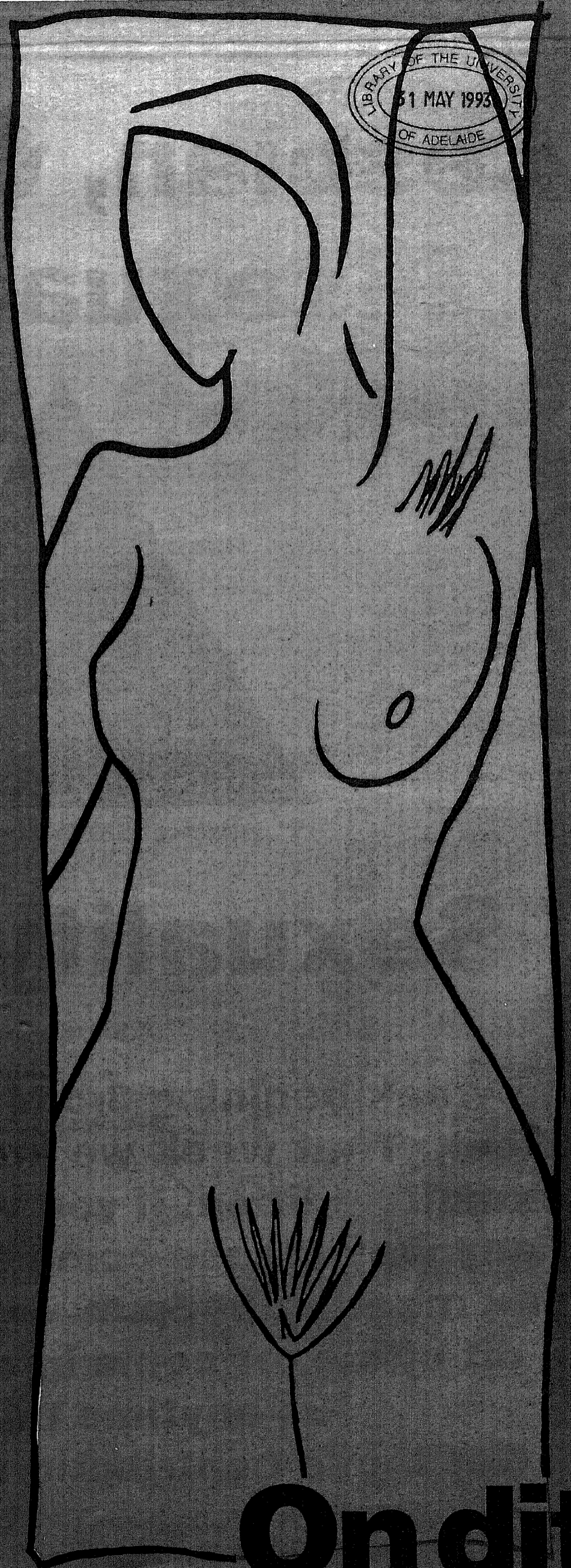


WOMEN'S HEALTH WEEK



On dit

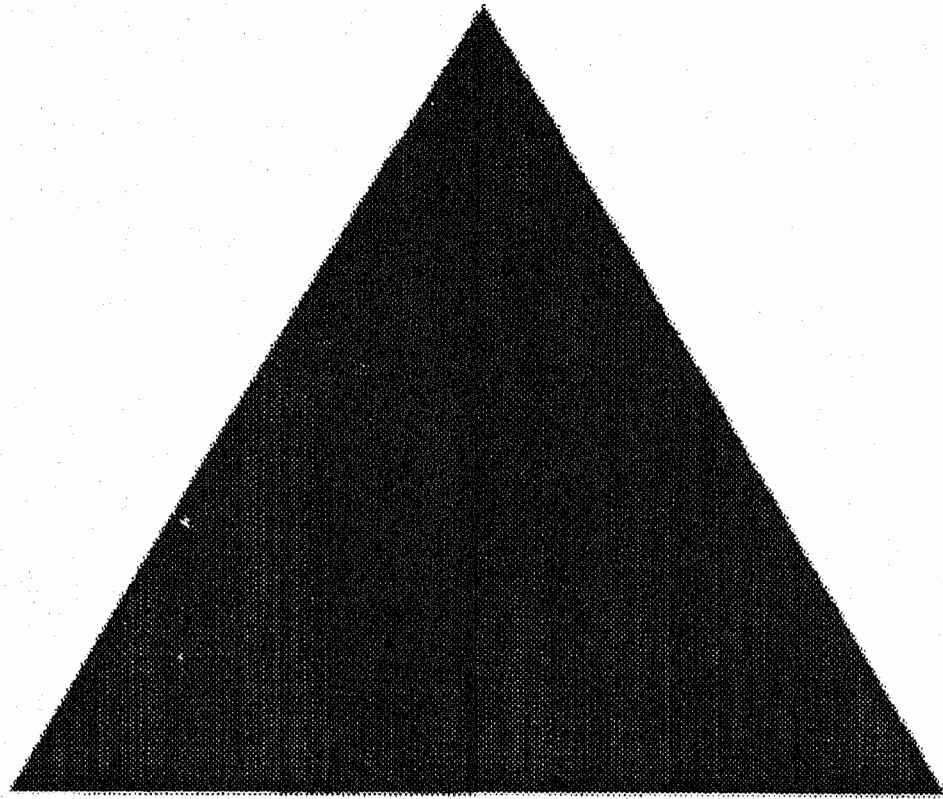
The Adelaide University Students' Association Weekly

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Lesbian, Gay, and Bisexual Pride



Sexuality Week

The week beginning 3rd May will be Sexuality Week. That week we are having a special Sexuality edition. If you wish to get involved in any way please come to the general planning meeting at 5p.m. on Wednesday in the On dit office, or come into the office and see us anytime this week.

Get those contributions rolling in now.

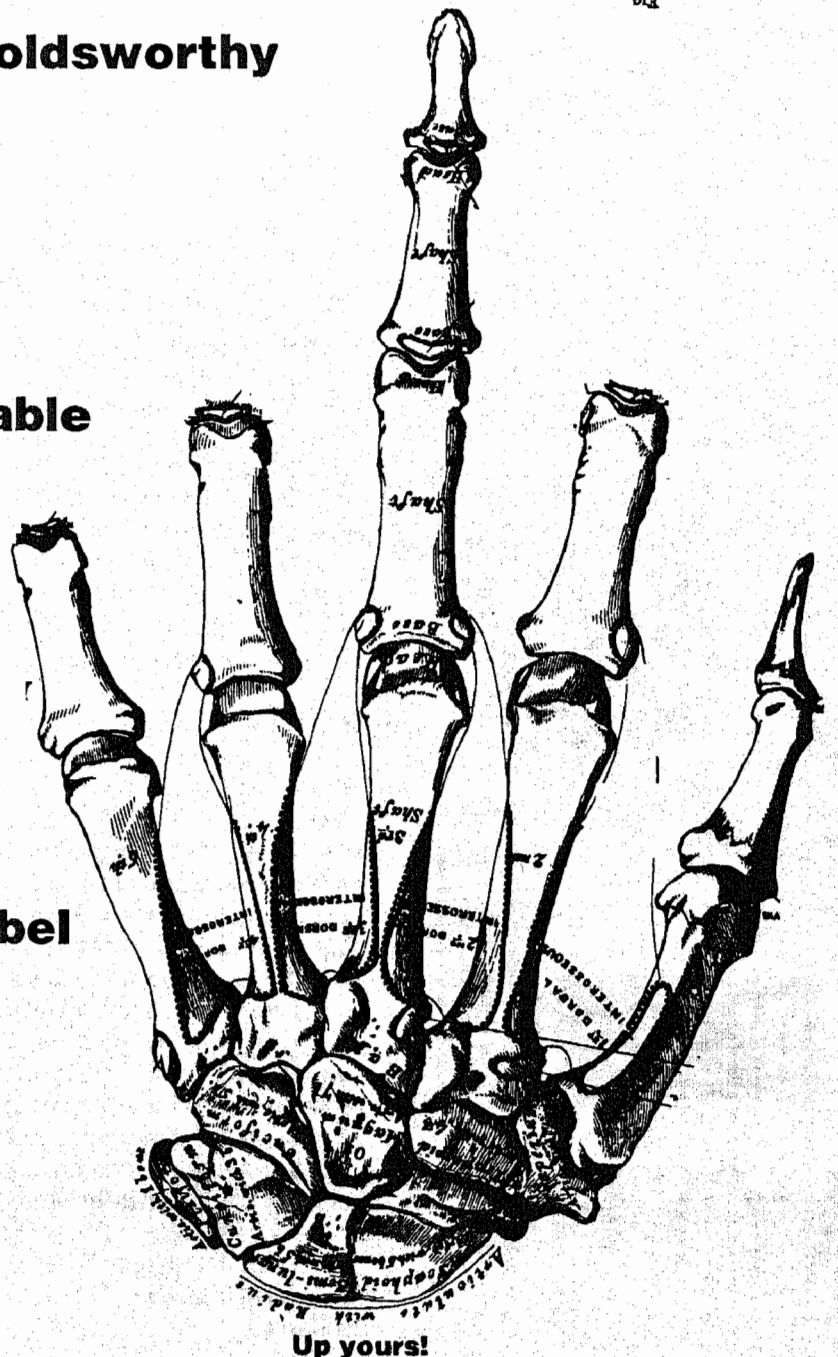
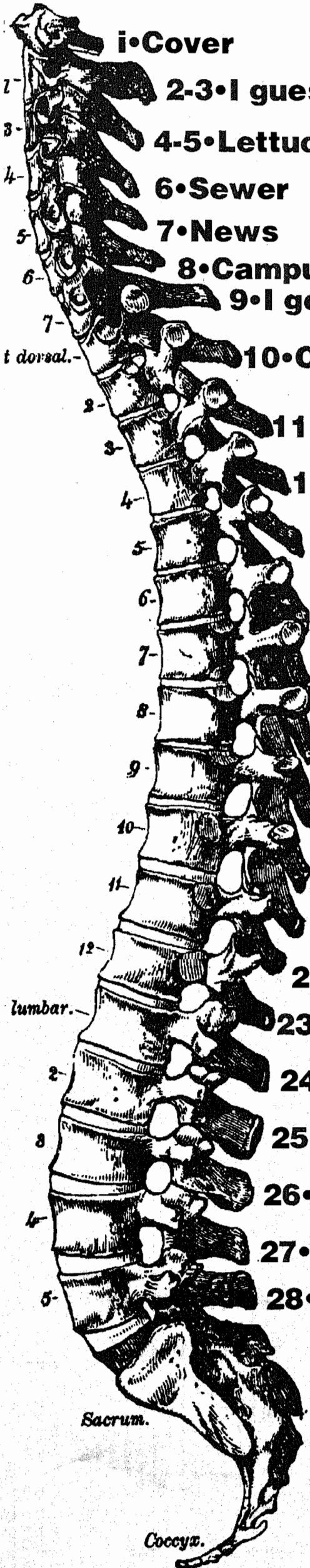
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FIG. 73.—Side view of the skull. (Cryer.)



Letters

Diary man support

Dear Alexander E. Smith, Ando, Mark Evans et. al.,

I'd like to point out that Liana Buchanan is not the only person on campus who was offended by the so-called gender neutral Diary Person. There is no way on earth that that cartoon figure could ever be taken as anything but male, white, and yes, able-bodied. As women and non-anglo saxon and disabled people make up more than half the university population, I cannot understand why it is unreasonable for us to expect our contribution to university life to be acknowledged.

Alex cherub, it's people like you that remind the rest of us why we need people like Liana Buchanan.

Big Kiss,
Catherine Follett
3rd year Law

More fuckin' Diary Man

Women's Officer - Ms Liana Buchanan,

As female and fellow student I wish to point out that whether or not the figures in this year's diary are clearly men is rather a petty issue. It makes your job look equally petty to dispute the point further. This is also true when you make snide remarks about men, as you did in *On Dit*: the Woman's Day the Lawns, whereby you hope the guys are not too "scared" and added in brackets, "maybe you'll even learn something!" Arc you inferring that men erroneously think they know all they need to about women already, or that what they do know, i.e. their male perspective, is really insignificant in your opinion, to feminism - that it can offer nothing at all to women? What of women? Will they ... even learn something" too? What of those men who are receptive and sensitive to the female cause? I never hear you singing praises of progress that men have made in changing - and they *are* changing - their ways to better their respect for and treatment of women.

Whilst it is true that our society pivots around male laws, language and theory, I do not think that debasing and intimidating men is a positive way of encouraging and achieving equal opportunity of the sexes. Rather, I argue that it gives men reason to look unfavourably on the female cause. Is it not important to realise that whilst men can learn from women, women too, can learn from men? Treating men as equal 'selves' with an equal capacity to change and understand is essential to redressing gender imbalance - for equal selves is fundamentally what they *are*, are they not? No one gives up power to the enemy, but people do learn to share it with their allies.

A. Barton
Law/Arts

Gilbert and Mabs

Dearest Fi-Fi, Georgie-Porgie and Ricky,

Where the fuck are Gilbert and Aunt Mabel?!! These past 2 long weeks that they've been missing have been the worst of my life. The sky fell down, hell froze over and Yoda the Can Lady got a full time job, it seemed that bad. Lose the comic section and *bring back Gilbert*.
Love & Kisses
A. Non
P.S. What does Gilbert the Duck really mean?

Sic Puppies

Dear Editors,

We are reely sic of the weigh you guys korrekt evrywuns speling mistakes in there lettors to the editers. We are unaversitee stewdants now and are kwite capabel of spelling kerrekltly. Pleees give us a little bit of respekt, and dont rite (sic) afta evry werd.
Ben Hall Economics
Richerd Gunner Economics

Walk-Thing

Dear On Dit,

I'm a liberal minded guy, but the other day I noticed something that really got up my nose. I realised that sexism is still blatantly persisting even in the 90s. This is most openly expressed by the chauvinistic hierarchy in large corporations, for example Sony. On the front of a Sony personal radio printed in bold letters is the word "Walkman". Doesn't it seem obvious that it should be called a "walkperson". That way normal people like myself wouldn't be offended, if Sony keep up this outright sexism their sales will soon suffer. Likewise the name of the hand held computer games called a "Gameboy", should also be changed to "Gamechild".

On the other hand, I hope the sexual harassment that I received at school because I enjoyed participating in ballet no longer continues to boys like myself. Hopefully, the children growing up today will be taught that sexist attitudes can't be tolerated and that stereotypes such as "beer men" are just plain wrong.

Mr Mike Young
SNAG extraordinaire

What the F***?

Drs Penrose and Davies,

When will theoretical physicists decide to give up talking about Biology, a field of which they obviously have no knowledge? Stop tossing.
Non hand-waving Biologist

Who's this Doobie character then?

Dear Someone who has Caught on,

I do not know Benjamin Dubé, nor do I even wish to know him, let alone call him a friend. I may not have a life but at least I have a name.
Alexander E. Smith
2nd Year Chem. Eng.

How can we be lovers when we can't be friends

Dear Someone who has Caught on,

I do not know Alexander E. Smith, nor do I even wish to know him, let alone call him a friend. I may not have a life, but at least I have a name.
Benjamin Dubé,
3rd Year Law

Adrian Karras has got to go

Dear Mr Adrian Karras,

I would personally like to represent you, my good friend, to do one thing for the well being of the avid *On Dit* readers. G.S.T., that's right: Go Suck Tampons, until the shit stops dribbling out of that fat thing, you call your mouth.

Go get a life! You must be fully bored to waste time on such a crok of shit. We all know who won the election, and don't give a flying fuck to why anyone lost. May I advise you to next time send your vomit of words to the "Liberal Party headquarters or your local Liberal Member of Parliament", where they will be interested in such biased bullshit.

Also, if you haven't noticed, politics are built on lies and shit and you would therefore make a lovely politician, as you are full of it. May I also add that "Fightback" was a get rich quick scheme for Fat Cats. Are you possibly one of these rich bastards, Adrian? Please *On Dit*, publish articles that are worth reading next time.

Yours sincerely, and suck fuck,
Bill Whopperous
2nd Year Arts

Smokers reply

Mr Matthew Denby,

Your comments in *On Dit* (Volume 61, Number 6, 29th March, 1993) are a collective of slanderous, opinionated generalisations. Not only do they give a non-representative view of the smoking public, they only show you as the arrogant, rude, nasty and aggressively defensive people, we smokers are supposed to be by your definition. It is my *choice* to smoke, as it is obvi-

ously your *choice* not to. I am not identified by my yellow teeth - as my teeth are white, cavity-free, and no, they haven't been capped, whitened or replaced with dentures. If you can smell smoke in my hair, then I must change the brand of shampoo I use. So too, I must change my brand of deodorant and washing powder, as my non-smoking friends must be being particularly kind not to notice (or comment) that my clothes reek. I ask you, Mr Denby, which respective brands should I change to? Do you have any suggestions?

As for being the social lepers of this society, well, we have been asked to leave public buildings in the interests of other people, but as I did this before, it doesn't bother me. These legislative moves have been imposed because a great number of smokers agreed that outdoors was a better place to be. Just remember, Mr Denby, smokers are voters too, the legislation would not have been passed if we had all been outraged by the mere suggestion of it. If we could still smoke on public transport I have no fear in saying that buses and trains would still be manufactured with windows you can open.

You also failed to recognise that urine is not the only residue of their pleasure for addicted drinkers, bad breath, reeking clothes and their ever increasing waist lines are others, I'm sure I could think of more given time. These purely aesthetic qualities are not just related to excessive drinkers and smokers either, but also excessive eaters, dope smokers and coffee drinkers. Do you fall into any of those categories, Matthew?

If you don't like the smoke - move, if you were there first, simply ask us to move. If you don't like our breath, ask us to buy some peppermints. Suggest we carry deodorant around with us. Please note: I already do these things! One suggestion for you, though, Matthew - please refrain from using vile language in articles for publication - it shows childishness and immaturity and tends to weaken your argument when you have to abuse the English language that way. But, of course, when your brain grows to its regular size you'll realise this for yourself.

Regards,
Tamara Jarvis
BA (Educational Theatre)
2nd Year

Together We Stand

In our joint struggle against the worldwide patriarchy, we need as much power as we can get. This power is available to us through solidarity. When a woman oppresses another woman because she is different, it divides us and reduces our collective power. Why discriminate against each other? In fact, discrimination is one of the major divisive tools of the patriarchy and through it we perpetuate our own disempowerment. As women who feel strongly about the position of women in the world, we feel that it is counter productive to

women's issues in general to be heterophobic or biphobic. We need to be united as women regardless of where in the spectrum of sexualities we decided to stand at a given time. The 'Lesbian Aesthetic' assumes we all experience woman to woman interactions in a similar way. An assault on biphobia is an assertion of our right to a social, political and sexual existence that is not separated from that of our lesbian and heterosexual sisters. Please don't cut us out of your lives because we choose different things. Let us stand together and share our womaness. Why stand alone?

It seems so easy for us to judge each other in our anger at our own poor treatment. Perhaps we need to treat each other well as a model of how we want the world to treat us. Otherwise, we risk being doomed to failure by our own prejudices. One of our great strengths as women is our ability to extend love and acceptance. Let us use it to our advantage.

Margaret and Sabina
South Australian Bisexual Network
PO Box 3391
Grenfell Street, Adelaide
SA 5000
Ph: Margaret (08) 344 6146 (ah)

NB: Whilst we are both members of GALA and WOC, we do not claim to represent either of those groups.

I love being different
I love it that you
are different to me

Our strength is in
standing together
being different

Range, change, diversity
these all exist naturally
and so it is with sexuality

More power to us in
our acceptance of each other
it is a healing thing

Margaret

Are people still talking about that fuckin' election?

As a Liberal student I'd like to congratulate Paul Keating on a very surprising and, none the least, impressive victory. A year ago it seemed certain that Hewson was to hold the key to the Lodge in his hands but slowly, with a very strong scare campaign (albeit full of lies) Keating swayed the public. He impressed upon the voters that Australia was on the path of recovery and that a 15% tax hike (an imaginary one) would only delay if not entrench us in a recession (the one we 'had to have'). Without a doubt the ALP under the control of the trade unions ran a strong campaign and Keating's mandate is stronger than ever. Hopefully, in the near future, we will see Australia back on its feet and again, as before, thought of as the lucky country. In regards to the campus campaign, I

The image of pregnancy does not demean women. This is a precious gift and process, we as a sex have, and men do not. It signifies security, comfort, brilliant structure, form and design, uniqueness and beauty. Everything Toyota would also like to possess. If all you can do is read into it, mundane, trivial crap as 'sexual gratification' and 'headless ... passive' concepts, then I pity your tiny, consumed existence.

The men (allow me to be presumptuous) that created this concept probably never thought that deeply about the connotations as you have and presumably felt leaving the woman's identity anonymous, the diplomatic thing to do.

I am not ready to have children yet, but I can say when I do reach that time in my life, I am going to be immensely proud of my ability to do so and will admire the beauty of a body capable of bearing life in such a manner. 'If you've got it, flaunt it!'

Good luck to Toyota, for having the insight and to all the 'Demi Moores' of the world who share my proud, unashamed view.
Sharon Baylis
Arts

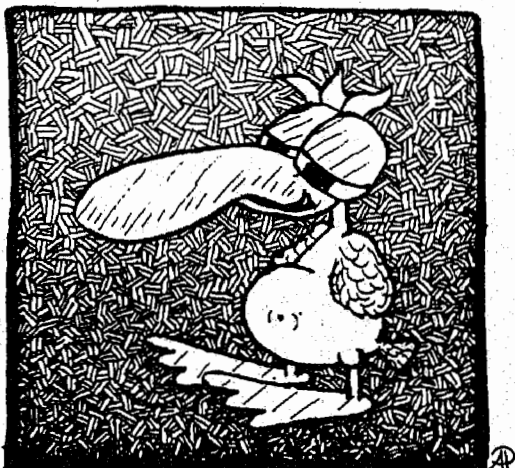
Wide-Body

Dear Members of the Women's Club at Flinders,

Over the years, I've seen the intentional, and more often accidental, degradation of women in media presentation and the like. At times, I have been angered by the arrogance and ignorance of our often unequal society, but more frequently, I find advertising, such as the 'wide-body Camry' campaign as clever and not easily overlooked. The very reason they chose this ploy.

