

ON DIT

ADELAIDE UNIVERSITY
STUDENTS' ASSOCIATION WEEKLY

c. Oct 1992

Issue No was not found in this issue.



marcus graham in adelaide
how the anz got kicked off
campus
the machinations of
university council

Photocopying fun at the Barr Smith

Photocopying in the University Libraries

Major changes to photocopying procedures will occur in all the University of Adelaide libraries in January 1993. The present Resource Cards may no longer be used after 22nd January. New cards of a different size and format will be required from 22nd January, 1992. All users are urged to maintain value only on their Resource Cards to that date and to ensure that all the value is used by no later than 22nd January, 1993.

The changes to be introduced will apply to all libraries, including the Waite and Roseworthy libraries which presently use different methods for copying. It will be possible to use the same cards in all the University of Adelaide libraries.

The Resource Card system has been in use for six years and the present contract expires on 22nd January, 1993. In anticipation of this, a number of companies were invited in August to tender for the provision of card services. All companies which tendered, including the Resource Card company, proposed a change of card size and format and of card reading equipment, so there was no possibility of avoiding a change to the cards to be used.

Under the new contract, the Library will buy equipment and manage the system itself. In this way costs can be contained and the benefit passed on to users. It is expected that the price of new cards will be lower than at present, and that copy prices will be at the same level or lower than at present. It should be noted that most copy prices have remained the same for the last three years.

In addition to some reduction in prices, the new system will offer a number of advantages over that in place at present. These include the issue of paper receipts from selected dispensers, greater security for cards bought by departments and the optional use of disposable cards in the event of equipment failure in branches dependent on single units.

Further details of the method of use of the system and of prices will be distributed as soon as possible.

Barr Smith Library

Higher ed conference a complete crock

Higher Education Conference

Despite anxious student protests in June this year, it seems that we are still not viewed as legitimate participants of the higher education system. Yet again, we have been denied a voice in a national higher education conference.

The conference, run by a private company, IAC, has many of the top higher education experts, including Professor David Pennington, the Vice Chancellor of Melbourne University, speaking. The cost is an unbelievable \$1,095 for two days, plus up to \$400 travel and accommodation (at the Sydney Ramada). The conference is being held at the Sydney Sheraton, Wentworth.

Students are concerned because, yet again, we do not have any representatives speaking, and the huge registration costs prohibits any students from attending as delegates.

A further cause of concern is that out of 17 speakers, only 2 of them are women which is hardly going to make any women delegates feel welcome. Although it actually reflects the participation of women in the upper echelons of the higher education system, things will not change unless women have more of a voice in such forums.

Adelaide University Registrar, Frank O'Neill, has written to the conference organisers requesting that students be represented as speakers and that students should be subsidised to attend.

The Students' Association is lobbying other members of the university community to take a similar stand and is contacting student representatives interstate to do the same.

Members of the University have attended such conferences in the past. It's about time they started taking students' views seriously and support our campaign to be included in such forums.

Susie O'Brien.



Feelin' creative ? Just asky

Just Arts

Just Arts is a collective of activists and artists who are interested in raising awareness about issues of social justice. The collective shares a broad range of concerns, including the environment, human rights, gender balance and multiculturalism. We are opposed to militarism, economic inequality and racism.

The collective was formed in June 1992. We aim to organise one week (or two weeks depending on response) of arts activities which are specifically related to social justice issues, from Sat March 27th to Sunday April 4th. The festival will incorporate a wide variety of art forms including music, dance, theatre, film, poetry and play readings, video, radio and visual arts. There will be an emphasis on both discussion and action. Forums will be organised on the philosophy that the arts can be effective political media. Urban actions, including street theatre, demonstrations letter writing campaigns and public art, will further illustrate the connection between politics and arts.

We would like to involve as many people as possible.

Organisation

The organisation of the event consists of a co-ordinating collective which operates on the principle of involving as many people as possible. The collective is responsible for funding, venues, promotions and co-ordination of events. We wish to ensure that social justice issues are considered in all aspects of the festival, including organisational structures.

Both international and local artists will be contacted, as well as community groups and other relevant organisations. Participants will be encouraged to organise their own events to coincide with the festival. All will be invited to participate in the decision making process of the collective. Major multi media events will be organised by the collective.

Venues:

The University of Adelaide Union building and the Lion arts complex are the two main sites of activity. Other gallery space, theatre space and hotel space will be utilised by various organisations.

How you can get involved:

- Contact us and give us your suggestions about what you would like to present or have discussed.
- Individual artists and arts groups will have opportunities for display/production of their work. It is hoped that we can incorporate relevant events which have already been planned into the festival.
- Let us know about other relevant organisations and individuals who may be interested.
- Become involved in the organisation of the festival e.g. administration, sponsorship, promotions, etc.
- Make a donation to Just Arts to contribute towards the event.

The collective meets regularly, every second Monday at the Students Association at the University of Adelaide. The next meeting is scheduled for Monday 28th September. Feel free to come along and throw in an idea or two.

We plan to have a meeting on October 4th to get everyone together to discuss events and organisation. Please write to use if you are interested in attending and let us know what day and time would best suit you. Food and drinks will be provided.

For more information contact -

Jo DeSilva 228 5406

(fax) 223 2412

Matt Fisher 410 1855

Phil Bradley 269 7189

or **Just arts** c/- 23 Florence Street Fullarton 5063

How the ANZ got kicked off campus

On Dit spoke to management from the ANZ bank last Friday, who are angry at what they perceive as their branch being "kicked off campus".

The ANZ bank, which has been on campus for close to 30 years, will not have its release renewed when it expires on 1/3/93. The State Bank will move into the premises in time for Orientation '93.

Staff and students are angry at the lack of consultation and information given about the change, and what amounts to monopoly of the State Bank from 1993 onwards. Academics and students have written to *On Dit* and that scintillating mag *The Advertiser* calling for a "reconsideration of a decision to which we were not privy."

Not too many people were privy to the decision, it seems, until it was signed, sealed and delivered. The first that ANZ manager Heather Quick heard of the decision was via a rumour passed on by a client in Orientation Week at the beginning of this year. She told *On Dit* that negotiations for the lease were not due until about six months prior to its expiration in '93. Nevertheless she sent off a letter expressing interest in discussing the lease, and was left waiting sometime for a reply. The State Bank had informed its clients late '91 that it would be leaving campus, but lo and behold, when Ms Quick finally received a reply she was informed somewhat abruptly that ANZ services were no longer required. The University it seemed had struck a deal with the State Bank.

Last week we stated in *On Dit* that the new monopoly was the fault of University administration and not the student union. Further information, however, has revealed this to not be entirely the case. In fact when the ANZ learnt that its lease would not be renewed, it sought space within the Adelaide University Union complex, where the State Bank had previously resided.

Frank Fragnito of the ANZ told *On Dit* that the bank had met with Union Secretary Manager Robert Brice to discuss the possibility of taking over the space. According to Mr Fragnito:

"Rob Brice seemed keen to get us as a tenant as they were losing a tenant... we gave him an offer and he said it was a bit light and we said that's just a starting point. All of a sudden we received a letter on behalf of the Union saying thanks for the offer but we have reached an agreement with the State Bank. So we were locked out of here, and all of a sudden we were locked out of there."

Mr Brice proved difficult to contact for comment on Friday afternoon as he was up at Roseworthy and was going straight home.

An examination of the minutes from Executive and Union Board proved largely fruitless as it seemed the negotiations were handed over to Secretary Manager Brice and 91/92 President Mel Yuan. Several Board members contacted over the weekend seemed characteristically ignorant over both the circumstances surrounding the negotiations and the deal struck with The State Bank. Executive member and SAUA President Susie O'Brien told *On Dit* that negotiations were handled by Brice and Yuan. She was of the opinion that the ANZ offer was "not good enough" and was not under the impression that the ANZ was prepared to do better than the information she received.

The ANZ, however, argues that it was not given a chance to "compete":

"Of course we subsequently found out that the State Bank had done a deal to provide computer equipment in exchange for not letting the area out to another bank... while I don't have this in writing, of course, say they offered \$100,000 - how do they know we wouldn't offer \$150,000?" The deal was in fact for much less than this amount. The State Bank is providing computer equipment for a student 'resource centre' in their old premises.

Interestingly, the State bank was in fact due to leave the campus all together this year, because the bank was not 'viable'. A letter to this effect was sent out to clients late last year. The University banks with the State Bank, and may for this reason have seen it as a matter of urgency to keep the bank on campus.

Frank Fragnito told *On Dit*:

"We have a commitment to the University. The State bank couldn't give a stuff. Regardless of the fact the university banks with them, the State Bank were quite prepared to leave last year. We want to stay whether the bank is viable or not. Obviously the SB has somehow got exclusive rights on campus and they decided to stay - at our expense."

The 91/92 Union Board showed no inclination to question or acknowledge the effects of a monopoly on campus, despite hundreds of affiliated clubs banking with the ANZ on campus. Whether or not Board was aware that the ANZ was prepared to up the ante remains unknown. It seems likely, however, that Board displayed its usual propensity to rush into important decisions without proper thought or questioning of those managing the issues. It seems the attitude of many of the 18 student reps elected to manage your money is to raise their hands blindly on decisions so long as someone has assured them it's the 'right' (no pun intended) thing to do.

Sam Maiden



The university is in the poo over its decision to kick the ANZ off campus



THE UNIVERSITY OF ADELAIDE

Go green!

Postgraduate offerings in Ecology and Management

Are you looking to extend or update your professional knowledge and skills? Or do you wish to move into new areas or developing fields?

Postgraduate courses in Ecology and Management could be the answer. These courses have been designed in direct response to growing community concern over environmental issues and demand for specialised training in so-called "green" areas.

You can now enrol for a:

- Graduate Certificate in Marine and Freshwater Ecology and Management
- Graduate Certificate in Terrestrial Ecology

You qualify for the Graduate Diploma in Aquatic and Terrestrial Ecology and Management if you successfully complete the two certificate programs.

You then have the option of upgrading to a Masters in Ecology and Management.

Entry requirements

Bachelor of Science or equivalent for Graduate Certificates and Graduate Diploma

Bachelor of Science (Hons) and appropriate work experience for Masters Degree.

Contact Dr George Ganf, Department of Botany 228 5292

Letters ..

Sexist Stereotyping

Dear Sir/Madam,

I was interested in the article by Jennifer Duncan which appeared in a recent issue of Elle Dit which attempted to link vegetarianism with feminism.

Ms Duncan's argument appears to be that men are the dominant human sex, humans do nasty things to animals, and hence men are responsible for the suffering of animals.

The scientists who carry out experiments on animals are all male - presumably their wives are at home doing the washing and the other such tasks.

This article appears to be designed to maintain the sexist stereotyping that we should be attempting to overcome.

D.K. Andrews

Computing Science (Male)

Bleeding Heart Writes

Dear Eds,

I write with Despair in my heart. Until recently, I was a happy, jovial sort of fellow, with my own views, opinions, beliefs. These have been ruthlessly stolen from me with no possibility of Justice. I refer to the view, shamelessly stated by some of those interviewed in the incomparable *Elle Dit*, that I cannot be a feminist. The reason for this, you might ask? Because I am male.

The feminists who unfeelingly rip my values to shreds are falling into the same trap that many males have for centuries. They are using a criterion, my sex, which should not be used to make a judgement. Women in the past, and even today, were and are judged on the basis of their sex. Given this, they, more than anyone, should understand how evil it is.

Some might respond that, simply by being male, I fall into the ruling class of the Patriarchy, and so my views are necessarily clouded. These people suffer from paranoid delusions. There is no Patriarchy. I agree, society is geared towards male domination. However, this can and will be (and to some degree has been) changed - but no through alienation of a good proportion of the population and especially those who have already "joined the cause". Feminism is something that should be promoted by all people, not just women.

Other than this one point, congratulations on an interesting newspaper - far better than all this year's *On Dits* combined.

Matt Johnson,
3rd year Arts

Mistaken Identity

The Elle Dit Collective,

Who is this Adam Spellacy fellow? There is, I hear, an Adam Spellacy in Adelaide but we are not one and the same, nor are we interchangeable. My letter to you was really only intended as a private letter of support - I did not expect to see it published - but I wish to let it be known to you that it was I who wrote to you. This confusion over names has caused some embarrassment in the past and I am unsure that the mysterious Adam is of the same opinion as I. Now that my letter has been published, I am more than willing to publicly support it - but under my own name.

Shane Spellacy
P.G. History

Congratulations

Dear Editors,

Congratulations are due to the Editors of "Elle Dit" on producing what I regarded as an interesting and informative insight into some of the central problems and issues facing women in contemporary society. AS an 'alien' from Flinders, I understand that in past years there has been some controversy surrounding the alleged 'anti-male' flavour of "Elle". In my modest opinion, if the latest edition is anything to go by, this criticism has been entirely devoid of rational foundation.

The seriousness with which the sheet considered topics ranging from rape in marriage to the role of women in history provided a thoroughly informative discussion from which men can certainly derive *at least some conception* of central issues confronting women in a so-called 'enlightened' society.

In a very real sense, "Elle" provided yet another step in dispelling some of the myths and absurd stereotypes which somehow still seem to shape the portrayal and assumed role of women in mainstream thought and all too often in what passes as 'intellectually informed discourse'.

Yours sincerely,

Andrew O'Neil
Politics Discipline

Not Happy

Dear Eds

Evidence of the University's complete disregard of students becomes more and more evident every year. Just one example to demonstrate is the supply of Exam timetables. In previous years these would be in ready supply for students wishing to take home copies for their own information. This year however it is seen fit to only display the timetable in the Napier. Exam timetables provide information that is absolutely necessary for every student, and hence should be readily accessible and available to all students, I sincerely hope that this problem will be rectified and that due care is taken to ensure that students

wishing to obtain copies of the timetable are enabled to do so. Needless to say it is also hoped that when the exams are taken due care is taken with their transportation to save us all the hassle the Micro students had to go through.

L. Dillinger
Physics

The classifieds section in this week's On Dit puts forward an explanation of the limited availability of timetables. Please note that copies are available from the Examinations Office.

Eager Penfriend

Dear Sir, (1)

I am a Spanish student of English Philology at the University of Barcelona. I would like to have the possibility of finding a pen friend from your country.

I don't mind about the sex, the age (I am 23) or the social condition of all those interested in a cultural exchange with a Spanish guy.

I am interested in music (all kinds of music, from Strauss to Metallica, from Otis Redding to INXS) and also in movies, travelling (every Summer I go to study in Ireland for one month) and in reading.

With this exchange I would like to know more about your country and to show more about mine: making use of postcards, books, pictures, tapes and so forth.

I thank you all the help you can give me.

Looking forward to hearing from anyone,

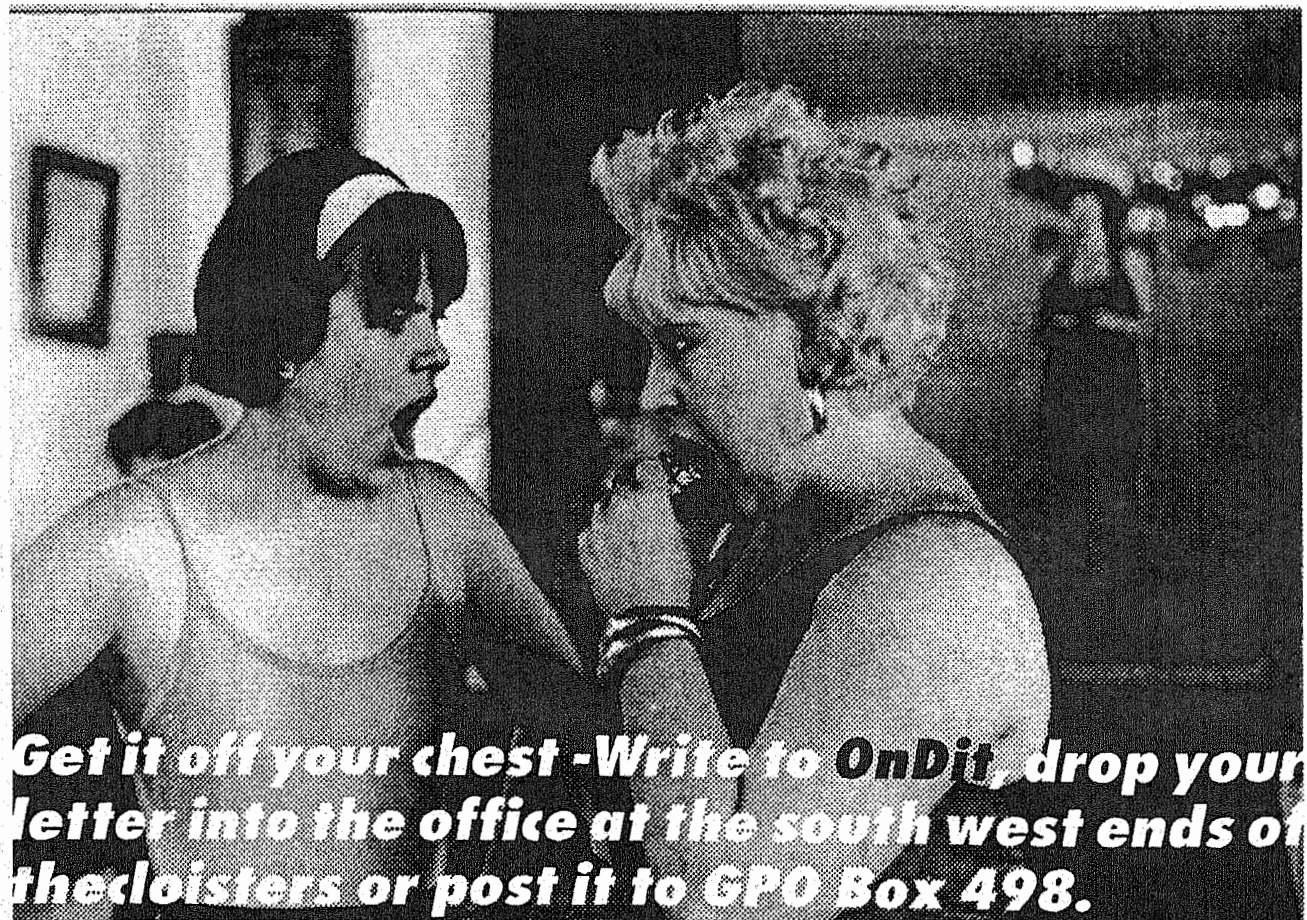
Thank you very much.

