is Ripe (with a 'p'), local up and comers who, like Ride, have youth adventurism and guitars on their side, They're different, though, eschewing Ride's head-



Mark plays sexy guitar god while Steve (bottom right) discovers his bass has been unplugged all evening

AXEMAN

the

• Big scandal in the land of the living dead: having taken tentative steps toward getting their station in order, Management committee at **Dribble M-FM** voted last week to sack their own General Manager!

So what? Well, if you like a good yarn, this one's for you... a faction lead by pensioners Winsome and Organcrapski claimed they didn't have the money to pay said manager, so "Bugger Off". Turns out they hadn't put in an application for funding to the SA Dept. Arts, who sent them a letter the day after the big witch-hunt asking "Why not?". Stay tuned for more when next week when we discover the Minutes Secretary claims she was on loan from the State Bank Board, the Programme Manager is one of the long-lost Marineland dolphins, and the entire Management Committee is in fact the lost 'Fukawi Tribe'.

• Speaking of behind-the-scenes scams, ace investigative teams from On Dit found out this week that although our very own Paragon Of Virtue Rip It Up claims an audited circulation of 10,000, they only have 5,000 printed...wonder how that pleases their advertisers? Imagine that, who cares about the number, but what do you do with that much fish & chip wrapping?

•In the 'Hot New Band" category around



Adelaide comes an entry from Capital F. Capital Who?

Capital Fare a well-rehearsed funky-metalloid bunch a la Red Hot Chilli Peppers, who made their mark competing in one of the numerous pub Battle of the Band ripoffs, and now play to hundreds of people at parties all over the 'burbs. Earth shattering, eh?

 Eldorados, whose guitarist Paul Gurry recently had all his amplification equipment stolen, are set to record tracks for a promised CD....they play on the 24th at the Boom Crash Opera show here at Uni....controversial (that's the nicest thing you can say about them) My Love Pumpkin are currently recording at Big Sound studios... The Wintermind would but they can't because they've lost one member... metal bands are set to rattle their cages soon with the August 30th debut of All This And More at the Tivoli...dusting off everybody else's guitar licks for another round of comeback gigs soon is Terra Firma... zzzzzz... as proved recently at the Uni Bar the rather excellent Clowns of Decadence have expanded into a 13 (or is it 14?) piece line-up.

5 STEREO

70021

ENDING:

Artist Title/ Format Record Co. LW Siouxsie & the Banshees Superstition LP Polydor 13

1.	Siouxale of the Datistices	supersución El	rotydor	13
2.	Blake Babies	Rosy Jack World EP	Mammoth	-
3.	Ned's Atomic Dustbin	God Fodder CD	CBS	1
4.	Mandelbrot Set	Demo - "Massive"		
5.	Violent Femmes	Why do Birds Sing? LP	Liberation	2
6.	Died Pretty	"Godbless"/ "Stop Myself" S	Festival	-
7.	The Fish John West Reject	Fin CD	Shock	
8.	The Clergy	"Pieces" S	Clergy	-
9.	Spirea X	Speed Reaction EP	4AD	
10.	Neptune Lolly Shoppe	Demo - "Fire"		3
11.	The Millards	Demo - "Marvel"		-
12.	Pixies	Planet of Sound EP	4AD	4
13.	Blur .	"There's No Other Way" S	EMI	
14.	Aunty Raciene	Demo - "The Atomic Bong"	,	-
15.	Club Hoy	"House On Fire" CDS	Festival	-
16.	Paradise Interchange	Demo - "All That You Requ	uire"	7
17.	Wintermind	Demo - "Icanis"		16

THE TOP 20+ONE SHOW
TRIPLE M-FM 93.7 SATURDAYS 5-7pm

Flying EP

"7 x 7". S

Demo - "Arabian Nights"

18. Paul Kelly & The Messengers Comedy LP

19. The Telescopes

Poppy Factory
 Bungy Escargot

This chart is compiled from the number of actual plays in the preceding week

brass buttons, I.a. law and dumbfounded groupies

The Lemonheads/ My Love Pumpkin Le Rox

Tuesday, 30 July 1991

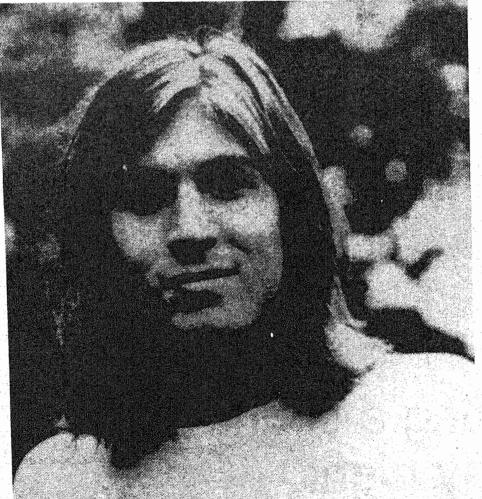
The evening got off to a good start with My Love Pumpkin really getting it together to play what was, in my opinion, one of their best gigs ever, playing all their well-known and well-liked songs, as well as some new ones. The bass player was wearing some very interesting flowered leggings under the characteristic shorts and, of course, the ever-present sunnies, which have often led me to pose the question of how he can see at night. Thus, even if you didn't enjoy the music, there was plenty to look at, with a colour television screening LA Law in the background as well!

After all this, one might imagine that the Lemonheads may be somewhat of a letdown, but this was far from the truth. Our first glimpse of Evan "Cool as Fuck" Dando was while he set up the equipment. With a new haircut and everyone assuming that he would have stage crews to take care of such things, there was debate as to whether this was actually Dando. However, all doubts were allayed when he came back on stage and started to play with founding members David Ryan (drums) and Jesse Peretz (bass), who had pissed off after the recording of Lovey, but came back before the Australian tour commenced.

They played a reasonably long set, including much of the content of Lovey as well as many of their older songs. The rather large

crowd got down to some serious slamming to the thrasher songs (e.g. "Ballarat") and seemed to enjoy the whole thing. However, noticeable ommissions to the line-up were "(The) Door", "Li'l Seed" and "Luka". But luckily, and to my intense delight, they

played my personal favourite, "Brass Buttons". The sight of Evan Dando standing alone on stage, singing what must be one of the most romantic songs ever written was absolutely hypnotising, and the highlight of my evening. Other memorable moments occurred when,



in a move stolen from Jimi Hendrix, Dando threw his not inexpensive Gibson guitar upside down on the floor and proceeded to move the whammy bar up and down with his boot, creating wonderfully bizarre sounds at the same time as looking, as previously mentioned, as cool as fuck. In the same manner, he managed to put the distortion pedal to good use, using it to make a sort of com-pa-pa beat over the top of everything

Festival

Creation

EMI

Again, to his credit, Dando proved not to be one of those musicians whose merit lies more in their own minds than in those of others, and who see themselves as above association with the commoners in the audience. On the contrary, he was quite happy to admit that he could not work out how to open his bottle of Coopers (good choice), and got one of the audience to do it for him. After two encores, he was carried to the back of the venue and to the stage again by the all too willing audience (many a groupie included). At the end of it all, Dando quite happily jumped off stage and chatted to members of the crowd (he even deigned to speak to me - although in my awe, I couldn't come up with anything either witty or intelligent to say!).

This was a jolly good evening, and all for only twelve dollars- Rodgering good time was had by all! I would sit, atop a tall spike eating rusty horseshoes all day to see the Lemonheads live again!