I can proudly state I am a strong, assertive individual, the fact that I am female does not give me special privileges, as it should not burden me with extra obstacles. We have inequality and degradation amongst us in all facets, not just between the sexes and I believe narrow-minded, petty arguments, with far too much read into them, such as yours, to be a hindrance not a help in achieving what I presume you collectively want: The equal respect and admiration for body and mind, as we all do.

CHANGING MOODS OF GILBERT THE DUCK...



POSSIBLE CAUSES:

1. SEEING A BABY.
2. DAY DREAMING ABOUT A LONG OBJECT WITH A KNOB AT THE END
3. ATTEMPTING A SLIGHTLY SLEAZY COME HITHER LOOK.
4. ALL OF THE ABOVE.

Be NAUGHTY!

President

Library Campaign

Fantastic, and congratulations to all those involved. However the Senior Management Group have informally indicated that they will be unable to provide us with additional funds to maintain our struggling resource, which is totally unacceptable given the 3,500+ signatures that were collected so quickly. We have communicated this to them and also must keep up pressure on Federal and State Governments.

Enrolments

If you had any problems, see me. At a working party many conflicting suggestions were made but nothing resolved, as the Uni will not be organised for phone

enrolments by next year..

Grievance Procedure

Last week we discussed a review of grievance and assessment procedures, the idea being to simplify the process for students to appeal as at the moment it is impossible!

Counter Calendar

There will be a meeting to discuss Counter Calendar on Wednesday 7th April, at 1.10pm in my office. All those with ideas on possible recommendations for next year are invited to come along.

Review of the student Guide and timetable

This will take place over the next three weeks. Any students keen to contribute

please see me.

Fairway Scheme

The University Council decided at its last meeting to instigate a snap review of the Fairway Scheme, due to concern that it was giving disadvantaged students too much of a 'leg up' into University, and perhaps students from non Fairway schools were actually being disadvantaged. This is ludicrous. The Fairway Scheme works to add marks to those students from schools targeted as not traditionally supplying Adelaide University. The Students' Association views with great concern the review of the Fairway Scheme as we believe such an Equity program is a vital and unquestionable

priority for this University, both on philosophical grounds and to show the general public that the University maintains a commitment to open accessible education which is not contingent upon the financial or socio economic characteristics of prospective students.

I strongly support the scheme and absolutely oppose any watering down or diminution of it, as this would reflect an abandonment by the Council of Adelaide University of principles of equity and fairness in access to this institution.

Anthony Roediger

Education Vice President

Hello everybody! This week has been spent mainly catching up on smaller issues with some individual student problems.

Library Crisis

Well the fight for Library funding is continuing and be assured that we won't give up. If you haven't signed a petition there are still some in the library and in the Students' Association Office.

Student Representatives

I am working on coordinating the student representatives on the various Faculty and Department committees so watch this space. The Arts reps have been most active and have set up their own group, so if you are an Arts rep please get in touch with me for details. This should set a good precedent for reps from other faculties to follow. There are still a lot of departments who have not yet conducted elections for student reps on their com-

mittees, if you know that your department is in this position then get on to them and hassle them, or alternatively let me know.

Austudy Loan Supplement

On thing that is of interest to students is the new Austudy Loans scheme which has been introduced. NUS has produced a pamphlet to explain the impact of the system and to help students to know exactly what they are getting themselves

into. Copies of this pamphlet are available (free of charge) in the Students' Association office, from the Education Welfare Officers in the Union or from Student Services in the Horace Lamb building.

Rebecca Shinnick

Women's Officer

Women's Health Week, 5th - 8th April

Welcome to Women's Health Week! In case you have missed all the posters plastered around campus, there are plenty of things happening on this campus including a dinner, a forum, fun run/walk and assertiveness and self-esteem workshop. Also, masseur Fiona Hann will be setting up shop down in the Women's Room, so if you feel like doing yourself a big favour go down and check out her prices. More details on what is happening including when and where can be found in the Women's Health Week programme on page 14 next to my article on Women's Health.

Also as part of Women's Health Week there will be an information table outside the Mayo Refectory. On it will be heaps and heaps of info on everything from STDs to eating disorders and copies of the new edition of the NUS women's health handbook "Healthwise." We have been donated some free tampons and pads by Fleur and hope to have some condoms and dental dams (if we can find someone

to give them to us), so come down to the table and get some freebies while they last.

Rape Crisis Centre Under Threat.

Since late last year the Adelaide Rape Crisis Centre has been raising awareness in the community that the service that they provide may be under threat. Community support has been huge as shown by the thousands of signatures presented in petitions to the Minister of Health and Welfare, Mr Martyn Evans. Despite this, however, a proposal has now been put to the Minister that the Rape Crisis Centre be amalgamated with the Sexual Assault Service based at Queen Elizabeth Hospital.

These two centres provide very different services. The Adelaide Rape Crisis Centre is an independent service, outside of the medical and legal systems, and provides a service specifically for women by women. While both provide counselling, many of the staff of the RCC are women who are familiar with the issues involved at a personal level and operate from a

feminist perspective, rather than being "professional" doctors or social workers. There is a need for both types of service to be available for women who have experienced sexual assault or abuse. Another difference between the services is that the majority of the counselling that the RCC does is retrospective, i.e. for women whose assault or abuse has occurred in the past, including survivors of child sexual abuse. The service at the Queen Elizabeth Hospital deals largely with recent cases and with medical care provision as well as counselling. If the two are amalgamated the necessary services offered by the RCC will go and the huge numbers of women reporting and/or dealing with their abuse will lose out.

There is a rally in support of the RCC on Friday, 16th of April (in the first week of the holidays). Meet on this day at 5.30 pm at Parliament House to show that you believe an alternative service must be kept alive.

Women On Campus AGM

The Annual General Meeting of the cam-

pus women's group is this Tuesday at 1.15 pm in the Women's Room. For new members, or old members who haven't made it to many meetings, this would be a good meeting to start off with. What's more some food may well be provided so if nothing else will tempt you along, perhaps that will!

Sexuality Week

This is happening in the second week of term two, and involves a week of celebration of diverse sexuality, in particular of lesbians, gay men and bisexuals on campus. Anyone who is interested in getting involved in what is looking like being a fantastic week, or who has any ideas for things to be included in the programme can get in touch either with myself or with Tony from GALA. Otherwise there is to be a meeting on Tuesday at 5 pm in the Bistro so come along, show your support and get involved.

Finally, enjoy Women's Health Week and have BRILLIANT holidays.

Liana Buchanen

Environment Officers

Other than being removed from their office, the Environment Officers have been doing heaps of things. The Just Arts Festival opened with a bang last Saturday, with a successful Fair Day, and a great Close Nurrungar Benefit Night which raised \$500 for the campaign. The Just Arts Collective must be congratulated on their fine effort in organising the festival. Special thanks should go to Jo DeSilva, who coordinated the whole of the mega production. So if you see her in the street or wandering around campus, say to her, "Well done, Jo." (The posters that Phil made are worth a mention as well. Buy one as they are a limited edition.)

There is still plenty happening with Just Arts. Get along to as much as you can.

Events still on include:-

The Third Annual Report of the BILBAX Corporation

Visual Arts Exhibition - upstairs 80 Hindley Street. It's a must see and it's free. But it closes Monday, April 5 at 6 pm.

"Freedom from ... Freedom to ..." the Union Gallery, April 6 - 15.

"Radclyffe" - a play about two eccentric women. Lion Theatre until April 10. Concession \$12.

Just Arts - it's more than just art.

Nurrungar

Nurrungar is coming up this weekend, so now is the time to book yourself a seat on the bus. The buses are filling up but there's still room, so make sure that you book yourself and your friends a spot.

Ring the Peace Action Collective on ph 410 1197 or call into their office at the back of the Triple M Building, 43 Franklin Street, Adelaide.

This demo is going to be a big one, so make sure you're involved. Heaps of things will be going on up there. Other than the themes of the demonstration of Environment versus Militarism, Aboriginal Land Rights, Australian Sovereignty and Peace and Disarmament and the many different actions, there will be a Desert Festival featuring local and interstate bands. Heading the bill will be *Aunty Raelene*, so if you want a good time this Easter Nurrungar is the only place to be.

The Union and those bloody plastic plates.

The Environment Officers argued to the Union Board that the plastic plates in the

lower refectories must go and the re-introduction of crockery and stainless steel cutlery should occur. There seemed to be broad support for the move amongst Board members but the matter was simply referred to the Catering Sub-committee. Anyway, real plates should be re-introduced but it just might take a while. That's good for the environment.

So, everyone out there, if you see your Union fucking up again and trying to get away with it by saying its "environmentally friendly", complain and come and tell the Environment Officers. Don't let the bastards get away with anything. No more of this plastic plates bullshit.

See you at Nurrungar,

Jo, Tania and The Goose

ALCHEMY93

Lyra Regis. R.A.

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WEDNESDAY APRIL 14 - ADELAIDE TOWN HALL

SESSION 1 - 1.00pm

Richard Horden & David Bass (UK)

SESSION 2 - 3.30pm

John Wolseley (Aust) & Peter Bell (UK)

SESSION 3 - 7.00pm

DANIEL LIBESKIND - BERLIN

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Currently working on the Jewish extension to the Berlin Museum.

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\$20 PER SESSION OR \$50 FOR WHOLE DAY

THURSDAY APRIL 15 - ROYALTY THEATRE

Noon-1.00pm Susana Torre (New York) \$10

FRIDAY APRIL 16 - ROYALTY THEATRE

1.00-2.00pm Daniel Libeskind (Berlin) \$10

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ARCHITECTURE INTO MILLENNIUM 3

FRIDAY APRIL 2-17 ANIMAGALLERY 187 RUNDLE STREET CITY

Featuring the works and writings of Greg Burgess, Peter Crome, Julie Cracknell, Peter Lonergan, Dale Jones-Evans Paul Frischknecht, Phil Harris & Adrian Wallis Nonda Katsalidis, Graham John, Sean Marshall. Opened by the curator Neville Gruzman AM. Exhibition sponsored by MFP Australia, Kwikasair, Royal Australian Institute of Architects & Alchemy93.

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APRIL 11 - 17

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Marxism '93

Recession, war, famine. The system brings us horror after horror. Our rulers' only solution is to sack thousands more, shut schools or hospitals, or slug us with new taxes - adding to the misery. Never has the need for a socialist alternative been greater. An alternative based on mass democracy. An alternative based on the needs of working people, not those of the Packers and the Skases.

The seeds of that alternative can be found in the mass workers' struggles that have erupted around the world in the past 12 months.

In Los Angeles and in dozens of cities across America, tens of thousands of workers - black, white and Latino - burst on to the streets against poverty and racism in the world's richest country.

In Britain, Germany, Italy, Greece and Spain, millions demonstrated against fascism, austerity and job cuts. And here in Australia we have seen hun-

dreds of thousands of Victorian workers pour on to the streets to defy Jeff Kennett's attacks.

'Marxism 93' is a three-day educational event in Melbourne this Easter (9th - 11th April) that will bring together hundreds of activists from right across Australia who are fighting back today. It will be a chance to debate the way forward for the Left and the Unions, to take stock in the campaign against Kennett and the Liberals, to consider the impact of the Federal Elections. It will also be an opportunity to examine the Marxist ideas that we need to understand and challenge a world of crisis, to learn of workers' resistance worldwide and to study the history of the Australian workers' movement.

There will be more than 40 talks, debates and panel discussions, including a special series of talks including socialist ideas to those new to the movement. Topics at the conference include: "The Future Socialist Society", "Why Socialists Look to the Working Class", "Is Yeltsin Finished?", "Women and



Class", "From Berlin to the Gulf: A World of Crisis and Instability", "Building the Socialist Alternative" and lots more. If you want to discuss the ideas we need to turn the growing anger into a challenge to the barbarity of the system - then make a date for 'Marxism 93', which is presented by the International Socialist Organisation. For more information write to P.O. Box 667, Kent Town, S.A. 5071 or ring 370 6124.

Adelaide University International Socialist Club

America, Israel and the Middle East

In Washing this week, President Bill Clinton has promised to become more personally involved in the Middle East Peace Talks, but has openly supported Israel causing

disquiet amongst the Arab states. Clinton offered Israeli Prime Ministers Yitzhak Rabin "a new level of strategic partnership" to guard against future turmoil in the region. Rabin has embraced America proclaiming to a news conference that he would "tell everyone in my country, Israel has a friend in the White House". Relations between the two leaders are very good, contrasting with the high degree of suspicion between Israel and the Bush administration, which constantly pressured the Israelis into making concessions to the Arabs, like halting settlements in the occupied territories. Clinton, however, sidestepped anything controversial and didn't mention the Palestinian demand that the four hundred Hamas fighters

be returned to the Gaza Strip from the Southern Lebanese border.

America has endorsed many of Rabin's peace plans and objectives and has promised to compensate Israel if any of the necessary agreements with the Arab States and the Palestinians jeopardise its security. The two leaders also announced the instigation of many other joint US - Israeli operations like a science and technology commission, further interaction between each nation's universities and developing environmental and agricultural programmes. Most significantly, however, is that Clinton has promised to continue American military aid of US \$3 billion annually to Israel.

America has entered these Middle East Peace Talks on the pretext of being a mediator, However it is seems so closely allied to Israel that Arab sentiments seem quite logical. They are already wary of Clinton because of his overtly

pro-Israeli stance. It is almost as if Clinton doesn't appreciate how volatile the situation is and that his role, as an external power, is to be an unbiased mediator, not to ally itself to one side and not another. The Arab States will not be willing to negotiate with Israel for peace if America, which is also selling arms to these countries, is openly supporting the Jewish State. Personally, I don't really see why America is needed in such an over role in the Middle East Peace Talks. While the outcomes do have ramifications for many countries around the world, it is for the Arab States and Israel to resolve and the most that western nations can do is await the outcome.

George Svigos

Source: *The Guardian Weekly*

US headed NATO Troops for Bosnia

Following a story in the New York Times, Bill Clinton's Press Secretary, Dee Dee Williams released an announcement that the United States is urging its European NATO allies to plan for the deployment of a military contingent in Bosnia.

Clinton has gone against his earlier statement that American military presence in Bosnia would be confined to airdropping supplies to the besieged towns of Bosnia-Herzegovina. He has proposed that a NATO force of fifty-thousand troops, twenty-thousand of whom would be American, would be stationed in the region to ensure that the terms of the peace plans were adhered to. He cautioned, however, that this would only go forward if the Muslim-dominated Government of Bosnia

and the Serbian Government consented to and accepted the peace agreement and if the United States Nations Security Council would hand over command of the peace-keeping force to NATO.

Can we trust Clinton, or will the situation in Bosnia worsen with further US involvement? Perhaps America has the political and offensive muscle, which

the United Nations lacks, to enforce a peace plan. Or is America, again, insensitively attacking a problem which it knows very little about? A problem with undertones of such bitter hatred and fear that even America cannot solve.

George Svigos

Source: *The Washington Post*



It's a crying shame

In response to the disgraceful dilemma the Barr Smith Library is currently facing due to even more drastic budget cuts, the OSA (Overseas Students' Association) is compelled to voice our strong dissatisfaction at the action taken by Adelaide Uni.

The services of the library are essential to our study here. Many overseas students have no other place to go for a quiet place to study and to make use of computer facilities. As a research tool the library is integral to both students and staff and it is vital that its supplies of books and journals be kept up to date. It also important that the library be opened for longer hours on weekends which is really when students can seriously spend time on their work. It is our feeling that the proposed cuts will have adverse effects all around.

The latest threat to the library, the academic foundation of any university, comes at the end of a long line of disappointments making us regretfully aware of Adelaide Uni's failure to deliver. These include cuts in contact hours, tutoring staff, marked assignments, and resources, and swot-vac screw-ups to top it all off! Most of the other cuts we have reluctantly endured, but like the Students' Association we view any threat to the library as being too serious to be ignored.

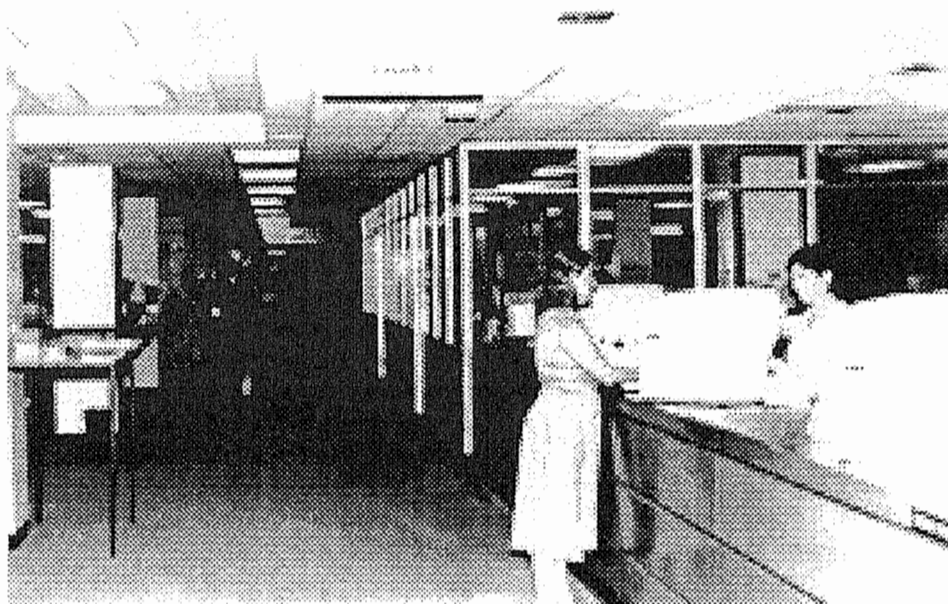
In addition what makes the OSA all the

more indignant is that in spite of all the recent events that have seriously undermined the integrity of Adelaide Uni - in spite of crippling cuts to library resources and services, new overseas students are still being wooed with as much zeal as in days when the University's credibility was more intact. We are also alarmed that prospective students are kept oblivious to the drop in standards we have had to quickly discover on arrival. We sincerely hope that it will not be necessary to rectify their ignorance ourselves.

The OSA cannot express strongly enough its distress at the current situation facing the library. Bearing in mind the crucial role a first class research and resource facility has in an academic institution of any consequence, the University cannot compromise by advocating the acceptance of mediocre conditions. We believe that the necessary funds can and must be found to restore conditions to an acceptable level. If this is not done, Adelaide Uni is really the biggest loser. Contrary to what some may believe, most overseas students are not filthy rich students here for a holiday abroad. Many are here under very difficult circumstances, and through the continued sacrifice of parents and sponsors who must struggle to pay expensive full-fees. For overseas students, the costs are high and among some of us there is now a feeling of being shortchanged and duped. There is also another cost, one that at times like these bears on our minds very heavily indeed - the opportunity cost of not having gone to an academic institution which better val-

ues academic quality and the promises it makes to its students. I do realise that these are strong words ... but they are words not unsuitable considering the gravity of the current situation.

*Justine Vaz
Education and Welfare Vice-
President
Overseas Students' Association*



"I'm afraid you've lost your borrowing rights. Sucked in."

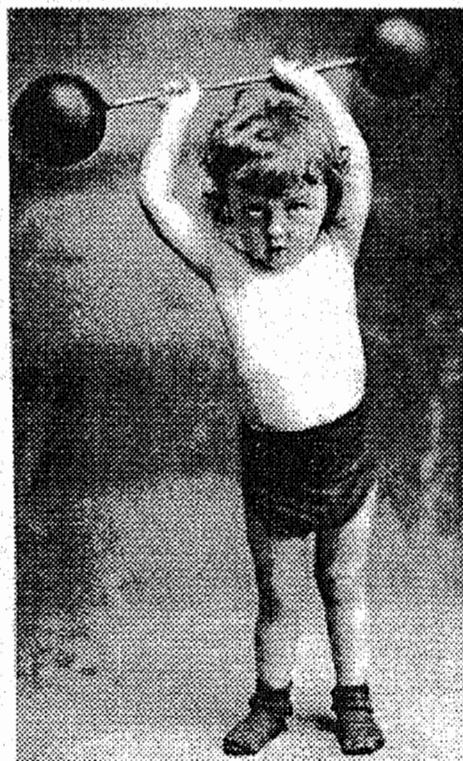
Clash of the Titans

The 1992/3 A Grade District Cricket season is drawing to a close with the playing of the Grand Final between Adelaide University and East Torrens who have several state players in their lineup. Not since 1970/1 have University finished in the four and then only the top two teams played off for the flag.

Not since the late twenties has University played off for the big prize. Making the final is an achievement in itself as most of the team are undergraduates with an average age of late teens or early twenties. Belated congratulations are also in order for Darren Webber for making the State Team thus making it a doubly successful season for the Club. The final was and is being played at University Oval with University making a terrific fist of ruining Hookes's last game. The good guys made 331, Adam Kimber top scoring with 55 and

receiving solid support from the entire team. The bad guys are currently 6 for 126 with Brett Swain (3 for 37) and Chris Owen (2 for 32) cutting a swathe through the talented East Torrens batting lineup. All in all, things are looking good for a Uni victory with mopping up proceedings taking place from 10.30 this morning.

Darien O'Reilly



UQ2

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I got those Education blues

One of the features of the recent federal election was the concentration on a few issues - GST, Medicare and Industrial Relations dominant among them - to the exclusion of many other areas of policy. Education policy, for example, didn't get much of a run. Few people had any idea of the massive changes proposed by the Coalition and fewer still knew what the ALP government is thinking about doing.

roduction of the Higher Education Contribution Scheme (HECS) in 1989. Although it is debatable how much credit the Liberals can take for sketching out their education policy (given that universities and student organisations made repeated requests for detail which were consistently refused) it is undeniable that the ALP government sprung HECS upon students with very little consultation or warning. So what are the intentions of the government as it commences its fifth term? During the election campaign, the Minister for Higher Education and Employment Services, Peter Baldwin, made a commitment to raise the level of funding per student in the system. This is important because the ratio of funding per student is effectively what determines the quality of the study conditions for students; the lower the figure

vested in education will continue to fall. To see how they would do it, one need only to burrow through a few of the adviser documents which swirl around the higher education policy circus.