Sincerely yours,

J. Ventura

Write to:

Juan Ventura Rus Santiago,
Ciudad Cooperativa, 78, Bujos 4,
08830 Sant Boi Del Llobregat
Barcelona, Spain



Get it off your chest - Write to OnDit, drop your letter into the office at the south west ends of the cloisters or post it to GPO Box 498.

HERE I AM OUTSIDE YOUR HOUSE AT 3 AM Trying to Think You Out of Bed

It's hard to have any confidence in democracy once you've seen it at work. The October 1992 meeting of University Council is a case in point.

Look, if our broad aim in life is to be happy and contribute to the happiness of others, which do you think would achieve more in this direction: enjoying yourself at a long drunken lunch with friends, or listening to self-defeating circular arguments and watching the faithful and the stupid worship at the altar of economic rationalism? Yeah, me too. Thirty people got very steamed up for around four hours, most of them got to put their viewpoints across (often at tedious length), and almost nothing productive got done. I have never been to a worse meeting, and for someone who's endured quite a few debacles at SAUA Council, that's saying something.

In student politics, it's a truism that meeting procedure is the last refuge of scoundrels. Uni Council sensibly doesn't have any standing orders, and so crapping on endlessly with historical irrelevancies and pointless anecdotes seems to be the most popular way to stifle debate on the merits of an issue. And it works a treat. Nonetheless, from the intelligible debates at the last Council meeting, I've selected a few highlights for your delectation.

The University is trying to sell Security House, at 233 North Terrace, in order to get some more cash. Registrar Frank O'Neill mentioned that the building had been placed on the market within the last 30 seconds of the September meeting, a week or so after the rest of the world found out by the erection of a bloody great 'For Sale' sign outside the building.

A few Councillors thought it was kinda peculiar that Council had never been asked to make a decision to place this building on the market. The inspired reply of the senior managers was that Council always had final refusal to affix the University seal, and so no building could be sold without its consent. I wasn't alone in thinking that the idea of an employee of the University initiating and negotiating a multi-million dollar property deal, and then finding out whether Council wants to sell the building sounds like something out of the managerial Twilight Zone. However, it's seemingly not uncommon practice 'round these parts.

Anyway, the justification for being able to dispose of Security House at a moment's notice was that it wasn't a Core Asset (unlike the University's extensive collection of Minor Threat and Bad Brains records, which are the most 'core assets' imaginable). Spookily, most members of Council hadn't even heard of the concept of core assets, let alone being aware that Security house wasn't one of them. Such is the quality of information flow in our university.

Dr. Sandra Taylor is a Councillor I have enormous respect for. As one of only about three women members of Council, she manages to endure the implicit and explicit sexism of many Council members (confining herself to a wry grimace when reference was made to "a gentleman's agreement" at the last meeting), and she is always convincing and well-informed when she raises an issue herself.

The University has an affirmative action policy that 30% of the membership of all committees should be women wherever this is possible. The University has just set up four Australian Research Council discipline panels to determine who gets the small grants available for research within the various disciplines (I cite this as proof that most Council stuff is boring enough to make a speed freak want to have a good lie down and rest). Anyway, of the 27 people on these panels, two

overwhelmingly (about 15-2, if I'm not mistaken) to increase the late enrolment charge for students from \$30 to \$50. This increase was at the suggestion of the Deputy Head of Student Administration, Sue Disley. Her entire justification for the increase was that "Thirty dollars is no longer realistic as a deterrent or as a method to help improve administrative inefficiencies".

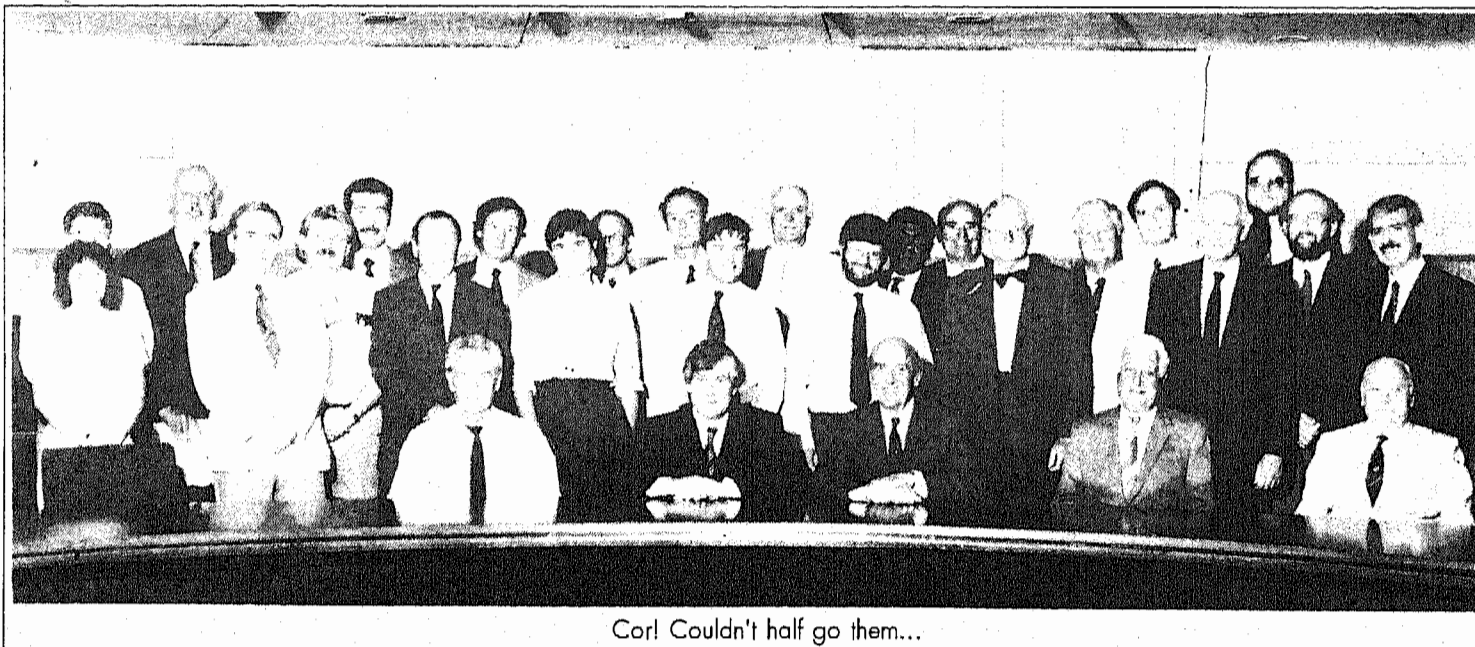
I'm sure that Sue Disley is convinced of the truth of her first assertion, but it is beyond me how anyone else could be without a scrap of evidence to support it. The second part of the sentence seems to rather misunderstand who enrol late. Pull me up if I'm wrong here, but I wouldn't have thought that it's the job of late-enrolling students to ensure that Student Administration is running smoothly.

Anyway, just when the tenor of debate was threatening to get too high, the Senior Management Group weighed in

over students without a second thought continues unabated, and the existence of students in the decision-making structures of the University doesn't seem to be doing much to help. On the late fees issue, the Senior Management Group decided to ignore the advice of the Student Affairs Committee; even worse, when the issue came to debate at Council, only two student members were present. Of the two absentees, Sathish Dasan had a legitimate reason not to be present; I am unaware whether Scott Wilson did. The other undergraduate member, Conrad Mathias, voted in favour of the increase.

Anyway, after 225 minutes of the most pointless torture I have ever endured, I left. The Chancellor, Bill Scammell, deserves a special mention for swearing at a Councillor at one point in debate. All class, that man.

Overall, I believe that decisions will be



Cor! Couldn't half go them...

are female. As Dr. Taylor pointed out, this seems a wee bit on the low side. The answer from Deputy V-C Gavin Brown was that the power of appointment to these panels had been 'devolved' (nice word... *not*) to the Faculties, and so there wasn't much Council could do about it if the Faculties weren't going to behave as they should, because the panels were already up and running.

Needless to say, if there is a policy for the entire University, and Faculties won't pay attention to it, why is it there? The procedure for people who want to get things done at the U of A seems simple:

- 1) Do whatever you want.
- 2) Report what you've done to the senior managers.
- 3) By the time the matter gets to Council, it won't want to intervene because your procedure will already be in motion and too late to stop.
- 4) You get your way and everyone is happy.

So maybe the Uni is moving towards a more efficient management structure after all.

At about 5:15 pm, by when most sensible Councillors had either left or suicided, Council voted

with a real winner: "There is evidence that more and more students are prepared to pay the charge rather than make the effort to enrol or re-enrol on time." Well, that's convinced me. There is evidence. It's not provided, but we're assured that that it exists. This is good news. I wonder how we find this evidence? Go to the bottom of the Capita Building at 7pm on the second Friday after the next full moon, stand by the third concrete pillar and wait for Bruno? Sadly, the document provides no clues.

Regardless, I would suggest that no evidence is needed beyond mere common sense. I have canvassed hundreds of students who all have the same attitude: they would rather sit home getting stoned and watching the cricket in late January than make the effort to enrol on time; the thirty dollars they waste by this course of action means nothing to them.

When it came to the crunch, the clear majority of Council were convinced by the compelling logic and well-documented facts provided by the SMG and Student Administration. I, sadly, was not one of them.

The astonishing propensity of monolithic, out-of-touch committees to fuck

made far more rationally at the November meeting if a jelly-wrestling pit is placed in the middle of the Council room, and members can slug out their differences that way.

This article might seem kinda negative, but the moral of the story is that you get the representation you vote for, and now is your chance to vote. If you haven't been sent a voting slip, get in contact with the Registry immediately and get your vote in by this Wednesday.

When it comes to choosing whom you should vote for, the policy statements provided by the candidates are always a bit bland, so I can only advise that you dig around and try to find out as much as you can about the various people, what they stand for, and whether they'll bother turning up. Happy hunting.

This is the last of my articles for the year, but Council never sleeps, a quality which it shares with rust. I'll see you on the other side of the break (unless you don't enrol on time, a crime which will probably bring the death penalty by then). I love youse all.

Simon Healy

president

Presidents Column

I'll keep this brief so that Liana, Bec and the others can introduce themselves.

Higher Education Conference

The news story I wrote in this edition on this issue explains the issue; that our administrators (using our money) are paying up to \$1,500 to attend 2-day conferences. We are concerned that the latest conference also has no student speakers, a price that prohibits students attending as delegates. We're lobbying furiously trying to change things, but no one seems to give a shit!

Women's Demonstration

Congrats to Liana and Amanda from Flinders for organising an excellent demonstration against Murdoch's portrayal of women in his publications. Just goes to show you don't need to be arrested to make a point!

Austudy

I had a letter from the Kingston TAFE Students' Association about Austudy. It seems that one of the requirements for independent Austudy is that people must have been in full time (i.e. 35 hours per week) employment for at least 156 of the 208 weeks prior to their application. Obviously, this stringent test discriminates against women who tend to work part time and is impacting on people having difficulty working such hours due to the recession. The hospitality and retail industries, particularly, have been hard hit, both traditionally large employers of students.

Things I've been doing

- Wading through the NUS response to the Loans Scheme.
- I've been preparing a response to a paper on vouchers.
- I've been commenting on the final draft of the Teaching Quality Report.
- I've been distributing the results of the SAUA Quota survey.
- Writing student pieces for the 1993 Student Guide, etc.
- Helping the new office bearers get organised.
- Preparing a mate out for external students.
- Lobbying for the University to get a gull list of student changes (materials, etc.) so that we can try to keep extra costs down for students.

I'll write more about some of these things next week.

Cheers,
Susie O'Brien
President

education vice presi

EDUCATION VICE-PRESIDENT

Hello everyone!

Well it has been a busy start to the job. After wading through mountains of paper on my desk it now has some semblance of order - or at least newly created piles! There are lots of things on the agenda over this next year and I'll be busy over the holidays working on them. A constant watch must be kept on what the government is doing to Austudy and in other areas of Higher Education. Other areas I will be looking at include the production of an academic rights leaflet for students, compulsory monitoring of teaching standards by students, the issue of faculty restructuring and lots more. I've been up to several things lately including:-

Faculty Elections

For those of you in the faculties of Arts, Performing Arts, Dentistry, Engineering and Maths Science you will have hopefully been aware of this and, even better, have nominated! If you weren't organized enough to nominate then at least vote. Voting is from 19th - 23rd October at your faculty office (for those faculties who received enough nominations). Those elected will represent students on various faculty and curriculum committees.

For current student reps from other faculties I will be calling a meeting for all reps after these elections. Remember if you are having any difficulties or just have some questions don't hesitate to come and find me in the SAUA.

Austudy Survey

In conjunction with NUSSA an Austudy survey will be out next week to assess primarily student responses to the introduction of a loans scheme. ESC members and I will be out and about getting you to fill them in. Copies will also be available in the Student's Association Office if you wish to come in and fill one out. There will also be a Phone-In to NUS, more details will be in my next On Dit column.

Photocopying in the Library

I attended a meeting with Steven Beaumont in the library last week where the introduction of a new photocopying system was discussed. Due to the expiry of the current company's contract in January the library has no choice but to introduce a new system. In the long run I have been assured that it will benefit students with the cost of the actual card being less and an envisaged reduction in the price of copies.

Due to the introduction of the new system your old resource cards will be unfortunately made redundant so you *must* use up all your credit on your cards by mid-January. Also I was informed that the library has piles of lost cards so if at some stage during your Uni career you have lost one (or if you are like me, several!) go in and claim it back and use up the value on it - otherwise the money will simply be wasted going to neither the student or the library but only the card company. I have also been appointed to zillions of committees including the Arts Faculty Study Skills Working Party which are in the process of producing a Study Skills Guide for Arts students with some general orientation information and a guide to getting through your degrees with all those essays and assignments and nasty things like that. It's looking good and should be of benefit to students next year. Andrew Wait and I are also on a panel to select receivers of the Elder prizes for teaching excellence.

Well it has been a good, if busy, start. If you are having any hassles at all with thing around Uni and exams coming up please feel free to come and see me.



Environment

Hello and welcome. This last week was a rather exciting one for us newly elected kids, especially our bike (or bus) and breakfast. We had a huge turn out of over 80 people, who all received a free breakfast in return for coming to uni. in a sound manner. Thanks especially to Dave from catering who helped us to feed everyone, Frank from "Nature's Best" in Pooraka for donating fresh and delicious bananas and apples and Adam Smith for his efforts. If you missed this one, then bad luck, you'll have to wait 'til next time.

Now, bike racks! Those of you cool enough to ride a bike may have noticed their appearance on campus. Ron Roney, Security Superintendent, has asked for people to suggest where they would like the rest to go. If you have any suggestions, please see Ron, as he is very willing to listen to students' ideas.

FUNDEJOVEN, Foundation for the Development of Youth (based in Panama), and UNYA (SA Div.), United Nations Youth Association of Australia, are working together to encourage youth involvement in environmental and development initiatives in Panama and Australia. FUNDEJOVEN will offer a competition to all schools and youth groups in Panama to write their thoughts and feelings on the environment. A t-shirt with an environmental logo will be given to all entrants of the competition. The idea is an invaluable one, which aims to encourage the development of publications by young people in Panama and to establish communication between youth in Panama and Australia. If you are interested in supporting this project, come down to the SAUA and we can give you the relevant information.

That's about all for now - don't forget the public meeting on alternatives to the use of rainforest timbers on 20/10, at 7.30 pm at the Central Mission, Pitt Street and see you later!

womens officer

Hello and welcome to your first Women's Officer's Report - Liana-style

As this is the first, I'll say to all women on campus that I'm around a fair bit and if you have any hassles or complaints, or if you just want to have a chat, then drop in to my office (in the Students' Association) any time.

So, what have I been up to so far? During the break, I attended the NUS Women's Conference where I had the chance to meet women and women's officers from campuses around the country and pick up ideas aplenty for campaigns and activities for next year.

Other events which have now been and gone include:- a forum with feminist lawyer and author extraordinaire, who spoke on "Image of Women in the Media" to about one hundred people on Monday, 12th October; a last-minute demonstration outside Rupert Murdoch's AGM to protest against the portrayal of women by his media monopoly; and a "Women's Wine and Cheese" event, where myself and other women from North Terrace campus had a chance to meet and introduce ourselves to women from Waite. Hopefully, the contact made between Waite and North Terrace will continue as there is a definite feeling of isolation at Waite and it seems that this has specific results for the women studying there.

What is coming up?

Self Defence

Intermediate classes began last Wednesday (14th October) but if you missed the first class and want to do the course, just contact me. This course is for women who have done some self-defence before but if you haven't and want to do a course, I will be running another beginners course very early next year. If you want to start before then, there are courses happening outside University which I can give you details of.

Safety on Campus Booklet

This is something that past Women's Officers have worked on and I plan to cash in on their efforts and have a booklet out definitely in time for next year. The booklet will include maps of safer routes on campus, details on security services offered, tips on how to stay safe and a list of contacts to go for help. In the meantime, be sure when studying late for exams, etc. to take advantage of security services provided on campus, such as the security guards (female and male) who are available to walk with you on campus, or the hand-held personal alarms which you can borrow from the Hughes Plaza Security Office. The services are there to be used, so make the most of them.

Reclaim the Night

The Reclaim the Night March is happening on Friday, 30th October, meeting at 7.30 pm at Victoria Square. So wear purple and green, bring anything that makes a noise and join us to protest against a society in which we, as women, cannot feel safe.

That's about it for now - more next week

Summer's Here

lets get pissed



Rieslings

People in the wine business are often slaves to their palates. This is understandable given that their business is entirely concerned with the quality of material that goes down people's throats.

Winemakers in particular are unusually concerned with 'What's for Lunch?' worse than lawyers even, because winemakers feel they have to address the concerns of style, flavour and presentation. It is what they are trained to do in their own careers, so it is not a surprising attitude to witness. In the spirit of this concern, I hosted a dinner and I am pleased to report the results. The theme for the evening was Rieslings. I had spent 18 months compiling the best selection of notable Rieslings possible and then set about designing the dinner to match.