Catharine Abell

BEGG STINKY GROOVES

Bigg are playing a free show for students in the bar this Friday along with Turn It On. Paul Lauritsen talks to them about their hygiene.

On Dit: How would you describe BIGG's music?

Richard: We stared off saying we were a dance band ...

Craig: But we decided to drop that because no one dances.

Richard: We're just a band with stinky grooves, or, rather, we're trying to be.

Craig: Very stinky, actually. We've been working on not showering for a very long time.

OD: What is a stinky groove?

Craig: Well, it's one that sort of... it's so pungent you have to take notice of it. This is new musical, technical jargon. I'm surprised you don't know about this.

OD: Do you think it's more of a musician's thing than a fan's thing?

Craig: No, I don't think so. It has interest for musicians because some of the grooves are different, but ...

Richard: It's a big sound, cliché, for bass, drums and guitar. It's a very full sound for the size band that it is and I think it always intrigues people that this sound can be generated from this size band.... Plus be original and be catchy at the same time.

Craig: It's not too trashy and it's not too technical, so I think you can bridge the gap with it.

OD: So, are your songs danceable? Craig: Well, yeah, I mean, some of our songs are very danceable, but a lot of them...

Richard: Half and half, it is. Half of them, you sit back and have a beer and go, yeah, that was great and the other half is, when you're not having a rest, dance ... It definitely has groove enough that you'll seit there and tap your foot or be interested in it. That's what's so exciting about it. The music is new and we all know that. No one else is doing it.

Craig: I think the style is just interesting, because it's using a lot of the grooves and a lot of the stuff you hear on the Top 40 and in the clubs- a lot of the house grooves and the rap grooves- but it's making them

more rock oriented. They're not just rap things, they're fused with good, old rock'n'roll. I think people are coming back to liking live performance again.

Craig: From what I've seen and people I've spoken to, people are bored of dancing to a little box that's talking to them. They're bored with the lack of energy coming off the stage.

BIGG's not the same old standard thing. There's always something new happening.

Paul Lauritsen

SCHNELL

Phillip Judd is a pop star. He used to be in a band called Split Enz, but now he's in a band called Schnell Fenster. He's not awfully forthcoming with information, but Fiona Dalton spoke to him anyway.

I admit to not having heard a great deal about Schnell Fenster, quirky pop not really being my cup of tea. Picking up the phone to interview Phillip Judd (lyricist, vocals, guitar), then, was a bit of a scary experience. So, in true rock'n'roll fashion, I began with a very predictable question:

OD: Where do you get your name from? PJ: "It's a long story, gee, ... somtimes I feel like talking about it, today I don't." So far, so good, huh! This guy, as friendly as he seems, gives the impression of a hardened interviewee.

OD: Are the figures on the cover of your new album supposed to be symbolic of a n y t h i n g?

PJ: "Oh, they're supposed to be relatively symbolic of each of us, we're not inclined to say in public, though, who is which figure."

Schnell Fenster started playing roughly five years ago and combine punchy pop music with innovative lyrics and inventive video clips. Because of all members' involvement in other commercially successful bands pre-Schnell Fenster, their humble beginnings were in a studio.

PJ: "We did some fair dinkum jamming and we all really loved it, it was like a fresh, new thing and we decided to get serious about it."

An interesting element of the music that evolved from this "fair dinkum jamming" was Judd's rather neoteric lyrics, a type of social comment perhaps?

PJ: "Yeah, not political comment as such, I guess social comment, yeah ... Not really, I'm just fascinated by people and their problems. I like to get to the hear of the person more than the general issues. I guess I don't write a lot of songs personally. I tend to write about other people more than myself. I think."

OD: You seem to use a lot of humour and sarcasm, is this important to you to convey

your message?

PJ: "It is, yeah. I've always got time for a bit of humour, but there's a fine line between the two for me. I find some of the world's most intensely difficult problems as also very humorous and very stupid and funny."

OK, Alright A Huh Oh Yeah is Schnell Fenster's second album. Their first The Sound of Trees (1988) barely dented the mainstream charts here, though according to my rather moronic and apparently inaccurate press release, it got to No. 20 in the American College Charts. I asked Judd about this.

PJ: "No, no ... That's not right (sounds baffled) um ... no comment."

Press releases, eh? What pranksters! Moving right along, I quickly asked Judd about OK, Alright... etc.

PJ: "We've been more involved in the production of this album, we've been a bit more indulgent this time round, I'd say. Apart from that (the sound) has just been a natural progression for us."

OD: So, are you pleased with the out come? PJ: "Um, I think so (laughs) ... yeah, we're pleased with the songs."

Schnell Fenster bear many similarities to contemporaries Crowded House, both having signed to an American record company, containing ex-members of Split Enz, and using innovative,

SCHNELL

creative ideas in their music. How do they feel about the constant comparison?

PJ: "It's very boring (laughs), it's very dull. There's no reason for it except the old association... it's like being compared to an ex-lover. It's a bit dull really because there is no parallel, there's no real purpose to it."

What there is purpose to, however, Schnell Fenster find, are their colourful and imaginative video clips. I'm aware of this because I saw a Fen on TV last night.

PJ: "Up until the last video "Hero's Let You Down", they've all been our own work ... they were a lot of work to put together. I don't know if I prefer doing them ourselves or not."

OD: Are clips as important to you as live performance?

PJ: "I guess they're more important for us, really, at the moment because we haven't been performing live for two and a half

years; that's the only vehicle we have ... as well as airplay."

Very soon, however, that two and a half (count 'em) years' break is going to be, erm, broken. With plans to tour the country in the near future, I asked Judd how long they will be 'on the road'.

PJ: It's not very extensive at all, at the moment, we're still waiting to get some more airplay before we can muster up the energy to get out there and do it. The bottom line really, at the moment, is to do a good campus tour.

So, there you have it. Schnell Fenster: bouncy kind of energetic pop music from a guy who, frankly, sounded about as energetic as a limp fish. All that aside, get along and see them when they eventually tour, maybe you can find out what Schnell Fenster means... I sure as hell didn't!

Fiona Dalton



Schnell Fenster in a talkative mood

Richard Pleasance: We

Richard Pleasance is best known for being... well, Richard Pleasance. A founding member of Boom Crash Opera, he has now branched out from the group and plunged into uncharted waters with the release of his first solo album Galleon.

His efforts in this area were brought about by a bout of tinitus (middle ear deterioration) which rendered him unable to perform onstage with BCO due to their extreme volume. Equipped with special earplugs, doctors advice and a determination to succeed, he put together the Richard Pleasance Band to promote Galleon. He appears to be an introverted person, happier at the back of the stage than in the spotlight, so how is the promotional circus

"Well, I'm really enjoying this new band; we've only played 3 gigs so far but I'm

finding I can be a flamboyant extrovert"
Radio listeners are going to recognize
Richards' work from the single "Sarah";
THAT song which sounds as though it was

written for U2?
"Uhhh... 'Sarah' doesn't fit in that well with the rest of the album. When we were mixing, that song stood out and there was some question as to whether it should be included; but then it was selected as the single."

"Galleon" is in fact a very raw sounding album, mostly recorded using Richard's porta-studio, retaining a depth and sparsity of sound reminiscent of singer/songwriters such as John Hiatt or perhaps Elvis Costello. The assistance of friends such as Deborah Conway on some vocal passages add a sparkle to what appear to be very personal songs.