The Government's principle advising body, the National Board of Employment, Education and Training, recently published advice entitled *Fitting the Need* (December 1992), in which a number of possibilities for funding further system growth were canvassed: HECS in TAFE

At the moment, TAFE programs are partly funded through up-front fees levied upon students. Introducing pay-later mechanisms such as HECS may appear to be a progressive move on the face of it, but not when the fees go from hundreds up to thousands of dollars per year:

... there was clear support [during the Board's consultations with the sector] for the introduction of a HECS-type scheme to replace up-front fees in TAFE. ... The level of the fee charged should be set at 20 percent of the average cost of TAFE courses, similar to the situation applying in higher education, or indeed could be set at a level a TAFE system determined.

The TAFE sector is becoming the focus of more and more government and industry attention, as the future of training policy has come to be regarded as pivotal to industry policy generally. What is beginning to be played out in the TAFE sector is a repeat of what was done with higher education policy in the late 80s, with the government abandoning control of the currency, withdrawing from regulation of the financial sector and selling off public assets, areas like education are among the few areas where it has left itself able to intervene. As a consequence, policy-makers have highly inflated expectations about being able to fix up the whole economy by manipulating one sector.

Increasing HECS repayments

The Board considers that whether in the TAFE or higher education sectors, the option of a more progressive repayment structure in HECS has merit, i.e. students who chose to defer payment could be required to repay the loan at a faster rate than once they reached an income threshold.

Increasing HECS repayments was precisely what the government promised they would not do, at the time the Scheme was introduced in 1989. Increasing HECS is precisely what they did in 1991 (increase of \$144/year above increase for inflation).

Limiting government funding for indi-

vidual students

One feature of participation patterns which has been identified by the Board and regarded as a 'problem' is that 'too many students are either not completing their courses, and therefore not acquiring the associated qualification, or are completing courses in longer than the minimum period required.

The Australian Vice Chancellor's Committee referred to the 'considerable waste of human potential and of academic resources' associated with this issue, and commented that a 'substantial effort will be required to change this situation significantly' (AVCC 1991, Foundations for the 'Clever Country').

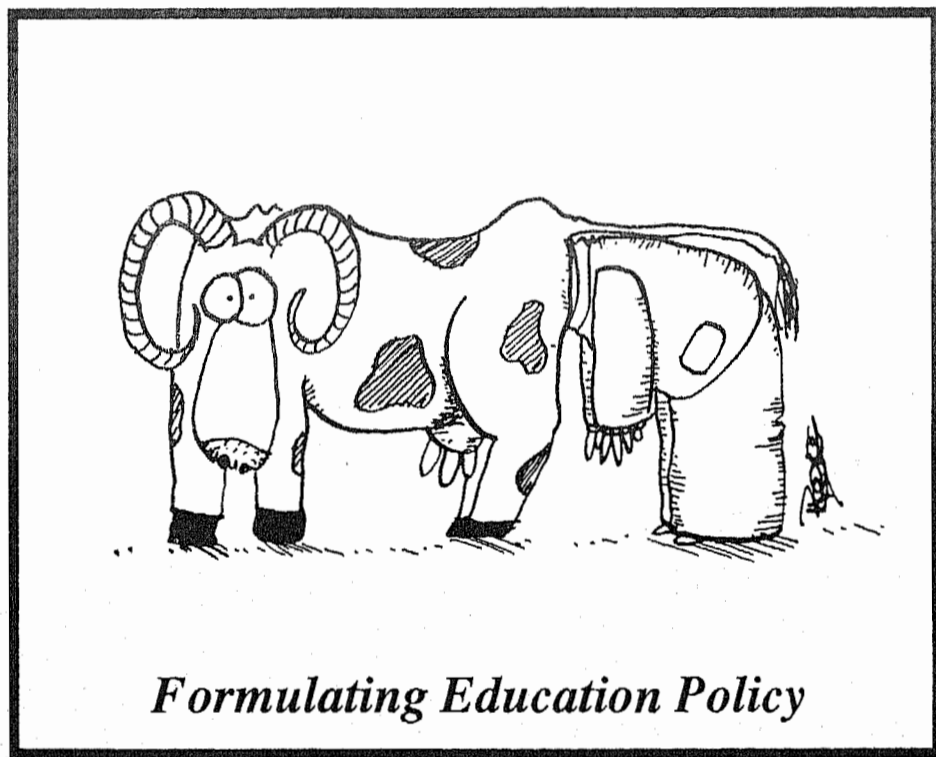
The Board's response to this call for a 'substantial effort' was to propose a mechanism called the Tertiary Education and Training Entitlement.

This is a friendly name for a proposal which may be summed up as follows. The Government would only fund students for a certain number of years. That's your 'entitlement'. During the length of your 'entitlement', you accumulate a HECS debt equivalent to about 20 percent of average course costs. If, for whatever reason (failing too many units, switching courses, taking up extra subjects, etc.) you take longer than average to get a qualification, then the Government will pull away its subsidy of your education costs. The HECS debt a student accumulates once their 'entitlement' has expired would jump to about 60% of average courses costs. This would achieve the government's objective of being able to continue slowly expanding the system, while at the same time withdrawing public funds. A secondary effect would be to reinforce a culture in which students must increasingly choose their course on the basis of anticipated earnings potential. There will be little room for consideration of other purposes or objectives.

So what do students do?

Get active. It was only through a national co-ordinated student campaign in 1992 that the grants component of AUSTUDY was saved from abolition. This is precisely the kind of action which is required again to preserve equity in the education system and defeat the further ambitions of the proponents of user-pays in all areas of social policy. Contact your campus student organisation for further details.

Toby Borgeest
Education Officer
National Union of Students



Formulating Education Policy

The defeat of the federal Coalition at the election staved off one of the most dangerous programs ever to be proposed for a higher education system anywhere in the world. What we were facing - and this is no exaggeration - was a totally untested mechanism; a funding policy with no precedent anywhere in the world. No wonder many universities expressed alarm and wondered whether or not they would be able to continue operating under a coalition government. Students around the country campaigned against the Coalition's plan for vouchers and fees because it would have been a regime which locked many applicants out of education and locked many students into mortgage-style debts. This would have been particularly disastrous for those who are already facing an uphill battle; women, people from low income or non-English-speaking backgrounds and mature age students.

One point made by Liberal MPs campaigning on campuses was that they were going into this election with their vouchers and fees-based funding policies on the table for debate. By contrast, the ALP government gave no warning, prior to the election in 1987, that it would unleash user pays with the in-

falls, the worse the queues in the libraries get.

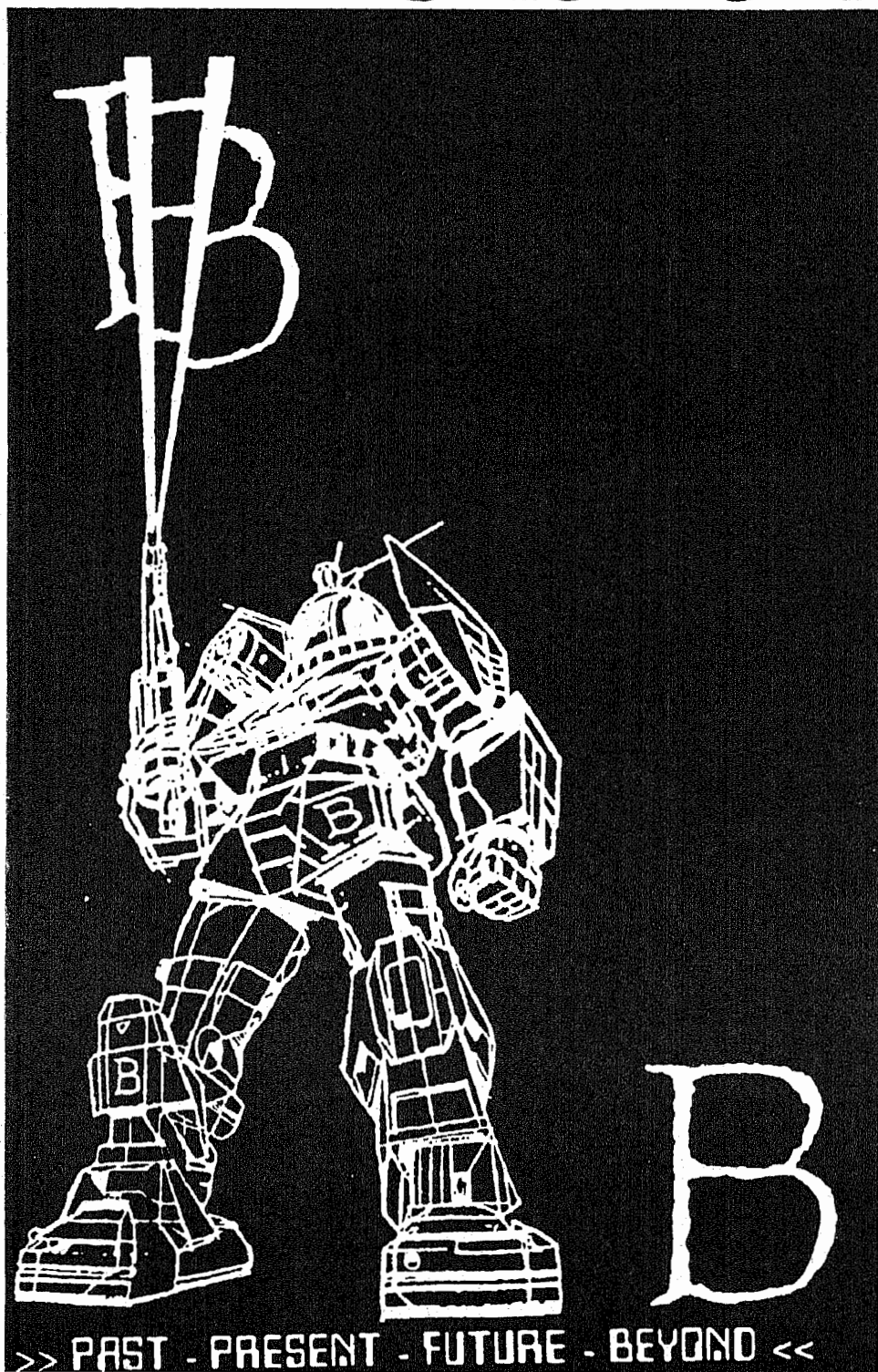
Further, the Government has for some time been signalling significant growth in the area of technical and further education. Vocational training is perceived to have been neglected amid the significant expansion of the higher education sector over the past five years or so.

So where is the money coming from, to lift the funding levels to universities and support growth in TAFE? This is where the Minister's silences, rather than his statements, become most significant. During the election campaign, the Minister made no commitment to prevent increases in the level of HECS payments extracted from graduates and he made no commitment to secure a greater share of the Commonwealth budget pie for education and training. All this is in an environment where the Prime Minister has recently announced a substantial drop in the rate of Company Tax - the public pie is getting smaller.

In other words, it appears that the trends of the past five years will continue; students will continue to fund the growth of the system themselves, and the share of government revenue in-

Be LOUD!

"Shake Your Rump!"



More Club Action

This week is the last week of term and that means you can party like mad this weekend to start off a great holiday! If you're thinking about having a quiet, meditational and prayerful Easter than stop reading this now! The holidays blast off in a big way this Good Friday at the Ark where new York DJ Lenny Dee is performing as a special international guest. Lenny Dee is famous for his hard industrial techno. You may have heard tunes from his New York based label *Industrial Strength* which has a compilation CD called *Power of Industrial Strength*. However, he has worked with lots of other techno greats such as Joey Beltram (who visited Adelaide last November for the Toxic Party) and hard edge European producers *PCP* and *Dance Ecstasy 2001*. Lenny used to DJ in England, but being dissatisfied with the commercialism and importance being placed

on making money, instead of partying to new music, placed by the promoters there, he has found a new home in Germany. He said in an interview in *The Core* magazine: "Germany really did it for me. The techno parties in Germany are so intense! They're so much more vibrant and the kids really get into the music much more than they've ever gotten in England." Talking about Germany, it seems that not only Lenny Dee is raving (pardon the pun) on about Germany, the people from UK Techno label *Rising High* have said in *The Core* that "Germany is the place to be making techno ... they're ten years ahead of us ... All of them are working on Apple Macs." Similar enthusiasm is found from London house DJ *Graeme Park* who has worked in the Frankfurt studios of *Logic Records*. 1993 is definitely the year when we will hear a lot more from

Germany which is without a doubt the techno capital of the world (sorry, Adelaide!).

Anyway, make sure you don't miss out Lenny Dee's performance this Friday. The music will be hard as hell and you'll get a feeling of what's happening in Germany. Just how you should spend Good Friday! Tickets are \$10 and available from Central Station, 32 Twin Street, Adelaide.

On the softer tip, Adelaide experiences its first big warehouse party for ages at Jigsaw this Easter Saturday night. Glenn from *Righteous Entertainment* says to On Dit readers (that's you):

"At last the picture is beginning to take shape for this Easter's big event. A spectacular lighting show is in place headlining a never before used intelligent lighting system in Adelaide. The "Samurai" lighting system has 12 colours and 12 patterns and is twice as bright as golden scans. There's 30k of sound with maximum clarity. On the night, there will be a *Scarab* fashion display, and the *Raver-Blader* trick team expose some "Check it Out" gear. Jigsaw also features latest release pinball and arcade games."

Well, it certainly sounds like a huge night! It's on from 10 pm - 8 am at the Vision Warehouse, Hindmarsh and features Adelaide's best DJs including HMC, Groove Terminator, Uzi, Brendon, Angu\$, MPK, PHD, and PMA. Tickets are \$19 at Central Station (and booking fee) or \$25 on the door.

However, because On Dit is such a groovy paper, we've got two passes to give away. See the end of this column for details!

Just before I go, there's some hot news

regarding one of our very own fellow students. Melbourne's *Vicious Vinyl* label and *The Core Magazine* are releasing a vinyl EP of four Adelaide dance tracks. One of them is a tune by *Matt Farrington*, an electrical and electronic engineering student here in Adelaide Uni! The trancey techno tune is called *Time²* and was picked as one of the four winners out of 76 entries!

We'll have more news in this On Dit column on the album and an interview with Matt next time. Till then, party very hard!

Adrian Cheok

**CRAZY, CRAZY, CRAZY
OUT THEY GO!**

**On Dit has two free
tickets to JIGSAW at
VISION WAREHOUSE
on Easter Saturday,
10th April**

**If you are interested,
come into the On Dit
office at 1pm on
Wednesday**



**AU Film Society
presents**

THE SHINING

**Tues 6 April
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Members Free**

Membership of the Film Society is \$10 for 1993 or \$5 for 3 films (non-admission). The Society is proudly sponsored by the Mercury Cinema, Union Bistro and

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He aint heavy, he's my brother

This journey begins with a simple concept.

It is that the world of 'Ken and Barbie dolls' is a myth!

We are not blonde and blue eyed with permanently tanned skin. Our features are not cut from stone and reminiscent of the Gods. We definitely do not have the 'right' shaped bodies. And we do not exist in perfect coupledness complete with red sports car and fashion accessories.

In fact, our world is full of differences. Under other circumstances we might have been able to appreciate them. But instead, differences have become the spring board for discrimination.

Discrimination is another simple concept. It is an excuse for one group of people to exert power over another.

In our world it so happens that the general oppressors turn out to be white, heterosexual, old and male. I am not saying that discrimination is a tool restricted to them, all sorts of people use it on all sorts of scales. But they have used it more effectively than anyone else.

This success can be measured by the fact that although white, heterosexual, old men only make up about 5% of the world's population ... it is everyone else who is a 'minority group'.

So that is what it is. But it is also important to understand how discrimination works.

We can perhaps begin with the use of stereotypes. Grouping large sections of the population with nice, easy to use handles like 'wog' or 'faggot'. With each name we can assign an individual with a whole personality and series of characteristics.

Another method of discrimination is the self fulfilling prediction. This is useful because after a section of society has been screwed into the ground, the screwdriver can just say "see, they are obviously inferior!"

The self fulfilling prediction can be used in combination with stereotypes to achieve marvellous results

It might involve putting black people in slums with no hope of security or escape and then saying that "blacks are basically violent and they're all involved in drugs and crime". Or there is the one about stuffing girls minds with concepts of 'beauty' and the importance of being a 'good wife' from birth and then talking about how "women are so obsessed about their looks and are just naturally better in the kitchen".

The number of examples are countless, and each time it has allowed one group of people to justify their domination over others.

On colours and culture ...

Racism is perhaps one of the more popular differences to talk about. The colour of our skin or the history of our people make convenient excuses for inequality. But the battle against racism has seen some progression.

Mandela was released from prison (but still can't vote). Yothu Yindi made it into mainstream music (but still can't get served in a bar). And Bruce Ruxton

has become a joke (and is still president of the RSL).

Yes, we have come far.

But although racism is still with us and does not look like going away for quite some time, it is not as openly accepted. Sure shop assistants still won't ask an Aboriginal customer if they need anything. And people still hate the fact that there are so many Japanese around. But we have advanced to the stage where people know it's wrong to admit it. One of the reasons for this is the way in which stereotypes of racism can be debunked.

Jesse Owens proved his physical superiority over all comers at the 1936 Olympics in front of Hitler himself (a more talented discriminator the world is yet to see). Martin Luther King was eloquent, educated and yes, even well groomed. They both flew in the face of the traditional ideas (which probably still exist in a house not far from yours) that black people are an inferior race.

On who we wake up with in the morning ...

This hope for change can also be shared by homosexuals.

Of course, homophobia still pervades many aspects of our society. The measure of a 'real man' still involves how much beer he can drink and how many women he has slept with. A woman who is gay is still thought of as frigid.

But there are glimmerings of hope. The fact that gay people can not be so easily identified as blacks or women, makes the discriminators job more difficult. As a result, there are homosexuals at the top of government, in business, the media and sport. Many reach positions where they can fight prejudice and influence attitudes more effectively.

To be gay is still to face continual stupidity, bias and stereotypes. After all, the irrational pressures of society makes it hard enough to admit to oneself that one is gay, let alone announce it to the public at large.

But nevertheless, the seeds for reform are there.

On the contents of our pants ...

According to a United Nations report in 1980; women despite being half of the world's population and responsible for two thirds of its work, still only receive one tenth of the world's income and own under one hundredth of the world's property

Such statistics must surely constitute slavery in anyone's language. But there is no need to quote the United Nations, examples of sexism can be found on all scales and in every aspect of our lives. We might begin with the multitude of aesthetic requirements. People take for granted that women must have an hour glass figure, free from all body hair, with their faces painted and bits of stones hanging off them to "enhance the overall package". Sure men have to

keep track of basic hygiene but they hardly become the visual objects that women are told they must strive for.

As women age they lose their beauty and become troublesome old hags. Men simply become wise and distinguished. When a woman marries she has fulfilled her destiny and is lucky. A man has simply been trapped and is no longer free.

A 'woman's' magazine concentrates on beauty tips, diet plans and the latest fashions. 'Men's' magazines simply show the product of all that labour in terms of pornography.

If I was a woman at this stage, I would be dismissed as "a paranoid lesbian". This leads on a major difference between the discriminations. For unlike racial or homosexual bias, women are discriminated against even more when they speak up.

If they point to any of the obvious inequalities that face them, women must be labelled as a "feminist". This term can then be used to make women feel that they are being extreme and marginalising themselves. It also helps in the creation of new stereotypes and generalisations.

Our features are not cut from stone and reminiscent of the Gods. We definitely do not have the 'right' shaped bodies. And we do not exist in perfect coupledness complete with red sports car and fashion accessories.

A black person who rejects apartheid often becomes known as a "freedom fighter", while there is almost a stigma or guilt associated with the term feminism. Obviously, the issue is not the term itself. It simply demonstrates the depth of the problem when people are actually made to feel as though being a feminist is somehow strange or unnecessary.

For the discriminating discriminator. .

It is difficult to compare the state of different prejudices. Although they flow from the same narrow mindedness and lunacy, each has their own specific characteristics. Of course, there are a multitude of differences that I have not described: disabilities, blindness, mental disorders, weight ... but none seem as systematic

or as entrenched as sexism.

Why is sexism so ingrained? Well, if we go back to thinking why discrimination exists it becomes quite clear. It is to subjugate certain sectors of the society.

It is too logistically difficult to use gays in this way, so they 'just' face blind prejudice. Migrants or blacks, yes, they have and are being used as cheap labour and the 90s answer to slaves. But at least they have a slight opportunity for change. If they earn enough money they will be accepted into the higher realms of society (this leads onto discrimination according to wealth which I won't get into for fear of alienating all you capitalists out there ...).

But unlike these two examples, the position of women is fundamental for the way our society operates. Whether you look at the huge amount of unpaid labour, the social dependence or even the commercial profits from the 'feminine stereotypes', women become like any other resource. Something to be exploited.

Thus, our culture actually relies economically and socially on women being lesser beings, therefore, this is the most entrenched discrimination.

So, where do we go from here?

Well, in answering that we must know where we are.

Unfortunately, the fact that I have to discuss changes in these examples separately already hints at how superficial the progress has been.

When people stop discriminating according to race but are still homophobic. When people realise that gays are just people, but still think of women as the weaker sex. It means that people still do not understand discrimination, they have merely unlearned a few particular instances of it.

They are no better. The system that equates difference to discrimination still exists and could rear its ugly head at the first sign of someone new. But once this has been identified, we can begin to do something about it....

The first step is to open your eyes. It is to notice the multitude of prejudices that occur all around us.

Do not take the sitcom about the heterosexual white couple for granted. Do not just assume that Parliament House has to be filled with old white men. Wonder why men in our society can not wear a dress while women must wear lipstick. They are all arbitrary 'norms' that are accepted too often and must be questioned more!

The next stage is to stop discrimination between different discriminations. Realise that when you are arguing against the acceptance of domestic violence you are also arguing against Aboriginal deaths in custody. These issues are a product of a single problem and must be combated as such.

The aim should be acceptance and tolerance of differences, not the familiar cycle of ignorance, alienation and subjugation. Finally, do not just think of women's liberation, or gay rights, but remember that your fight is just one battle in the war against discrimination.