Eight guests were invited for a Saturday night. I set the table with my least stained bedsheets. My rough-as-rags crockery incorporated three different sets. An inspection revealed that not a single plate was without a chip. Not a single piece of cutlery matched. I have my deceased uncle's estate to thank for this. Lighting was provided by candles in ex-Bickford's cordial bottles. The guests arrived and for aperitif we did not bother with any food, we went straight to wine. We had two sparkling Rieslings namely Bridgewater Mill and Cafe 'C'. palates were truly puckered up in expectation of food by this stage. For entrée we had three spatlese Rieslings including a 1978 Hardy's, 1975 Leo Buring and a 1981 Quelltaler. All were yummy and they set off the lasagne really well. The Leo Buring was the best. Wasting no time, we got onto the main course of scotch potatoes, stuffed capsicums, grilled mushrooms, honeyed carrot batons, pan-fried zucchini and broccoli with bechémal sauce. This was accompanied by a green salad of three types of lettuce, rocket and radish, a red salad of beetroot, dandelion and yoghurt and a white salad of cucumber, mint, garlic and yoghurt. The wines were a 1977 Leo Buring, a 1981 Hardy's Siegersdorf and a 1982 Peter Lehmann, all dry wines.

The Siegersdorf was best here. On Dit readers may recognise the red salad as a naturopathic recipe, particularly designed for the liver's benefit, which is quite appropriate given the treatment, however stylish, we were giving our livers that night.

Onto dessert and the cupboards revealed the Fowlers jar preserves I make, namely Black Douglas cherries, Alberta peaches, Moorook apricots and Satsuma plums. Toppings were

self-administered from a selection of Golden North honey ice cream, cinnamon, nutmeg, yoghurt, cream, blue-gum honey and chopped mint. Actually, that's a bit of a lie, because the host was beginning to lose it so badly by this stage, I did not bring all this out to the table, although I did prepare it all. Of course, I did not forget the wines. We had the opportunity for a horizontal tasting of 1982's, namely a Peter Lehmann Auslese, a Leo Buring DWL31 Auslese and a Saltram's Pinnacle Selection Auslese. All had been stored in the freezer for a week, and were substantially covered in ice when brought to the table. Sugar acts to depress the freezing point of water, so even though all the wines were sub zero, they were not frozen. This is one of my standard dinner party tricks, and to the uninitiated, it can seem bizarre that a bottle of wine caked in ice can still pour out as liquid. Moreover, the surprise continues when the chilled wine is warmed in the mouth and the flavours, especially the sugars are set forth. However, I concede the criticism on the night, that doing this to all three dessert wines was a bit of an overkill. After that point in the dinner, my recollection of events fade from memory. I have a more detailed list of notes about the wines compiled the following morning from carefully saved samples. They are as follows ...

Aperitif

Bridgewater Mill, Riesling Brut, non-vintage. Clare Valley grapes vinified at Petaluma in the Adelaide Hills. The aroma featured strong yeast characters with toasty overtones. Quite a full bodied palate with yeast flavour evident, but little in the way of varietal Riesling character. Cafe 'C', made by Craneford Wines, non-vintage. Grapes grown in the Eden Valley district and vinified somewhere in the Barossa Valley. This wine was showing signs of oxidation. It had a slightly sherry-like aroma and full bodied on the palate, but limey Riesling characters were present.

Entrée

Leo Buring, Spatlese, 1975. Completely amazing wine. The colour was still more green than yellow. The aroma was full of beautiful sweet, honey, toast, bottle age characters, but in no way was it demonstrating 'over-the-hill' kerosine characters. The palate was likewise fantastic, the acid was still good. However, some aged bitter flavour characters are surfacing, however subtle at this stage. After 17 years, this wine is in excellent drinking condition. I will not be in such good shape 17 years from now. This wine is made in the Barossa Valley from Watervale (Clare Valley) grapes.

Hardy's Reserve Bin Spatlese, 1978. Grown in McLaren Vale and vinified at the Siegersdorf winery in the Barossa Valley. This wine was

starting to 'over-the-hill'. The aroma features aldehydic and kerosine characters. The colour was a dark gold. It had a full bodied alcoholic finish with no fruit flavour evident.

Quelltaler 'Q' label, Spatlese, 1981. Grown and made at Watervale. The interesting aspect about this wine is the unusual smokey aroma. Yet no wood has been used on this wine. The yellow colour of the wine still had green tints to it and a slight butterscotch aroma opened out to strong butterscotch and toasty characters on the palate. This was unusual but very enjoyable wine.

Main Course

These were all dry wines and regrettably featured some disappointments.

Peter Lehmann Cellar Reserve 1982. Grown and made in the Barossa Valley. In 1990, this wine won the trophy for best varietal Riesling

at the Bristol International Food and Wine Show. This trophy usually goes to German Rieslings. Apparently, when the award was announced all the judges looked very red faced at each other and at the German exhibitors and then started to blame each other for letting an Australian wine slip through. Three cheers for the underdog, I say. The bottle I had was heavily

ullaged and the cork was very soft, so I had my doubts but it poured into my glass with a light green colour and not a trace of yellow. At this point, I was getting excited, but alas, the wine was completely corked. So this wine may have won the trophy but not with a bottle like this.

Hardy's Siegersdorf Cellar Reserve 1981. Grapes for this were grown at Padthaway and the wine made at Siegersdorf in the Barossa Valley. The wine was a light yellow colour. It had toasty, honeyed, bottle age characters without any overdevelopment. It was full flavoured and had a long and persistent finish but was still very light bodied. This was very refreshing wine and the best of the drys.

Leo Buring Watervale 1977. Everything about this wine was in good shape and there was nothing wrong with it but it was not exciting. The aroma was toasty, the flavour was clean, crisp but one dimensional. There was nothing of interest, just basically acid and toast. This wine tasted identical to the same wine that John Vicery brought to a tasting class at Roseworthy, last year.

Dessert

Peter Lehmann Cellar Reserve Auslese. Even though the label says Barossa Valley, I know most of this fruit comes from Eden Valley in the hills above the Barossa. Eden Valley is culturally and sociologically part of the Barossa, but geographically, climatically and viticulturally is part of the Adelaide Hills. This wine was not such a great representative of that region,

however. The bottle we had featured a simple aroma of toast and a nondescript palate with a metallic finish and a rather full bodied structure.

Leo Buring DWL31 Auslese 1982. This wine had a lovely honey, marmalade, toasty aroma. The palate was an amazing butterscotch flavour but it finished very cloying because it really lacked acid.

Saltram's Pinnacle Selection 1982. This was grown at Coonawarra and made in the Barossa. The fresh citrus varietal characters on the aroma were a joy to behold. This was the only wine to display genuine botrytis character. The palate had a beautiful acid structure that seemed to lift the flavours all along the length of the palate. It tasted of fresh, crisp, citrus, varietal character. To think that this wine was made from the most rotten black-grey, mouldy

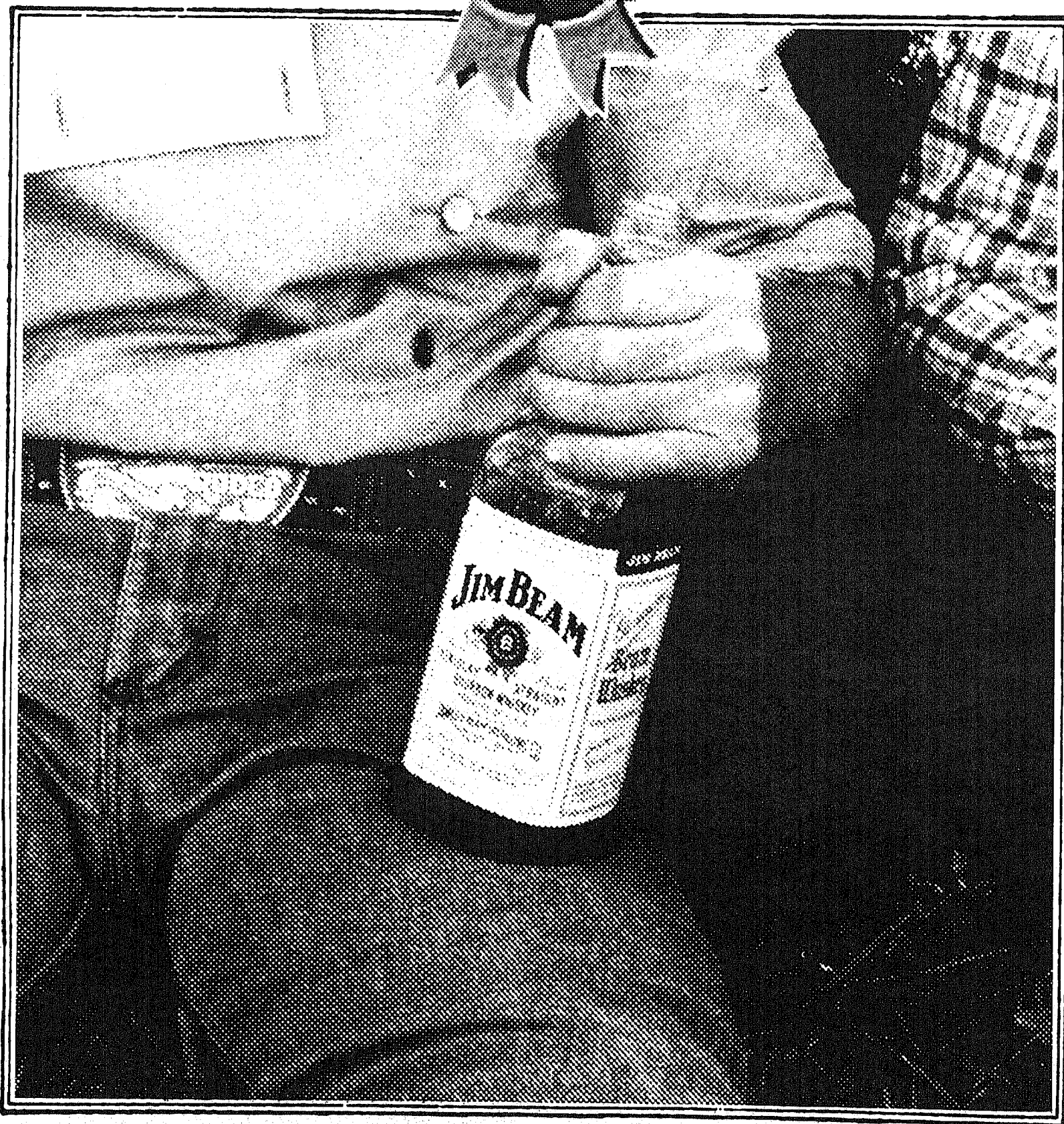
grapes imaginable (such are botrytis ausleses) and is now 10 years old and yet comes across with such fresh varietal character. This was the wine of the night. This whole dinner had scientific objectives, of course. The

"Apparently, when the award was announced all the judges looked very red faced at each other and at the German exhibitors and then started to blame each other for letting an Australian wine slip through. Three cheers for the underdog, I say."

objective was to find the best wine possible. Such is the life of a winemaker. There was one other scientific analysis worth noting. As the minimum age of these wines was 10 years, there was the opportunity to see the long term effects of lead capsules. Six of the wines had lead capsules over the cork and top of bottle. Of these six, I thoroughly washed the tops of two after removing the capsule. The remaining four went unwashed. The following morning I checked the bottles and the two washed bottles remained clean on the lip. But on lips of the other four, the white powdery presence of lead acetate and lead tartrate was there ... apart from where the wine had been poured over the lip, rinsing the lead salts into someone's glass. Lead capsules are to be banned after next year and my findings totally support this policy. I wonder who was sitting on my right? Anyway, there is more Riesling news. Only one place outside of South Australia can grow Riesling remotely a well as what is found in this state and that is apparently the Mount Barker region near Albany in Western Australia. Next weekend there is a public opportunity to compare Mt Barker wines with South Australian wines at the Edinburgh Hotel. Details are in the current Adelaide Review. One of the things I really enjoy about wine is that the best conflict resolution technique we have in the wine industry is a blind (anonymous) tasting of a line up of competing wines. The other good conflict resolution technique is to smaller wine. It commend both techniques to readers.

Benjamin Vagnarelli

JIM BEAM



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An Interview with Lisa Harrow

"We all care very much about this film," says Harrow, "and that's why we're all working so hard to sell it." Following her role in the London production of Deborah Magogah's *Double Take*, New Zealand born actress Lisa Harrow is conducting what she describes as a "whirlwind tour" of Adelaide to promote the film *The Last Days of Chez Nous*.

"We don't call *Lethal Weapon* a men's movie, despite the fact that it is mainly about issues concerning men."

Harrow plays the main character Beth, the domineering head of the household "Chez Nous" who finds her control crumbling around her, following the arrival of younger sister, Vicki (Kerry Fox).

"*Chez Nous* is about life itself, it's about freedom and pain, it's exhilarating and traumatic at the same time. That's one of the reasons why I was so eager to play the part of Beth, the characters are so real, in particular the women. There are so few parts written nowadays with very strong roles for women that when I saw the script I knew then that it was a film I wanted very much to do."

"I had worked with Gillian previously on *Come In Spinner*, and she rang and asked if I'd be interested in testing for the part. She had a very clear vision of what she wanted Beth to be, but I think she saw me as too European for the part (I've been based in London for over 20 years). After having tested a number of other actresses however, she came back to me, and I said I'd be really happy to do it."

"Beth is just such an interesting woman, and one of the best things about the script is that it manages to retain its complexity, rather than give in to the temptation to portray the characters as one dimensional."

Playing strong female characters appears to be Harrow's forte; among her impressive list of film and television credits is the title role in the BBC production, *Nancy Astor*, and the recent mini series *Act of Betrayal* (which won her an AFI Award in 1989). The role of Beth has allowed Harrow to fulfill what has been an acting dream of hers: "Actors seem to have fantasies about the roles they want to play, and mine was always to do a film set in the desert. The desert scene in *Chez Nous* was just what I'd been waiting for - I found it a stark and contemplative setting, it demands a lot from you."

A meticulous attention to detail is evident throughout the film. From the colouring of each actor's hair to match the other, down to what amounts basically to scheduled 'bonding sessions' of the female cast, all have been described as evidence of director Armstrong's "touch".

Harrow, while acknowledging the time and effort spent on getting scenes 'perfect' remains quizzical as to the 'bonding' reference: "Where does it say that?", she asks, looking more annoyed than astonished. When I show it to her she dismisses it, "Oh that's just Gillian doing her woman talk." Later on, however, she does admit that the development of a 'closeness' with the rest of the actors was essential to the movie "because we had to play members of a family we needed to develop some kind of intimacy. I had hired a place really close to the film set and it had a pool, and some of the cast and crew would come over after filming, it was the height of summer... yeah, I guess we did kind of bond." The statement sounds like a cliché, but in regard to this film has a ring of truth especially regarding the fine performances of the cast. "It's because it is so real," insists Harrow once again. "There are parallels in it for everyone." There is an obvious temptation to see these parallels in Harrow's own life - like Beth, she,

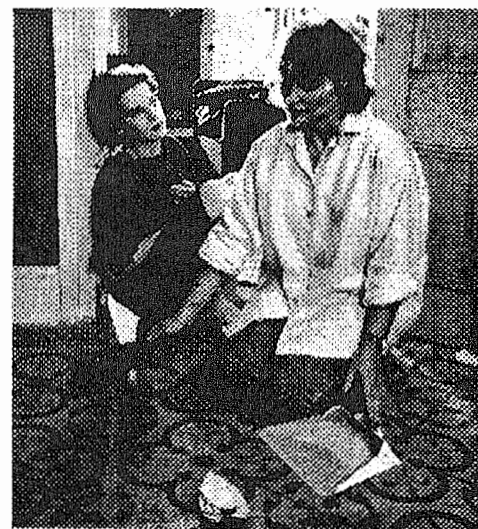
too, is a mother struggling to juggle family and career, often having to relinquish complete control of one for the other. She gives the example of the fact that she has had to make a clear choice in regard to staying in Australia. Despite talk of *Double Take* making it to the West End, she has had to insist upon staying in Sydney to spend time with her son who is starting a new school. "Beth is very much a portrayal of the average 90's woman who has to make some sacrifices. She, like me and a lot of other women, is a control freak. She wants everything to be ordered and by concentrating on the little things loses her grip on those things that matter the most to her."

Does she agree then with critics who describe *Chez Nous* as a "women's movie"? "I hate the labelling of movies as 'men's or 'women's'. *Chez Nous* is a movie about humans - just because it has women who are strong characters, it is categorised as a women's movie, and so directed at a smaller audience. We don't call *Lethal Weapon* a men's movie, despite the fact that it is mainly about issues concerning men."

The Last Days of Chez Nous has already been nominated for 7 AFI Awards, and along with films like the much vaunted *Strictly Ballroom* and *Black Robe*, seems to mark a new maturity in the Australian film industry. Not

only does it boast an impressive cast with numerous credits - Kerry Fox from an *Angel at My Table*, Bruno Ganz who was in *Wings of Desire* and, of course, Lisa Harrow - but the screenplay was also written by Helen Garner who has achieved considerable acclaim for her recent novel, *Cosmo Cosmolina*. Much of the film's charm lies in its subtleties and its willingness to give complexity its due. *The Last Days of Chez Nous* is tragic and funny at the same time as Lisa Harrow puts it, a lot like life really.

V. Almeida



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FIGHTBACK

is it fair to students

In an earlier issue of *On Dit*, Monica Carroll looked at *Fightback's* plans to allow students to buy, rather than earn, their way into university courses, rationalise AUSTUDY, and increase HECS. Here she looks at other aspects of the package's higher education policies.

Suddenly, something moved above him, and looking up he saw a great giant standing on the stairway! In one hand he held clasped to his heart a dreadful looking mass of bones, in the other was a lamp which cast long shadows about the walls, and made him seem even more terrible than he really was.

'What think you, O mortal,' said the giant, 'of my fair and lovely wife?' And held the light towards the bones in his arms and looked lovingly at them.

From The Five Wise Words of the Guru, a Punjabi folk tale.

The promotion of the Liberal/National Coalition's *Fightback* Package's higher education policies by Dr David Kemp, Opposition Spokesperson on Education, has an affinity with the folk tale incident referred to above. Dr Kemp regards as desirable what for many students is a dreadful prospect.