"Yeah, my favourite would be 'Jesus' which has really basic melodies, but of course I really identify with the words; it's about my feelings when we were in America." The second single from the album is the quieter "Don't Cry" which

certainly shows another side, if not more correctly representing the album as a whole.

"I've turned down invitations to perform this stuff on a couple of TV shows (Vizard & Robertson) 'cause they didn't seem right." I venture a guess that he didn't want the music overshadowed by the palm-pressing unctuosness of a certain presenter, and not surprisingly we find ourselves in complete agreement about such crass crap. Score two for Mr. Pleasance.

It remains to be seen how all of this translates onstage, but in the words of the songwriter, "This band is about Mood and Soul."

Alex Wheaton

He's Alone



RP (centre) in crazier times

SINGLES

Loaded/ Come Together Primal Scream Virgin

Nice to see some of this UK guitary-dancey-type music getting local release. These two have been around on import for almost a year. I've always loved them. What some may regard as simple borning monotonous self indulgent crap, I embrace as relaxed unbothered easy-going swaggering groove.

Nic Gilbert

The Vertigo Altern 8 Limited Edition Silver Disc EP Network Records/Import

Network Records are renowned in the underground dance scene for discovering new and funky artists, 'Altern 8' are no exception. This three track EP from the South London techno wizards is a real bass thumper. The first track, "Infiltrate 202", samples 808 State's "Pacific 202", but the magical tunnelling bass is entirely their own creation. As the beginning of the track warns: "Watch your bass bins", so you must, the bass on this track shook our houses and blew out the speaker cones! Wicked stuff at full volume.

10/ 10 Altern 8.

Andrew Beveridge and Geneviève Marjoribanks

P.S. If you are into dance music, listen to 'Inter-Orbit' on Student Radio 5UV 531 next Sunday, 25th August (If someone would like to slip me a tenner I'll plug something too-Ed.).

Arclight The Fat Lady Sings East/West

"Arclight" is an uninnovative song that is, while easy to listen to, not necessarily 'easy listening'. As is typical of such music, this song begins to repeat itself towards the end. While listening to this, one finds some slight reminiscences of Bourgeois Tagg and although this may not be a reasonable comparison, it keeps springing to mind for some reason. Aztec Camera is another possible comparison. In other words, this stuff is pretty basic and has no real punch to it.

"Momento Mori", the B side, is more uptempo than "Arclight" and reminds me of morning radio music, but lacks any originality whatsoever. On both tracks, especially "Momento Mori", the singer's voice sounds like a male version of Toni Childs. No, it isn't a pleasing thought, is it?

Basically, this is a good radio single, but not the kind of thing I would really want to hear anywhere but on the radio.

Catharine Abell

Over Rising/ Way Up There/ Opportunity Three/ Happen to Die

The Charlatans BMG

Neither "Over Rising", "Way Up There" nor "Opportunity Three" were particularly inspiring songs. They all sounded the same as any other Charlatans song, but not as good. As a remix, "Opportunity Three" was a bad idea, being a boring, longer version of "Opportunity" from Some Friendly. Only

"Happen to Die" managed to catch my attention as it was slightly more adventurous and up-tempo than the other three and a lot less monotonous.

If you really liked *Some Friendly*, you would probably like this, but otherwise, I wouldn't bother. Typical Manchester.

Catharine Abell

Get to Know You Have a Nice Day White Label

Is is Pat Benatar? Is it Chrissie Amphlett? No- it's Fiona! This powerfully voiced young pouter, who also does a believable Suzi Quatro impersonation live, has finally released Get to Know You with her band Have a Nice Day.

You may have been unimpressed by their live performances, most recently having supported the Hoodoo Gurus, with their thrashy, untamed undefinitive noise. However, the single is a swanky rock'n'roll ballad which at last complements their songwriting talent, and which you would expect to be sung in a smoky piano bar.

In contrast, the 'B Sides', "X Factor" and "Swallow" are racy, guitar twanging inventions.

A must for the tame headbanger.

Jane Eckerman

Take 5 Northside Factory/Festival

Northside are one of the club-influenced bands that emerged from Manchester after the emphatic rise of the Stone Roses, Happy Mondays and Inspiral Carpets. After their formation at the beginning of last year, they signed with Factory and released their first single, "Shall We Take A Trip".

Like most other Manchester bands they search for the elusive rock/ dance amalgam. Their acid influences, both musically and in the true sense are evident in their roomy dance repetitions. Sparsely spread, sparkling guitar and melodic vocals from singer Dermott provide the means to their end.

"Take 5", like Northside's previous singles is produced by lan Broudie. It may seem boring at first, but later comes the realisation that it is an uncomplicated song that reconciles the seemingly incompatible differences between dance music and rock'n'roll. This is the type of drug-enhanced music that shaped the rise of Madchester.

Ben Boxer

Pretend it's Over King of Fools Imago

King of Fools are the second band to be signed to the new Imago label, the other being the Baby Animals, whose single is currently rocketing up the charts like a great big rockety thing. "Pretend it's Over" starts with lots of swirly guitars and grandeur, and continues along the same lines. The B-side "Jayne Plays" sounds like a quieter verions of the A-side.

A talentless (if sexy) bimbo

Stonedspeak

An occassional column bringing you the best in modern rock music journalism "Like John Farnham before him, Braithwaite... had to endure an almost biblical period in the wilderness- including in his case, the complete loss of fame and fortune and the disintegration of his family-

brick road."

Ed. St. John, Daryl Braithwaite's Rise albūm review.

before finding his way back to the yellow

"We ran into the NSW Minister for the Arts the other evening while he was having a cappucino in Darlinghurst." Toby Creswell, RS Editorial

for your eight year old sister.

Hooked Great White EMI

B

This album is stock hard-rock with all the typical clichés from hamfisted Chuck Berry riffs and "screaming" guitar solos to the typical "check-out-the-size-of-my-wad, baby"

lyrical fare, included. Every song on this ablum has a more distinguished ancestor, with Great White playing it particularly safe. Indeed, the only *chance* they take is with the overtly sexist cover painting which guarantees this album more sales than it deserves.

Paul Lauritsen

Collette CBS Collette a

Attitude

Collette attempts to be another Madonna or Kylie Minogue and fails miserably. Weak tunes and poor singing makes her jobe even harder. The only passable track is a version of Dian Ross's Disco hit "Upside Down" which even Collette can't destroy. By this

on dit page 17

Jack K.

A L B U M S

Sea Stories Sensitive Souls

Miller's Pond Wide Eyed and Dreaming Sea Stories Festival

Sea Stories are a Melbourne band who, with introspection and a classical bent to their instrumentation, come pretty much in the sensitive tradition of the Triffids and the Go Betweens. The Stories have managed to forge their own identity, though, gliding with innocent charm through childhood coming-of-age experiences and bush scenes of beautiful stillness; there's this sad, reminiscing quality about them.