Arun Pradhan
AU Resistance Club



Rotten Grape Juice

It would be almost impossible for On Dit readers not to know of the ongoing saga of Peter Lehmann Wines (PLW). The matter of PLW attempting to secure its own future by conducting a populist campaign to attract new ownership of the winery has been the subject of widespread press. However, do you think that On Dit will be content in joining the journalism rent-a-crowd that keeps appearing at the winery? No. On Dit is miles ahead of the other medice. By drawing on the creative resources of the Student Union membership, OnDit has succeeded in planting a mole inside the cellar.

What is PLW like? Who are the people involved? I can say that working here is an absolutely hysterically funny experience, starting with my first day. Vintage is over a month later than average. Crushing commenced on 22nd March and so did I. The adventures started when the winemaker introduced me to the cellar supervisor and we got along fine until the supervisor found out that I had a University degree and was currently study towards a second. The job he then arranged for me was scrubbing tanks and cleaning the drains. I have met this type of education cringe before in the Barossa Valley so his attitude was no surprise. After I had gained an intimate friendship with the drains the winemaker fortunately found out what was going on and came and save me and arranged for me to undertake a marginally more meaningful job. I have now settled into my main vintage task, dealing with white juice. One of the other sobering experiences of the first day came with the language of the other cellarhands. It has been some time since I was involved with a blue collar work situation and it was a shock at first to hear the constant flow of really severe expletives and other styles of expression I had become unused to. One mild example is that everyone calls the winemaker 'Andrew' to his face but 'the old woman' at all other times. I have declined trying to address such implicitly sexist expressions. I just take a look at the supervisor to remind myself that some people are beyond re-education.

What are the Lehmanns like? There are two generations of Lehmanns lurking around the place, Peter at the weighbridge greeting the grapegrowers (and the media). One son is the managing director and the other is working in the cellar. Margaret has a vareity of roles, the most fascinating being that every day she cooks an evening meal for all the cellarhands and her family and the whole lot of us sit down together on one long table. I have rarely heard of such a practice. One thing that is most striking about all the Lehmanns is their sociable, affable, accepting nature. There are no airs and graces, they are all quick to humour or to share a smile. Everyone around the table is treated as an equal. Some companies require formal 'quality circle' meetings or 'progress assessment' pep talks and the like, but at Lehmanns everyone just sits down to dinner and we all discuss the day's trushing, how the machinery is operat-

ing, what developments could be had. Also we plough into the grog a fair bit at these dinners and the employees bring along their own home brew beers or home made wines or even garden produce. Of course, there is a fair bit of PLW plonk to share as well. So the Lehmanns have truly succeeded in making everyone feel they are part of the extended family. In the winery, it is amazing to see the level of personal loyalty offered by employers to the Lehmanns. Last year in the midst of the worst of the McLeod crisis, the winemaker was sought after by another company, but he decided to remain with PLW. The laboratory manager is planning a career change and is currently undertaking study to facilitate this, but is not contemplating making the move until PLW is on an even footing again. Regarding other employees, it is interesting to note that of the three winemakers here, one is a woman. This is unusual. Of all the winemakers in the Barossa Valley on two I know of are women. Before I arrived at PLW, I was told that this small, quietly spoken, bespectacled woman moonlights as the Valley dominatrix. I actually think she moonlights as a PLW winemaker. However down to earth the Lehmann family appear, there is some aristocratic and excessively self-centred behaviour. The family dogs, both of them, act as though they own the place and are in the habit of wandering around with scant regard for workers' efforts. When they decide to have a lay down, everyone is obliged to work around them, which is rather awkward when it comes to dragging pumps or hoses. I did attempt to assert my right-of-way the other day, but I lost.

The extended family goes for the grapegrowers as well. It is expected that the grapegrowers will take up a major

position of the PLW shares on offer. Yet Peter's public relations performance at the weighbridge has not been suddenly created this year, it has been happening for the twelve years that PLW has existed. The main difference this year is that the weighbridge is wall-to-wall journalists as well.

I have a natural aversion to people who are self-appointed icons and I did start out at PLW being a bit sceptical but is clear that Peter Lehmann is not such a person, even though the media portray him as such.

Modern journalism is no longer purely about objective reporting, it is now about merchandising fame. This is because creating fame creates business for media interests. Once fame is established, the media no longer has responsibility towards the good or bad turn of events for the individuals involved. Either way, more news is generated and this is the vested interested media outlets have in ongoing fame. Peter Lehmann is a local icon because of his sixty years of doggedly persistent application of his principles of personal worth and genuine friendship above other worth. He is not an icon because the media says so. The media attention is useful to his immediate purposes and he just happens to be making clever use of it while it is available.

There is another aspect of the media in the matter of PLW that I now feel most critical of. That is the portrayal of M.S. McLeod as the bogeyman. This mob certainly are no angels, but they have to sell PLW on the basis of financial reality. After having asked many people at PLW about McLeods and after reading the details of the terms of ownership transfer, I am compelled to say that the terms offered for the conditions of sale are extremely accommodating for PLW. McLeod's could not do more and re-

main financially responsible. In particular, I can remember Ron Hartley, the McLeod CEO being cut to pieces by interviewers determined to portray him as the villain and he just had to grin and bear it. I am also impressed by news recently to hand that indicates Hartley was one of the very few people on the State Bank Board who stood up to Tim Clark's lack of reality. For this, Hartley deserves at least the time of day.

So this truly is an epic time to be working at PLW. We are all striving to keep the winery going amidst the financial problems, the flood waters that threatened the winery last year, the rain that threatens the grapes this year and we are still managing to make some wine, even though dogs and journalists obstruct our paths. I can assure all On Dit readers, when grapes turn up the philosophy here is, 'we show grapes no mercy'. The thirst of many is at stake. So my recommendation to all readers is, you should get your lips on Peter Lehmann.

The Mole



Rethinking Malcom X ?

The recent release of Spike Lee's *Malcolm X* marks the latest chapter in what is rapidly becoming the mythologising of the influential black nationalist and civil rights leader. It's no surprise that the 'cult of Malcolm X' is now in overdrive, and the object of its adulation has been elevated to icon-like status. Malcolm X is now regarded as the personification of black rage, a martyr to the cause and one whose message carries as much relevance now as it did during the 60s.

As with every icon, Malcolm's philosophy has come to mean different things to different people. Militant African American students and quasi separatists claim him as their own. More incongruous, however, is the growing number of African American conservatives, among whom Clarence Thomas is just one, who claim Malcolm's thought best exemplifies their own beliefs.

Admittedly, the jump from the 'angriest man in America' to that bastion of conservatism, Supreme Court Judge, Clarence Thomas is a large one. On one side you have the man who regarded all whites as 'devils', on the other, one whose nickname 'Uncle Tom' it is argued, alludes more to his attitude than his last name. Ideological jumps aside, Malcolm X is now being claimed by the pin-striped minority as one of their own. Malcolm's dictum of black nationalism, that is addressing the internal problems of the Negro community through self help, education and economic empowerment has been seized upon by right wing African Americans. Malcolm X's thinking is looked upon by them as a mandate to preach the 'greed is good' philosophy with the tacked on proviso that the money be circulated within the black community itself. "The American black man should be focusing his every effort toward building his own businesses and decent homes for himself," is a favourite X quotation among them and one that is frequently used by Thomas. Indeed, US Conservatives are fond of painting a picture of Malcolm X as the ultimate Republican, citing as evidence his 'up by the bootstraps' philosophy which placed its stress upon change from within the black community as a remedy to the disproportionate unemployment, academic failure and social problems faced by African Americans. As Tony Brown, a black businessman and TV talk show host in a recent GQ interview asserts, "I think Malcolm X was essentially a black Republican by today's standards ... I use 2 basic criteria to come to that conclusion. Number 1, Malcolm was for individual opportunity. Number 2, he was for self help. This is a Republican philosophy. It's right in line with Garvey, Elijah Muhammad, Booker T Washington and most of all, Malcolm X. And that phi-



Malcom X points the finger

losophy stands in contradiction to those who believe in integration and in the government as the first and last resort of the black man."

Brown, always regarded as something of a chardonnay socialist has himself now joined the Republican party, in what he terms a 'moderate' faction.

conservative black politicians than ever before, most of whom are bent upon enforcing these beliefs. Only recently Michael Williams, the assistant secretary (for civil rights in the US Education Department deemed it illegal to award scholarships to students who are black just because they are black. Wayne

It's no secret that at present African American conservatives are enjoying as much popularity within the black community as Al Jolson's rendition of 'Mammy'. Their constant exhortations to slip into the Cosby mould of success rings hollow, as does their emphasis on black self help.

The 'self help' philosophy is gaining enviable endorsement within sections of the African American public. Shelby Steele's landmark work 'The Content of Our Character' in effect outlines the political standpoint adopted by them. Steele sees the situation as this, the position of the black person in American society cannot solely be attributed to race. He maintains that essentially, mileage is gained by some blacks' reluctance to participate within the economy. This essentially preserves their 'innocence' as victims of white dominated society and produces a situation in which one can do nothing and still come out on top, a phenomenon he terms 'race holding'. Needless to say, Steele's argument runs counter to that of civil rights groups, and opposes federal welfare and all affirmative action policies, that is policies in which black applicants are given preference. Coupled with the rise of this approach is the emergence of more moderate to

R. Bryant, a black New Jersey Congressman, is also going down the same road, attempting to link welfare payments (of which blacks are the major recipients) with work requirements. It's no secret that at present African American conservatives are enjoying as much popularity within the black community as Al Jolson's rendition of 'Mammy'. Their constant exhortations to slip into the Cosby mould of success rings hollow, as does their emphasis on black self help. For as writer Juan

Williams points out many black conservatives draw a large measure of their support from white conservative patrons, patrons such as George Bush, a man not noted for his sensitive approach to racial issues. As John Franklin, a professor at Duke University, pointed out in the GQ article:

"The difference between black conservatives and Malcolm is that Malcolm regarded the white community as the enemy and black conservatives regard whites as their supporters. I think Malcolm would say there is some truth in their message. But Malcolm and the conservatives have different values in terms of the function of their message. Malcolm's message was to inspire people to change the wrongs in a racist society. The black conservative message speaks critically to black people ..."

Much of the controversy centres around what exactly was Malcolm's ideological position. Something that is very difficult to pinpoint for as George Breitman identifies, Malcolm X's thought underwent radical changes as he moved through 3 phases, a member of the Black Muslim movement in which he was essentially the mouthpiece of Elijah Muhammad, a transition period when he split from the black Muslims and his final period. It is during this final period in the last year of his life, in which Malcolm X's thought developed clarity. He reviewed his position as a traditional black nationalist, rejecting its 'insular' connotations, instead, as Breitman argues, attempting to develop a synthesis of socialism and black 'self awareness' as a method to combat societal ills. Any attempts to integrate the African American within a capitalist framework were looked upon by Malcolm X as destined to failure.

It is this final rejection of capitalism that many left wing thinkers see as a definitive response to any conservative claims upon Malcolm X as 'their' hero, as James H Cone points out:

"What black conservatives are doing in claiming Malcolm, is like people who read the Bible and select whatever passages they want to support whatever they want to do."

This quote serves not only as some indication of the rapid apotheosis of Malcolm X, but also of just how much sway his endorsement, whether dead or alive, would hold for any political party. As a character commented in the movie 'Malcolm X',

"That's just too much power for one man."

Vanessa Almeida

Be **SEXY!**

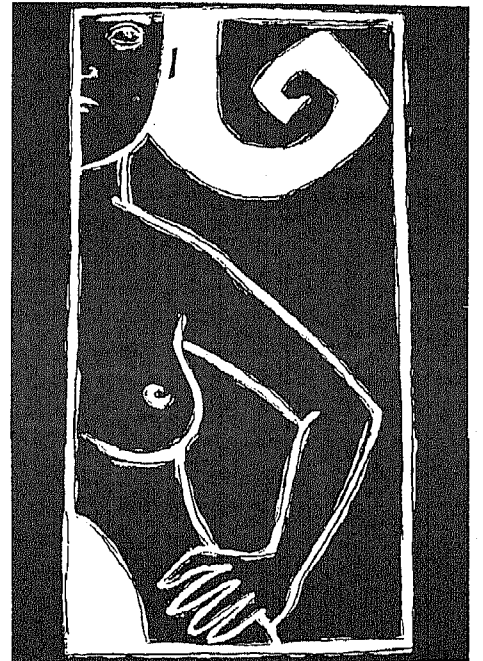
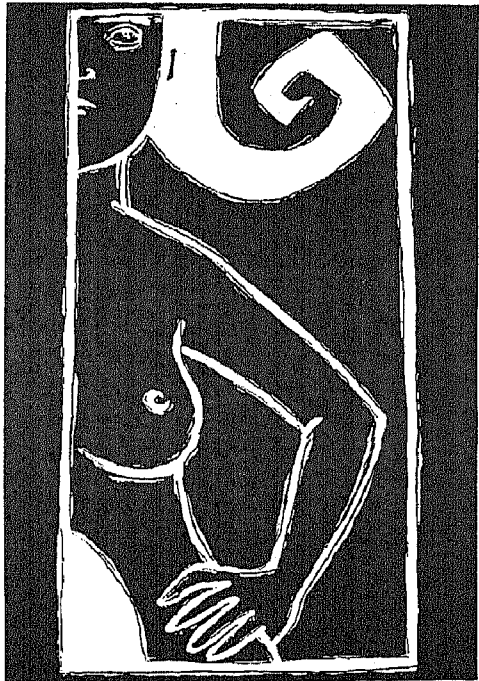
Women's Health Week

On campuses all over Australia, this week, students are celebrating Women's Health Week. Information on a range of women's health issues will be available throughout this week from the Women's Health Stall or from the various events that are being held.

women and all have a severe negative effect on women's health. these and many more "social" factors create or add to women's health issues as distinct from men's.

sons for being part of the women's movement in her famous I.W.D. speech in 1975, Joyce Stevens included "... because we still can't get an adequate safe contraceptive and men can walk

fore have all the power. This feeling can be exacerbated for women who may have been raised not to question, or to assert themselves in front of voices of authority and so have less likelihood of gaining the information they need to make their own informed decisions. Especially in the past, when medics were exclusively or predominantly male, women health-care consumers were particularly disempowered be-



The purpose of this article is not to cover all of these issues - there are far too many - but to answer the question "Why deal separately with women's health at all?" (Something I'm sure plenty of people will ask ...)

First of all, it is necessary to point out that there is a lot more to health than malfunctioning bodyparts. Health involves your personal, emotional and mental well-being as well as your physical and these are very much inter-related. It is also important to realise that we cannot consider our bodies as if they existed in a vacuum. Health is related to a range of social, economic and political factors and not just biological factors.

Seen this way, health, in particular women's health, is inextricably linked to women's position in society. It is widely accepted that women have historically been treated unequally and that a significant degree of institutionalised discrimination and abuse of women still exist. Domestic violence, incest, rape, sexual harassment, lower wages, single parenthood, double-burdened workloads, unhealthy body-image stereotypes all affect predominantly

Looking at women's health is about seeing that women's position in society does not give equal access to economic, social and political resources and creates in women specific health disadvantages. It is about addressing these disadvantages as a part of any move towards equality.

Another crucial reason to promote women's health is that the general health system and the sphere of professional medicine have at least in the past been male-controlled, male-defined and male-oriented. This has meant that in general, priority has been given to men's or general health issues but not to women specific issues such as reproductive health. There have been a significant number of products for women that have been inadequately tested and downright dangerous, such as Gynaseal, just in recent years. When citing rea-

on the moon ...". We cannot know for certain but if health care and scientific research had been dominated by women it seems likely that higher priority would have been given to women specific health problems.

There is also the issue of how women have been treated by the traditional health system. We are probably all familiar with the feeling of powerlessness and vulnerability when we got to consult a doctor. They have all the knowledge and information about your health and your body, and they there-

cause all of the knowledge about their bodies and how to treat them lay in the hands of men. This, however, has changed a great deal now that many general practitioners are women and an increasing number of women are entering other areas of medical science. Another contributing factor to the change is the existence of Women's Health Centres that emphasise the participation of women in all aspects of decision-making about health and health care, and aim to give women access to any information that they want or need.

Looking at women's health is about seeing that women's position in society does not give equal access to economic, social and political resources and creates in women specific health disadvantages. It is about addressing these disadvantages as a part of any move towards equality. It is about recognising our right to participate in the spheres of medicine and healthcare, as many women are doing. But most of all women's health is about *our* right to information about *our* bodies and our right to take control of decisions made about them.

Liana Buchanan



Indigenous films

The Media Resource Centre is putting on a program of indigenous films from the Pacific region in conjunction with the Pacific Arts Association's 5th International Symposium.

The Pacific Arts Association is an international body of anthropologists and indigenous artists. Every year they hold a symposium and this year it's in Adelaide. Last year Cecelia Cmielewski, the Multicultural Project Officer at the MRC, was approached by Pacific Arts to curate a program of indigenous film as part of the symposium. I went to the MRC last week to speak to Cecelia about the program.

The program features contemporary and historical works which give us insight into the indigenous cultures of the Pacific from their own point of view. There is a wide range from "ethnographic or anthropological films through to the most contemporary art form that indigenous people are using at the moment...It is an influential medium that indigenous people have taken to with gusto."

There are films in the program which were made purely for cultural documentation purposes by members of that culture, looking at their own cultural histories and performances. Others are dramas which talk about "their own point of view, as opposed to the estab-

lished norms that we see all the time." The Feature length films have been made with the same production values that we are used to, but have strikingly different content.

There are films from Hawaii, New Guinea, New Zealand, and Australia. Cecelia has based the program around a line from the Aboriginal band No Fixed Address:

"We have survived the white man's world and, ya know, you can't beat that, I think is a really strong line because it talks about, kind of, more than survival. It's a fairly assertive line. So the work I have chosen does reflect that. It's very much people talking about a life that has always been considered to be on the verge of extinction. You know this is fairly well putting that completely to rest. I think the year of the indigenous people is in fact highlighting a whole series of issues about mistreatment, racism, marginalisation, disenfranchisement, poor health and all of those issues, but what it is doing is acting as a celebration for people that are still very very strong and powerful, and becoming more and more influential in somehow describing to white fellas the way we should look at things. This film program is an opportunity for an audience to be exposed to a range of ways indigenous people are saying 'this is how we look at things.'" The various film industries are at vary-



ing stages of maturity, which is reflected in the varying difficulty of getting hold of these films.

Cecelia hopes to educate audiences about indigenous cultures: "I think if audiences go to look at a film with an open mind, and if they're prepared to take on board the way things are being described and the stories that are being described to them then I think, yes, it can actually mean that the next time a black fella and a white fella see each other that perhaps the fear and mistrust may have dissolved a bit. And I think that is an important fear to break down...people will come away thinking of things differently. So the next time people see each other walking

down the street it won't be eyes on the pavement, it might be a "Giddy" or something."

I recommend you go along and see this collection of films. They won't be dry and depressing or anything horrible like that, many of them will be funny, informative and very different from anything you are probably used to. Indigenous Film From The Pacific runs from Tuesday the 13th of April to Friday the 16th of April. Most sessions are on at the Mercury Cinema from 12:30 - 2:30 pm and then are repeated in the evening at the Iris Cinema. Contact the Media Resource Centre or the Mercury for program details.

Jesse Reynolds.

Angry Youth

The UNCED conference in Rio last year showed that most of the world believed that the environmental crisis is the major threat to our survival today.

What also came across at the conference was that there is a lot of disagreement on how to achieve a solution to this drastic problem.

The more advanced, Western countries decreed that the less developed countries should forego development to 'save the world' from the destruction they said this would undoubtedly bring.

The nations of the 'South' quite rightly stood up and argued that these more developed nations, such as Australia and the USA were the cause of 80% of the environmental degradation - pollution, energy consumption, deforestation. They argued that unless the South was helped to develop (in a more ecologically friendly way than development has occurred in the North) then the strangle-hold that the more industrialised countries hold over them will cause great environmental destruction. That unless the North stopped the destruction in their own countries, and the destruction we are sponsoring in the South, then there will be no way for the Earth to survive.

Environmental Youth Alliance is a national organisation that aims to call attention to the environmental destruction occurring in Australia and around

the world.

Set up in 1990 to be run by and for young people, we have branches in all state capitals, and members across the country.

We believe in involving as many people as possible in the fight to save our planet. We also believe that the environmental problem is global, and we cannot solve it just by turning back the clock in Australia.

There is, however many things that we can do in Australia to stop the destruction that is occurring.

In Adelaide in the last year, EYA has conducted campaigns around deforestation on the Indonesian island of Siberut, the pollution that companies around Adelaide are causing, as well as many other issues arising throughout the year - such as Public Transport, the destruction of our national parks and many more.

Nationally, EYA has conducted campaigns around a diverse number of issues such as the Lucas Heights Nuclear Reactor in Sydney, and has been involved in Green Alliance in the recent federal elections.

This year will see the continuation of these campaigns as well as the initiation of many more.

For example, World Environment Day is coming up on June 5th. To mark the occasion, EYA is holding marches and eco-fairs around the nation. In Adelaide, we are considering obtaining grants and

having free bus(es) to show what Adelaide would be like with an extensive public transport system.

To discuss the major environmental issues that are occurring around Australia and around the world, EYA is holding a national conference in Sydney over the Easter Weekend. International guests and speakers, as well as reports from all EYA branches on their activities, and discussion over what we should doing in the year ahead. To be part of EYA, to come to our national conference, or to find out more information, ring 231-6982 and ask for Emma or Sam, or write in to the Conservation Centre, 120 Wakefield St., City. Or contact Clubs and Societies.

*EYA meets every second Saturday at the Conservation Centre, and we are out and about on campus.

*Environmental Youth Alliance
Inaugural General Meeting,
Adelaide University, 1993.
Date: Thursday 4th March, 1993
Venue: Little Theatre*

1. Agenda

*Talk on EYA and its role in fighting polluting companies

*Discussion over talk

*Adoption of EYA constitution - see attached sheet.