Dr Kemp is a stentorian critic of the Labor Government's higher education policies. He considers the privatisation measures that the government has enacted to err on the side of timidity. The government's regulation of student demand and tertiary fees is naught but an ideological straightjacket, according to Dr Kemp. The *Fightback* Supplementary Paper Number 4 declares on page 5 that an alternative approach will be employed:

"The Liberal and National Parties will end Labor's approach of centrally imposed mediocrity and establish a strong student market and independent universities with the freedom to engage in healthy competition and to define their own educational mission."

The plan for "National Education Awards" is instrumental to Coalition moves to deregulate the Australian Higher Education System. The 'awards' are in fact the number of student places that will be subsidised by a Coalition government. The amount of the operating grant given by the government to each university will be determined by the number of award, or rather voucher, holding students each university has enrolled. The allocation of these vouchers will be based on Year 12 results for school leavers, and examinations and aptitude tests for those who seek alternative entry to university.

Those students in receipt of vouchers will still be required to pay the Higher Education Contribution Scheme, and its level will be subject to the discretion of individual institutions. In *The Weekend Australian*, October 10-11, 1992, and *The Australian*, October 14, 1992, Dr Kemp discussed the voucher system plans, stating on page 17 of 14/10/92 *Australian*: "The system will provide vouchers to cover about 75% of the cost of courses. In addition, students will be liable to a fee of either less than, equal to or more than 25%."

Moreover, students will be able to 'cash in' their vouchers at the institution of their choice, be it private or public. The boundary between public and private universities will be erased; and owing to the dependence of universities in what is now the public higher education system on the number of voucher holding students for their operating grants, an unstable funding situation will ensue. The wealthier, more prestigious universities will benefit, the universities with lesser resources and status will lose out; it is not difficult to envisage the demise of some of the less privileged universities.

Dr Kemp says of the voucher plan's thrust: "Really the most important aspect of the policy is the deregulation of the institutions because it is that which gives the student award (vouchers) its power ... So the dominant relationship becomes the relationship between the institution and the student market, not of the institutions and DEET and HEC." (Page 17, *The Australian*, 16/10/92.) To express it less euphemistically, students will be at the mercy of institutions.

Those students who do not obtain a voucher for a subsidised university place will pay higher fees. Dr Kemp is on record as saying the cost of any course "would depend really on what one says is the acceptable cost for such a course ... it would be a standard cost under that scheme and it might be, say, five or six thousand dollars for an Arts degree and it might be fourteen thousand dollars for a Medical degree." (Radio National Daybreak interview, June 24, 1991.)

Recently, Dr Kemp has exhibited a slightly more flexible attitude. In *The Australian*, 16/10/92, he states that universities will be allowed to charge below the standard cost of courses, should they so choose. There is no guarantee, however, that universities eagerly pursuing the student dollar will cut course costs, particularly the prestigious ones. It is reasonable to expect a Coalition government to decrease the number of subsidised places offered via vouchers after some time in office, for its fundamental higher education objective is that of curbing public expenditure on higher education to establish a system that is predominantly a private one. Extensive

loan arrangements will be made available to those students who will not be able to pay up-front fees; this is cold comfort when one considers how much longer than the current HECS debt these kinds of debts will take to be repaid. Scholarships have been mentioned as a means of easing the financial strain, but Dr Kemp refuses to give details of such schemes.

In keeping with its determination to move higher education into the market's less than tender embrace, the Coalition aims to introduce Enterprise Bargaining to the higher education sector. University Vice-Chancellors, who have been accumulating excessive powers in recent years, will virtually become corporate chief executives. They will be able to negotiate enterprise-based industrial and wage agreements on behalf of their institutions, and devolve their authority to heads of departments on wage negotiations. It is not difficult to recognise the in-built problems of this approach to industrial relations for the less established, non affluent universities: the quality of education they can offer will decline, as they will be unable to compete with the wealthier universities' ability to offer higher wages and better conditions.

To exacerbate student disadvantage, the Coalition is determined to dismantle universal student unionism. While Dr Kemp portrays the Voluntary Student Unionism (VSU) push as a crusade for human rights, the underlying rationale lacks idealism. It is the political role of student unions that is resented most fiercely, particularly as student unions have been united in their

opposition to *Fightback's* higher education plans (just as student unions have criticised the Labor Government for its partial privatisation of the higher education system). At present, student unions are distinguished by their ability to represent common student interests, protect student rights, and provide cheap student services. Without a strong student union funded by all students on campus, student welfare will fall rapidly by the wayside. The Coalition is determined to prevent student unions from levying a universal membership fee, but is prepared to give university administrations carte blanche to charge all manner of fees for services, both academic and extra-curricular. Unlike student union fees, the fees imposed by university administrations will not subsidise costs.

While it is becoming increasingly difficult for Australians from ordinary and disadvantaged backgrounds to undertake tertiary study owing to financial factors, the regulatory measures employed by the Labor Government ensure that finances are not the overriding determinant of participation in the higher education system. If *Fightback* is implemented, the system will be shackled to market forces. Exorbitant fees and charges will entrench wealth as the criterion for entry to a university. Institutions will be heavily favoured over students. Students will lose the structures that give their concerns credibility and concrete expression.

These are the bare bones of Dr Kemp's higher education policies, and they are not a fair sight.



How to be a good bloke

How to be a darned good bloke. On dit in the past has been accused of being a left wing, socialist, holier than thou feminist/ gay rights paper by a vocal and distraught minority/majority. Maybe this true, maybe this false but instead of sitting back and being accused of this heinous crime and also of dipping our fingers in the reusable sea sponges racket we have decided to come clean and admit that we like blokes.

That's right. We love blokes. Blokes are ok by us. Blokes are bonza. We like the way that cricket and the social BBQ are more important than the air that you and I breathe-which funnily enough, is all that I need to love you-, the way that certain functions are there to be used in the most shameless yet highly amusing way. Lets face it; blokes don't mind being alive, albeit in a very tenuous fashion.

Celebrating life and love is another one or two of our favourite things to do. So in celebration of all the fellas and would be geezers out there we have decided to publish the definitive guide on how to be a bloke. This practical guide should see any novice boy spittin', cussin' scratchin', lagering, and having a hell of a time with the best of 'em. Being a bloke takes

dedication, hardwork, love, the ability to talk earnestly about a fluffed shot/ dart/ spilled lager/ house ball at pinball but most of all being a bloke requires the hard things to be done. The unseen things, the team things, the little things that go a long way towards making my and your country that little bit better. Being a bloke means rejoicing when the towels run out-Being a bloke means screaming boomp when the person has been up there for ever. Being a bloke means not being afraid to whack your clobber off at any time as well as being proud to know that you're doing this for yourself only. No publicity needed or desired.

Being a bloke means knowing that you can hug your mates, kiss them every now and then and know that they're your mates, you're their mate and nobody is a poof. Not poofs, just mates.

Chewin' the fat or bouncing it against the wall.

Language, in all its glory, is an important part of every bloke. Short phrases and simple words should comprise the bulk of your conversation and, if possible, should reflect the influences, sport and music that are important to you. Maximum imagery from minimum words is the key to all good bloke chatter. Cliches are the Continental Chicken Stock of bloke natter and therefore should be bandied about with alacrity. Red sky at night might be shepherd's delight but the proof is in the pudding. Talking the legs off a donkey is okay if you're a car salesperson but the grass is always greener on the other side and you might just find that the listener has scarp-ered, taken a dive or seen a man about

some turnips before you delivered the guts of a good 'un.

Words to know.

Mate- said *ma'aatte*- the word from hell- can be used in any situation. The king of the dru(a)gged out words. Say it long, say it slowly and with passion mate.

eg. I wouldn't half mind anotheie mate. Awyermebessfookin'maaaattte.

Bastard- can be good, bad, indifferent or used as a pause.

eg. You're a right bastard then -bad Durries give you bastard throat cancer- worse

You're a clever bastard- respectful

Lager- can only be good. Generic term for any alcohol therefore useful for confusing the folks/oldies/chronologically gifted (for the pc's).

eg 1-Pops-"Doyawannadrinkyabastard?" Son-"Kenoath, ya old bastard.I could sure go a lager"

eg 2-"Me, I like lager. There's a lot of things around but when you line 'em up togetha lager wins hanz down."

Fuck- the all purpose bewdy. Looking for a word that can be adjective, exclamation, verb, noun etc. then don't go past this handy little tacker.

eg. Describing a glass that is cracked- "Fuck, this fucker's fucking fucked"

Gaff- Can mean either the hook useful for catching bastard large fish, cigarettes or a house depending on mood and of course inclination. Not a word to mess with (tangle not dine). A trap for young players is asking for a gaff while fishing and getting a reacharound from a large metal hook and not a solid healthy dose

of fibreglass and DDT complete with 16 mgs of solid Marly tar heaven.

Phrases to know.

INCOMING!!- Said at parties when another little soldier is getting passed from one person to another. Say loudly, say proudly and most of all, say often.

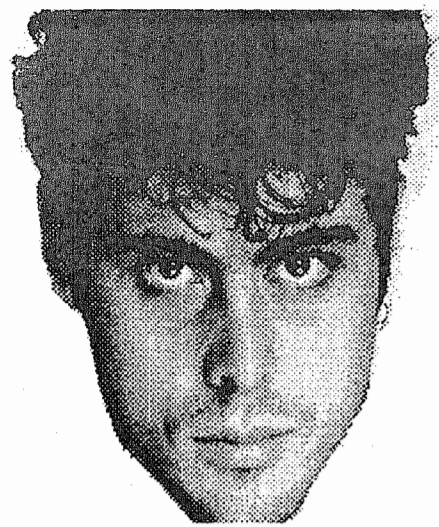
Wo-Mans not a camel- To be said when the bastard you're imbibing with has to prise open their rent to fulfil their half of the round. This phrase never fails to raise a wry smirk due to its effective imagery of both thirst and crap offspring.

So, you're keen?- Both a known question and a statement of fact depending on inflexion. Go with the flow with this one but never forget the cavalier edge.

This is only just the bare essentials needed to start successfully down the bloke track. Remember, practice makes perfect, no pain no gain and how you train is how you play. Keep trying in all social situations and soon enough the bloke will be out and about. Next week we'll finish the lesson so until then-Keep punching.

Next Week .. why chicks are better





ohmygod it's MARCUS

Marcus Graham was in Adelaide last week promoting his latest venture "The Rocky Horror Picture Show". Sam Maiden interviewed him in the cloisters, much to the delight of students and refectory staff who later showed a propensity to lose all semblance of dignity and mob him in search of autographs and no doubt sexual favours. Mere seconds after turning on the tape Marcus Graham had spied the 'Girlfriend Safe Sex Guide' poised at the ready if it got boring, so the interview began naturally enough with a discussion on condoms.

Marcus Graham: Have you tried "Rough Riders"?

On Dit: No, I can't say I have, but have you ever noticed when you go into the Servos that condoms never have nice packaging, they're always about ten years old?

You were buying them ten years ago? How do you know?

The condom packaging is ten years old! They wouldn't work. The Rocky Horror Picture Show was around about ten years ago - when did you first see it?

I first saw it about ten years ago at the cinema. I saw it a couple of months ago in Sydney

When it played here the audience used to throw rice and water around, do you think they'll do that here?

They tend not to in the live production. They might though, that'd be fun wouldn't it.

In interviews you are often described as wanting to get away from the image you had, exploring your feminine side. What sort of ways have you been doing that?

Yeah that's true. Apart from wearing fishnet stockings and molesting big black men? ... wearing a lot of lipstick.

Have you discovered anything, does it cling to your lips?

MG: The earrings are okay once you get used to them. Straps are hell. That's ... starting to feel good.

When you were at school were you ...

I've actually got my fishnet stockings on under my clothes right now

Can we have a look (inspecting Mr Graham's ankle region), I can't feel them.

No, it's true: I've got my little frilly knickers on, bra (adopting Frank voice). But you can't see that now, you have to pay for it

Now you're regarded as a bit of a 'soapie hearthrob'.

Am I?

Well what people really want to know ...

Is have I got a big dick?

No, were you a real dork at school, actually a short fat kid.

And that I blossomed and bloomed, a little kid with glasses..

How did you get into acting, was it like that?

No it wasn't. I got into acting because it was about the only thing I felt I could do.

The course you did (West Australian Performing Arts Academy) has a strong music element. Were you into that?

They have a conservatorium there, they do some theatre. There's a strong musical element. I went there for the acting. This is the first time I've sung really but it's so based in character that I can kind of do it. I'm not a dancer either but I can dance it.

Did you stay the full three years at WAPA?

I stayed there for three years, I lived on about \$60 a week. For a year I was picking up glasses in a nightclub and stuff and that was O.K but you just get really tired you know ... working untill four in the morning. We used to steal stuff from the canteen as well. I got caught actually - one guy in the whole school gets caught and it's me. Just stealing orange juices and sausage rolls..

So you were a bit of a rebel at WAPA?

No! Just hungry you know. Everyone used to do it. Do you guys do it?



Well off the record ... students here tend to like the crockery, the knives and forks, the teaspoons. Somehow when you go to the houses of university students they're filled with Adelaide university crockery ... it's very odd. But when you were there you did a few ancient Greek plays, The Bacchae and Pericles. Do you like that stuff?

Yes. They're really tough. They're good quality. Good to do, really hard - classical training..

You've done a mix - Shakespeare, E Street, Chances ..

Now, Chances - I

never appeared on the screen in Chances. The story behind that ... the story behind the story behind the bottom. I did the pilot for Chances a couple of years ago and it was a completely different show. I played Alex Taylor and he was like JR at twenty three, advertising whizkid who just scammed everything .. it was fantastic. And it sat on the shelf for a couple of years at Channel 9 and then they decided they were going to do it but they were going to do ...

Tits and Arse?

Yeah tits and arse and I said no I didn't want to do it. So what I did never actually got to air. So I wasn't really in Chances but I was ..

Do you think there's a difference between pornography and erotica?

A la Madonna? Well it's either great or it's not, you either dig it or you don't, it either interests you. It either works- it's either horny or it's not. And I don't think Chances is very horny.

Tacky?

Well, I don't really watch it so I'm not an authority, but I think that would be the difference wouldn't it.



I stayed there for three years, I lived on about \$60 a week. For a year I was picking up glasses in a nightclub and stuff and that was O.K but you just get really tired you know ... working untill four in the morning. We used to steal stuff from the canteen as well. I got caught actually - one guy in the whole school gets caught and it's me. Just stealing orange juices and sausage rolls..

What do you think about these stage productions you're in now needing big names. Is it the recession, needing actors from soapies?

I think being in a soap creates opportunities you should take advantage of. I think the promoters want to make money so they look for names but just being a name..it's no good being a name and not being able to do it. And that's the struggle as a performer - having your credibility and also making a professional name...that doesn't cancel out the opportunities. Because that can happen to you if you get known as a 'hearthrob' or something and they say you can't do anything else so one cancels out the other. It's having hold of both and that tends to be the battle

Is it very different working with Alyssa Jane Cook in a production as opposed to E Street?

Very different. It's different from Wheels and Lisa the relationship..no bars

No wheel chairs

(It's) A lot of high heels a lot of attitude. She's got a fantastic voice. So it's fun.

And Red Symons? He seems like a pretty funny guy in the press release.

He is funny. He ran out of the theatre the other day in full makeup to check if his car had a ticket and this guy went past and said 'I'll give you a ticket. And Red goes "Aaargh get fucked". And he looked at me and says "I love my life" (MG collapses into rather raucous laughter) And I thought he does! (more laughter) And the guy loved him for it! Red goes "get fucked" and he's "yeah right see you later"

How good would it be to get paid money to be an obnoxious shit. This is something I can relate to!

Exactly! He's got it sussed, I tell you.

What sort of image do you want to project?

But I don't want to

But you know in Cleo they ask you what your favorite book is and you can tell some of them are lying you know I'm reading "The Meaning of Life" Would you tell the truth?

Yeah, I don't know I'm not too good at being myself in the public arena. I can't...I'm hate going on talk shows, I got interviewed on a talk show and poured water all over my pants. It was really embarrassing

Do you feel you need to project in a certain way?

:But I'm not into that. I'm into doing parts, characters, things like that being an actor. So when I'm asked to be myself I ..I can be myself say sitting here with you. But I don't

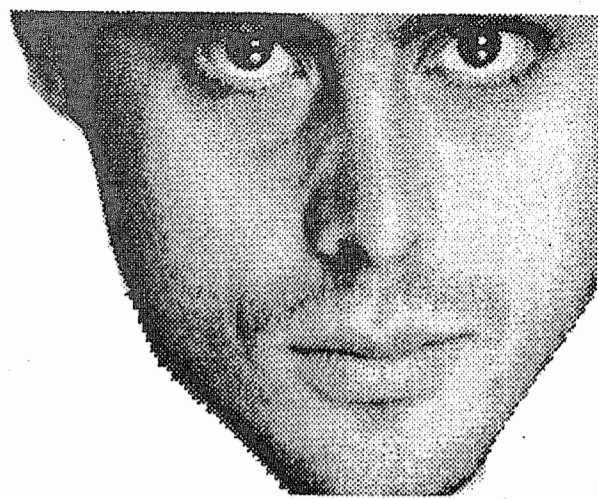
feel comfortable doing it ..commercially you know what I mean?

So what do you think about that Marilyn Monroe about how she could..

Turn it on?

Do you do that in the public arena?

GRAHAM!



Yeah ..and it's protection more than anything

So how were things different when people started recognising you in the street? Is it uncomfortable?

:It can be. It can really piss you off. But sometimes it feels really good because it means that what you're doing is working. They like you for what you're doing. But it's very different during periods in my life when I've had a lot of scandal, about a girlfriend or something, that sort of stuff is horrible. (Graham was in a relationship with Nicole Kidman just prior to Tom Cruise) But the success is sometimes good. It depends on your mood too. And people tend to ..it can be embarrassing people shouting at you. People talk about fame changes you, your behaviour, but it doesn't change you at all. It changes the people around you.

So do you find people getting off on being rude to you?

I don't get a lot of that. I don't get a negative response. I get a heightened response from people.

What do you think of actors who use that heightened response for different political ideas? Say you were offered money to...