These qualities and a "Leave It To Beaver" swap card, grabbed the attention of an A&R man at the giant American record company IRS last year, and before you could say "massive good fortune" they had an international record deal. Their first effort with IRS was last year's Miller's Pond, a little meandering and, erm, stagnant at times, but an album which held its own

amongst *Ruby*, "So Long" and the rest of the Melbourne-jangly-class-of-'90. However, it proved to be just too out-of-yer-face for the wider public, and was completely ignored. Wide Eyed and Dreaming is about a million times better than Pond. Opening with the brilliant "Gone for Sure", with its overwhelming sense of impending... something, the Stories have found a new tunefulness, and a lusher sound buoyed up by trombones and organ swells. "New Mexico" is a highlight: apparently, over in the States, the locals found it so evocative of their harsh desert landscapes that it was a college hit in the area.

Whereas Miller's Pond was an amorphous lump, there are thirteen distinctive examples on this album of how to make something thoroughly compelling out of the most quiet, innocuous elements. It's no longer just a harmless jangle!

Ian Richardson



Ten Men in White The Plague Shock

Anybody who's been to see local band. The Plague will testify they are a band whose amps go to eleven. They entertain a certain glee in deafening their audience. Despite this, their sort of almost-long-enough-to-be-an album has a very professional sound to it. If you turn your stereo up loud enough, your ears will still bleed, but you'll be hearing a lot more than just white noise.

"Hit By A Truck" is one of the better songs, like all of them fairly simple, but with a wonderful concept at its heart. 'It ain't no fun bein' hit by a truck..'. Topped off with sound effects (a telephone box being flattened by a Mack truck) from that classy truckin' movie 'Duel', it's soul stirring stuff. "Belleview" is just a great song and "Zoology Boogie" is the perfect educational musical documentary. For those who like buying CD's, but miss the beloved old vinyl, the CD version has a stylus lifting in the middle, so you won't get home sick. I think the record has it too, so you'll just have to get used to that clicking sound echoing through your house. Sexy band, nifty record, nice cover.

Noodles Quigley

Comedy Paul Kelly & The Messengers Mushroom

Paul Kelly & The Messengers have produced an absolute ripper of an album titled Comedy. I've had more than a few long listens (each lasting over one hour) of this masterpiece and have found but one fault-having to turn the records over! This problem can be overcome though by buying the CD.

The lyrics reflect Kelly's broad and skilful observation of the realities of life (this is not a bad thing), ranging from self examination to investigation of relationships to praise for those who stand up for what they believe in. Even those tracks not written by Kelly fit into the mood of the album.

A further fact that impresses me with

regards to words, is that Kelly pronounces 'can't' with an Australian accent rather than an American one as some "Australian" acts are known to do.

Kelly's voice and basic style is unchangeable, but the actual music itself is richer than his earlier work; something he attributes to musical associations by both himself and The Messengers with others in the industry (he lists these on the covering sheet with the record). This growth brings his musical talents up to his song-writing standard.

It's a long 18-track album but here are a few of my favourites: "It's All Downhill From Here", "I Can't Believe We Were Married" (both getting decent airplay from Triple J), the soothing "Wintercoat", "Brighter" and "Take Your Time" have some pleasant harmonies.

Special mention must go to one of the album's highlights, "From Little Things Big Things Grow" written by Kelly and Kev Carmody. For almost seven minutes, a brief history of the fight between the Gurindji tribe, led by Vincent Ligiarri, and the "fat" Lord Vestey for land rights. Having political overtones, the song culminates in emphasising,

"How power and privilege can not move a people

Who know where they stand and stand in the law".

For a shorter and lighter song, "Little Boy Don't Lose Your Balls" is a treat and a great one to end the album.

Comedy, with not one bad track, is a must for any decent album collection. It is a gem. Paul Kelly: More than a musician, a captivating storyteller.

Anna Kerrison

The Beast Inside Inspiral Carpets Mute/Liberation

Although this album differs from their earlier efforts, it still comes up a fine record with Organ touches on almost all of the songs. Organ is used overall to add a nice feel to the songs and I feel a inspired touch, especially on Side 2 which has a gentler feel than Side 1. The album starts with toe-tapping "Caravan", to which I wanted to

dance, some of the other songs on the first side are dancable, although I found the record was best listened to whilst remaining relatively still. The second side should definitely be listened to, not danced to. It has more of the expressive Organ playing (it is more touchy-feely if you like) especially "Niagara" and "Dreams Are All We Have", with the latter having wonderful, almost floating, Organ playing in it.

This record contains many musical phrases that I found vaguely familiar without its sounding derived from anybody else's work. It is a great piece of vinyl (or aluminium if you buy the CD) that catches immediately and holds on to the end. The playing of the Bass Guitar on this record is something to remember, and combined with everything else, it is surely one to buy and treasure.

Leroy

Laughter and Lust Joe Jackson EMI

Laughter and Lust is the twelth album for Joe Jackson and sees him heading back towards more commercial music. There is no doubt that Jackson is a gifted songwriter and talented musician, however, Laughter and Lust does not pack the punch of previous efforts like Look Sharp and Night and Day.

In most cases, the lyrics are either satirical or about relationships and sex. Stronger tracks include the single "Stranger than Fiction", "Hit Single" which sounds like Kylie Minogue on magic mushrooms but without the drum machine and a version of Fleetwood Mac's "Oh Well".

This is one of the weaker Joe Jackson albums, but compared with other music at the moment, I shouldn't really complain.

Jack K.



Woodface Crowded House EMI

Woodface, the third Crowded House album, welcomes the addition of Tim Finn on organ and backing vocals. The sparse acoustic sound of previous efforts has been replaced by a much fuller sound, more electric guitar and flowing bass and keyboard lines. The most striking feature of the new Crowded House are the harmony vocals of the Finn brothers (The Everly Brothers of the nineties?).

Eight of the 14 tracks were co-written by Neil and Tim Finn, 5 by Neil Finn alone and one by drummer Paul Hester ("Indian Plastic"). The lyrics are often quite amusing but on closer inspection reveal Neil Finn's dark cynical outlook on life and relationships, the album opens with 2 perfect pop songs, the first single ("Chocolate Cake") and the Beatlesque "It's Only Natural". "Four Seasons in One Day" is the sort of song Paul McCartney was writing in the 60s and Tim Finn's only solo vocal ("All I Ask") with its orchestral backing could have some from a 1940s MGM musical

Overall, this is a very strong and varied album with times that stick in your head all day and refreshing thought-provoking lyrics. Crowded House are easily the most talented band in Australia at the moment.

Jack K.

Pock

The Ages of Man The Marat Pack Season Closed

It was a grim and determined rabble of people, eager to see the show, who cluttered up the fover of the Little Theatre which attests to the eagerness of people to see what promised to be, if past performances are any indication, a very funny show indeed.

These guys are my heroes. We all lived happily ever after.

End of review.

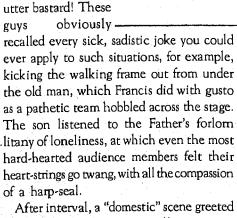
No. Seriously, the four acts spanned

not what this song would be.

Needless to say, by the time the song was questioning "How many Irishmen does it take to fix a lightbulb? The answer, my friend, is 3", I along with the rest of the audience, was rocking with laughter.