*Election of office bearers

2. EYA and Polluting companies:

*Talk and discussion

3. EYA's Constitution:

*Adopted

4. Election of office Bearers:

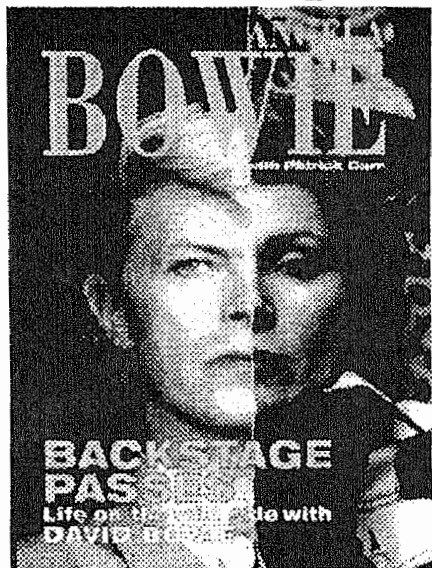
President: Paul

Secretary: Giles

Treasurer: Nick

Be SAFE!

Back(stage) Passage



Backstage passes : Life on the Wild side with David Bowie
Angie Bowie

Orion \$34.95
 'Backstage Passes' is a look at life on the wild side with David Bowie. Written by his ex-wife Angela Bowie, it reveals inside facts about the ten years they spent together, from the late 60's to the late 70's. Covering Davids' first gigs, the Ziggy Stardust, Thin White Duke and Diamond Dog eras and his marriage with Angela, 'Backstage Passes'

gives some insight into the inspiration behind his music. If you're a Bowie fan, this will prove to be a revealing book about his private backstage life and associates. If you're not, it is still a 'vivid account of an incredible life in an incredible era'. Whilst supposedly focussing on Bowies' life, it includes just as much interesting inside information on other musicians of his era like Mick Jagger, Jimi Hendrix, Elton John, the list goes on...

The 'raunchy rollercoaster of a memoir that reveals all' is narrated predominantly by Angela (with help from Patrick Carr), resulting in a great deal of information being divulged about her personal self. Not that this is a bad thing at all, considering that for the majority of the successful Bowie era she remained in the background as merely Davids' wife. Obviously she would like the world to know about herself. However Angela boasting about how many rock stars she bonked whilst David was on tour becomes quite amusing. Then again her account of Davids' 'Lance of Love' is also laughable (especially when it is revealed, so to speak, that he wasn't particularly competent in that area). 'Backstage Passes' describes all of the glamour, free love and hallucinogenic

rides of David and Angelas' life, yet somehow misses something. There is little indication of the music industry consisting of anything except 'backstabbing record executives and a never ending line of fragile egos'. This may have been true, yet after a couple of hundred pages, it becomes a little excessive. Occasionally an exception



to this subject is made in the form of Angela's convictions that David was a 'light person', specially chosen for a musical quest on earth. Bizarre? Well yes, yet this reflects the general tone of the story. If you are used to indulging in conven-

tional novels (in the sense that they have a definite beginning and ending), you will probably be disillusioned. The story, if you could call it that, skips all over the place completely out of chronological order. Her conversational style of narration is somewhat confusing. It certainly sets the scene for the sex and drugs entwined within the whole scene at that time, yet unfortunately makes the scandalous happenings appear a little less believable. The photos in the middle are pretty, although only half of them are of David Bowie himself. Oh well you can't get everything. 'Backstage Passes' may describe life on the wild side with David Bowie, but really expands more on Angela's life, sexual partners and drug preferences. It also does not comment about either of their recent lives since 1980, thus seems a bit outdated - considering David is not as legendary as he once was. 'Backstage Passes' is a passable read, but not more than that. Entertaining, yet not challenging - a bit like Bowies' music really.

Tracy Skehan.

Book Reviewers
The June New Book Lists are in. Come and get 'em.

Horns of the Wildebeast

Claws of the Crab
Stephen Brook
Picador \$15.95

Let me start by saying that I have problems with 'Claws of the Crab'; even apart from its title which reminds me of a 'Tintin' comic. My biggest problem lies with just what this book is trying to be. The subheading and cover photo, Georgia and Armenia in crisis, above a shot of partisans on an armoured car suggest a serious political tome. The back cover notes with their talk of "suspect credentials, bullets, feasts and gold toothed poets" suggest a work in the vein of Hunter Thompson and P J O'Rourke's "lets go and laugh at the natives" school of journalism. It is only when you discover that author Stephen Brook's principal income is derived from being Vogue's wine writer that alarm bells start ringing.

I foolishly approached this book expecting an explanation (or at least an attempt at one) of why it is that this part of the world is forever in revolt. However, what I got was something completely different.

When not complaining about the food, the service, amenities, roads or the driving of the locals (all the stock correspondent lines) Brook gives us a cultural tour of Georgia and Armenia. Unfortunately his idea of culture seems to consist of touring Georgian churches. Which in itself is no bad thing, and would be fine if he didn't insist on giving us measurements of every church in the country. One can picture him like some demented hunchback, scuttling around a church, before a clutch of

bemused Georgians, all the while clutching his little tape measure.

Unfortunately Brook also likes to air his knowledge of wine, which when coupled with the insufferable air of superiority which pervades the book, makes for some truly uncomfortable passages. Why is it seemingly part of the foreign correspondent's nature, particularly when dealing with Eastern Europe, to look down on the 'natives' like this.

As for the story of the anti Gamsakhurdia revolution, which occurred during the eight months Brook spent in the republic, why restrict it to only the last fifth of the book? Why not lose some of the churches or the churlish descriptions of his hosts and devote more of the books 380 odd pages to the revolution? While we are on the subject of revolution why confine yourself to only questioning members of the anti-government intelligentsia? Hasn't this guy heard of balance. The answer to the latter could be that Brook considers the plebs an affront to his dignity.

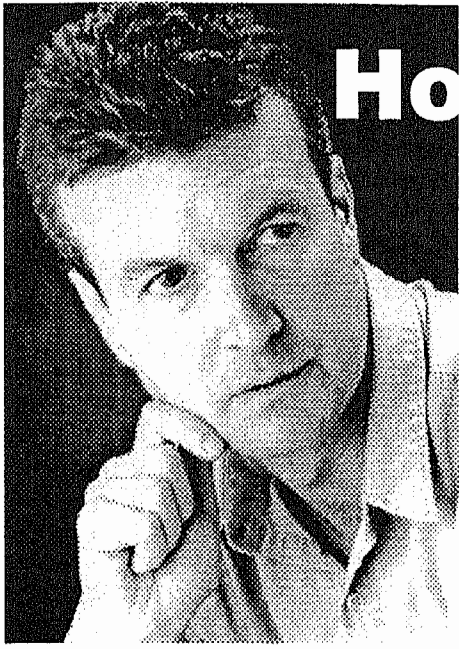
I guess finally what I am saying is that four fifths of the work is a take-it-or-leave-it proposition, unless you have a bent for ecclesiastical architecture, also depending on how many foreign correspondent cliches you can stomach. The last fifth is a different proposition as far as it goes. Unfortunately P J O'Rourke took it further, using less words and with far greater humour and insight than Brook seems capable of.

Craig Sinclair



Waiting f ♀ r Change ?

**Don't wait any longer...
 Women On Campus AGM
 Tues. 6th April 1pm
 Women's Room**



Honk it for me one more time

To some, the context of "Honk If You Are Jesus" would suggest a blasphemer or atheist. Goldsworthy himself, however, has a clearly thought out idea of religion.

"There are mysteries that I know I'll never know the answers to and that one day there will be answers, but I wouldn't call myself a Christian. But of the teachers, the religious teachers, I know that Christ is the greatest.

"I'm too sceptical to believe he was divine. It is possible he was divine but it is also possible he wasn't. I'm not going to pass judgement."

As to whether the Bible is the word of God?

"I think the Old Testament is mostly trash, there's wonderful poetry but it's moral garbage. It's a survival kit for a biker pack travelling around the desert." Having said that, Goldsworthy has the utmost respect for the New Testament both as a work of literature and, to an extent, as a moral guidebook.

"I do actually think that the Sermon on the Mount is so superior to anything the prophet (Mohammed) ever said. It is a great fluke poem that came out of left field. Where did it come from? It's one of the great religious moral sermons of history. But you don't know where it comes from. Where did it come in this little warlike occupied time, there's nothing like it."

By the same token, the Bible does not escape completely without criticism.

"Well, it's funny when you are a kid and you go to Sunday School you hear these stories about how Joshua blew his trumpet and the walls of Jericho came down and you think, 'What a lovely story!'

"Then you read in the Bible, in Exodus, I think it is, that what happens then is they put every man, woman and child to the sword, they did it to most cities, Moses did it too. So, why would you worship this sort of thing?"

This train of thought led to a discussion of using religion to justify the worst actions, something which has without been happening for at least 2,000 years. It was suggested, by Schultz's behaviour for one that Christianity and morality are often the result of a specific interpretation of the scriptures. Something that Goldsworthy suggests is not confined solely to Christianity.

"Muslims would say the same thing about the Ayatollah, that the Fatwah distorts the Prophet, who wasn't perhaps as pacific as Christ or at least who

I think was Christ. Though I guess we all find our own Christ.

"If you read the New Testament, you find, among others, a Christ who kicks the money lenders out of the temple. If you believe that Christ you can justify all the wars that we have indulged in Christ's name."

Such belief, selective or otherwise, might suggest a certain hypocrisy, modifying your beliefs to justify your actions.

"I think most of them believe their misappropriation of Christ's teaching and in that case their hypocrisies are often unintentional."

This perceived misinterpretation is not an attempt to justify "crimes" such as the Rushdie Fatwah, Crusades, Inquisition, war, famine and Humani Vitae but to separate such acts from pure evil.

"We are talking, as Mara says, of effect not intent, it's not evil in intent so there's probably a moral difference between those two kinds of evil."

Finally, from this philosophical heights, our conversation returned to more mundane things. Beginning with a question over the genre of "Honk".

"I wanted to avoid an easy label of "Science Fiction", so I resurrected this term of H.G. Wells, "Scientific Romance". That would just confuse people a bit more, I think it's good to keep people confused and mystified because that makes it too easy, so I tried to resist that."

This intention to keep us mystified rather than serve it all up on a plate helps keep the readers interest throughout "Honk". Things are hinted at, buried under layers, making it a challenge, stopping the tale from becoming bland. All of this subterfuge is part of spinning a tale, something Peter sees as being vital to the novel and something he believes a lot of modern writers have lost touch with.

"I think a lot of writers have lost the art of story telling. They just want to be super profound or write beautiful, beautiful sentences. I don't see why it can't be both, to grip people like film and operate on deeper levels as well.

"I like the way Graeme Greene divides his novels into serious novels and entertainments, in fact, the entertainments are some of his best and most serious books. He was doing that to Fox, he was playing possum a bit with the critics and sneaking his entertainments under their guard, I think."

The obvious question had to be asked, 'Who are the writers Goldsworthy admires or was influenced by?'

"I think the ones I like most are the ones that don't influence me in the sense that what I like about them is that they do things I can't do. I envy them.

"Les Murray, who's a poet, (is one) as a poet myself I write a refined shrunken essence, I try and find essences then I read Murray, and there's this great sprawl. I really admire this because I can't do it."

This doesn't stop him trying, though. "I think I could try and do it but I don't think it would work. So there's a writer

I admire but I can't say he influences me at all because of that."

Most of the writers he admires are poets, but he does like a number of prose writers including Greene.

"Then I read a lot of non fiction as well. I like Primo Levi, I keep going back again and again to that. There's something really important about those books."

On the mechanics of writing, Goldsworthy is not one of those who schemes his stories out rigidly before writing to this set plan.

"I think that's part of the pleasure, it's a bit of a mystery tour just as when you open a book to read it and you don't know where you're going, you want to take a fascinating journey when you write it.

"In short stories, I often have a plan but in a novel I don't because I think the blind turns are more enjoyable to the reader."

At this point, I mentioned how Douglas Adams says that he just begins writing and the story sorts itself out.

"Your unconscious tends to find its path through the maze, it tends to connect things. You notice that when you are writing. You will put it aside for a few weeks then come back to see a few connections - that's one of the great pleasures."

A point made all the more remarkable by the ingenious final twist to "Honk".

A further example of Goldsworthy's ambitions - his desire to do the 'hard thing' can be seen in the sex scene between Mara and Scanlon.

"I didn't want it be some great Hollywood endless fuck," he said. "I wanted them to have a lot of awkwardness and difficulties.

"I actually like funny sex scenes and I was thinking how it would be for Mara's first time at 45 or 48 or whatever. It is going to be fraught with all kinds of difficulties and she knows all about it intellectually, she counsels women about their sex lives. What would it be like?"

"He's also pretty obnoxious physically, it's quite an interesting little act."

Goldsworthy's long been a devotee of humorous sex scenes.

"I've always liked funny sex scenes since I saw the film 'Carnal Knowledge' where Jack Nicholson and Ann Margaret are fucking. They're making a hell of a din, then they come noisily, really noisily and then Nicholson says, I almost came that time. It's one of the great comic lines, deflates all that deadly seriousness."

Fair enough.

Writing is essentially a disciplined activity despite the adrenalin rush that

Goldsworthy says he gets from writing he still must work to a rigid regime.

"I start at 9.00 am and just write until I am empty. Generally, I run out of steam about 12. I go for walks, listen to music. I jump genres, go from short story to something else if I get bored. I like to switch around a bit, I do get bored. Actually, once you get it together about the second or third draught, you start to enjoy it but at the beginning getting it down on paper is hard yakka, you get bored with that quickly." As to what the future holds, he has a number of projects 'on the go' or in the idea stage. Angus and Robertson, his publishers, want him to produce a sequel to "Honk".

"It's not a bad idea, because you have got this character and you do whatever you want with them. I think Christ could be a particularly interesting character."

Goldsworthy says that in a way he is fascinated by the challenge such a book would present. Trying to produce a quality novel, within the "sequel genre" which conjures up images of Hollywood cash-ins generally worse than the original. This idea appeals because it is the hard thing - we have already mentioned this is one of the joys for him as a writer.

Goldsworthy has a book of stories due out in November, apparently on the theme of death.

His next novel due early next year has currently made it as far as the first draft. It is to be set in a small Italian Soccer Club in the Eastern suburbs of Adelaide.

"It's not an area anyone's looked at before, male menopause and that sort of stuff

Apparently, the book currently resembles the Curates Egg.

"It's good in parts, something's wrong but I'm not sure what. You leave things aside for a while and some part of you has been thinking about it without you even knowing it, that's the gift, that's the inspiration." What else has he got on the go? The film scripts for both "Maestro" and "Honk", both pictures are currently looking for finance. Of writing the script for "Honk", Goldsworthy said,

"I wrote this script during the process of writing the novel so in some sense this is the book of the film of the book. That's a good clarifying process. Film simplifies, you find out really quickly who these characters are, what they are about."

I wish I could say the same about working out who Peter Goldsworthy is.

Peter Goldsworthy's books are available through Unibooks.

A COMMUNITY SERVICE ANNOUNCEMENT

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Radclyffe
Vitalstatistix
Lion Theatre
25th March - 10th April

From the outset, when Marguerite Radclyffe Hall defiantly announces to the audience that she prefers to be called "John", they know what to expect from this humorous and at times almost farcical tale of love between women. "Radclyffe" explores the relationship between infamous gay lovers Marguerite Radclyffe Hall and Lady Una Troubridge. During the 1920s, Radclyffe Hall established herself as a successful poet and novelist, until the release of her novel "Well of Loneliness" in 1928 instigated moral outrage. "Well of Loneliness" caused a sensation and was subsequently suppressed because of its theme of lesbianism, or "sexual inversion" as it was then considered. Copies of the novel were actually burned by Scotland Yard. In Australia, access to the novel was denied until the early 1950s and even then it was often only available in a brown paper cover. However, somewhat disappointingly, the main focus of the play is not on the fascinating controversy surrounding the novel, but rather only on the way in which the relationship between Una and John survived despite such controversies. This leads to the plot of the play appearing somewhat insubstantial. Although the controversy is uniquely and cleverly documented by the actors through the reading of a number of messages hidden around the set, I was left with the impression that the women had little if any regard for the general melee they had caused, when in reality the complete opposite was most probably true.

The performance of both Lois Ellis as Radclyffe Hall and Sara Hardy as Lady Troubridge are to be commended. As the gruff and stand-offish Radclyffe Hall, Lois Ellis is convincing in a role which must have been difficult to conquer due to the complexity of the character. Radclyffe Hall is portrayed as being manipulative and self-centred, while, in contrast, Lady Troubridge's innocence and naivety are emphasised. Sara Hardy's portrayal of the devoted



Lady Troubridge is eminently appealing, despite her performance (and facial contortions) bordering on over-exaggeration. Fortunately, this borderline is never crossed and in fact it is this blatant over-acting by both Hardy and Ellis which makes the play so continually comical. My only real criticism of the performances would be that the ageing process is not illustrated effectively. The everlasting tenderness and intimacy between the two women is effectively conveyed throughout the play

without any displays of an overt sexual nature, which perhaps would alienate any homophobes in the audience. The lack of "love scenes" as it were, serves also to reinforce the fact that the relationship was based on admiration and a mutual understanding, rather than being of a purely sexual nature. The brilliant contrast between the two women illustrates well just why it is that opposites are said to attract.

Worth a mention are the costumes, which so help to define the characters.

Dressed in a man's style suit and with cropped hair, Lois Ellis looks the epitome of the stereotypical "butch" lesbian, while Sara Hardy in her flowing dress is ever the elegant lady. Their clothing emphasises the fact that Radclyffe Hall and Lady Troubridge appeared to perfectly represent society's misguided opinion of the typical lesbian couple.

A sparsely decorated, essentially unchanging set serves to emphasise the isolation from society which both Radclyffe Hall and Una Troubridge must have felt, especially when "Well of Loneliness" was initially published. The action fluctuates mainly between London and Paris, with merely a subtle rotation of the chaise-longue less than 90 degrees indicating the change in setting. The only outside influences which pervade the women's cocoon are Harrods bags and newspaper reviews. Despite its duration of only marginally more than one hour, "Radclyffe" is well worth attending, if only to witness the substantial number of genuinely comical scenes. Radclyffe Hall's synopsis of the complicated plot of "Well of Loneliness" through the use of objets d'stationery is riotous, as are the absurd dialogues which take place between the two women over dancing and aerobics. Its briefness is actually an appealing aspect of the play as it lasts just long enough to satisfy the audience without instigating any hint of boredom which would possibly arise if it lasted longer. The venue, the Lion Theatre and Bar, is perfect for this performance. Small and therefore intimate, the theatre's size ensures the success of the audience recognition by the characters / actors which is such an integral part of the play.

Vitalstatistix is an innovative company which should be commended for its commitment to bringing to the stage stories of bravery and defiance such as "Radclyffe". In today's society where homosexuality continues to be virtually a taboo subject, "Radclyffe" has the potential to open people's eyes as wide as they must have been opened when "Well of Loneliness" was published in 1928

Jessica Boland

parting company presents **as you like it** by william shakespeare

little theatre adelaide university • april 16 - 17, 20 - 24 • 7:30 pm
 bookings at sau 238 5406 or bass

HANNIBAL "THE CANNIBAL" LECTER SAYS:

THEY OFFERED ME A LAMB ROAST, BUT I SAID, "SORRY, MUM'S COOKING TOM CRUISE TONIGHT!"

I Like It Like That

Parting Company are at it again. After acclaimed productions of *Twelfth Night* and *Much Ado About Nothing*, the group is coming back to tackle the Bard for a third time. This time round the play is *As You Like It*, believed to have been written around 1599. The same sense of fun and originality seen in the two previous Parting Company Shakespeare offerings will again crop up in "As You Like It".

As will many of the same actors. Familiar cast faces include those of Juliet Nicolle, James Mullighan, Caroline Meador, Matt Hawkins and Jon Gill, who I am told is playing an evil character with a spine.

Co-director Cate Rogers explains the plot of *As You Like It*:

"The main plot, in typical Shakespearean style, involves a boy and a girl who fall in love, they get separated, the girl dresses up as a boy, and finally reveals herself at the end - and they get married. It's classic Shakespearean stuff."

What is most certainly not classic Shakespearean stuff in this production is the relocation of the events of the play from the romantic Forest of Arden to our own Australian Outback. This is an idea that Cate Rogers takes the credit (or is that the blame?) for. The play makes extended fun of the difference between the town folk and the country yokels, and Cate is quick to point out the immediate similarity of this with Australian culture:

"It's funny! You just think "outback" and you straight away think "Good-O, mate". You can call it cheap, why not? But there's lots of laughs to be had there. Also setting Shakespearean language into that context is immediately -um- a kind of -um-"

"An ironic juxtaposition?" I prompt.

"My words exactly", she says. "What we're on about is making Shakespeare relevant - taking it back from being bored shitless in a classroom or by Ren-

aissance dress productions that are very declamatory. We want to make it alive and fun and a good evening out rather than an educational evening out". As anyone who has ever studied Shakespeare will know, however, his comedies can hardly be labelled laugh-

through each phase of life. It's very serious stuff.

But undoubtedly the comedy will dominate in this production. The Kids, reared on revue style humour and fart jokes, want it and expect it. Will they get it?



James Mullighan and Juliet Nicolle sharing a quiet moment

minute. Most modern comedy we see around is either farce or satire, but Shakespeare used his comedy for some serious musings. In *As You Like It*, Shakespeare writes about the nature of love "and how much it hurts people and how we're all fooled by it and ruled by it", says Cate Rogers. This play is also remembered for containing the famous "seven ages of man" speech. This speech examines the life of "man"

I posed this question to James Mullighan, who will be playing the male lead Orlando in the show:

"I think it's a funny play, even if you just sit down and read it. Also, the way it's being done - in a modern, and Australian context - really opens it up for heaps of comedy, and comedy in a relevant, contemporary sense".

Don't forget the strawberry flavouring!

"Cliffs of Blue" is a very cleverly staged and wonderfully acted portrayal of the darker side of human relationships. From its auspicious opening, in which we see a light hearted look at how a child of a separated couple may view life, the play has its audience riveted to its slightly uncomfortable chairs in, at differing times, states of shock, amazement and (for want of a better word) enlightenment.

Angela Nicholl's scripting is superbly complemented by the use of the small, intimate space that a play of this kind deserves. This and the brilliant acting of Toby Spencer, Veronica Howson, Dane Gardener, Amanda Roehrs and Kylie Arthur makes even the hardest stand up and take notice of the messages depicted in this play.