Do a sex program?

What about something as blatant as an ad for Hewson or Keating?

That's getting into the area of manipulation. I'd have to be completely behind the whole thing. That's a pretty grey area. I'm not really into performers who entertain using that as a power to sway something that's not in that arena, it's probably unfair.

What about all the actors who are getting behind Bill Clinton. All the female musicians getting behind the pro choice thing over there?

Well it's a very american thing. It doesn't really happen in Australia. But they're just sort of standing and having photos, not giving speeches at rallies are they. Not on the cover of their albums, filmclips..

Some of them are pretty upfront, like Kim Gordon (Sonic Youth) with Pro choice and Arnold Schwarzenegger with the Bush campaign. Have you been to America? Would you like to make films in LA?

I'd like to make films there. I'd like to do a lot here too. My aim is to work, develop as an actor, do a whole lot of stuff. And I suppose LA is the centre of the film industry.

Why do you think you have been so successful? Is it good managers as well as talent?

I think I've just taken my opportunities and used them. A lot of actors don't do so. They think it's beneath them. Especially if you've trained, done theatre, they would never do a soap opera. I've been lucky! I have been able to do both. I've been slammed for it too. Going from a soap and doing Shakespeare I've had critics who weren't able to accept it. And I think I've been pretty good at it. You have to be pretty resilient and just go for it. Everyone gets opportunities and it's how you use it at the end of the day is what counts

Tell me about what it was like working on E Street. Have you got any good gossip about working with that guy who creates all those "Teen Queens"? He markets the whole package pretty well.

Yeah he does seem to have a pretty good sense for it. I don't think the artists involved ever make too much money for it. I think he probably does O.K. Unless you actually write the

material, it's the songwriters who make the money. So if you're an artist singing you get a small percentage.

Were you on the show when Melissa was? Was she under a lot of pressure?

But you see she really wanted to do it. She took the opportunities. She always wanted to be a singer, so she was offered the opportunity to be in a soap and release a single and she took it

Would you ever be into that sort of thing?

I don't think so.

Alyssa Jane Cook said she was interested. True. In a way it's kind of attractive I mean everyone wants to be a rock and roll star. In a way you think (laughs) "yeah I can do that!" I had this idea I could create a Rock and Roll star. I could play it as a party you know? Like "Johnny Leopard" or something. Have this whole history and character when you were interviewed, a completely different person.

You would have to get journalists to stick to it though, get a contractual agreement

Do you think? Get them to play the game.

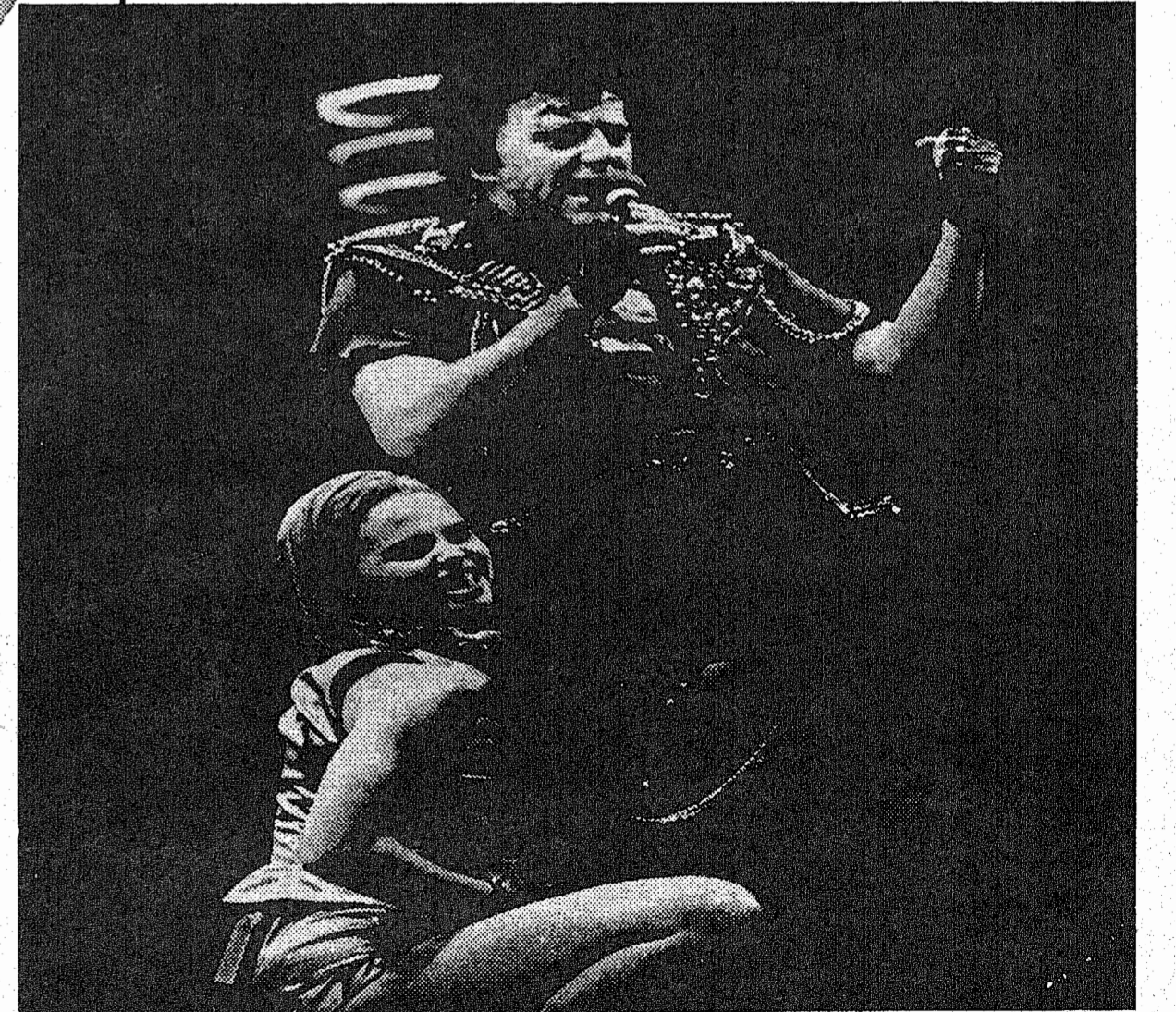
Did you have to do a lot of 'playing the game' on E Street? Going out to supermarkets?

Yes, it's frightening sometimes.

Why?

Well because you don't have a ... it's not like you have an act. You walk out in front of hundreds of screaming people and you think "well what am I going to do?"

E Street seems to be getting more and more over the top, what about CJ regaining his sight at the wedding day



The new Rocky Horror Picture show also features Alyssa Jane Cook as Columbia and Wilbur Wilde as Eddie

National rape survey results

yes means yes and no means no

Thank you to all those who responded to this survey. The respondents were people of all ages, sexes and preferences, classes, ethnic backgrounds, and areas of study from all over Australia. The women and men who had been raped came from widely varied backgrounds, too. To the women who wrote, No, it was not your fault, you were not asking for it. No one ever asks to get raped. Don't feel cheap or guilty, it is his fault, not yours.

You are not to blame for being raped. The myths about rape are all untrue, they are made up by men to excuse their violations, to shift the blame from the rapist to the victim. If your partner is coercing or forcing you into sexual acts which you don't enjoy, dump him. Men don't have a right to sex just because they've paid for dinner, have had sex with you before, or are your boyfriend or husband. This slogan says it all. Whatever we wear, where ever we go, yes means yes and no means no. You have a right to say no.

WHO ANSWERED THE SURVEY

428 people answered the survey, from all around Australia. 37 came from Adelaide, 73 from Brisbane, 21 from Canberra, 10 from Darwin, 108 from Melbourne, 26 from Perth, 124 from Sydney, 13 from North Queensland, Cairns, Rockhampton and Townsville, and 16 from Wagga Wagga. 354 of the respondents were women, 73 were men and one was a transsexual. Of the women, 81% were heterosexual, 9% were bisexual, 2% were lesbian and 8% were unsure. Of the men, 82% were heterosexual, 5% were bisexual, 8% were homosexual and 5% were unsure. 3% of the respondents were aged 17, 9% were aged 18 and 12% were 19 years of age. 14% were aged 20, 11% were aged 21, 7% were aged 22 and 6% were 23 years old. 19% of the students were aged between 24 and 29, 15% between 30 and 39, and 4% were between 40 and 61 years of age. 46% of the people worked part-time, and 13% worked full-time. People worked as academics, activists, administrators, advertisers, aerobics instructors, artists, audiovisual officers, in backs, bar attendants, canteen staff, careers, coaches, chefs, child care workers, in churches, cleaners, clerks, computer analysis operators and programmers, in delis, doctors, domestics, drivers, farmhands, in finance, gardeners, in government, grocers, health workers, job trainers, journalists, lecturers, librarians, life models, in McDonald's, market researchers, media officers, nannies, nightclub manag-

ers, nurses, performers, pharmacists, pizza people, police officers, producers, psychiatrists, pubic servants, receptionists, refuge workers, register operators, researchers, retailers, safety officers, salespeople, scientists, seamstresses, secretaries, self-employed, service station attendants, student information officers, teachers, tech officers, tour guides, tradespeople, traffic officers, tutors, umpires, unpaid parents, waiters, women's officers, writers and youth workers. 64% of the replies came from full-time students, and 23% came from part-time students. The respondents were studying Bachelors and Masters degrees, Graduate Diplomas and PhDs, in accounting, adult literacy, agriculture, anthropology, architecture, arts, Asian studies, Australian studies, Autism, biochemistry, business, commerce, communications, computing, dance, dentistry, drama, economics, education, engineering, english as a second language, health, history, intellectual disabilities, Italian, journalism, law, library and information science, linguistics, literature, marine conservation, marine nautical, media, medicine, natural resource management, nursing, pastoral science, pharmacy, philosophy, physical education, physiotherapy, politics, psychology, psychophysiology, science, social work, sociology, sound and TV, speech therapy, statistics, teaching, theology, vet science and women's studies.

9% of those who replied lived by themselves, 48% lived with their families, 29% lived with friends, 15% lived with their partner and 6% lived in residential college. This total comes to more than 100%, as some people said that they lived with both partner and family, or both partner and friends, or lived part of the week in one place, and part in another. 25% of the respondents classified themselves as working class, 72% as middle class, and 3% as upper class. Our student population is very multicultural, with people from Europe, Asia, North and South America. Students described themselves as Scandinavian, French, German, Dutch, Italian, Armenian, Yugoslav, Maltese, Turkish, Greek, Spanish, Hungarian, Baltic. The British variations were Anglo-saxon, Anglo-Celtic, Anglo-Australian, Welsh, Irish and Scottish. There were Vietnamese, Malaysian, Thai, Maori, Fijian, Indian, Chinese and New Zealanders. The Americans came from Canada and Argentina. Most replied that they were Australian, from 1st to 7th generation. There was also a citizen of the world, some WWASPs, a bitso, a mongrel, an ethnic, an individual and unidentifiable, some whites, a caucasian and a British born oppressed Irish woman. Most of the respondents had no religion, but those that did had a range of eastern and western beliefs. There were 4 Jewish students, 44 Catholics, though 14

were lapsed, 19 Protestants, 20 Church of England or Anglicans, 4 Greek Orthodox, 1 Serbian Orthodox, 5 Methodists, 3 Uniting Church, 1 Presbyterian, 1 Lutheran, 1 Baptist, 25 non-specific Christians, 1 Salvation Army, 1 Jesus Christ of Latter Day Saints, 1 Seventh Day Adventist, 1 ex-Mormon, 1 Church of Christ, and 1 Born Again Christian. There were also 2 feminists; a new age Spiritualist, 2 Buddhists, a pagan, a Humanitarian, a Card Carrying Communist, a Green, a Church of the Sub-Genius, an Anarcho Green Zen Satanist and someone who believes in the Earth.

RAPE

105 women, or 30% of the women and 1 man had been raped. 2 women had survived attempted rape, and one woman specified that she had been raped by her husband. The man, a heterosexual, was raped by another man. 10 of the raped women reported it to the police, 9 to a doctor, 7 to a Rape Crisis worker, 9 to friends, 1 to a lawyer, 2 to a boyfriend, 1 to uni security, 3 to a counsellor, 1 to parents, 1 to a welfare worker and 1 to a social worker. This under-reporting is unfortunate, but understandable, as interrogation by police, doctors and lawyers can be so invasive, it has been dubbed "the second rape" (Madigan and Gamble: 1991).

SEXUAL PRACTICES

87% of the students who answered the survey had masturbated, 97% had kissed and 83% have participated in manual stimulation. 84% of respondents have had oral sex, 85% have had vaginal sex, 29% have had anal sex and 7% have had violent sex. 4% of respondents thought that masturbation was wrong, dirty or distasteful, 3% of respondents thought manual stimulation was wrong, dirty or distasteful. 6% thought that oral sex, and 1% thought that vaginal sex were dirty, wrong or distasteful, 33% of respondents disapproved of anal sex on these grounds, as did 8% in reference to premarital sex. 65% of respondents thought that violent sex was dirty, wrong or distasteful.

21% of women had been forced or coerced into oral sex. 32% of women had been coerced or forced into vaginal sex. 10% of women had been coerced or forced into anal sex, and 7% into violent sex. 4% of men said they had coerced or forced a woman into oral sex and anal sex. 10 respondents lost their virginity between the ages of 3 and 9, most specifying that they were incest survivors, most assaulted by their fathers. 33 respondents lost their virginity between 10 and 14 years of age. 36 students lost their virginity at 15, and 56 at 16 years old. 17 was the most common age, with 71 students becoming sexually active. 60 became sexually active at 18, and 47 at

19 years old. 51 students lost their virginity between the ages of 20 and 27 years. 66 of the respondents were virgins, 53 have had 1 sexual partner, 55 have had 2 sexual partners. 62 of the students have had 3 or 4 sexual partners, 70 have had 5 to 9 sexual partners, and 55 have had 10 to 19 sexual partners. 38 respondents have had between 20 and 99 sexual partners, 2 have had over 100, and one over 500 sexual partners.

SEXUALLY TRANSMITTED DISEASES

7% of respondents have had venereal warts, 3% have had chlamydia, 4% have had herpes, and 11% have had gonorrhoea. 10% of respondents have had public lice, 1% have had hepatitis B, 3% have had NSU, 1% have had Pelvic Inflammatory Disease and less than 1% have HIV/AIDS.

CONTRACEPTION

79% of the students who answered the survey had used condoms. 69% have used the birth control pill, or their partner has. The next most commonly used method of contraception was the not-terribly-reliable withdrawal method, used by 43%. 23% of respondents or their partners had used the Morning After Pill, and 17% had used the Rhythm or Billings method. 15% of respondents had used spermicide, 12% had used a diaphragm, 10% had used an Intra Uterine Device. 5% of respondents or their partners had undergone sterilisation, but these were mostly older people, 65% of sexually active respondents used contraception every time they had sex, 19% most of the time, 8% some of the time and 8% never.

ABORTION

20% of the women who replied have had an abortion. 91% of the respondents condoned abortion if the mother's life was endangered by the pregnancy. 86% condoned abortion if the woman had been raped. 78% of the respondents condoned abortion in case of foetal abnormality. 73% condoned abortion if the pregnancy was unwanted or unplanned. 66% of students who replied condoned abortion in any case. Those who did not condone abortion were mostly Christians, on average 83%, and men, on average 46%.

PORNOGRAPHY

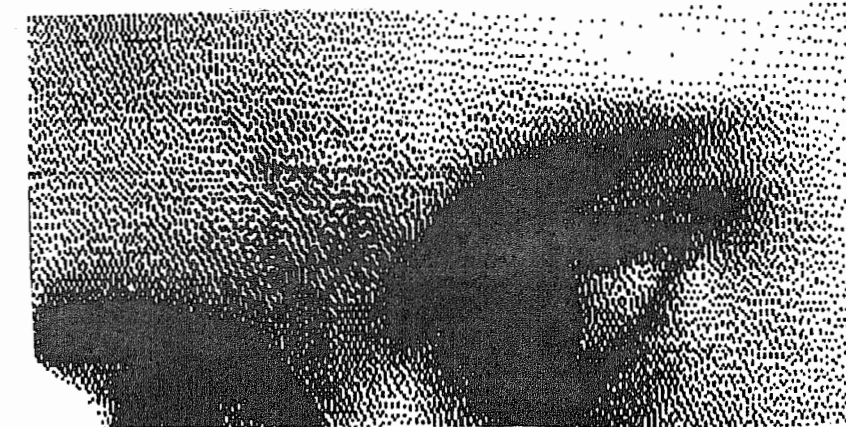
69% of respondents agreed that hardcore or violent pornography glamorises, teachers and condones rape. 68% of respondents agreed that pornography objectifies women. 9% of respondents thought that pornography was harmless, and 3% thought that pornography was beautiful. Other responses were that pornography is sick, stinks, it sucks, is just not needed, disgusting, an oppressive tool which harnesses society against true

emancipation, harmful, wrong, exploitation, a method of male control, unnecessary, repulsive, obscene, demeaning, should be illegal, is making something private public, damaging to children and animals, should be kept away from children, and some specified that child pornography was particularly bad. Some said that pornography encourages rape and violence, treats women as commodities, was boring, ignores safe sex issues, is a put-down for both sexes, if fosters unreasonable expectations of performance at sex, is a symptom of the system it reinforces, should be legal but heavily controlled, promotes uncontrolled desires, induces potential rape, some people draw the line at depictions controlled, promotes uncontrolled desires, induces potential rape, some people draw the line at depictions of violence, women are too often shown as rightfully submissive, and porn is made by men for men. On the other side of the argument, some said there is a fine line between art and porn, it is a personal choice, its healthy, it has a place, is a pressure valve for some males and females, it depends on the viewers attitude, some asked who defines the boundary between erotica and porn, soft porn is OK, it is educational, porn does not teach evil, photos of sex do not necessarily degrade women, its OK if non-violent or sexually balanced, and it is better to watch porn than commit rape.