Sean Micallef, as the self-absorbed, pompous, would-be actor, invited us to chat with him - or, rather to listen, as he prattled on in superbly crafted, ceaseless rhetoric

various stages in the life of man, the young "Actor", the "Father", aged and decrepid with a son from Hell, a disturbing "family" scene and finally "death" and his cohorts. I do confess that I was gullible enough to the initial ploy, when Francis Greenslade informed the audience that this show would, in fact, be a serious, contemplative piece. (Hey, this is great! The season's finished -I can give away all the joke endings! Alright!) I thought, OK, I can handle this. Unperturbed, I sat while Francis plucked away at the Greenslade Guitar, in a serious rendition of the folk classic "Blowin' in the Wind". Yes, you heard me. I should have twigged at Anthony Durkin's "Jesus, I'm Bored" expression and Tim Heffernan's getting down and funky that "serious" was



about his favourite subject. Himself. We learned that his major "part", into which he

had invested great "thought" consisted of

his entering in the dark, moving a table and

chairs and exiting in the dark. This self-

delusion was enhanced when we realised at

the end he was, in fact, about to go "on

Micaller's asides when props were hurled

through the curtains, "No, I don't think

they noticed" were delivered to great effect,

but without a doubt, the scene that will live

in everyone's memory was his word perfect

delivery of the "now is the winter of our

discontent ..." speech from Richard III,

delivered simultaneously with his masterful

miming of the catching, filleting and frying

of fish, throwing it away and microwaving

and eating something else. Most of the

stage" to be a "tree".

busy laughing.

As for the next

scene, depicting the

doddery old Man,

having just called his

son in the middle of

the night from the

nursing home, all I

can say is, Francis

Greenslade - you

After interval, a "domestic" scene greeted us, with an uncharacteristically aggressive Anthony Durkin stalking the stage. Durkin hounded Sean mercilessly, while Sean made art out of ironing socks, expressing the slighted air of a downtrodden housewife, harbouring bitter thoughts with every flick of a sock to the basket. And those eyebrows - he must be the only actor I know who can upstage by arching a brow - Does this man practice before a mirror??!! Francis' ridiculous accent was equally funny. The arrival of Alex Ward as the "Son" who has returned from, and just dropped out of Uni, was wellworth waiting for, and assisted the absurd paradoxical nature of the sketch. The substitution of the usual proud parent/ conservative child scenario with a doting Anthony and Alex as an agro, vulgar little grot who could do not wrong in his father's eyes, worked to greet effect, with the bemused glances exchanged by Sean and Francis heightening the comedy.

In previous roles, such as "The Philanthropist" and other Footlights shows, Tim Heffernan has displayed his excellent comic restraint and ability to use subtlety to convey a character. In this show, he entered during the break between each scene to deliver a prosaic monologue. introducing the next scene, and sometimes just having a bit of a waffle, all very Shakesperean olde English and proper. "The Ages of Man", then, was worth seeing just for the chance to see Tim, in introducing

the

final

apocalyptic

scene, produce

from his pocker

a bedraggled

chicken-

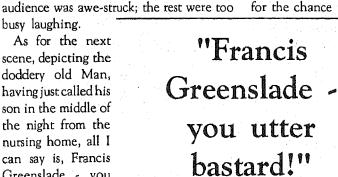
demanded in a

manic shriek,

"Is the sky

pupper,

whom



Suave, sophisticated, and musically talented

- falling, Henny Penny?!". As a gag, it was priceless and a fitting intro to the final sketch.

This was a ridiculous look at the annual general meeting conducted by a Wall Street executive-like "death", intent on engineering the end of the world only to find his cohorts had wimped out, faced with a neurotic, bulimic "Famine" (Durkin) and "Pestilence" ho intended to cure Aids, his rage mounted. to great comic effect.

And then, "it" came: inevitable and now a tradition of the Marat Pack: The Coconut Song, with its unforgettable chorus "grongle grongle wheedle wheedle, I've got a brand new pair of coconuts". It was performed with the highlight of the choreography being Anthony, slowly and gracefully pirouetting in the centre as the others waggled their behinds at him, and us. Draw your own conclusions!

In all, another highly successful show for one of Adelaide's funniest and ralented theatre groups, to whom nothing is sacred and from whom nothing is safe!

Mel Sander



The members of Marat Pack demonstrate their enthusiasm for boating

Somewhor Similar to General Anaeshafic

don't feel ill afterwards YOU

Twelfth Night University of Adelaide Theatre Guild Union Hall August 8 -24

Surely this must be the most unremarkable production of Twelfth Night seen in many, many moons. June Barnes' production of this sparkling, witty play is muted, slow, and yawnmaking. Characters roam casually on and off the stage, casting the audience into a delightfully lethargic state, comparable to a heavy anaesthetic. I was lulled into happy complacency. I found myself wondering how my teatowels would look if I dyed them.

The story of Twelfth Night is a fun one. Sister (Viola) and brother (Sebastianplayed by Nick Clark, whose characterisation seems to be based on a particularly incoherent outback farmer) are shipwrecked, and they are both washed up in the mythical land of Illyria- but on different shores. With the help of a creaky old sea dog (mind-numbingly played by the English department's David Smith) Viola disguises herself as a man, and trots off to work for the ruler of the land, Duke Orsino.

Duke Orsino is an arty farty chap, who listens to music a lot and moans about how he isn't getting any rumpy. Orsino is played by yet another aging English Department academic, Tom Burton. Indeed, the whole show is abounding with aging academics thudding about, re-living their youths and looking mildly foolish.

Tom Burton's portrayal of Orsino is a heavy one. It lacks the warmth and love of life that one might expect of the pleasureloving aristocrat. Surrounded by his servants, ponderously played by new-comers Jon Boomsma and Roy Flavel, Orsino wandered majestically through the script, and did not hinder my desire to sleep at all.

Orsino commands his new servant, Cesario (who is really Viola) to take a message of love to the object of his desire, Olivia. Viola, charmingly played by Gina Tsikouras, does so -but reluctantly. She, foolish woman, has fallen in love with the Duke.

Unwillingly Viola/ Cesario approaches the house of Olivia, but is stopped from entering by Olivia's insufferable manservant, Malvolio.

Malvolio is probably the most enjoyable part in the play- in the script, that is. In this show, Malvolio is rarely amusing, often boring, and just not quirky enough. There



is none of the CUNNING WEASEL that shines through the script. Instead there is a great deal of DORMANT RHINO. In developing his character this way, world weary academic Michael Baldwin (Head of Communication, Magill Campus) immediately lost most of my interest.

Olivia is played by Cate Rogers, who

on and the same SHOCKING eye makeup as everyone else, but she was certainly not with them as a group.

The sub-plot is supplied by the activities of Olivia's uncle, (Sir Toby Belch) his pathetic friend (Sir Andrew Aguecheek) and Olivia's cheeky young servant, Maria.

Sir Toby Belch was most UN-uproariously

"I found myself snuggling up to the subsequently unhappy stranger

next to me"

seems to be in a different world from most of her fellow thespians. Theatre Guild designer Max Mastrosavas has set the play in an Arabian Nights sort of setting (Baghdad before we Blew it to Bits), but Cate Rogers appears to be in a very important office somewhere else. I couldn't quite work out why her approach was so markedly different from the others. She had the right costume played by John Edge who was attempting to be funnier than everyone else and nearly died trying. He wore quite a good hat though, that reminded me of a boil Fungus the Bogeyman would have been particularly proud of.

Matthew Boyce as Sir Andrew Aguecheek gave what was easily the most professional performance of the evening. Boyce's character. reeking of utter LOSER, had the audience twisted around his little finger. Laughs resounded through the theatre every time Sir Andrew so much as moved a hair on his head. Gurgle gurgle, chuckle chuckle.