The play itself shows a general transforma-

tion of two characters (one male, the other female) from childhood to adulthood and the loss of innocence that occurs within this transformation. The plays dealing with the rape issue is very cliché but nonetheless acceptable in the way the script works.

The script's movement is not unlike that of which we have seen in the multi-million dollar production of *Hook*. It must be stressed that this play is definitely designed for the adult audiences with copious amounts of swearing in certain parts of the play. In fact, even before the play starts the program warns,

"Some scenes may be offensive but then so is rape and domestic violence"

I feel, however, the offensive scenes are minimal and the message is more audible. The major thrust of the play is towards the

transformation of individuals from a state of innocence and sincerity to a state of knowledge and deceit. As one of the major characters Razzle Dazzle comments about truth,

"...people who neglect the strawberry flavouring do not get asked back."

This play, however, makes every effort to show us the truth and even without the "strawberry flavouring" it is hard not to ask the actors to come back. The play essentially works because of its brief running period (approximately one hour) and also because of the narrative given to the audience through Razzle Dazzle (Kylie Arthur). One of the highlights of the play is what could be called a schizophrenic dialogue between Veronica Howson and Amanda Roehrs with each playing superbly from the

But that wasn't enough to satisfy me. So I put the same question to Cate Rogers: how funny will *As You Like It* actually be?

"Arrr, damn funny", she says. "As You Like It" is quite "song heavy" and this production will feature several "crazy, zany adaptations of popular tunes" in their place, she promises. However, she was keeping tight-lipped as to their titles, not wanting to "spoil the surprise". I said "garn". She said no. So I'll just have to wait and see. I wouldn't be at all surprised, however, if I heard a rousing rendition of "A Pub With No Beer". Yep, I can just picture that now.

My final question to the Parting Company crew was to ask them how good the show will be. After two hits in a row with *Twelfth Night* and *Much Ado About Nothing*, the Parting Company have gained something of a reputation. Their audience will be demanding quality.

"You've asked the wrong people, we're too biased", explains James Mullighan. And then he adds, "I think it's going to be shit hot actually".

Well there you go.

David Mills

Parting Company's production of *As You Like It* opens at the Little Theatre on Thursday April 15 at 7:30 p.m. (that's right 7:30 p.m.) and continues for seven more performances. So get in quick. Tickets are available at the SAUA and BASS.

Two lucky On Dit readers will find themselves the recipients of free double passes to the opening night of *As You Like It* if they are the first to come into the On Dit office on Thursday after 1pm and tell me how they like it.

others' lead. This involves the woman of the play (Howson) in direct conversation with the character who in the program is called "Female Soul" (Roehrs). The conversation is the main link for the play, but thematically it is designed to show the recapturing of innocence.

The play is not without many other minor faults but these could be explained because of the very small attendance figures. However this play deserves more of an audience response than it is currently getting and I highly recommend anyone with some spare time to try and see "Cliffs of Blue" in its limited season.

Chris Heaven

Not a very nice bum

Nowhere to Run
Hoyts
Now Showing

Jean Claude Van Damme. The Lover. The Soldier. The Liberator. The family man. The tender soul. The protector of children. The thinker. Bullshit. Surprisingly, *Nowhere to Run* has a plot - a first for a J-C movie. Basically, it involves Sam (J-C) who is wrongly imprisoned by a vile and pestilent constabulary. Following his daring escape (yawn) he endeavours to save Clydie (Rosanna Arquette) and her cute kids from some nasty developers who want to knock her house down. Deep, hey? This is the kind of plot people get shot for. The director didn't do a much better

job, either. The cinematography is pretty bloody pitiful with strange irrelevancies such as close-ups of J-C's shuddering eye and several botched and blurred action shots. Potential viewers of this subtle film genre will have to wait an incredible twelve minutes before the first female nudity shot and a record twenty minutes before the first close-up of J-C's infamous muscled arse. Recently, in the authoritative *Cleo* magazine, J-C stated that "I have a nice butt, its like a horse's butt... (oh, so that's why it's so hairy) I think it's very powerful to see a butt..." (especially when you're in the front row). It would appear, therefore, that J-C has a deep obsession with his body. This was borne out well during the film - one

more rippling bicep shot and these little black ducks would have run out and vomited on the smarmy DJ from KAFM who introduced the film as well as giving away some Manpower Australia videos (damn - we missed out on one). To acknowledge the other participants in this load of shit: Rosanna Arquette claimed that the role "really caught her attention". (Translate as "I needed the money and wanted an excuse to screw J-C). She did the bare minimum to earn her money. The kids were OK, and the best character by far was the nasty man trying to evict the poor innocents (played by Ted Levine - Buffalo Bill in *The Silence of the Lambs*). We concluded that Ted, with his strange, guttural accent and creased, erotically sleazy face, was far

sexier than any of the numerous close ups of J-C's body parts (and Christ, weren't there a lot of them). This aspect was the main reason we stayed to watch it at all. One of the climactic events in *Nowhere To Run* sees J-C, clad in brown leather jacket, riding his motorbike over open pastures while being pursued by the evil police. This is a none-too-subtle adaptation from *The Great Escape*, and tells us one thing: that J-C wants to be Steve McQueen. He wants to be the all-American action hero, but until he learns to have a screen presence that conveys more than simple woodenness, he will continue to turn out shite like this.

Dale F Adams
Rebecca Nosworthy

Predictable

Toys
Hoyts Regent
Now showing

"Hangin' with the Hometoys"

We admit it, we weren't expecting much of this movie - wacky Robin Williams saves the world and picks up a cute chick on the way (!!!). With a big name star and \$38 million to spend on special effects alone, it could have been good... well, better anyway. A millionaire toymaker dies and leaves his factory to his brother, General Leland Zevo (Michael Gambon - "Mr Bad"), instead of to his children, Leslie (Robin Williams) and Alsatia (Joan Cusack), who have never quite grown up. The General quickly imposes his style of leadership by putting his equally

militarily-obsessed son, Patrick (LL Cool J - can't escape dem rappers), in charge of security. The very happy, kitsch work atmosphere soon disappears as armed guards patrol the factory. The General hits upon the idea of making remote-control killing machines operated innocently by children to use in war. Of course, Leslie discovers this evil plot and has to put a stop to it in the grand Hollywood tradition - without any help except that of his family and friends (ohhhh!). Predictably, Patrick changes his loyalties completely after discovering the truth about his dead mother (haven't heard that one before...). By the way, Leslie takes time out to bonk a beautiful young photocopying clerk (Robin Wright). (Note: Thankfully he didn't take his shirt off - one

hairy hand was enough). The finale oozes Hollywood - a good versus bad struggle involving inspirational pep talks to toys, lots of explosions and corny triumphant music. We don't need to tell you who wins out - take a wild guess. The special effects were fantastic, as they should be, considering the expense. Unfortunately, these seem to be of greater importance than the plot itself. A lot of thought has evidently gone into the concept of the film, but they obviously counted on Robin Williams to lift a mediocre script. His role is an uneasy mix of comedy and heroism, with not enough time to expand on either. There are no really funny lines, but all the other characters seem to find him hilarious, especially Robin Wright, whose role consists of her looking beautiful

and giggling inanely. She has not chance to display her acting abilities hinted at in *State of Grace*. Joan Cusack plays a total loony quite well and wears some "zany" costumes. Michael Gambon is uncomfortable, out of place and clearly on automatic pilot. How sad is it when the rapper in the cast provides us with the highlight of the movie, making a dramatic entrance disguised as a sofa?! LL Cool J is quite amusing at times. If trite Hollywood struggles between good and evil are your style, this is the film for you. It's probably worth a look for the special effects, if you can stomach the script - but go on a cheap night.

Jocelyn Fredericks
and Li Fung

53 years in the freezer with Mel

Forever Young
Academy Cinema Centre
Season Open

Forever Young succeeds what it sets out to do and succeeds well. Unfortunately, for me, it is not a film that sticks in the memory. Sort of here today, gone tomorrow. As a light, romantic, semi-dramatic film that entertains, it is well-made and successful. Mel Gibson (what a spunk) plays Daniel McCormick, a test-pilot for the Air-Corps who is bit of a daredevil and who seems to have it all. A best friend who just happens to be a brilliant scientist, the true love of his life Helen, a trusty diner which sells great pie and a job he likes. Unfortunately Danny seems to be a bit reticent about proposing to Helen and this leads to tragedy and the crux of the story. Into the freezer goes Mel and the rest is a little longer than planned. Daniel is the catalyst, who, while coming to terms with himself and his life, helps others to do the same. Isabel Glasser plays Helen. Helen is not a large part but one of crucial impor-



Mel gets cold Knackers.

tance to the film. To me, not a lot of life was brought into this role so I found it slightly hard to comprehend why Mel

gets so distraught. Ah, the vagaries of the heart. The "out of time culture shock" theme

has been done before and done better. Steve Miner gives it no more than a cursory glance preferring instead to concentrate on the emotional conflicts and the heartstrings. The best example of this is the use of language by Mel and Jamie Lee Curtis. The photography and lighting is life-like yet dreamlike at the same time. It is a pretty film to watch and the use of camera angles is excellent, particularly in the flight scenes. Elijah Wood plays Nat, the boy who helps find Mel the spunk. Elijah is a bit of a pro at 11 but brings a sense of innocence which is crucial to the film. The interaction between Daniel and Nat leads to a broadening of both of their horizons which, unsurprisingly, is also the moral of the story that of "time waits for no person". Seizing the moment gets a jersey as well. Forever Young is not a challenging film but if you like light romantic films, it is right up your alley. Just don't expect to remember it too well.

Darien O'Reilly

Jewellery Exhibition

Limited Editions
South Australian Contemporary
Jewellery and Metalsmithing
Festival Theatre Foyer
9th March - 24th April

Limited Editions is an exhibition, curated by Leslie Matthews, by young local artists here working and experimenting with the medium of jewellery and utensil design. After its Festival Centre dates, it will tour regional South Australia.

Appropriately, many exhibits focus on our Australian living environment and cross-cultural influences. The other linking concept is the process and idea of ornamenting the human body.

However, as so often happens in modern art, the most highly conceptualised images and works are not the most visually successful. A work of art or design is primarily something which is *looked at*: the successful works of the exhibition implicitly assert the primacy of the visual element over the intellectualised catalogue essay - or in this case, a little spiel by each artist about their works. This is particularly important in the case of jewellery and limited edition items which are designed for personal use and appreciation by a single person. To my mind, this exhibition effectively contradicts much recent waffle about the fundamental impor-



Nice earrings, how much'd they cost?

tance of linguistic/aesthetic discourse. The best example of this point is the case of works by Bridil Larder, who elaborately explains her intention to create an awareness of the body, to utilise symbol in producing holistic "mandalas", to connect with the "Lermetic notion of the Larmonic monochord, its relation to the macro-

cosm and Universal Man" (what about Universal Woman?). Notwithstanding her "musical connection" concept - which I find rather dubious - her notion of creating awareness in the weaver of her / himself rather than focusing exclusively on the jewellery itself as "art object" is novel and interesting. However, her works are disappointing. The two buoy-like pendants in dull grey metal - contrasting with respectively virulent red and yellow stripes and silk cords - are ugly and clumsy-looking. The same goes for her "compass rings" - one of which looks like a daisy: ridiculous given the grandiose concept behind it. However, numbers 18 and 19 had a quirky appeal, with better use of textual and colour contrast - one was reminiscent of ancient explorer's globes and the other like a little clock with wings and a gong. A complete contrast were the works by Gerry Wedd: probably the best-known artist here - legendary veteran of The Artisans, designer for Mambo, etc., etc. His brooches develop his very personal range of symbols - hearts, dogs, teacups, houses. The use of ceramics is a good vehicle for his use of dull pinks, greens, blues and yellows - the colours of Australian 1950's suburbia. The fabulously crafted metal edging and finishes complement the feeling of painful wistfulness evoked by his images of

home comforts. He has effectively used symbol by keeping it simple and clear, which approach I feel works best for small, personal items. If you have \$200 to spare, buy one!

Also worth looking out for are the pearly fishes of Catherine Truman (derived from her excellent *Lifeboat* Exhibition at the Jam Factory last year), the cheese knives and "classical" spoons of Juliet Nelson and the Egyptian-inspired brooches of Sandra Naulty which feature symbols of ancient goddesses and Nature - they can be worn multiple ways!

Overall, a mixed exhibition with some brilliant works. Granted they are expensive, but all superbly crafted and show an interesting range of materials, finishes and design concepts. It is presented brilliantly as well, each artist shown in a separate case on backgrounds of coloured and textured rag papers which are very effectively used. It's great to see young artists producing new, exciting work of this calibre. Go see it!

Catherine Howell

Welcome to my Wonder World

Things have moved on since *Simon Townsend's Wonderworld*. Simon, himself is a little older, a little greyer and, I daresay, a little wiser. And his hound, the faithful Woodrow has shuffled off this mortal coil. Perhaps that's why Simon has not been seen on the small screen for some time. Was he haunted by the ghost of his pooch buddy every time he was faced with a camera? Who knows?

But Simon is back. He has a new show with the fascinating title of *TVT*, a program about TV, appearing on the ABC. But death stalks Simon at every turn: Charlton, an axolotl of some apparent charm, was to have taken up the position of Official Animal Side-kick, to give the viewers a few funny expressions just like poor old Woodrow did. (Actually an axolotl only has one funny expression but it's very funny indeed.) However, poor Charlton also died. Perhaps it was stage fright.

Despite the lack of Mexican Walking Fish on *TVT*, it's still a worthwhile watch. Just half an hour in length, it manages to poke some fun at TV, usually commercial, both here and overseas. It's kind of a *MediaWatch* for younger and less dead people; Simon Townsend may not have the piercing intellect of Stuart Littlemore but he has a nicer smile (ie., he has a smile) and occasionally the Universe meets his expectations.

TVT manages to convey a sense of just how ridiculous TV can be and it's nice to see Television aware of just how artificial an institution it is. TV, par-



Bert: "I say, Simon Townsend is back on the Telly."

Keith: "What?"

Bert: "I said, Simon Townsend is back on the Telly."

Keith: "What, I can't hear you?"

ticularly the Big Three, seems to regard itself as natural as sunlight and just as beneficial. Well done, *TVT*! Having said something nice about the program, let me now turn around and give it a kick in the teeth. *TVT* is afflicted by that ancient televisual disease known as "Energy"; a talking head can't just tell you something, it has to flash its pearly white teeth and

goggle its eyes at you and find every last detail endlessly amusing.

[*Simon Townsend presenting TVT*:] (laugh, laugh at previous segment) Hoh! That certainly was funny (laugh, laugh) Wasn't it? (quick flash of a grin at co-hosts to ask "Am I doing OK?") But watch this next bit (giggle) where the TV presenter disembowels a small dog while immersing her right arm in caustic soda (laugh, laugh, laugh) Just watch this!

Ferrchrissake Simon, get a hold of yourself! There's nothing more irritating than somebody laughing at a joke before they've told you the punchline. Just calm it down. "Energy" is something which afflicts Simon's co-presenters to an even greater degree. Stamp it out, I say. Bring back slothful Television. Bring back Weather persons who are genuinely boring rather than infuriating. (And for God's sake, deport Anne Wills).

A return to lethargy in television will, of course, necessitate an end to most game shows. No longer will Glenn Ridge be able to run from a little hole in the wall to his box in front of the camera on *Sale of the century*. No longer will Jo Bailey be able to sashay onto the screen in her latest outfit while Glenn wolf-whistles and says: "Fworr! Whahey! You're a bit of allright, Jo, baby!" I'm sure everyone will miss that.

Energy on Television is an ugly American invention, developed in concert by tele-evangelists and Johnny Carson. Bring back traditional values! Send all newsreaders to the BBC World Service

School for Slow Speech.

But, thankfully, there are a numbers of areas of Australian television where sloth still rules the day; witness such programmes as *Hey Dad* and *NewlyWeds* which are this country's two top rating sitcoms (in that order). There's a considerable amount of sheer laziness reflected in the scripting; the writers must sit around all day, drinking coffee, and asking each other: "Shall we think of something funny now?" to which they answer: "No, I can't be bothered. Let's serve up the same old crap."

And the viewers reflect a significant amount of idleness as well. They're obviously too bloody lazy to get up and change the channel.

And sloth seems to have finally done for *E-Street*. Recycling the same old plots and working hard with a dead-in-the-water script to give it some semblance of life have proved just too hard for Channel Ten and its croneys.

Production of the series finished last week and the last episode will go out in May.

So catch the end of the *Street*, before it joins the likes of Woodrow and Charlton, unless you can't be bothered, in which case, forget about it.

Grosby, Grrrrrate mate

Adorable have been loved and hated. Their records have been showered with praise and they've been shunned by the press. Their first single "Sunshine Smile" is one of the best records for quite some time and now they've released their debut album on Creation Records through Shock. On Dit got on the phone to Coventry and got stuck into the nitty-gritty about everything from Sonic the Hedgehog to the Go-Betweens.

This was not the sort of response one would expect from a band with a reputation like Adorable's. They're supposed to be arrogant arseholes who can honestly come up with some rather brilliant tunes. A nice, amiable person who wanted to know what goes on at Adelaide University and at OnDit was not the sort of person that was meant to be on the other end of the cable. What a pleasant surprise. Piotr is apparently the nasty one. On Dit got off the hook and spoke with the bassist, Wil.

Adorable come from Coventry. They were born there. They grew up there. They learned to play music there and that's where they intend to stay even if it means missing out on the parties. It seems to have worked so far. They can lay claim to some pretty high accolades. Almost every single they released was placed on the golden pedestal known as NME Single of the Week. If the NME decides that a band is going to be big then chances are they will be. Look at Suede's popularity in England. Adorable were born in January 1991. They played their first gig in Coventry, came home congratulating themselves on their first performance and turned on the telly. The Gulf War had just begun. Perhaps that's an omen.

OD: How did you get yourselves established?

As an alternative band in England, there's really only one route to success. Which is if you're unsigned there's a very small independent scene which exists in Camden Town and Kentish Town in London. The whole of the English music business is very London orientated, so there's no chance of being spotted or signed outside of London. So it all involves travelling down to London and playing in Kentish Town and Camden Town. We picked up some very good live reviews from the NME and the Melody Maker then we were picked by the NME to play a gig in January '92 in London which was called the NME "On for '92" gig. Our night was almost cancelled because a number of bands pulled out on the day. We found them suitable replacements but it was only us and a band called Suede who were the survivors of the original choice.

OD: Why are Suede so big in England? They've done next to nothing here in Australia?

We claim complete responsibility for their success. There was very little happening in British alternative music in 1991. It was probably the worst year I can remember since I've been interested in it. Bands had forgotten the importance of writing songs. There were concentrating on their effects pedals



and their guitar soundscapes.

OD: Is that a kind of reference to My Bloody Valentine's "Loveless"?

I think there was no problem with them. They're the band I respect for doing that. They were innovative and they were achieving something. But it was all the bands that attempted to copy them that I had a problem with. Out of that whole '91 thing came bands like us and Suede who were concerned that this wasn't actually enough. You had "oh yeah sound is important" but songs are equally, if not more important. It's as simple as the fact that Suede are a band who are writing songs and there aren't too many of those bands around in Britain at the moment. It's also due to the fact that record sales in Britain are so low at the moment. When "Sonic the Hedgehog 2" came out for the Sega in its first week it sold more than the top five singles put together. Home entertainment is infinitely more popular than music at the moment in Britain.

OD: Just what is it you hope to achieve in music?

What we hope to achieve is to release, er, our first two singles aren't on the LP in England because we thought we had enough material to better that and so hopefully we'll be seen as a band who can write songs. A repertoire of song writing ability and talent is what we hope to achieve. Plus the ability to cope with the whole 90s lust for great fans and great distortions.

OD: On to record sales. What expectations do you have for "Against Perfection"?

We're a band who have been deemed

too arrogant and too clever for our own good. So we're a band who haven't done an interview for a year and there will be no interviews in Britain for our LP in any publications. When you're in an alternative band this is completely essential so therefore without the coverage of the press we can't really hope for the LP to ... it's a case of there will be a large percentage of the population who buy independent records who won't even know the LP exists which is a great tragedy, I think. It's a great shame that the press have this power.

OD: So you think there's a lot of garbage in the record industry today. Are there any bands you think are worth listening to?

Definitely, yeah. The major problem (well, for me anyway) is the total desire to embrace anything that comes out of America at the moment. There's no quality control. I admit there are some excellent bands under this banner "grunge" that are coming out of America but there are also some extremely poor bands coming out of America. And yet in Britain at the moment the tag "American" means quality. Any American band will sell at the moment. I think that's a great shame. I think there's a lot of bands in Britain who have been overlooked. Our favourite new band in Britain are a band called Strangelove. Yet again, they're a band who receive little coverage compared to a fifth rate American grunge band who'll receive any amount of coverage they want to command, really. It's a shame. I think poor Australia is granted even less coverage than that.

OD: Do you think grunge is just Man-

chester all over again?

I would have to say probably, "yeah". That's quite a good analogy. I think that the whole thing with the Manchester thing was that the first wave of bands that came along were bands of an incredibly high standard. They deserved the success that they achieved. Bands like the Stone Roses, I think. But they were followed by bands such as World of Twist and the Mock Turtles who traded upon the fact that they came from Manchester as opposed to their musical and song writing ability. And I think the same is probably happening now. Bands like Nirvana and Dinosaur Jr and Sonic Youth, sort of the "Old Guard" of the scene are bands of a high standard. It's all smaller bands that slip in from the side of the stage that I object to.

OD: Where do your influences come from then? I know Piotr has been a bit reluctant to go into them and it's a bit cliché but the kidz like to read about them.

The thing about our band is that we all have quite a hefty input into the music and yet there is not one band that every member of the band can agree upon liking. I think Piotr's main influences are things like the Psychedelic Furs and Julian Cope and The Pet Shop Boys, people like this. We're all sort of mainly centred around the eighties. I think my main influences come from bands like The Smiths and a few American bands. I really like the band called Scratch Acid who were around in the mid-eighties. There are a few Australian bands. Mr Nick Cave and his old band The Birthday Party are a big influence and Boys Next Door, even. It goes back that far. Our guitarist, Robert, is more of a fan of bands like MBV, the more sort of "sound" bands.

OD: Also there seems to be an element of Echo and the Bunnymen in there. Have any of you been listening to them much?