MYTHS ABOUT RAPE

Very few people believed the myths about rape. The most commonly believed myth (58% of respondents), is that rapists are sick. Scully (1990:41) states that as few as 5% of convicted rapists are psychotic at the time of their rapes. Rapists are normal, average men, being sick is just an excuse. 10% of respondents believed that women made up a rape story to get back at a man. 8% believed that men get uncontrollable sexual urges, which is another excuse for rape. Men might get uncontrollable erections, but they can certainly control their urge to have sex with someone. 6% of respondents believed that if a woman had dated man before and went to a private place with him, she was consenting to sex. 4% believed that women who "sleep around" are asking to get raped. No one is ever asking to get raped. 4% of respondents believed that if a woman consented to sex with one man, when was also consenting to sex with his friends. 4% believed that if a woman consented to vaginal sex, her non-consent to anal sex could be ignored. 3% of respondents believed that being married was, for a woman, to be in permanent consent to sex. 3% of respondents be-

lieved that raping a prostitute was not as bad as raping a chaste woman, reinforcing the madonna/whore false dichotomy. 2% of respondents believed that a woman walking alone at night was asking to get raped. 1% or less of the respondents believed all of the other myths about rape listed on the survey. The myths were believed mostly by men [78%], and Christians [36%], but also by women and non-religious. It is understandable that men would believe the myths about rape, because it was men that invented them, as an excuse for their actions, and to shift the blame to the victim. Mandy Curties.



RECLAIM THE NIGHT

Women's March Against Violence



The Reclaim the Night March is an opportunity to express our opposition to violence against women and our solidarity with each other. It's a chance to say we don't believe any woman ever deserves to be raped, abused or hurt, inside or outside her home.

This year, women all around Australia will be marching on October 30 in opposition to violence against women, an issue which affects every one of us. In Adelaide, we'll be meeting in Victoria Square at 7.30 p.m. to hear a speaker before we head off at 8.00 p.m. We'll be travelling down King William and Grenfell Streets and turning into Frome Road, where we'll stop for the launch of the new Reclaim the Night Mural, which will be painted during September. Look out for the poster, which will be featuring part of the mural design! Then we'll go along North Terrace to Parliament House, where there will be another inspiring speaker and a self defence demonstration, and some music.

We're encouraging women coming to the march to wear purple and green, and to bring your mothers, your children, your friends, placards, sparklers, musical instruments... In solidarity with women with disabilities, we'll be travelling at an easy pace. Join us! All women are welcome.

For more information about the march, childcare, transport during the march, or safe transport home after the march, ring Gaybrielle: 272 9182 or Teresa, Deb or Mary: 274 1969. For more information about singing workshops that are being held in preparation for the march, ring Aelwen: 298 4051 or Deb or Mary: 274 1969. Please ignore any advertising you've seen saying the march is

happening on November 6 - October 30 is the correct date.

REVIEWS ALBUMS SINGLES music

Cleopatra Wong RooArt

That the first track of Cleopatra Wong's debut EP features in pub scenes on E-Street is a fair indication of the less than inspiring effect it creates on the listener. The vocals are sweet and meaningless and pleasant enough, but the music is incredibly over-synthesised and dull.

This EP is really only suitable for the ears of aging yuppies who can no longer cope with the raucousness of Bruce Hornsby.

Stacey Baker

Dirty Sonic Youth BMG

There is nothing more annoying in rock than the "Rolling Stones Phenomenon", when a band makes a few great albums, gains a cult following, but then forgets to stop and goes on to make boring records which indicate that the band is too old to rock. Thankfully, this is far from the case with Sonic Youth. After more than a decade in the business, the ironically named Youth (Kim Gordon, bass player and singer, is 37) have produced their best work yet with "Dirty". Containing just under an hour of music and a diversity of styles (ranging from the perfect pop of Wish Fulfillment to the chilling, brooding, JC), Dirty is consistently brilliant, rendering it impossible to choose a favourite track. The single, 100% is a good riff-driven song, but doesn't have the same lasting appeal for me as some of the longer grooves on the album like Sugar Kane or Chapel Hill. Lyrically, the band get their teeth into weightier issues than they have in the past, as evidenced by Kim Gordon's feminist grodnings, on Shoot and Swimsuit Issue, and the anti-government sentiments espoused in Youth Against Fascism (no surprise that when the band asked Fugazi's Ian McKaye to feature on any song on the album he chose this one!). It really is next to impossible to fault this album and with so much trash prevalent in our record stores, you'd really have to be a bit stupid not to own at least one copy of Dirty.

Jeremy Mackinnon

Ratcat Glorybox The Millards The Old Lion

Despite a shocking choice of music before the live acts, including "classics" such as Warrant and Def Leppard and my initial misgivings about potential hordes of teeny boppers, this turned out to be quite a fine gig indeed.

The support bands, The Millards and Melbourne's Glorybox, could have put on a very credible show by themselves, although their reception was typically apathetic. The Millards set started well and got better as it went on, they were definitely at their best in the last couple of songs when they got the guitars juiced up a bit and let loose. The Glorybox turned out to be quite different from what I expected from hearing the song Rollercoaster on MMM, which has a bit of an English indie feel to it. Their songs were typically melodic with strong base lines and could have been a lot of fun with a bit more crowd participation.

Most (but still far from all) the mob made it to their feet for the main act. Their first song, a new instrumental piece, drew a complete blank from the audience. The third song, however, was a well known track from the Tingles EP and the nervous shuffling finally burst into a frenzy of movement. Recent attempts by the band to scare the teeny boppers away seemed to have worked quite well, although there were still plenty around the place. While I find them nothing extraordinary musically, Ratcat managed to sound pretty good and to crank out enough noise for most people to end up sweaty, exhausted and happy by the end of their second encore, which is what it's all about anyway, isn't it?

Ross Meffin

The Best of the Best The Pogues

Another Best-of Pogues album. Good if you like the Pogues, boring if you don't. By now you've probably heard the Pogues and already know whether or not the Irish knee-slapping, whisky-drinkin', music mix is your style. Unfortunately, it's not mine.

Jeremy Mackinnon

Dateless Dudes' Club!

Hard Ons
Festival

The Hard Ons have never been renowned for their intelligence or sophistication but this time they've gone too far. In the past I found their simple mix of grunge and melody quite appealing, if not brilliant, but this new release just somehow misses the mark. The first track, "She's a Dish", contains some of the most inane rock lyrics I've ever heard and the guitar (which has been given an incredibly Metal sound by producer Rob Younger) seems to go on endlessly. This theme is repeated for the other three new songs. Much better are the four live tracks on the B-side, such as their classic number Suck 'n' Swallow. I'll definitely be seeing this band when they perform at the Uni Bar with Adelaide's finest, The Mark of Cain, but I don't recommend buying Dateless Dudes' Club! unless you're a devoted Hard Ons fan.

Jeremy Mackinnon

Digging in the Dirt

Peter Gabriel

Virgin

Single

"Digging in the Dirt" is the taster single from "Us", the new album from the only man pretentious enough to get Kate Bush to sing a song with him.

Over the years, Gabriel has done his best to be as eclectic in his musical influences as possible, and this little ditty is no exception. Drawing heavily on African-styled percussion, it succeeds in being both beautiful and intense in parts. However, the song is let down by the type of chorus we would expect from Genesis. A reasonable listen that bodes quite well for the album.

Dale F. Adams

Then Came You Junior Giscombe

MCA

12" Remix

The original version of this track was terrible, so why the effort was made to remix it is beyond me. It is a boring and predictable house track which begins to annoy very quickly. This song is sweeter and more sickly than a mega-box of Froot Loops. Not even the (usually excellent) E-Smoove mix can save it. Formula beats, sugary vocals and wanky lyrics all combine to make this track extremely nauseating. It is, in a word, crap.

Nb. Having said all this, I must add that it will probably become a commercial hit. Go figure!

L.B.

Helpless

Sugar

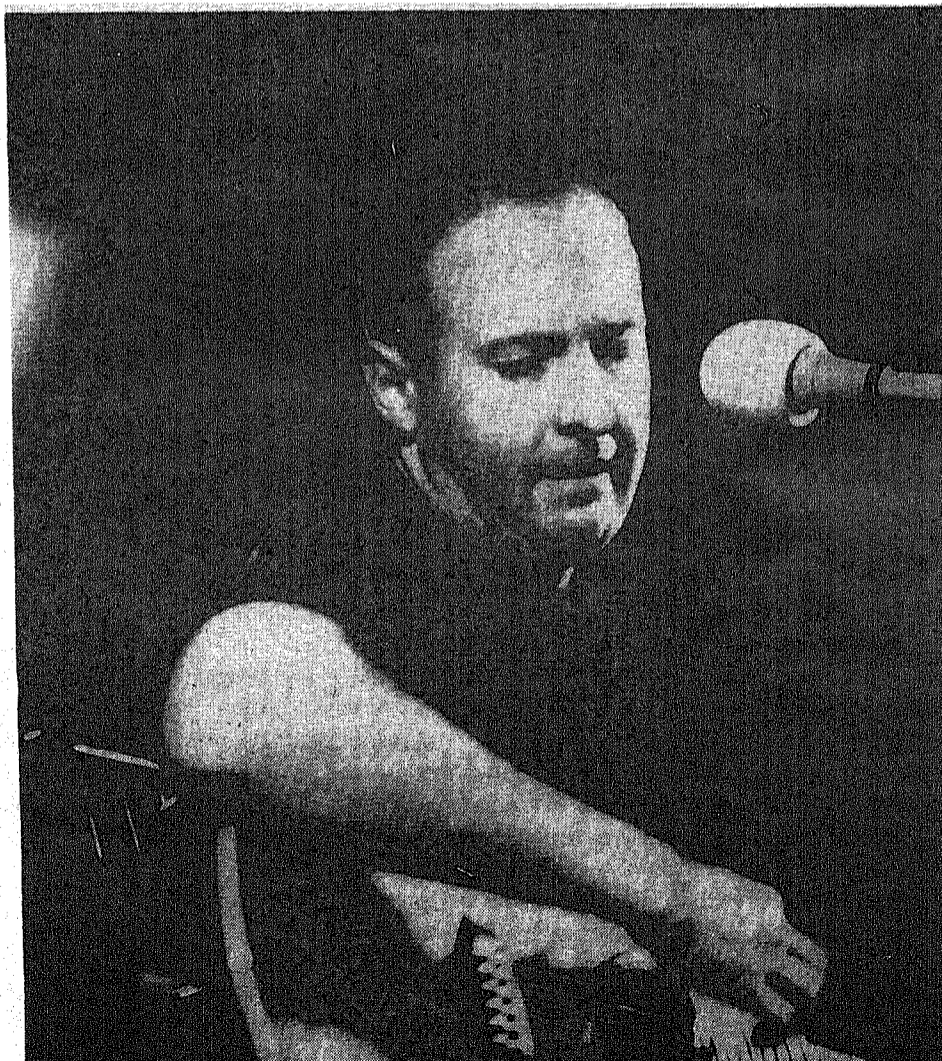
White/Festival

EP

Bob Mould, one-time singer/guitarist of 80s US 3-piece band Hüsker Dü, returns onto the rock 'n' roll scene with this great new band, Sugar. After his two solo albums, Mould has once again chosen a 3-piece for his guitar-infested melodic power pop.

"Helpless", the first single off the soon to be released album "Copper Blue", is a real hooter. Already receiving considerable airplay, "Helpless" features Mould's strong vocals, full guitar and the impressive rhythm section of David Barbe and Malcolm Travis, the "other two" in the band. The 3 other tracks on the EP are also good, including a solo/acoustic version of the album track "If I Can't Change Your Mind". The album is already charting in the mainstream UK charts and let's hope it does well over here, thereby enticing Bob, and Sugar, back to Australia soon.

Ben Allen



**Joined at the Hip-Hop
Burn Time
10:55**

MC OJ & Rhythm Slave
Festival Records
(3-track Cassingle)

This three-track cassingle by New Zealand rappers MC OJ & Rhythm Slave illustrates the potential of this group. The first track "Joined at the Hip-Hop" (S.O.T. Funk Mix) has been remixed by the Sons of Thunder. Its beginning is boring and repetitive, being nothing more than some tired scratching and the line "We're joined at the hip-hop and we won't stop until we get enuf" repeated a lot. Same said for the chorus, plus the addition of some bad singing. This track is saved by the verses. They are much funkier than the rest of the track with a great bassline and good vocal style. Overall, this track is overproduced and too commercial. Had it been broken down to the rawer sounds evident in the verses, it would be much better (hence the aforementioned potential).

The second track "Burntime" is a sparser sound than the first track with rhythm and vocals in a ragga style. The only let-down on this track is the female vocal at the end which just doesn't flow with the rest of the song. Otherwise, this is a good track and is probably my favourite on the cassingle.

The third and final track (10:55) is a laid-back rap over smooth beats with a great trumpet solo thrown in at the end. The real strength of this song lies in its lyrics (no "yo, mother fucker, don't dis me, get outta my fuckin' face or I'll blow your head off" gangsta rap here!). It describes a night in the city which Australians can relate to. From the boys who cry "More Beer, More Beer", to the fight in which a punch is thrown (and no one pulls an Uzi), this song illustrates a nightlife which is very Australian (and obviously the same can be said for New Zealand). Hence, this is an enjoyable song simply for the tale it tells.

Overall, this cassingle is good, but only worth buying if you are a true lover of hip-hop. Otherwise, don't bother.

L.B.

**Motorcycle Emptiness
Manic Street Preachers**
Columbia/Sony
EP

Don't believe the hype. Well, at least not the most of it. The Manic Street Preachers for all the fuss they've created are, more often than not, extremely disappointing. At their best (Motown Junk, Loves Sweet Exile), the Manics can be exciting, even inspiring ... not this time, matey.

'Motorcycle Emptiness' is one of the more tantalising moments from the double-epic-consumer-(un)friendly 'Generation Terrorists' LP. It's all sprawling riffola and tales of feeling stuffed around by a system to whom you're only a statistic. Lasting six minutes it's kinda nice in a singalong sort of way, unfortunately, the rest of the EP is all downhill from here.

'Bored out of my Mind' is an acoustic meander right off the footpath and dangerously close to the extreme-cock-rock-ballad semi-trailer. Meanwhile, 'Under my Wheels' rocks out in a typical manner whilst managing to cry "I got you under my whuuuurls, honey ..." several zillion times. The line versions of 'Crucifix Kiss' is much the same but for the bonus screaming of the crowd.

For all their earlier promise, this limited edition EP falls way short of brilliant, making the Manics appear as challenging and vital as a dead fish. It's a pity that their dramatics and pseudo-punk pretensions are more entertaining than their actual EPs.

Fiona Dalton

Shakin' the Cage
The Zoo
Mushroom

Billy Thorpe and Mick Fleetwood team up to produce this hideous pervert of fret wanking. If you like fret wanking then perhaps this is your song. If, like me, you can't stand turgid middle-aged men in top hats and leather pants making "wagh!" and "hurgh!" sounds in a very masculine,

gruff voice then leave this record in the loo and seek something that doesn't spit every rock cliché ever devised at you.

The b-side does in fact show a bit more promise. There's still the whinging guitar onanism and the bimbo rock-bitch vocals to "complement" Captain Testosterone but there is some semblance of a pleasant tune buried beneath the mud. That still doesn't save it. Squeeze this one over your fish or have it with your next glass of tequila.

Rohan Thompson

Singles
Various Artists
Sony

Here is a collection of 13 songs by some of the best living and dead musicians to ever discover Rock n' Roll. The list includes; Pearl Jam, Mudhoney, Soundgarden, Smashing Pumpkins, Screaming Trees, Alice in Chains, Mother Love Bone, Jimi Hendrix, The Lovemongers and last Paul Westerberg (who creates the only down side to the album).

Each band contributes a great song to the album, however Pearl Jam contributes two, one of which is a bit lack lustre, and Paul also recorded two songs, both of which are definitely out of place on such a good compilation. Chris Cornell (Vox from Soundgarden) contributes a particularly stylish solo song.

This soundtrack sums up everything good about today's music and, in particular; Seattle's music influence which has been so commercialised of late. Mudhoney's song on this album addresses this very topic, it's called "Overblown".

The movie "Singles" is set in Seattle and is about (amongst other things) a Seattle musician. It's soundtrack has certainly created hope of a promising movie, full of cool, loud and most importantly, fresh, new music.

Carl Panczak

Eyes Open
Youssou N'dour
Sony

Youssou N'Dour's popularity has been slow to build since his first local release with *The Lion* in 1988. The conventional appeal of his single, "Shaking the Tree" in collaboration with Peter Gabriel (himself still on the crest of success following *So*) did not bring him the success one would have expected. Still, appreciators grew and continued to do so after *Set*, his less 'Western' but more dynamic last album. N'dour's prominence continued to rise with sympathetic coverage through local FM and a newly national *III* and his notoriety solidified with the recent Australian tour and headline status at Womadelaide.

Amongst 'world music' listeners and the general alternative music public, Youssou N'dour had definitely become the subject of sustained interest. His next release could be assured of reasonable sales attention and, in a romantic sense, the stage was set for a greater ascendance if the new work proved to be a personal statement of genuine musical and political force.

Sadly, the album is neither a musical statement nor even musically that interesting. Indeed, it is something of a non-event; a minor failure. With 'big theme' songs such as "New Africa", "Hope", "Africa Remembers" and "Useless Weapons", *Eyes Open* covers a great deal of personal and political ground but the music does not provide the necessary vehicle for effective and memorable delivery.

N'dour and his band sound quite uninspired; the tunes derivative of their own earlier material and N'dour's vocals lack vitality and direction, producing a laboured and unrewarding collection of material. An exception to this (which dramatically proves the rule on the album) is "No More", which could well be included amongst the best tracks he has produced. The acoustic guitar by guest Lamine Faye is scintillating and this contrast suggests something about the possible mood of N'dour and his band during the recording sessions.

Mat Gibson



Student Radio 1993

**Do you have a passion
for the waves?**

If so, you may be interested in becoming involved with student radio next year. Possible areas include:

- involvement in presenting (announcing)
- production (both live and recorded)
- promotion
- live recording of bands, etc.

Don't worry if you've had no experience in radio, experience is not necessary as we run a training course.

So if you want to get stuck into some burning issues, waffle on about arty stuff, chat with superstars, record your favourite band, play around with lots of pretty knobs and dials, or just play your own distorted choice of music, go and fill out an application form NOW!