Maria was unexcitingly played by Ann D'Angelo, who seemed determined not to go over the top in any way whatsoever. And she didn't. Which is nice because I like to see people fulfilling their personal goals.

Because Shakespeare's clowns are notoriously unfunny, actors today tend to try and hot up those particular parts a bit by taking all their clothes off or pretending to have a severe skin disease.

However, Rollo Kiek (another greying lecturer from Adelaide Uni) as Feste decided against this sort of thing and played the role of the fool according to the script. There was no exciting business, no rude and naughty things at all.

So everytime he opened his mouth I felt an overwhelming desire to blast him off the stage with a biggish gun. Such a convincing personification of abject boredom should not be allowed on a stage.

Meanwhile the play meandered on like a rather slow and muddy creek. The theatre was so cold that I found myself snuggling up to the subsequently unhappy stranger next to me.

Irritated by an incessant carnival that was taking place on stage and dragging attention away from the main action of the play, I waited impatiently for the interval, only to find that the carnival was coming out to the foyer with me.

As the lights went up, six dancing girls cavorted on stage, jumped into the auditorium, wiggled about in the aisles and impeded my hasty exit to the foyer. When I finally made it to the enormously attractive foyer of the Union Hall, the dancing girls were there again, zooming about gracefully and generally getting in the way. I went to the toilet and was delighted to find a total absence of dancing girls in front of the toilet paper.

The excellence of the sets and the music must be mentioned. The set, evocative of a Persian palace, is breathtakingly beautiful, and creates a magic that nothing can destroy. The interwoven midnight and sapphire blues reflect a harmony and joy inherent within the play. The fanciful quality of the play is mirrored by the music as well as the sets. Jo Dudley on recorder gives an entrancing performance, and is accompanied by an accomplished percussionist, Catheraine Oates.

This is an amateur production, but the whole point about amateur productions is that everybody gets involved and has a jolly good time. So, if you're in it, well, that's wonderful. If not ... well, I can think of other things I would rather spend my miserly tax return on.

Chloë Fox

STREET WISE

Nonsuch Theatre presents a new play by Adelaide writer Joanna Jackermis at La Mama Theatre, Crawford Lane Hindmarsh, Wednesday to Saturday, 21st August to 7th September, 1991 at 8 pm. Tickets \$10. Book at Bass.

South Australian Writers' Theatre interviews Jeanne.

Q: Your play, "Streetwise?" is, I believe, about the streets of Adelaide. What inspired you to write a play about Adelaide?

A: The original inspiration wasn't about Adelaide, although I am very parochial, I like to write locally. No, originally I was inspired by Manuel Puig, the author of "Kiss of the Spider Woman".

Q: What's the connection?

A: In "Kiss" and also in "Eternal Curse on the Reader of These Pages", Puig opposes two men who have conflicting ideologies or philosophies. These men are thrown together, talk and listen to each other, argue, sometimes

fight until eventually each understands the other. Both of them change and in some curious way each becomes the other person.

Q: And you wanted to do something like

A: Yes. But with women. Apart from the ideology of feminism, women in plays are not often credited with having a particular philosophy of life. I have contrasted two women with strongly held and well-thought out attitudes to life. I set them in a conflicting situation and have them battle their way through.

Q: Do they "in some curious way" become each other.

A: Yes, but nothing like Puig. Of course, Puig's works are about so much more than that. Just this one aspect attracted me. For my protagonists, I chose a social worker and a street woman, a so-called baglady. Their conflict originally revolves around one character's compulsion to help, clashing with the other's determination never to

accept help. But much more conflict ... and humour emerges.

Q: And you decided to set it in Adelaide?

A: I've talked to street women and men here and in other cities and small towns. I'm always interested in people who have escaped conformity, for whatever reason.

Q: And the social worker?

A: I taught psychology to social workers for years. Trish in the play is not a typical social worker any more than Maggie is a typical bag-lady, but they incorporate ideas and problems that I've come across in different people, just as the incidents in the play come mostly from the street of Adelaide. I live in the city itself It's a very rich and fruitful field of study ... but sometimes, these days, very depressing.

Q: But the play has humour and conflict ... politics? Street violence?

A: Yes, they're all part of what happens in Adelaide ... in most big cities. One incident I borrowed from Perth, but everything else in the play has at some time happened here in our own little city of churches.

Q: What else have you written?

A: I've written a second stage-play. I'm on the second draft of a novel. The ABC have recorded a short radio play of mine. Last year, SAFIAC funded me to write a film treatment and at the moment a colleague is working with me on a TV series.

Q: What's the other play?

A: I've gone from one extreme to the other. This play has only two characters. "Diamonds" has 21.

Q: You'll never get that put on.

A: It can be played by eight actors. It has a serious theme, but it's very visual and entertaining.

Q: "Streetwise?" is on at La Mama from 21st August for three weeks.

A: Yes, come early. It's a very small theatre.





THE READY RESERVE

"ITS CONCEPT AND IMPLEMENTATION"

A Free Public Lecture

by

Colonel Joe Benton

Australian Regular Army
Head of Ready Reserve Implementation Team

Thursday 22nd August 1991 1.00pm - 2.00pm Lecture Theatre 102 Napier Tower

Facilitated by the Politics Department of the Adelaide University

Craft and Leisure Courses start this week

Still vacancies in:

Ballroom Dancing; Drawing; Pottery (Monday); Shoe Making; Papier Maché; Meditation; Qigong; Car Maintenance; Yoga - Lunchtime; Yoga - Evening.

Come to the Craft Studio and enrol now or phone 228 5857.

Chess Club AGM

The annual general meeting of the University Chess Club will be held on Monday, 19th August at 1.15 pm in the Club Common Area (or a meeting room nearby if space permits), level 5, Union Building. New office bearers will be elected, reports of the last year's activities will be presented and teams for the spring season interclub competition will be arranged. Refreshments will be provided. All members and interested person are invited to attend.

Kill The Poor

Come and check out what Ed Vaugn from Sydney has to say about God and about how you can relate to Him personally. Monday - Friday lunchtimes 1.10 pm, Union Cinema, Evangelical Union.

"The Killing Sands"

A year after the "Gulf War", we are still asking questions. This was the first electronic media war in the "New World Order". Two short papers will explore the war we saw and the wars we may see in the future. There will be plenty of opportunity for discussion and questions.

1. Riyadhspeak and the Great Electronic Epic - Maggie Emmet

2. War the Post Modern World - Peter Moss Tuesday, 13th August 1.10 - 2.00 pm. Lecture Theatre G04, Ground Floor, Napier Building, University of Adelaide. Free admission.

Litsoc

Play reading of The Importance of Being

Earnest in the Little Theatre on Thursday 15 August at 7:30pm. Tickets at door, \$2 Litsoc, \$3 Other

Quiz Night

North South Dining Rooms, Wednesday 21 August. Teams of 4 - 6 with 1 Litsoccer and 1 non-member. Tickets \$4 from SAUA

Intramural Touch

Mixed Touch Rugby - Thursday Lunch. All beginners welcome.

Scratch Match' this Thursday at 1.15 pm. No training/all fun. Grab your friends - start your own team! Playing fields across the Footbridge.

Everybody.

Adelaide University Volleball Club

Wanted: Women Vollyeballers to go to Canberra, 23 - 27 September for Intervarsity Championships.