This is what we've always had a problem with; Echo and the Bunnymen comparisons. They're not a band that I particularly like. They're a band that Piotr, our singer does like but they're not a band that anyone else in the band particularly likes apart from Piotr so maybe he's carried that in. But then I'd rather sound like Echo and the Bunnymen than Nirvana or an American band. At least they're a band that means something to us because they're a part of our culture. The Go-Betweens, they're another band that we quite rate highly.

OD: Have you heard of a band called Smudge?

A band called Smudge?

OD: Yeah.

I've not heard of a band called Smudge, I'm afraid.

OD: They're an Australian band that did a wonderful song called "Don't Wanna Be Grant McLennan".

I'll check up with our guitarist on that one. He's more clued up on Australian music than I am. "Cattle and Cane" is our singer's favourite song, actually. Our song "A to Fade In" is a tribute to "Cattle and Cane". "Cattle and Cane" begins with "I recall a school boy com-

Kreator

The Renewal of Kreator

Following the unforgettable albums *Pleasure To Kill*, *Extreme Aggression* and *Coma of Souls*, cornerstones in the Kreator's anthology, comes their latest release, *Renewal*. The album signifies a bold renewal of life into the thrash band's unrelenting search for ultimate heaviness. Reeking with the uncompromising power of bands like Pantera, the obscurity and internal reflection of Pink Floyd, the relentless riffing of the Slayer genre, and an uncompromising hatred towards ignorance, arrogance and fascism, is an album that does not fail to impress. With the album's success so far, though, comes the obvious question of selling out to a mainstream crowd. Could a band continue to sound that pissed off while lining their pockets.

Thursday, 22nd March. The operator smoothly says "Line through to Germany?". I squeak something resembling a 'yes' and then I'm through. "Hullo," a thick voice comes down the line.

This is it: a live, overseas interview with Mille, lead singer of German band Kreator. A very humbling experience indeed. His voice imparts the heaviness of experience, a completely unassuming, "no-bullshit" confidence. This guy seems so honest, I feel like a criminal taking up his time. This is probably his sixth interview tonight, or whatever time it is in Germany. In the twenty or so minutes I have with him, however, I manage to get a glimpse of one of the world's angriest bands.

Mille Petrozza is the lead singer, guitarist and spokesman for what must be about the only really significant remaining European thrash band. In the eight or so years that Kreator have been around, they have released five albums and have pulled a steady, devoted crowd. As Mille puts it, his band is basically underground. They produce under an independent label, Noise International, and attract the same size of crowd as do most death bands, that is, just enough to make it through to the next record-

ing contract. But Mille prides himself on his and his band's tight following. A string of successful albums including the legendary *Pleasure To Kill* and *Extreme Aggression* albums, as well as the more recent *Coma Of Souls* saw the band evolve into one of the most intense underground, hard-core thrash bands in existence.

And then there comes an ingenious album, the one that sells them out. Nevermind arguably killed Nirvana. Metallica by the same name. Megadeth's *Extinction*. One hit with clip to boot on MTV and bingo, little *\$@% 12-year olds wearing Pantera "Harder than Hell" T-shirts down Rundle Mall.

So what about Kreator? Still largely undiscovered, Kreator display through their latest release a more accessible (though equally heavy) sound. Their latest release *Renewal* has all the right - or wrong - ingredients for commercial success. Catchy riffs, excellent production, distinguishable vocals, and just enough serious fans saying their last two albums were far better. Is Mille worried?

I put it straight to the guy. It seems like he doesn't even know the concept of selling out. "Our crowd has never really been big", he says. So I put it to him a different way: "What happens if tomorrow, Virgin comes to you and asks you to sign up for a recording contract". "I'd never say 'no'", he replies, though he points out that Kreator's style of playing will never be compromised. Mille does admit that he enjoys playing to a big crowd, with a good lighting show. The biggest so far was in Brazil, in front of 3000 people. (I can't help thinking of Metallica's early refusal to ever do a video clip, and how they now have a whole 95-minute video devoted to Bob Rock writing their songs for them in the studio, as well as producing their videos, of course.)

And his new vocal technique? Mille claims the change was not, as I suggested, due to the fact that he felt his lyrics had more to say, but simply a conscious attempt to make the music heavier. He believes that the rest of the band reflect his change in vocal tech-

nique.

I try to pry a little deeper. So far *Renewal* has been well received, yes? Well, what if you write an album like this one which, being more accessible, attracts a more mainstream, commercial crowd and alienates your real fans... would that make you feel bad? "If we're happy with it that's the main thing", he insists. When it comes down to the bottom line, Mille says it's only music. For the time being at least he is more concerned with touring the album than with the dangerous fruits of commercial success.

So what about the future? Mille assures me that the songwriting trend of Kreator will always produce an even heavier sound. According to him, nothing could deter his band from their uncompromising search for ultimate heaviness. And for some reason I believe him.

Renewal is, for Kreator, the heaviest yet of their albums, and I think most would find it hard to argue otherwise. Just try track six for measure: "Realitatskontrolle"...this is mindblowing industrial mayhem at its best. And while *Winter Martyrium* and the title track provide some of the most headcrunching riffs around, the drastic mood-changes of *Reflection* and *Carmic Wheel* are "psychotic" even by Mille's standards.

Don't be fooled, either, by the relative simplicity of the riffs or guitar solos. Mille claims that the idea of the latest is to get a more live feel, to write simpler music so that they can concentrate more on their live show. In my opinion, Kreator have successfully renewed their search for ultimately heavy music, and will no doubt prove as much in their Australian tour.

Andrei G.

Kreator are presently touring their latest album, *Renewal*, following a long break since *Coma of Souls*. They will be playing on this Thursday, 8th April at Le Rox, Light Square. Tickets are \$16 through Austickets.

ing home" etcetera and "A to Fade In" begins "I remember walking home with my father". It's a memory song to sit next to "Cattle and Cane" or somewhere around "Cattle and Cane".

OD: Is it fair to compare you to The Manic Street Preachers? The Manic Street Preachers have quite plainly stated that they want to be famous and it has been mooted that it's the same for you.

Yeah, I would like to be famous but against The Manic Street Preachers comparison I would like to be famous but not for wearing a feather bow or eye-liner, I suppose. At the end of the day, I'd like to avoid the trappings of rock music with a Z that they seem to be heading towards. They seem to be heading towards being a "rock group". We'd like to be famous more as a pop group than a rock group. We're not great axe guitar heroes or any of these clichés. We're not Guns N Roses at the end of the day and we would hate to be Guns N Roses.

OD: The press views you as being arrogant. How do other bands relate to Adorable?

We've made a conscious decision to live in Coventry and not to move down to London because whenever we go down to London inevitably in every pub and every night club in the area of London where we happen to stay, we bump into members of bands finding themselves very important. So, I think we're a bit of an outcast in that sense that we've consciously decided to stay from London and to not involve ourselves in that whole back slapping scene. When we first signed to Creation we attended a few back stage parties and we just found them embarrassing. I'm not sure if any bands have an opinion on us really. We prefer to stay here in Coventry and remain mysterious.

OD: You seem to have been judged more upon the merits of your music rather than what you get up to backstage.

Yeah, well, that's not the way it works in Britain. You're probably judged more upon what you get up to back stage than on the merits of your music. We don't fit in that way I'd hope to think. Are they really that conceited or are they just a band who want to get back to basics and produce good songs the way it once was done. Sure, they're self assured but it's a pleasant change to the squeamishly bland swag of rick kids with guitars and a distortion pedal who littered the past few years of indie history and sent it into the talent black-hole where indie now resides. At last someone had decided to try to do what The Smiths did ten years ago and put a bomb where one is desperately needed. Perhaps the industry won't shake like it did in 1984 but at least they're trying. "Against Perfection" is in the shops now and it's worthy of the praise it's received. Just ask Wil, "an LP perched on the brink of greatness". The same goes for the band. Now if only someone would take notice of them.

Rohan Thompson



Rob. Jürgen Mille, Frankfurt

Sufferin' Succotash

Question: What, or rather who are Succotash?

- a) A Mexican dish
- b) That which does the suffering in Sylvester and Tweety cartoons
- c) A big new band, who describe their music as "full on".

The answer, of course, being all of the above, but for the moment we'll stick to "C".

Succotash herald from that thriving metropolis of musical talent commonly known as Sydney, consisting of Dave taking vocal duties, Bevan strumming the guitar, Kyle on keyboards, Anthony beating the drums and Simon slapping the bass as well as giving the odd interview on the side ...

On Dit: So, how do we spell your name?

Simon: First or second?

On Dit: Um, actually the band's name.

Although the vast majority of you are probably wondering just who the hell are Succotash, it may please you to discover that they are indeed the band responsible for "Bedazzled", a boppy ditty recently receiving airplay on Triple J, as well as the occasional appearance on Rage (circa 4 am). However, Simon reveals that this piece is only one facet of their musical spectrum.

'At the other end we've got thrash. I suppose that if you consider it as a triangle, it would be like that on one side, "Bedazzled" on the other, and on the other point there's hard hip hop as well, with everything else inbetween.

'We're not just into one line of music, we're into everything. We're not just angry all the time and equally we're not just mellow all the time.'

On Dit: Do you see yourself forging a new sound or as a logical continuation of other styles or other bands?

Simon: As far as new is concerned, I've been told before that everything's been done before. Nevertheless, we are individual in that we play in a distinct way with what I would class as our own sound, so it's not a follow on in that sort

of sense.

On Dit: Well, what would be your favourite groups then?

Simon: We're more influenced by styles as there's so many favourite groups. It goes through reggae, jazz, metal - just everything, for example Ice Cube, Fishbone, James Brown, Miles Davis, Metallica, Slayer, Alice in Chains ...

Having only recorded a single and one EP (with another forthcoming), Succotash are relatively new to the business of recording, yet they have still managed to lay down a fresh, yet mature sound:

'When we got into the studio for the single,' Simon continues, 'we had quite a bit of time to work on the production side of it. That just really opened our minds to space. However, with the next EP our aim is to focus mainly on the actual songwriting, being very particular on getting the message across.'

When asked on the state of music in our country at the moment, Simon was quite optimistic: 'It's definitely getting better. The acceptance of bands that choose to deviate from the standard top 10 style has really opened doors for bands such as us and Australian music generally. I mean, the way that bands like Nirvana have forced their way into mainstream listening audiences without compromising their style, has been great.'

On Dit: So, if offered copious amounts of money in a recording contract would Succotash ever consider any form of compromise?

Simon: No way, not for a million dollars. Each member of our band chose to take on their particular instrument because they believed that this was the way to express themselves. Without this we'd be nothing better than just another cover band.

The airplay we've been getting on local and national youth radio has been great. I can't see us appearing on the regular playlists of 2Day•FM or MMM (Sydney's equivalents of SA•FM) because our songs tend to delve into the harsher side of life, but there's no way that we would budge an inch on that.

Having established quite a following in Sydney, Melbourne, Canberra and especially Brisbane for their frenetic live shows, Succotash will soon be making the voyage to Adelaide.

On Dit: What is your live act like?

Simon: Yeah, it's full on, lots of energy, with intelligent songs to make you think.

On Dit: So, that would be the main reason why people would go to see you?

Simon: Yup ... to get shocked. It's pretty "in your face".

On that note, as a wizened rock guru once said, do yourself a favour and ensure that you don't miss this up-and-coming band when they play here next week. For what Simon describes as 'intelligence with energy', Succotash are full on for the future.

Succotash play at Adelaide University and the Big Ticket on Wednesday, 7th April.

Jordan Parham
Michael Osborn

CHANGING MOODS OF GILBERT THE DUCK...



POSSIBLE CAUSES:

1. SCHOOL/UNIVERSITY/WORK.
2. PRETENDING NOT TO SEE AN "OLD FRIEND".
3. THE HAZY CONFUSING BIT BETWEEN SLEEP AND THE FIRST CUP OF COFFEE.

THE BLUES BROTHERS BAND



The Blues Brothers Band Australian Tour

Since the first screening of "The Blues Brothers" (the movie) 12 years ago, a cult following has emerged throughout the world. In Melbourne at the Alhala Cinema, the film is screened religiously every Friday night with followers chanting familiar phrases:

"It's 106 miles to Chicago, we've got a full tank of gas, half a pocket of cigarettes, it's dark and we're wearing sunglasses. Hit it!"

John Belushi and Dan Aykroyd were the white brothers of rhythm and blues. The mayhem created in this movie was followed by similar riotous comedy "Saturday Night Live" of which some band members were involved. John Belushi later died of a drug overdose and will not be available for the tour. Dan Aykroyd will also be emitted on this tour, but if you loved the music of this movie, it is again captured by five of the original band members and a further four musicians in the "Blues Brothers Band".

I recommend this movie to all (which will be screened on the big screen before the concert) not only to Blues fans. As for going to the concert, it looks like it will cost four teners so I can't say I'll be there, but no doubt it will be a ripper!

Ivan

***** On dit has 4 copies of this CD to give away to the first 4 people to come into the office at 1 o'clock on Wednesday*****

Student Radio Guide

2:30 Cecilia Scurrah & Priscilla Barker present the **Beer Women's Show** - 40 minutes worth of whatever they can fit in...music, news, sport, weather reports, local gig scene info, an answer to the meaning of life...

3:10 the Overseas Students' Association present twenty minutes of **World Montage**.

3:30 The Arts Show goes review crazy! ...they talk about two Jim Jarmusch's films on at the Mercury,

4:30 Sean Norman and Paul Lobban - Radio Free Adelaide. Sean and Paul dust off their angry pants and prepare to do battle with injustice, prejudice and any other nasties threatening the inviolable rights of students everywhere...especially here.

5:30 Michael Dwyer and Paul Hoadley -

Grind the Pose. This week features a discussion on the relationship between God and science, with **Graham Nerlich** (of the Philosophy Dept) and hopefully **Paul Davies** (head of the Physics Dept). And **Robin Williams** discusses science and Australian society.

6:30 Current Affairs

7:00 Student Music with Sean Manning and Mark Nichols.

8:00 The Women's Show

9:30 Alan Merritt. This week Al fills another hour with the sounds of music, the clash of ideologies, the splitting of infinitives and the dropping of single entendres.

10:30 Ultrasound. Talkback with Sonja-Jade Tomas and Sam Maiden. Do you get shitted off when your friends just won't shut up about how many drugs

they took last weekend? If you are one of these people, or if you come from the other group, those who can't stop talking about how cool were those monster scoops on Saturday or Man, have you tried... then Sam and Sonja would love to hear from you. Ring them up and talk to them on 2233699 or 228 5000. They'll love you for it.

11:30 Ben Rounsefell does something very interesting involving metaphysics.

Tune in this Sunday arvo' for another rip-snorting episode of Student Radio. Student Radio is on every Sunday on 5UV • 531 am, from 2:30 in the afternoon till 12:30 the next morning.



give me noise
Student Radio
5UV 531AM
Sundays 2:30pm-12:30am

Funk / Acid Jazz / Jazz - Upcoming Events

A message to all groovers - over the mid-semester break and in the first week back, several of Australia's premier funk / acid-jazz acts will be descending upon Adelaide and taking up residency in the Cargo Club. So start preparing yourself for the onslaught Ticket prices will be approximately \$8 - \$10.

Juice

Funk-rock

Direct from Sydney, the apparent hot-bed of funk-revival, comes Juice, a band that plays an incredibly danceable brand of funk-rock. Amongst so many pretenders, these guys are the genuine article - just look at their influences - Sly Stone, Herbie Hancock and grand-master himself, James Brown!

Juice will be appearing at Cargo on Friday, 16th April and Saturday, 17th April.

D.I.G. - Directions in Groove

Acid-Jazz

After an incredible successful 4-day Adelaide season in March, D.I.G. are back, doubtless to the delight of many fans (including myself). D.I.G. are Australia's own exponents in acid-jazz, a genre that includes other notable international groups such as Brand New Heavies and Galliano. The great thing about acid-jazz (a cross between jazz and dance music) is that it is the jazz that appeals to the many who thought they didn't like jazz. It's essential jazz elements - interesting chord progressions and wild improvisations are thrown on top of sophisticated, infectious dance rhythms, as well as encompassing within itself other, more recent music forms - funk, hip-hop and house. For all those who haven't seen D.I.G. but have heard "Reinvent Yourself" overkill on Triple J, or heard the raving of friends or read On Dit's review a few weeks ago - go along to the Cargo Club and see what the fuss is about.

D.I.G. are playing the Cargo Club on Thursday, 22nd April, Friday, 23rd April and Saturday, 24th April.

Skunkhour

Funk-hip hop

Again from Sydney, Skunkhour are a seven piece outfit whose music incorporates funk, hip-hop and soul. Skunkhour are performing at the Cargo Club on Friday, 30th April and Saturday, 1st May.

Jazz Gigs

Dale Barlow (saxophonist)

Long a colleague of Vince Jones, currently cutting the grooves on his album "Future Girl", Dale Barlow has become a star-player in his own right. He will appear with his band for one show only at The Office on Wednesday, 21st April.

A Passionate Affair

For the uninitiated, something very special was staged in Elder Hall on Saturday, 20th March. *Passion: The Concert*, jointly presented by the Multicultural Arts Trust and Adelaide Community Music, consisted of five different musical acts - Samhain, Sya Singh, Flamenco Aire, Konalien and African Waza, from five different cultures - Ireland, India, Spain, South America and Africa, all performing on the same bill. All acts were South Australian-based - proving that Adelaide has more cultural diversity than we are led to believe.

The decision to have all five on the same bill was a clever one. With the *Womad* festival still fresh in their minds, Adelaide's world

harmonium, electric guitar, Bouzouki, Bodhran, Tabla (Indian drums) and Didgeridoo, and backing female vocalists one could be forgiven for experiencing confusion as to their cultural identity. Indeed, their music is said to contain elements of blues, folk, jazz and Australian music weaved into the overall Panjabi sound (North West Indian Frontier). Their philosophy ("music is meditation") reflected the Sikh scriptures - their self-proclaimed inspiration. The music could be described as powerful - in the rhythmic elements set up by Charan Singh's amazing Tabla-playing (each hand played an independent rhythm), the full harmonic drone of the harmonium and the primal

Titi'de Algeciras', the expressive Flamenco Gypsy vocalist.

Initially, the performance lacked lustre but as they progressed the players became more and more impassioned. One sensed that they really loved what they were performing. Konalien were first to appear after the interval.

While their music is described as "Latin American", this could be somewhat misleading to those of us whose only Latin experience is with the mambo-inspired groups. Possibly a better name for Konalien's music would be indigenous South American music.

The group, comprising of an incredible array of instruments including pan pipes, flute, recorder, charangos (like baby guitars), guitars, bombo (bass drum) voices and interesting percussion, produced a noisy, pounding heavy rhythm (created by the deep bombo) whose simplicity was as deceiving - often it was impossible to tap one's foot to it due to its asymmetrical timing (5/4, etc.). The end of phrases were punctuated by different rattles / percussive sounds. To this base, the pan pipes (sometimes as many as three playing at once) would fashion beautiful haunting passages. Although the singing was a group affair, mention must be made of the female singer's attractive, clear voice.

Final act for the evening was African Waza. Their music was very sparse, uncomplicated and percussion-based, consisting of various congas, shakers, tambourines, voices and the occasional wind instrument. At the core to their identity, and without a doubt their main focus, were grinding, relentless rhythms that never let up. With the invincible beat, the joyous dancing of Christy (one of the vocalists) across the stage, the question-and-answer songs which were tailor-made for audience participation, African Waza set off an avalanche of dancing (despite the fact that there was nowhere to dance in Elder Hall), clapping, singing and cheering.

By the end, pandemonium reigned supreme. There were several calls for an encore, in



African Waza go bongo crazee

music converts were obviously hungering for another taste of the exotic. The five acts, while of excellent musical quality, individually would have not had the drawing power that they possessed as a collective. Also the fact that there were several acts ensured that no act played too long, important when introducing the unaccustomed ears to new sounds.

First to take the stage were my personal favourite, Samhain, a fiddle duet that drew on the traditions of West Ireland playing a selection of jigs, reels and hornpipes. The duo, consisting of Bartley O'Donnell and Tim Whelan, were joined by backup musicians on percussion, double bass, guitar, accordion and bodhran. For all those who think Irish music is boring, go and listen to this group - they will surely change your mind.

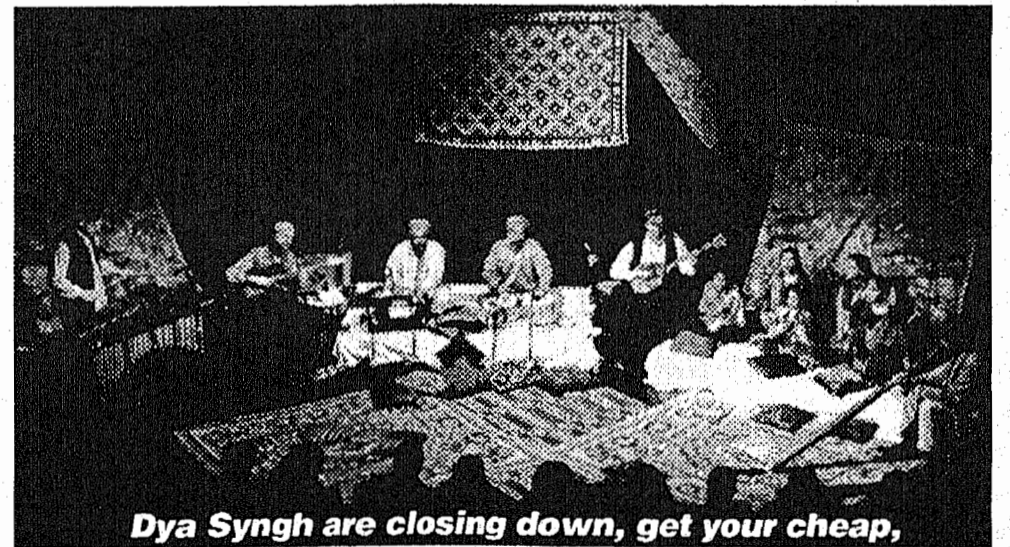
Their music glowed with an unmistakable vibrancy - a celebration of the glory of living. Attributable to the creation of this energy was the underlying fluid beat always present, usually introduced by the melodic lines of the violins and the guitar. The percussion would start off almost nonexistent, just a few cymbal taps or chimes and gradually work its way to a greater complexity often paralleled by a minor key change. Add to this their masterful understanding of volume which would increase as the drama increased. Pieces would flow into each other, the tempo changes avoiding abruptness due to the similarity in melodic and instrumentation arrangements. At the very end of the Samhain performance, Dya Singh entered the stage. It became apparent later that this was planned. In mutual recognition of each other's culture, the group finishing and the group commencing would join forces, if only for a brief moment and combine their music.