Application forms are available in the Students Association office, or similar landmark on your campus. Applications must be returned by the 10th of December.

Get Yer Wah Wahs Out

Since the release of their first EP in 1986, Lizard Train have consolidated to gain an enviable reputation around the world. With the release of their third album "Get Yer Wah Wahs Out" on Shagpile records, hopefully Adelaide will sit up and take notice!

I spoke to Chris Willard (vocals, guitar) and David Creese (drums) during a pleasant evening at the Rocket Bar. (Consequently the interview tape contained more background hillbilly tunes than answers, so any gratuitous misquotations are (fairly) unintentional.)

Get yer wah wahs out was recorded over a year ago, which may seem a long time, but is half the time it took to release their previous masterpiece, *The Ride*. After the demise of their former label, Greasy Pop, the search for a new record label began and demo tapes

" Usually you find bands start out really heavy and raw and refine into something more tame. We've gone the other way."

were sent far and wide. After not receiving a response from the David Geffen Co., Lizard Train settled with Shagpile, a subsidiary of Melbourne's Shock label. There are only seven songs on the album, but it still clocks in over forty minutes.

D.C.: "The original idea was not to record an album but an EP but when we went to record them they all turned out to be fairly long songs."

C.W.: "An album length mini-album. We recorded them and then we had a burst of songwriting, around the time of the name change, and we came up with a whole new set of material. [For those who don't know, Lizard Train held a 'last gig' where they were supposed to change their name to L.I.P. - I asked why all this had taken place.]

C.W.: It actually stemmed from the fact we've never liked the name, and we felt really flat and pissed off, like we weren't doing anything. One of us had this bright idea to change the name of the band and we thought 'Great! What shall we call it?' Someone suggested L.I.P. [From the song *Love Induced Psychosis*] It was great at first ..."

D.C.: ... but we ended up hating it. People would ask us what we had changed the name of the band to and we'd say 'LIP'. They looked at us really strangely."

C.W.: "Or they'd go 'That's really fucked' or 'What does that mean?'"

D.C.: "And after a while it started to come back as sounding really stupid!"

C.W.: "We did the gig anyway and it turned out to be a great publicity stunt, there were heaps of people there. A lot of people actually commented on the name change, it made us think there are more people out there who think about Lizard Train than we thought. All we ended up doing was dropping the 'The' off the name. Everyone used to do that

anyway, but now we've dropped it they're all saying **The** Lizard Train again!"

A live show from Lizard Train now consists of material from *Get Yer Wah Wahs Out* and new songs, rarely (if ever!) back catalogue material

C.W.: We don't play long sets in terms of the number of songs - eight to twelve songs can go on for an hour. It's hard to slot old songs in. We're thinking of chucking a few oldies in for the album launch, though."

It seemed to me that there must have been a few people who liked 'The Ride' and turned up to a gig only to hear totally unfamiliar songs. Did this concern the band?

D.C.: "Well speaking for myself..."

C.W.: "... we're going to play what we like to do."

D.C.: "Speaking for myself, Chris would say.."

! No, after we got a relatively large amount of airplay for *She Gets Me*, we became so damned sick

of that song ... We'd rather play the material that comes to us that we want to play rather than put up with playing that song *ad infinitum* because people want to hear it."

C.W.: We'd do gigs and we'd play it and people would think we were doing a cover! They didn't realise that the song they heard on the radio was actually us doing it. That happened in Sydney. The same thing has happened since *Slippery*. [Lizard Train's first album] People have said they loved *Slippery* but they hate what we do now. Other people come and see what we do know who hated *Slippery* and say "You guys are so different, it's heaps better, it's heaps heavier." Usually you find bands start out really heavy and raw and refine into something more tame. We've gone the other way. When we became a three piece we were more in tune with the same sort of music we wanted to play - KISS covers - and the heaviness just developed and it's something we've thrived on. We enjoy seeing heavy bands too, it's so much more challenging. Good pop music is good, but it's hard to find good examples of good pop music. You hear lots of bad pop music."

D.C.: "Personally I just find the music we're playing now to be a hell of a lot more enjoyable."

One thing I've noticed at Lizard Train gigs is that the song "Harry the Dirty Dog" tends to scare the life out of a proportion of the audience. The gentle jazz break lulls you into a false sense of security, then the screaming [of both voices and guitar!] prompts a number of people to jump up and run away.

C.W.: "I think it's good if we scare people! I'd rather that than have them standing there totally unresponsive."

Personally I'm quite surprised that Adelaide has been lucky enough to keep Lizard Train and they haven't moved on to greener pas-



tures. Have they been tempted to leave Adelaide?

D.C.: "I'd like to."

C.W.: "I think it will happen; I don't know when."

D.C.: "At the moment we've all got our own commitments in our own areas."

With Shock's distribution, the band hope to be able to increase their exposure in Europe, but are unsure of their chances in America. One thing they are pretty happy about is getting a royalty cheque less than a month after the album's release.

D.C.: "That's unheard of in our previous experience!"

C.W.: "It's not quite like those stories of Kurt Cobain going to his handy bank and finding an extra hundred thousand grand in his account; there's a slight difference!"

As Shane Bloffwitch (Bass) was absent, I could ask if the other two had ever tried to get him to change his rather remarkable hair style.

D.C.: "It's hard enough getting him not to use his blow-dryer, let alone getting his hair cut!"

C.W.: "We could tell our stories about Shane, what he takes on tour with him! No, we can't. We'd blow his rock star cred."

The recording on *Get yer wah wahs out* is fairly dry and very live sounding, so I asked if the band envisioned fans sitting at home reliving a live show...

C.W.: "As exciting as that would be! Just memorising every pout that Shane pulls, every leg-spread pose that I pull and every worried look David gives as he's about to expire! We went about the recording in a different way to last time. We wanted to strip it right back, have something more straight forward. And

afterwards we thought 'Oh... it's a bit straight-forward!'

Another feature of a Lizard Train show is the presence of mixer Grant Sullivan who has been ensuring a spot-on live mix since about 1985.

D.C.: "He's more or less a member of the band."

C.W.: "He's the fourth member of the band. He's also often responsible for keeping the whole band buoyed up on tour. He's our Dalai Lama!"

Which leads to his tour nickname, "sprayman"...

D.C.: "He uses hairspray, and also spray deodorant. In the morning, after his tenth

cigarette, he comes out and starts spraying this stuff around and the air is acrid, it gets in your throat..."

C.W.: "You go to clean your teeth and the bristles won't bend on your toothbrush - if you can lift it off the bench!"

D.C.: "So that's how he became "sprayman",

and also because of his flatulence problem..."

C.W.: "He's not alone though..."

Lizard Train play at the Crown and Anchor on Sat. 24th of October with their friends and fans the Bo-Weevils. (From Melbourne.) It's an album launch show, and there will be 'friendly priced' copies of *Get Yer Wah Wahs Out* for sale at the gig. Be there and show them that Adelaide really does love them! Oh, and Chris Willard has five wah wah pedals, including one that features a fire siren and hurricane/surf noises...

Daniel Kearney

Smiths Compilation

The Smiths Best... I
The Smiths

Warner Music 1992

"Re-issue! Re-package! Re-

package!

Re-evaluate the songs.

Double pack with a photograph

Extra Track (and a tacky badge)

"Best of! Most of!

Satiate the need

slip them into different sleeves!

Buy both, and feel deceived..."

The Smiths was arguably the most sublime group ever to have existed. Now defunct, they're mourned by many.

Warner Music, after acquiring the rights to their songs from Rough Trade, has decided to release two compilation albums that reportedly contain the best of The Smiths - has decided to 'paint a vulgar picture'. The first of these albums is, logically enough, 'The Smiths Best... I'. This contains a range of their music as released from 1983 and through to 1987, with songs from every record they released. The question is not whether this CD makes good listening - it's impossible that it should not. The question is whether this release is relevant or necessary, and whether it's as good as it could be.

To reiterate, The Smiths is/ was/ always will be the most delectable band in the history of pop. The song writing partnership of Morrissey and Marr has never been bettered and, as far as I'm concerned at least, never will be.

With songs ranging from the sweetly painful, like 'How Soon Is Now', to the humorous pop of 'Frankly Mr Shankly' Steven and Johnny have produced the most outstanding music of, at the very minimum, the '80's. Poetic, intelligent, deep enough to drown in. Beautiful. This would seem enough reason to release a compilation of their 'best' songs. Except,...

In 1987 Rough Trade had all ready released (in America and Australia, available in Britain on import) a compilation album entitled 'The World Won't Listen'.

This album contained sixteen songs that I consider provided a better balanced and more accurate overview of Smiths material. There is a limit to the number of compilation albums needed (if they're needed at all) to give prospective or moderate fans an indication of a band's work. Of course, it's understandable that Warner would want to cash in on The Smiths by re-releasing their music in a slightly different format and with a different sleeve (as if that made it a new and distinctive release) but as well as being understandable this release is superfluous. On the other hand, it was a great idea of Warner's to release the Manchester mix of 'This Charming Man' along with three songs previously unreleased by The Smiths except as 12" B sides. Brilliant. There are a number of unreleased Smiths songs and unreleased versions/mixes of Smiths songs. Warner ought to stick to releasing that work at this stage, although I guess this is a fairly unrealistic ask.

Furthermore, impossible though it'd be to find a Smiths song that was anything less than wonderful (how unbiased!) Smiths fans will probably be surprised with the choice of some of the songs contained on this CD and on the second volume, presumably to be released soon.

They do contain some of The Smiths' most brilliant songs, such as 'This Charming Man', 'What Difference Does It Make', and 'Please, Please, Please Let Me Get What I Want'. However, neither of these CDs contain my own favourite Smiths song, 'Miserable Lie'. They also lack 'This Night Has Opened My Eyes' (Morrissey's most exquisite example of plagiarism), 'Suffer Little Children' (possibly too controversial still to be released again) and 'The Hand That Rocks The Cradle'.

They include an almost inordinate number of songs from 'Strangeways, Here We Come', which is commonly held to be the least fantastic of all The Smiths' albums. But they do contain 'Ask' and 'Bigmouth Strikes Again'. These songs are very accessible, which no doubt explains their inclusion, but they probably wouldn't be the obsessor's

choice of an ideal pick. It seems fairly obvious to me that these CDs have been compiled by a company and not a fan, which is always the problem with compilation albums.

To be honest, this CD shouldn't exist. It doesn't need to exist. If you want to listen to the best of The Smiths, you can't do anything but go out and buy all their albums. There is no 'best of' The Smiths because there is no worst of. The songs put together on these CDs are in most cases the most accessible of The Smiths' work. If anything, these CDs are a good starting point for your journey into The Smiths. It's probably also an interesting purchase from the fanatic's point of view, particularly because of the attractive sleeve. (One of the shames about the demise of The Smiths, apart from the obvious, has been the accompanying demise of Morrissey's involvement in the design of his record sleeves). But other than that, if I were really serious about The Smiths, I'd be more likely to spend my money on purchasing one of their all ready released albums, with a view to buying them all.

I feel as if I've been hyper critical about this CD and I don't want to be. The Smiths are an absolutely stupendous band, brilliant, amazing, not to be missed, indispensable, essential, ... wonderful band, but I also feel that if you're going to discover them this is may be one way to do it, but not the best. I

dislike compilation albums on principle. Compilation albums are only an indication of how marketable some of a band's songs are and not an indication of the worth of a band.

If you only want to touch on a band, compilation albums are probably the way to go. But I believe that bands, and especially The Smiths, shouldn't just be dabbled in.

If you're going to take an interest, make it serious. This album will let you know which songs Warner Music thinks are the most commercial, but it won't let you know which songs you will eventually think are the best. At the risk of repeating myself (again), The Smiths have never done anything bad. All of their work is terrific, even infallible, and I don't advise you to buy *this* CD, I advise you to buy all of them - if not now, then some time. You ought to do that, and that makes this CD unnecessary. This CD has significant value only in the eyes of people like me who want these songs in as many forms and as many orders as possible.

"But don't forget the songs

That made you cry

And the songs that saved your life

Yes, you're older now

And you're clever swine

But they were the only ones who ever stood by you."

Jennifer Duncan.



...more reviews

Adelaide Symphony Orchestra

Conductor: John Hopkins

Soloist: Roberta Alexander

I suppose the Adelaide Symphony Orchestra were due for an off day sooner or later. The three pieces they performed had the potential to make for a great concert - perhaps making it all the more disappointing when they played poorly (there's nothing worse than a good well-known piece being performed poorly). The playing was sloppy - instruments coming in late or spluttering to a stop, twanging strings in supposedly silent bits and the use of more than one tuning system.

The balance in dynamics for all three pieces was non-existent. In Franz Schubert's 'Symphony No. 5', the basses and celli made lots of frantic movement but no sound

came out - they were drowned in a plague of violins. The singer in Samuel Barber's 'Knoxville - Summer of 1915' wore a beautiful dress and had excellent poise but if one took the fingers out of one's ears, one still couldn't hear her singing. The timpani playing in Jean Sibelius' 'Symphony No. 2' was one of the good points of the night, but I'm pretty sure the piece isn't a timpani concerto. All these balance problems were the fault of the conductor (who, granted, was a late replacement for the advertised conductor). The last ten minutes of the concert was well-played, although it would be hard for any orchestra not be caught up in the beauty of the Sibelius finale.

Hopefully the orchestra will have their act together by the last weekend in October when their programme includes Holst's 'The Planets'. 'The Planets' is used for the ad which ends with the car driving over a

bridge that seemingly forever goes over water and was used as a model for the music of the movie 'Star Wars'. If you have little or no experience with orchestral music, this is a great piece to start with.

Shane Doohan

At 3.00 pm, Sunday 25th October at the Britannica Hotel, the Harlequin Arts Collective presents 'Three Blind Mice' - a wind trio concert featuring works of local

composers. Food, drink and tables are available. Feel free to face your chair in whatever direction is comfortable. Cost is \$5 (students).

The Harlequin Arts Collective comprises a group of young freelance artists and students active in creating and programming contemporary art in South Australia with a focus in staging multimedia productions. Keep on the look out for further happenings. For bookings and further info about the collective, phone 272 8158.

The Last Days of Chez Nous

The Last Days of Chez Nous has been called a "European" film and this is probably a useful place to start. It is a very small, intimate film, with the attention being on interpersonal relationships and tiny details, rather than action. It is introspective and thoughtful.

Not very much happens, but at the same time momentous things happen. It is not an easy film to watch, in that it is emotionally troubling and also because the clues and references about the characters and their pasts are never overstated: it is a film in which you should pay attention. It is also beautiful to look at, full of interiors that are sumptuously photographed in glowing, painterly colour. The performances are as thoughtful and as detailed as those we have come to expect from the best of European cinema (and, of course, it is only the best of the European cinema that we get out here). But on the other hand, it is very Australian in content, even if the style is international. The screenplay by Helen Garner sets up a situation which is very Australian, very post-70s and very familiar to Garner fans. Once again, we see the breakdown of a 70s-style communal household as everyone gets older and it becomes clear that the open relationships which seemed to work back then have a limited lifespan and after a while even the hippies want secure

relationships. Bill Hunter is instantly recognisable and infuriating as the crotchety old dad: all of the people who came to see this film with me recognised him as their grandfather. Some of the most striking moments of recognition in the film come through him: on holiday with daughter Beth (Lisa Harrow) he knocks on her motel cabin door to offer her "water from home", which he has brought in a jerry can, in case she gets thirsty in the night. Later, in the car, when Beth screams that she doesn't want to fight with him anymore, he replies that they wouldn't fight so much if she wasn't so bloody stupid. A whole generation of Australian men encapsulated in moments like these.

In a film about endings and the most dire sort of relationship hell, director Gillian Armstrong has chosen to throw in lots of images of fertility: Beth's friend has a baby during the course of the film and encourages Beth to have her tubes fixed and have another one herself; Beth's sister, Vicki, arrives from Europe pregnant and on Beth's advice terminates the pregnancy, only to be extravagantly regretful later, after watching a documentary on childbirth which features a woman who sounds like she's having an orgasm, not a baby. Beth's child-bearing friend is married to an Italian and this Australian/European marriage is paralleled and contrasted with Beth's own marriage to JP, a Frenchman. I wondered whether we were supposed to infer that if 40-something Beth had had another baby for the sake of her baby-hungry husband,

maybe the marriage wouldn't have broken up. Babies, pregnancy and fertility become a metaphor for a sort of emotional openness, or a willingness to enter the coupled state, which Beth patently lacks. Beth is a successful writer and works very hard at it; Vicki thinks she would like to write, but doesn't and is totally uncommitted to any sort of work. Beth writes about life, but Vicki actually lives it and the contrast between Beth the writer, living the life of the mind and the dancing, primary coloured Vicki is contained in the image of fertility (or the lack of it), which stands for all the differences between them.

In this insistence on fertility there is also a fascination with the abundance of nature. Anorexics beware: in this film, there is fruit everywhere and the characters are constantly eating. Beth's house is full of overflowing fruit

bowls and Beth and her father, about to cross the border into South Australia, slurp their way through a whole bag of oranges rather than surrender them. Food becomes a visual metaphor in this film, accompanying every emotional high and low point: Vicki arrives to an empty house but is greeted instead by a pink-iced cake, out of which she carves a huge chunk; Beth and her husband battle over a Brie and Beth expresses fury and frustration by hurling crockery at his head; the intricate set of relationships around Beth, Vicki and their father is shown at Sunday lunch through raspberries and cream and later as he tries and fails to open a packet of CCs; on a bonding holiday together, the deterioration of the relationship between Beth and her father is shown by Beth stuffing sandwiches into her mouth to stop herself from crying, and later, reconciliation takes place over an icecream sundae; Beth offers a weeping Vicki chicken noodle soup out of a packet to comfort her, and it is soup again that leads Vicki and JP to taste what must be Armstrong's intended metaphor: forbidden fruit.