For training times and other details, contact the Volleyball Club through pigeon hole in Sports Association or come to a club training on Friday night from 5.30 pm to 7.30 pm.

1992 Union Budget

Notice of a Union Board meeting to be held on Monday, 19th August, 1991 at 1 pm in the Little Theatre to discuss the 1992 Budget. All Union members are invited to attend.

Clubs AGM

Notice of the Annual General Meeting of the Clubs Association

to be held on Wednesday 21 August 1991 at 1:10pm in the little theatre.

Students for Students IGM

Students for Students - the hot new activities club is having its IGM on Tuesday 20 August 1991 in Meeting room one of the Union at 1:15pm. There are Committe positions up for grabs so get in at the ground level. Also look out for the SfS Bar Night on August 22.



Monday - Get up and Dance!

Tuesday - Party, Party, Party!

Wednesday - Short people got no reason to live

Thursday - The Joy of Hell

Friday - When Love Comes To Town

AUGUST 12 - 16

UNION CINEMA 1:10pm presented by AUEU

Non Stop Barry Salter

Monday, August 12th

9 am - 5 pm "Pump Up The Can", National Graffiti Exhibition in Union Art Gallery. Continues until Friday, August 23rd.

Tuesday, August 13th

1 - 2 pm Theatre Sports Demonstration in Mayo Refectory, ground floor. Campus Theatre Sports competition will start in 2 weeks. Entry forms from Union Office.

7.30 pm Cinematheque films in Cinema with "Despair" (Directed by Gerald Thompson, 1989, Australia, 15 mins.) and "Meantime" (Directed by Mike Leigh, 1983 Britain, Colour, 109 mins.)

6 pm "Paint a Vase" - one night course in Craft Studio. \$12 includes vase.

Thursday, August 15th

10 am - 3 pm Carbon Monoxide testing unit in Airport Lounge. Test your level for free. Sponsored by Drug & Alcohol Services Department.

1 - 2 pm Jazz in Gallery with "Ad Lib Ensemble".

5 - 8 pm Counter teas available in Union Bar with 4 pasta dishes, schnitzels and gravy and hot chips.

6 - 8 pm "Chris Roberts" in Union Bistro.

Friday, August 16th

9 pm - late Free entertainment in Union Bar with "Bigg" and "Turn It On". Second Semester Activities Programme

The 24 page booklet is now being distributed to your student pigeon hole with details of Craft & Leisure Courses, lunchtime sessions, Bar Nights, Theatre Sports, Exhibitions, special events and more. Pick up yours today.

"Boom Crash Opera" and "Richard Pleasance"

Tickets are now on sale for "Boom Crash Opera" Show in Union Complex on Saturday, August 24th from the Students' Association Office.

Tickets \$9 AU Students, \$13 other concession and \$16 General Public.

Union House Smoke Free

All areas of Union House are now "Smoke Free", including the Union Bar passageways and stairwells. Smoking is permitted on each of the balconies.

Catacombs

Underground Coffee Lounge, basement, Union Hall. Special offer for August - Pizza and can of coke for \$2.50.

Free raffle where you can win a ghetto blaster or one of 6 Coca Cola packs. Drawn on August 30th.

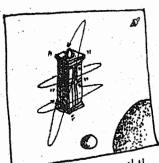
Catacombs is open from 8.30 am. Now offers cappucinos and expresso coffee and new range of food. Try us soon.

Production Notes

On Dit is the weekly newspaper published by the Students Association of the University of Adelaide. The editors still have complete and almost unfettered editorial control, despite how uncomfortable this makes some people.

Editors: David Krantz & Simon Healy
Advertising Manager: Stephanie Pribil
Typesetting: Sharon Middleton
Freight: Peter Ingman
Office helpers and general do everything
people: Dave Sag and Darien O'Reilly

Special thanks this week go to: Dr. Andy,
Dom Petraccaro, Anne Whittall, Kate
Juttner, Daniel & Katrina (great dinner),
Ben "Twisty" Allen, Brett Allen, Dave
Penberthy, Beck Penberthy, Jove Winter,
Christine and Doug Allen, Coopers Stout,
Ben Pearson, The Cast of Erin's Daughter,
Matthew Hawkins, Don from the Crown
(great pub), Henry Rollins, Auntie Raelene
(great show), and last of all Miro, miss you.



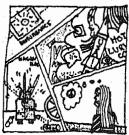
the TARDO span wildly and aimlessly through space



the inside, thanks to the famed faztar stabilizers, was amazingly still apart from the phallic throb of the time-coordinator, a flashing light and a number of rats



the light was doing its best to alert the crew of the K
TARDO to the impending the danger of a disturbance in the space-time continuom. The Doc was having wetones over a sexy primi called Lusha, and K9 was doing weird things with WD90 in the engine room.



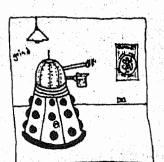
the light kept a flashin'
the doc a dreamin',
K9 a lubin' and Dedick
the doc's..um...research
assistant was too
stupid too move
and consequently no
longer appears in
this story.



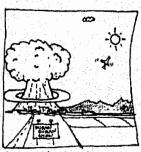
a hole in the continuom had appeared and something big was Push ... push ... pushing through . this universe had opened up its flabby legs to give birth to something foul something hideous. Something with puss warts



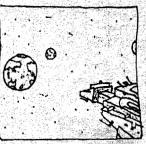
DAVROS had been promoting them with constant attention, lard, oil and pusso-plus



Davros was the el supremo of a race of beer swilling bastards called the Horriks.

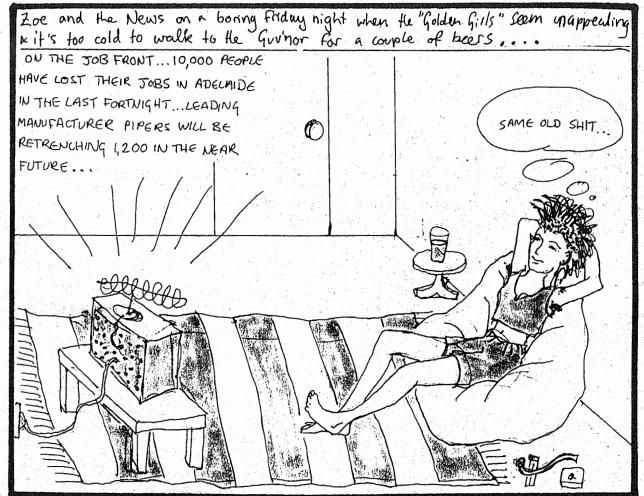


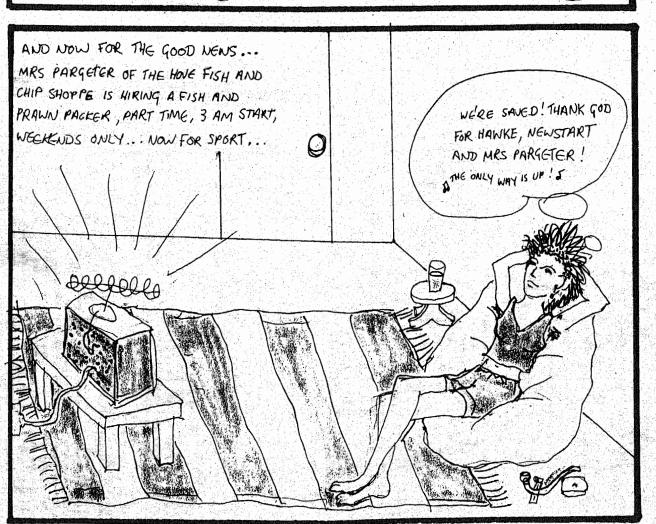
Originally the Horlicks were a happy race of Duran Duran fans and keen stamp collectors. Inevitably their planet was nuked and the remaining mutants hid in steel casing and become very bitter about the whole opisode and swore universal regence.



Their was shap had just rolled into town...

irrelevant happenings in the life of Zoe the sometimes cool





Well, we certainly received a swag of entries to our "fun photo" krazy kompetition! Without further ado, here is a selection of the best entries, so we can get right on in to the pope-baiting.

Dear Bunyip,

Just how silly do you really think we are? Caption competition indeed! Come on! One glance at this photo should show anyone that it depicts a cleverly constructed plot by fanatical Peruvian Maoist Shining Path Terrorists to steal the bag next to the guard rail in the bottom left corner. An elaborate diversion has been created by brother terrorists dressed up as police. Three are attacking a would-be passerby, while the fourth is surreptitiously crawling on hands and knees towards the much-valued bag. Note his technique - definitely learnt in the hills around Chachapoyas. While nobody is looking, he will snatch this bag, all for the greater glory and prosperity of the movement.

I also notice that you wantonly neglected to display the next photo in the series; which shows that the supposed crowd of onlookers turns out to be none other than a group of rival extreme-right wing terrorists who put the aforementioned bag next to the guard rail simply as a lure. But I guess that would have given the game away.

Caption competition indeed! Yours lovingly, Michael Bleby

"Next" - Tim Marcus Clarke

"All I wanted to do was make a withdrawal." "What! You mean I can't take any money. out?" - Christopher Skase

"Where's my contact lens?" - Guard on

"You've got it, haven't you!" - Guard in the middle (looking mean)

"Get it right - the date goes up the top."

Obviously compiled by a group of Engies.

"Won't be a moment, I'm just greasing my nightstick."

"And Don't fart in the queue again." Lots of love,

Grant "Plasterfingers'

2

P.S. "Oh shit, the scabs on my knees from last week haven't healed yet."

Staffmember: "It's good to see old Mr Tim come back into work. Looks like Nobby's got it under control though."

Me: "What the fuck is Buronga Ridge,

1. "Quick, get the arsehole with the video camera!"

2. Plaintive cries of protest by innocent victim of police attention - "No, I didn't fucking wink at you, you prick!".

Hope you like 'em as much as I do, Yours in anticipated oblivion, Blackfoot

Man in hat: "What's this queue for?" Lady in green coat: "It's the queue for 'Bash the State Bank director'!"

Man in hat: "Why do the cops get to go

Lady in green coat: "They're proxies for John Bannon."

(General mirthful collapse) Anon

"When do the fire eaters come on?" "Sorry, we're closed."

Rutherford James Fortesque Livingstone Fiddles McSwindles esq.

"Hold still, idiot! Don't you want to get beaten up?"

"Bloody hell, biggest damn spider I've

"Well, Martha, thank God we didn't piss off the teller as well."

Andrew McKendrick Comp Science & Maths

Here are some crazy, ludicrous and suitably silly captions for your "fun photo":

- 1. "Keystone Cops entertain bored customers!"
- 2. The manager doesn't like bad debts.
- 3. Next Week's Feature: "The Naked
- 4. "Are they filming Police Academy 7,
- 7. "Do these officers practise at nightclubs?"
- 8. Bank Manager to the officer raising his club: "Who teaches you golf?!"

Tim Roberts 1st Year Arts

And the winner is... Tim Roberts! Congrats Tim, you have won part of a cask of Buronga Ridge, fine red in a box. Unfortunately we have drunk most of the wine, but if you hurry in there may be



The "fun photo"

Recently leaked to Bunyip is the first draft of the '91 census, prepared by ASIO, but thought to be slightly unsubtle in it's original form. Please answer and return to the Federal Government records department Leaked by Daniel Frankham

A) Welcome

Welcome to the census form. We hope you have as much fun filling it in as we have reading it.

B) Why should you fill in the census form?

1) Here is your opportunity to help make a better Australia. With the information gathered from the census, we will be able to find the nation's problem areas, the areas of poverty, of crime, of unorthodoxy. You will have seen our commercial, the one with the millions of nails. This commercial is based on a modern Japanese proverb: "If a nail sticks up, hammer it down." The Census is like a spirit level. It allows us to see where the nation is sticking up a bit, so we can hammer it down. You don't like the sound of that? Look, mate, hammers and spirit levels are carpenters' tools. Jesus was a carpenter. Don't you like Jesus, you atheist commie bastard ...

- 2) ASIO's files are a couple of years out of date.
- 3) You do not have the right to remain silent.
- 4) Everything you say will not be taken down and will not be used against you. Your responses are entirely confidential, and will not be handed to the CIA, ASIO, the NCA, or that other secret agency we haven't told you about yet and aren't going to. Your responses will also not be given to mail-order firms and advertising agencies. We will also not show the funny ones to our friends and colleagues.
- 5) Also, if you don't, we'll fine you a hundred dollars a day until you do.
- 6) And if you don't, we'll find you. There's nowhere to run, nowhere to hide, haha, hahahaha haha!

C) How to fill the form:

Circile the correct response/s. Next to many of the potential responses you will find scores. Please disregard them, They don't mean anything.

D) The questions:

- 1) What is your relationship to Person 1 (the Prime Person)?
- a) I love the Prime Person. [600]
- b) I am quite fond of the Prime Person. [400]
- c) You mean that Bush fella? [200]
- d) He'd be OK if he weren't so afraid of breaking up ANZUS and being invaded by Indonesia, and who can blame him really, when they have the best guns US dollars can buy? [-200]
- e) I had the Prime Person's love child. [-
- f) I am the Prime Person's love child. [-

- 2) How do you feel about the war?
- a) War? What war? [600]
- b) Oh yeah, I remember the war. It was against that Hitler person, and Tojo. Napoleon was on our side, wasn't he? And they dropped an H-bomb on Waterloo ... or was it Agincourt? Something like that. [400]
- c) It was a good war, it was a just war, it was a clean war. [200]
- d) It had a just cause, but was fought unjustly. The end doesn't justify the means. [-200]
- e) I think it's wrong to incinerate tens of thousands of innocent people cowering in their basements and bomb shelters, in the name of "justice". [-400]
- f) When they try Bush for treason, maybe they could throw in a few war crimes, too.
 - 3) What is your religion?

(This question is optional. But if you don't answer it, we'll know you're not a Christian, so you must be some kind of Goddamned Weirdo Atheist Buddhist Hare Krishna Commie ...)

- a) Capitalism [700]
- b) Protestantism [600]
- c) Catholicism [400]
- d) No religion [0]
- e) Atheism [-200]
- f) Buddhism [-300] g) Satanism [-400]
- h) Marxism [-500]
- i) Islam [-600]
- j) Some weird cult (Please specify) [-800]
- 4) Are you black?
- a) No [600]
- b) Yes [-600]
- 5) Are you or have you ever been a member of the Australian Communist Party?
 - a) No [600]
 - b) Yes [-600]
- c) I claim my First Amendment right to silence. (Go to question 5. And this is Australia, dummy).

Census good times continued in the next issue!