Vicki, played by the remarkably versatile New Zealand actor Kerry Fox (*An Angel at My Table*), is a problematic figure. Her performance as the archetypal youngest child is exuberant, detailed and convincing; perhaps too convincing for me. Her selfishness and self-indulgence, her constant demands for attention and her maddening refusal to take responsibility for

herself had me squirming with fury, making it very difficult for me to feel any sympathy for her as a character, although I suspect we are supposed to see the relationship breakdown as being no-one's fault, or rather, everyone's fault, an unfortunate but inevitable combination of circumstances and personalities. Bruno Ganz as JP, the displaced French husband, uses his battered but beautiful Swiss face to good

effect in a role which I felt could have had more development. Ganz is caught in the middle of two conflicts (between himself and his wife and between the sisters), and barely manages to escape without looking like a complete bastard (instead, he looks like a bit of a bastard). Those who remember

him with affection from *Wings of Desire* are in for a surprise. Miranda Otto also turns in a good performance as Beth's daughter, bringing great energy and charm to all her scenes. Playing four-handed jazz piano with the lodger, Kiri Paramore (a boy), they form a romantic sub-plot representing hope and renewal, as the piece they are practising steadily improves while everything else around them deteriorates.

This is not a film for anyone undergoing relationship breakdown, because the relationship horrors depicted in it - possibly the worst sort of betrayal - are very upsetting for susceptible people. But there is a lot to enjoy in this film: interesting relationships, fine performances, a few wonderfully funny moments. And the film is gorgeous to look at: watching it is like leafing through a giant Freedom furniture catalogue. The house in which it largely takes place is fashionably weatherbeaten and unpainted, but extravagantly accessorised, with colourful rugs and cushions and lots of primary colours everywhere. Surprisingly, the house photographs better than the desert, which all fans of the local product know is prodigally photogenic. Anyone who liked *Proof* will probably like *The Last Days of Chez Nous*: both feature a small cast of interesting characters, well-played, engaged in ghastly but fascinating emotional games, with not a horse or a Hoges in sight.

Mardi McCannochi

"Once again, we see the breakdown of a 70s-style communal household as everyone gets older and it becomes clear that the open relationships which seemed to work back then have a limited lifespan and after a while even the hippies want secure relationships."



Robert Altman's The Player



Based on the novel by Michael Tolkin, *The Player* is a bizarre, yet highly entertaining movie, where Hollywood attempts to portray Hollywood, lies, deception and all. Directed by Robert Altman, the story begins with movie executive, Griffin Mill, whose life has suddenly taken a turn for the worst. Not only is Mill's position under threat by rival executive, Larry Levy, played by Peter Gallagher but he has been on the receiving end of some rather sinister postcards, related to Hollywood and hinting impending death.

A terrified Mill seeks out the scriptwriter who he believes is tormenting him, and accidentally, yet with intention, kills him. When confronted by tampon wielding Detective Avery, a part played wonderfully by Whoopi Goldberg. Mill denies all involvement with the murder, though is not at all convincing since he has the motive and is sleeping with the dead scriptwriters Ice Queen girlfriend (Greta Scacchi).

Whilst providing a rather satirical portrayal of the big time movie business, *The Player* being a Hollywood film, does have a true Hollywood ending, yet with an interesting twist. Tim Robbins' performance as Griffin Mill is brilliant and the film boasts a great number of cameo performances from well known stars such as Harry Belafonte, John Cusack, Andie McDowell, Julia Roberts and Bruce Willis. In fact you can spend the entire film scanning the screen and playing "spot the celebrity". But, then you would lose the plot and that would truly be a shame.

Sonja - Jade Tomas and Sian Hughes.

Chez Nous again

The Last Days of Chez Nous

This film will probably not inspire you to delve deep into the infinitesimal subtleties of the human mind; nor will it provide you with the dynamic new vision of Australian suburbia. But, more than likely, it will make you laugh. And it just may make you cry as well. "The Last Days of Chez Nous" is a simple film of enormous charm, without any pretension. Film aficionados may recognise Kerry Fox from "An Angel at my Table" and Bruno Ganz from "Wings of Desire" in two of the lead roles. New Zealand actress Lisa Harrow takes the challenging lead of Beth and is complemented by a strong cast which includes Bill Hunter playing her father. Hunter plays the part of a very old man, crotchety and pernickety to the last, with great conviction.

The photography of the film is excellent and full of rich colours (it may or may not be a coincidence that most of the lead actors are redheads). While it is set in Sydney, it is not your traditional "Sydney film"; that is, the characters aren't seen walking past the Opera House or the Harbour Bridge every two minutes. Director Gillian Armstrong depicts a less recognisable side of Sydney, although the background of decaying brick and lush growth is unmistakable.

The story is straightforward. Vikki (Kerry Fox) returns home from a messy love affair overseas and moves in with her sister Beth and her husband JP (Jean-Pierre). Her presence in their lives and in their house brings a much-needed smattering of laughter and drama, and results in ... but I won't say it. You just might be able to guess from the title, however. Like almost everything else about this film, the use of humour is simple and understated. This does not stop it from being funny. Indeed, there is one quite bizarre scene which acts as an hilarious Australian-suburban version of the scene in "Risky Business" in which Tom Cruise runs around his house in his underwear, dancing. Bill Hunter is another source of amusement in the film, in his portrayal of an out-and-out anal retentive who feels compelled to lecture everybody about everything all the time.

I wouldn't want you to get the impression that "The Last Days of Chez Nous" is a laugh-a-minute, knockabout comedy, however. There are tears. Lots of tears. Both Kerry Fox and Lisa Harrow display an amazing ability to turn on the waterworks at the slightest provocation. I realise that there is more to being a great actor than just the ability to cry - but it is pretty impressive, all the same.

While the ending of the "The Last Days of Chez Nous" drags on just a tad, I can recommend this film heartily. It has been nominated for a total of eleven AFI awards, of which it should claim a fair swag (those that "Strictly Ballroom" doesn't snaffle, anyway). So, go on - see it. With some excellent acting, a good story and beautiful photography, it all adds up to a darn fine film.

David Mills

We know they're two reviews of Last Days of Chez Nous but they're both too good to be omitted, so enjoy.



Filling a Niche

The Fauves

The Fauves are a very important band for one major reason; they are quite unique, and fill a niche otherwise uncatered for. (Their fans would also argue that they write bloody good pop songs, as indeed they do.) They are very definitely pop, but their influences are impossible to tie down, unlike the run of the mill pop band who obviously own all of Factory records releases or avidly follow the American college charts and so on. When a band gets compared to both Sonic Youth and the Go-Betweens (with neither description being entirely wrong), they have achieved something remarkable. So what? Well, they've also just released their third EP, "Tight White Ballhugger", so I spoke to Andrew Cox from the band to find out a little bit more. An obvious question had to be asked; why the hell call an EP "Tight White Ballhugger"?

AC: "There's nothing really too profound about it. We always used to stir our bass player about this really tight pair of white jeans he had, and we wanted a title that really stood out. Bands these days seem to be going for the one-word titles, so we thought we'd look at something that was a bit different."

The EP was recorded some time ago (at the same sessions as the "Scissors Within" EP), but due to lack of finance the intended album had to be split into two EP's. Despite this, the two sound noticeably different. I asked why this was the case.

AC: "Probably the difference is they were mixed at separate times, and we came to this session with a different attitude. This one reflects a little bit more of what we are

now than the last EP."

On initial listening, I found the song *Sideshow Freak* to be a remarkable but mildly disturbing song. Luckily for me it was written by Andrew (especially seeing I had just told him how much I liked it!) so I could find out a little concerning what it was about.

AC: "It's more of an impressionistic type thing. I just thought of a sideshow freak and wrote something about that theme and tried to marry the music and the words to give the right feel."

After the song the Fauves play around with an old *Hot Chocolate* song. I asked what provided the inspiration for it.

AC: "I like those sort of things on records, for no real reason, just twenty seconds of something. It's a good chance to do something different without being too long and boring."

To me it sounded like the band had spent some time in the studio preparing this EP. The Fauves also have a tendency to create songs with quite complex arrangements (not surprising, considering the variety of instruments used) so I asked how this affected studio time.

AC: "We spent a fairly short time in the studio but we worked very hard. We made the most of our time, and worked till we dropped. With the arrangements there is a lot to do, obviously we have to get as much done as possible beforehand."

Instead of releasing a "Shocktober" compilation as previously, Shock records have released a CD featuring The Fauves, The Glory Box and Pray TV (at a user

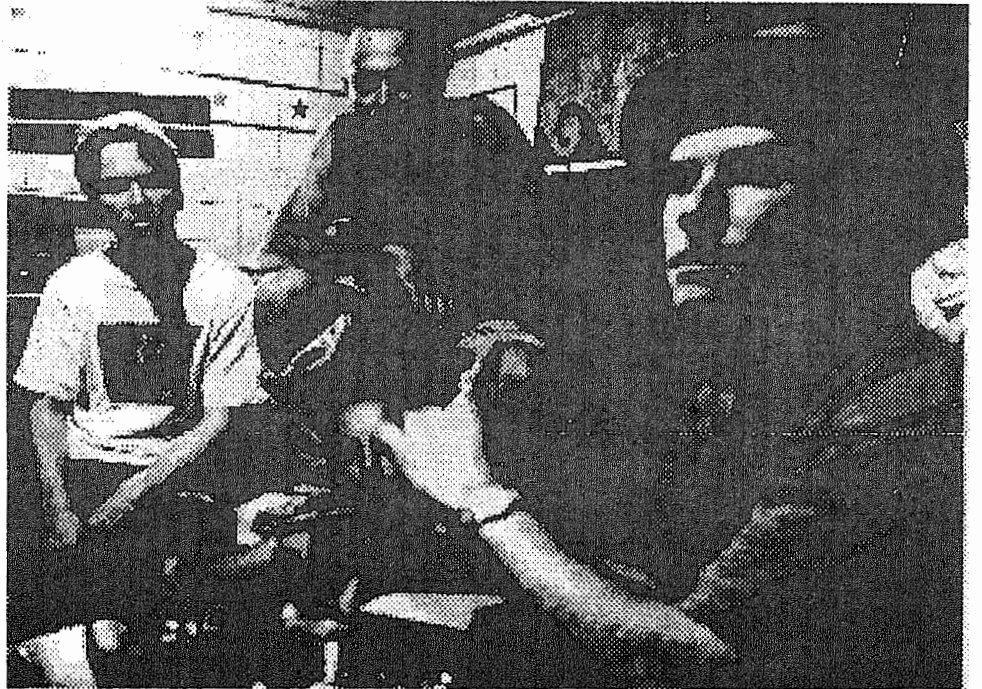
friendly price.) Just to be completely incestuous, each band covers the other two as well as providing a new original. The Fauves made their covers radically different from the originals, so I enquired into the matter.

AC: "It was good fun. We're not big on covers, so it was a problem of just trying to learn them for starters. We chose the easiest songs we could, and then decided to do something as different as possible. We didn't really have a lot of time, so rather than do a bad version trying to be faithful to the original, we did a bad version that tries to be different. Hopefully

no-one will be offended."

The Fauves have been to Adelaide a number of times in the last month or so, playing with well known bands, as they've found a big name has been needed to pull large crowds in Adelaide. They're unlikely to return for some while as they hope to finally record a full length album. It will be for Shock again, as talks with major labels have not been productive and they are very happy where they are. In the meantime their new EP should be nearly enough to keep you happy, although it will be nice to see a full length album from the Fauves.

DJK



Gig Guide

by Richard Vowles



Ain't it always the way, exams are approaching and the good bands start rolling into town (or in the case of local ones, out of hibernation.) This week seems to mark the beginning of the season...

-On Tuesday and Wednesday American band L7 will play with Australia's Granddaddies of grunge The Cosmic Psychos at the Bridgeway, I know it's a long way for some of you to travel but I think it would be worth the effort!

-The Oxo Cubans are in town and will be at the Exeter on Thursday, the Oxford on Friday, and the Festival Theatre Ampitheatre on Sunday with Before You Were Blonde.

-Boston's Buffalo Tom will finally play Adelaide at Le Rox on Friday with the Welcome Mat and Flat Stanley. There are no excuses to miss this one I'm afraid.

-The Lizard Train (see interview this issue) and the Boweevils from Melbourne will play at the Crown and Anchor on Saturday. If that's not enough you could see the winners of the national campus battle of the bands contest, Rasin Toast, who will be playing the Governor Hindmarsh, or Free Moving Curtis, the Bearded Clams and The Psycho Zombies (from Mt. Gambier I think!) at the Tivoli.

-Finally on Sunday the Hoodoo Gurus and Died Pretty will play the Thebarton Theatre on Sunday.

Remember, you can always sit that exam next year, but L7 and Buffalo Tom may never return, the Hoodoo Gurus might split up, Died Pretty may all be killed in a helicopter accident...etc.etc...

CLASSIFIEDS

Accident Kintore Avenue

Would the 2 female students who helped me after a car crash in Kintore Avenue at 8.15 am on Thursday, 15th October, please contact me, Paul Furbey on 382 9217.

Accommodation

North Adelaide. Gorgeous house, good bathroom, great kitchen, polished floorboards, 15 min. walk to Uni. Share with one female. \$65/week. Ph: 267 3272. No bond!

Africa Cultural Night

Thursday, 22nd October, 1992. Free. The Catholic Centre corner Stanley and Jerningham Streets, Lower North Adelaide. 7.30 - 10.00 pm.

• African food • African art and craft • African music • information • videos • guests speakers • group discussions • Sponsored by Australian Catholic Relief.

Amnesty International

There will be a letter writing meeting at 1 pm in the Jerry Portus Room on Wednesday, 21st October. Write a letter for human rights.

Adelaide University Choral Society

Presents a concert of English Church Music conducted by Hilary Weiland. St Peters Cathedral, Saturday, 22nd August, 8.00 pm. Tickets from Austickets \$15/\$9 concession.

Book on Auscharge phone (08) 13 1314 or Ausfaxcharge (08) 234 8444 or at all Brashs Music Stores and all outlets.

Flinders University, School of Earth Sciences

Mid-Candidature Assessment Seminar, 4 pm Wednesday, 28th October, 1992, Room 103, Earth Sciences.

Fluxes of CO₂, O₃, water vapour and sensible heat over natural and agricultural areas in the Southwest of W.A. Scott Chambers.

For Sale

Mountain Bike - Shogun Trailbreaker. Excellent condition. \$250
Catamaran - Maricat - 14' on quality galv. trailer. \$1,200 o.n.o. 353 2018.

GALA

The next meeting of the Gay and Lesbian Association will be at 1.10 pm, Thursday, 22nd October in the Conference Room (5th floor).

Giant Record Sale

10,000 ex ABC-FM records - Classical, Rock, Spoken Word. Saturday, 31st October, 1 pm - 5 pm, Sunday, 1st November, 10 am - 4 pm. Bonython Hall supporting 5UV.

AU Mountain Club

The Annual General Meeting of the Adelaide University Mountain Club Inc. for 1992 is being held on Wednesday, 21st October at 7.30 pm in the Union Cinema. Only financial members of the Club may vote. Proxies will be accepted and should be addressed to the Chair of the meeting or any financial member of the Club. For those interested, there is a dinner before the meeting in the Bistro from 6 pm and a trips meeting following the AGM.

The Philippines, the Church and the Revolution"

Hear a report on the situation in our northern neighbour from a recently returned student. Thursday, 22nd October, 1992, 1 pm, Meeting Room 1, Level 5, Union House. Sponsored by Student Christian Movement and Adelaide University Catholic Community. Donations accepted for SCM twin Chapter UPU and Mt Pinatubo. Further details phone 267 1989.

Adelaide University Theatre Guild

presents "Red Noses" by Peter Barnes, directed by Robert Kimber. October 22nd - 24th, 28th - 31st, November 4th - 7th. Union Hall, 8 pm. Tickets \$12/\$8 at BASS on 228 5999 or at the door.

Special benefit preview night October 21st with all proceeds going to S.I.D.S. Tickets for benefit night \$10.

Student Christian Movement / Catholic Community

The SCM and CC meet together to hear experiences of Denis Voight, who recently returned from time living in the Philippines. Thursday, 1 pm, Meeting Room 1, Level 5, Union Building. All welcome.

Percussion Recital

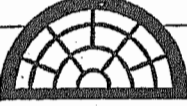
November 6th at 7pm. Little Theatre. Enquiries 337 3464. Contact Tyson Muenchon.

SCAT Dinner

SCAT TV is having a medieval feast on Saturday, Oct. the 24th. Bands playing include, Stinky Texta, Whiplash, and The Bedridden. Caledonian Hall, 379 King William Street. Members \$3, Conc. \$4 and waged \$5.

Final Examination Timetable - Second Semester 1992

The Final Timetable has now been posted in the Napier Undercroft and has been supplied to Departmental and Faculty Offices. In the past, numerous copies of the final timetable were available for collection by students, however, a vast majority of printed timetables were not collected and subsequently destroyed. In light of this and budgetary constraints limited copies will be available on request (from the Examinations Office). An official copy of the timetable is displayed in the Napier Undercroft.

FREE  **FREE**

Postgraduate Students' Association Ordinary General Meeting

North Dining Room
Level 4, Union House
12.30 - 1.30pm
Thursday, 29 October
Please register with PGSA
228 5898

• Chicken and Champagne Lunch
• Presentation of Supervisor of the Year awards
• Elections of postgraduate representatives for University Committees and Faculties in 1993

Committees Car Parking Library External students Student Services Advisory Student Health and Advisory University Health and Safety Sexual Harassment Biohazards Campus Safety Advisory Centre for Uni. Ed. CEMMSA	Uni Info Technology University Relations Biosafety Groups Women's Advisory Multicultural Advisory Disabilities Advisory Boards Equal Opportunity Careers Advisory	Alumni Association Board of Graduate Studies Councils Sports Association Faculties Science Engineering Law Math' and Computer Science Agricultural & Natural Resource Sciences
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NOMINATIONS of candidates for election are invited. A nomination must be made on the prescribed form and must reach the PGSA before 12 NOON on Wednesday, 28 October, 1992. Nomination forms can be obtained from your Department Secretary or the PGSA Office. Nominees may attach a brief policy statement to their nomination form.

production notes
editors :the luscious sam
maiden and the delectable
vanessa almeida
advertising man dean page
office spunks: darien Oh! and
ricardo vowlles
MUCH THANKS: andrew joyner,
jo mills, simon healy, chris joyner,
kama I for the great party, amy
great speech, monica, great life-
style
ON DIT is printed by cadillac
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what's your

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the great **big final**
SPECIAL ISSUE

get **YOUR** contributions in now for
1992's last ever On Dit. Any
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