The audience reaction to this was huge. With their very unique line up of vocals /

sounds of Alastair Black's didgeridoo. Dya Singh, who would introduce each song with mysterious rhetoric, sung with a rich voice, while the echoing of the female singers (a couple of them only girls) added sweetness. It was a pity that amongst this diversity that Chris Finnen's electric guitar was often drowned out, although audible in the solos when he produced some beautiful lilting passages.

Next on stage was Flamenco Aire.

The flamenco sound is truly a tribute to human ingenuity. With guitar(s) the only



Dya Syngh are closing down, get your cheap, genuine, Persian rugs now.

instrument and no percussion section, the players produced a sharp rhythm by hand clapping, finger clicking and thumping the guitar's wooden body. They turned hand-clapping, in particular, into an art form, for there were many subtle nuances in the sound.

In some numbers, Nina Solea would dance. Her concentration was absolute as she perused the stage using gracious fluid wrist and arm moves, dramatic stamping and headflicks. The responsiveness of the dancer to the singer's words, characteristic of flamenco, was evident in her interaction to

which the four other groups joined African Waza on stage and proceeded to create a mesh of all their different sounds in a spontaneous unification of five cultures. The effect, while unrehearsed and raw, could be the source of further musical inspiration to composers, etc.

In terms of both the musical quality and the excitement generated, the evening was a great success. Let us hope that it is not too long before we again get to experience *The Passion*.

Danielle Poulos

News

• Harvey Kurtzman has died after many years of service in the field of comics. For those who have never heard of Harvey he was the man who made *Mad Magazine* what it is today. He died at the age of 69.

• Photography on the *Fantastic Four* movie has come to a close and it's now back to the studio to edit the film and

shove in the special effects. Concorde films say "I knew the budget we had and it doesn't look like a low budget film at all". The still photos look good and the first draft should be ready in a few months.

• *Spectacular Spider-Man #200* will feature "the ultimate showdown" between Spidey and the Green Goblin.

Reviews

Hellblazer No. 64
Publisher: DC/Vertigo
Cost: US\$1.75
Writer: Garth Ennis
Artist: Steve Dillon
Frequency: Monthly ongoing



Hellblazer™ & © 1993 DC Comics

God and the Angels aren't the great guys you may have been led to expect, the struggle between Heaven and Hell is not so much a noble battle of pure good against blackest evil as a bloody and underhanded power struggle with evil on both sides. And don't be surprised if you see a prominent member of the Royal Family out stringing people up by their sinews.

This first part of the current story highlights a disturbed Archangel Gabriel, who is spending most of his time in an exclusive London club as befits the snob he is portrayed to be. Gabriel is troubled by a previous meeting with Constantine in which it was pointed out that some of his angelic deeds have been of a somewhat dubious nature. To the consternation of a racist organisation who have been keeping tabs on the Archangel, presumably to use him for their own ends, he becomes worried enough to pour out his doubts to a woman he bumps into (who is captured by his beauty), nearly revealing his true nature to her.

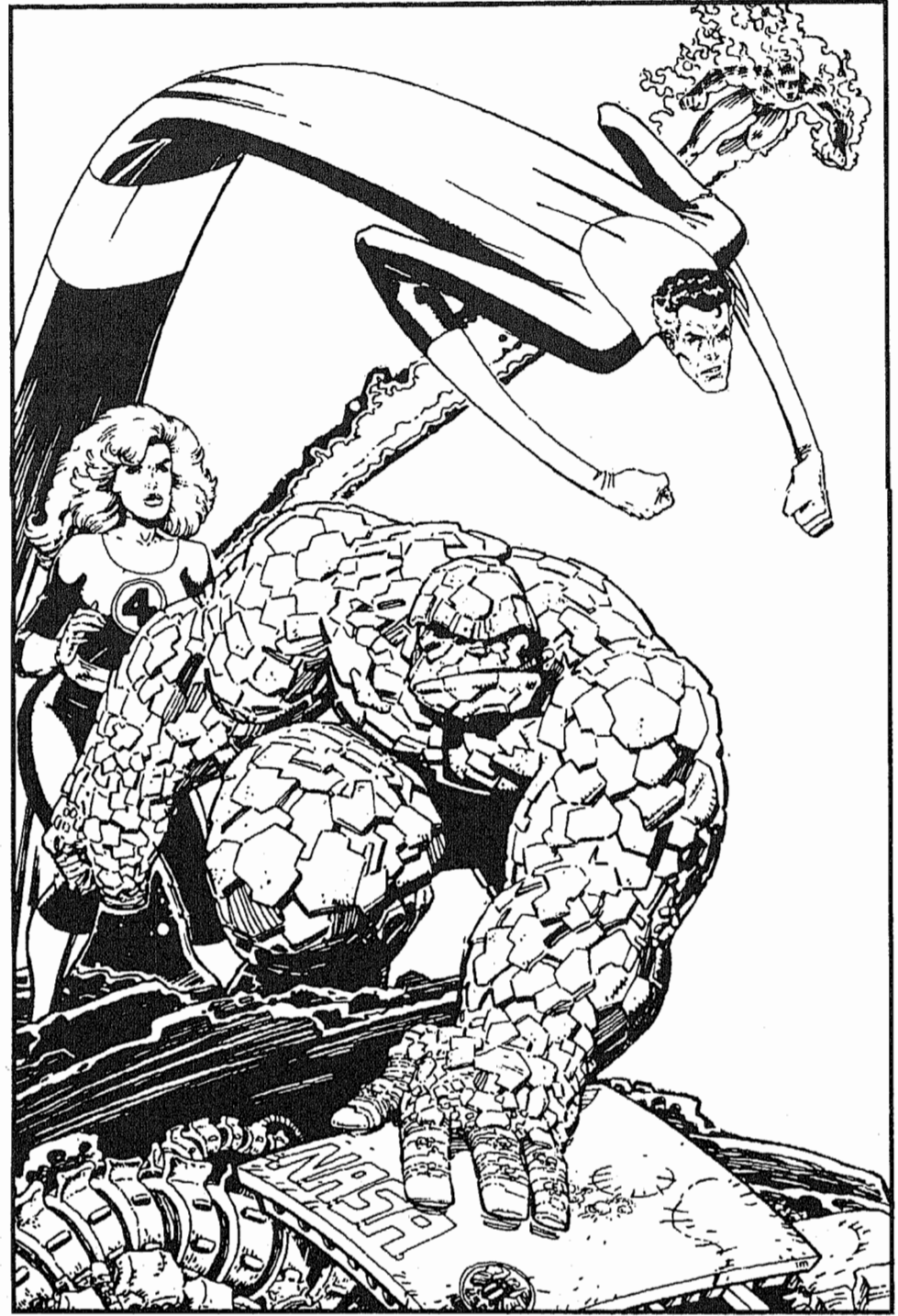
This issue sets up the next two parts, in which the interesting character of Gabriel will be further revealed and the racism issue will be addressed in a, quite likely, violent manner.

Garth Ennis has been writing *Hellblazer* for a couple of years now and is obviously very familiar with Constantine. It is no trouble at all to accept him as a very human character, despite the bizarre things he often gets talked into doing; playing midwife to a succubus knocked up by an angel she fell in love with is a recent example. The depth of the characterisation is probably best shown by Constantine's stumbling relationship with his girlfriend; sensitive new-age guy he is not.

Steve Dillon is new to the position of regular artist, but already the last three issues have shown that he has a style well suited to the dark content; he concentrates on faces and captures the emotions crucial to appreciating the subtleties of the story. He is certainly no megastar of an artist, but the detail and atmosphere are definitely there.

If you are at all interested in a clever approach to the supernatural coupled with interesting and unlikely portrayals of your favourite characters from the Bible and are not likely to be disturbed by the gore and unpleasantness which seem to be a common feature of dealing with Hell and exorcising demons, pick up this comic. It is a good place to start reading *Hellblazer* and a great introduction to the strange world of Vertigo comics.

Dave Heard



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Aliens: Colonial Marines No. 3 (of 12)
Publisher: Dark Horse
Cost: US \$2.50
Writer: Chris Warner
Artists: Tony Akins and Paul Guinan
Frequency: Monthly Limited Series

Dark Horse began the "Aliens" line of comics five years ago with a six-issue, black and white limited series which quickly went into a 4th printing due to its popularity. The success of this first volume was quickly followed with the excellent colour air-brushed Volume 2 and then "Earth War", "Genocide" and "Hive", the last three being huge disappointments in the eyes of many due to weak plots and unsuitable art (Sam Keith's art in *Earth War* is a prime example). If you add to these the periodic Aliens appearances in "Dark Horse Presents", it is easy to believe that the title has been flogged to death.

However, "Colonial Marines" is a very pleasant surprise. The first thing to strike the reader is the quality of writing. This is a good, tight, interesting story, remaining far more faithful to the themes of the movie than the last three sub-standard efforts. The marines of the story are all rejects (and three of them have died already) and believable

for their faults. The Lt is a bit of a cliché - a good field soldier inclined to insubordination - but he is only a small part of the action.

The art is a little shaky in places, mostly due to thinking. Black and white sketches at the back show the penciller to be holding up his end of the bargain, leaving the inker to blame for making some of the expressions a little unusual. Despite this, the Aliens themselves are well drawn and the art still manages to adequately display the action.

There are only two possible liabilities at this stage: one is the presence of Carmen Vasquez (the movie Vasquez's sister) in the marines; and the other is the introduction of a new style of Alien, one orientated towards cleansing space of humanity rather than survival. It is to be hoped that these two possible flaws are competently handled, in the future, because to date this is a damn good read, one I would hate to see ruined.

Jeremy Hillman

Thanks to The Adelaide Comics Centre for their support. You're all so wonderful.

The Economics Students Society (TESS) is one of Adelaide Uni's largest clubs. Last year, we had a membership of over 170, this year the numbers may increase.

The reason for the overwhelming success of the club in only its second year, is that it appeals to almost everybody. Economics is closely linked to politics, the legal system and foreign affairs but what is less well known is that it pervades many other areas in our society. Agricultural and industrial economics are at the cutting edge of economic research in Australian Economic philosophy and Eco-ethics in the world. More recently, the focus has been on sustainable development - the area of economics to plan environmentally friendly projects.

TESS aims to provide an atmosphere where topics of interest, be they public policy or theory, can be discussed and explained. Last year, we had a highly successful Seminar Series where speakers such as:-

- Peter Reith spoke on Fightback's economic reform;
 - Chapman spoke on Education policy;
 - John Coulter spoke on environmental economics;
- as well as a number of speakers debating the hot issue of economic rationalism.

TESS caters for any student who would like to know a little bit more about practical real world economics (something that is usually pretty hard to get). This year, we will be running Seminar Series on:-

- "Radical Economics - Marxism, Post ??? and other lesser known economic theories";
- "Trade Unionism and the Economy - Has the Accord occurred and how soon will you be having relations with your boss";
- Environmental economics - which green is best".

This week, however, we have Dean Brown, the Leader of the Opposition speaking on the future of S.A.'s economy and next term Lynn Arnold, the Premier of S.A. will speak exclusively to TESS members just days after the release of the economic statement. But this week - Don't miss Dean Brown at 1.00 pm on Wednesday in the Eric Russell Room in Lower Ground Napier. **Daniel Bertossa**

State Government to tamper with native vegetation legislation

Urgent! We need you to write now!

The Nature Conservation Society and the Conservation Council of SA are seeking your help in saving the vegetation on the site of the proposed Kangaroo Island tourist resort at Tandanya. State Cabinet is planning to substantially weaken existing Native Vegetation Legislation either by changing the native vegetation regulations or by inserting Clauses in the new Development Bill which may override the Native Vegetation Legislation. The CFS have expressed concerns about the ability to protect a development on this site from bushfires and for the safe passage of their firefighters. They are also concerned that there may not be sufficient water available to fight fires. Therefore, they have recommended the need for massive clearance around the site to make the development safe from bushfires. The area of bush involved, if cleared, would compromise the Wilderness quality of the Flinders Chase National Park. Any weakening of the Native Vegetation Legislation or its regulations could conceivably apply to all future native vegetation clearance applications in SA. There is only 12% of this State's original native vegetation left.

An Environmental Impact Study has still not been conducted into this project!

Unions are writing to State Cabinet informing them of their opposition to the project on that site unless and until an E.I.S. is conducted. They are also stating their total opposition to any weakening of the Native Vegetation Legislation by any means.

Come to the FOE Letterwriting Day in the club room (S5, Union Building) at 1.00 pm on the 9th April.

Friends of the Earth

FOE will be having a letter writing day on Thursday, 9th April at 1.00 pm to request an Environmental Impact Study into the Tandanya Development on Kangaroo Island and no weakening of the Native Vegetation Legislation. Meet at the club room (Level 5, Room S5, Union Building) armed with pen and paper - envelopes and stamps will be provided. If you have any queries, please call Tiana on 267 1720.

Classified— Wanted to buy or steal— one copy of "The Artificial Kid" by Bruce Sterling. Contact Nick Smith— English.

Aussie students, would you like to join overseas students in CWOS social activities?

- Trip to Tooperang Trout Farm - Saturday, 10th April, 1993
- Trip to Flinders Ranges - 13th - 16th April, 1993
- Trip to Kangaroo Island - 22nd and 23rd May, 1993

All trips are at subsidised rates. For further information, please contact Greg or Palma at CWOS on telephone number 237 6915 or 237 6930.

GALA

Gay and Lesbian Association meeting this week, Thursday, 8th April, 1.00 pm in the Conference Room which is on Level 4 of the Union Building. The room is a little hard to find so keep looking. Bring some food along, coffee and tea will be supplied.

Sexuality Week

3rd - 9th May, celebrating Lesbian, Bi-sexual and Gay pride.

Organising for this week is beginning at a meeting being held on Tuesday, 6th April at 5.00 pm in the Uni Bistro. Anyone who is interested in becoming involved or has ideas to contribute to the week is very welcome to come along. For further information contact Liana Buchanan, Women's Officer on 228 5406 or Tony (GALA) on 31 4770.

STA Sticker Fun

The STA now supplies clear film to protect your "Fulltime Student" stickers. Available at all good University Library Information Counters throughout the State - a must for every student. Brought to you by your Students' Association in the interests of fewer complaints.

Notice of Annual General Meeting

Labour Studies Club, Wednesday, 7th April, 1993, Schulz Building, Room 702, 5.30 pm.

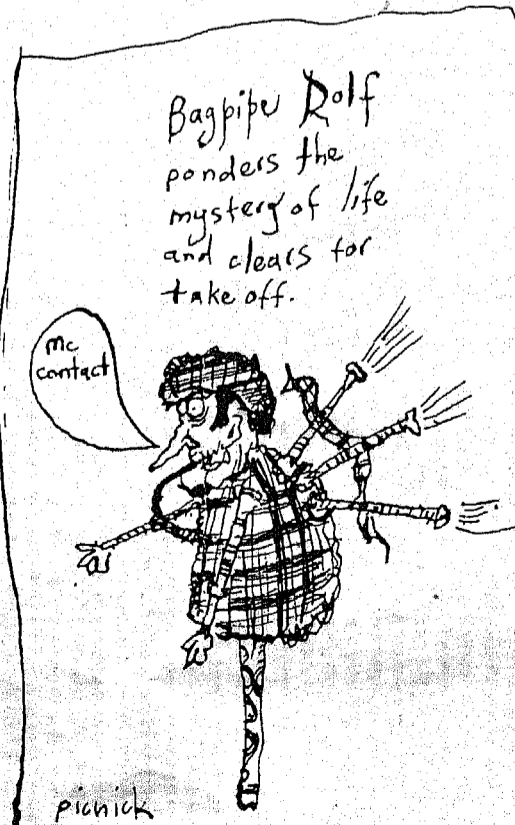
Attention: Dramatic Affairs Theatre Co

Unimpressed!!!

1. A busy café is a really dumb place to hold an Inaugural General Meeting!
2. What happened to the Inaugural General Meeting?
3. We'll forgive you this time!
4. As you profess that "All" are "welcome" (On Dit, 29th March, 1993), would you be so kind as to inform us of your next General Meeting!

Women's Fun Run/Walk

Wednesday, 7th April. We are meeting at 1 pm outside the Students' Association to go for a jog around the Torrens (varying lengths, of course). For more information, contact Liana or Rebecca in the Students' Association.



Production Notes

On dit is the weekly newspaper of the Students' Association of the University of Adelaide. The editors have complete bowel control, although opinions expressed in this paper are not necessarily their own.

Editors: Fiona Dalton, George (happy 20th) Safe, and Richard Vowles.

Advertising Manager: Sam Maiden

Typesetting: Shazza

Freight: Sonja Tomas and Adam LeNevez

Farts, Burps and Marlies: Darien O'(I love how your hair shines) Reilly

Thanks: Rachel (happy 21st, thanks for the lovely garden party), Julie (for the really cool party), Mr. and Mrs. Kitto, Nicole (happy 21st), Jessi (happy 12th), Nick Smith (just for the sake of it...um... diet coke) Daniel for the shoulder, Student Radio for the easy listening goodtimes, Jesse, Anne McEwen (goodbye, sob), Liana for the cover material, North Adelaide 7 day for the advance, 90210 for the insights into American teen life, everyone we've forgotten.

Aunt Mabel Says



and the removal would be better than suffering any further. As for your girlfriend, she is a bit stupid if she puts herself at risk and gains pleasure from your pain (or she is a complete sadist). Actually you're a bit stupid as well if you have suffered this long.

Both of you go to your doctor and get this checked out.

Dear Aunt Mabel,
Will I ever find Mr. Right?
Sad and lonely.

Dear Sad and lonely,
Some people believe that there is someone picked out for them, and it is destiny that they will meet one day. Personally I think this is a myth created by those romantic types. You don't need a man in your life to be completely fulfilled. The only reason I keep mine around is so I can have sex when I want and so I have someone to push around.

Dear Aunt Mabel,
About a year ago this enormous wart developed along the side of my member. This does not normally bother me but becomes quite painful when I get an erection because it pulls all the skin over to one side. I want to get it removed but my girlfriend has begged me not to as she says it has made our sexual experiences together the best she's ever had. Also, the doctor told me that the burning process to remove it will be 100 times as painful as anything it's giving me now. What should I do? Confused.

Dear Confused,
I do hope that you are using condoms with your sexual partner as genital warts are highly contagious and can lead to PID and, eventually, infertility in women.

I am sure you are underestimating the pain this problem is causing you. I believe this condition is VERY painful

Yo Aunty Mabs!
I would like to know how girls find (discover) "used by" dates on guys (me in particular), if they do exist? The last eight birds, chicks babes, sluts, moles, trollops, hoars(sic), dogs, bitches, etc. (or whatever the fuck one wishes to call the female species) have said that I am absolutly(sic) wonderful (answer most of their dreams) when I ask them out. They accept this, but within a week they dump me, thinking that I am the scum of the earth, and too low for them. HELP!!

Unlucky bastard.
P.S. Can you offer any suggestions to assist in lengthening the time I date girls?

Yo dickhead!
You'd think by now that at university level most would have learned writing skills, but hey, I think you lose in more ways than one (You are a fuckwit and

should be killed.) Reread your letter and regard it as though someone else wrote it. Maybe you'll realise why "chicks" find out you're a wanker and ditch you.

Dear Aunt Mabel,
Please help me as I have an embarrassing problem. I think I have "Big Dumb Rock Guitar Syndrome".

I feel so ashamed, I bought a Flying V guitar. At first I thought I could hide this addiction from my friends, now I even play it in public. I can't help myself, I feel so cheap.

The Lemonheads/Crush gig review made me realise I need help. Each night I have the same nightmare, I dream I'm trapped inside the ZZ Top video of "Sharp Dressed Man". Can I be helped or have I been possessed by the devil? Is it true that Lenny Kravitz and Bob Mould have formed a support group for sufferers of "Big Dumb Rock Guitar Syndrome"?

Help me Aunt Mabel, please help me. Christopher-Guitarist with Crush.

Dear Chris,
I think that you should turn this so called "problem" to your advantage. Maybe it's time for a Flying V guitar

revival! Maybe you should wear studded guitar straps, grow a really long beard, (good to see the hair is already perfect for the part) and introduce ZZ Top covers into your set!

Even better, why not get into touch with Lenny and Bob and form a supergroup! Wow! This is hardly a problem at all, you could be famous and known as the man who revived the Flying V sensation! Think how many people will eat their words and how many friends you'll make.

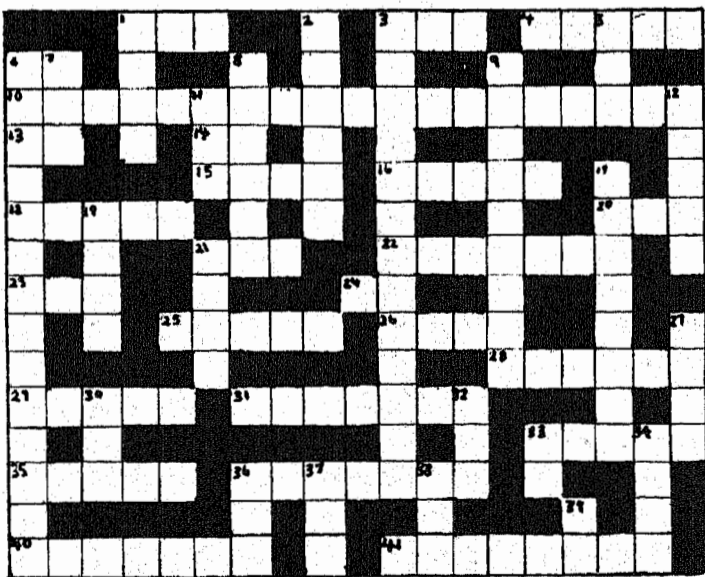
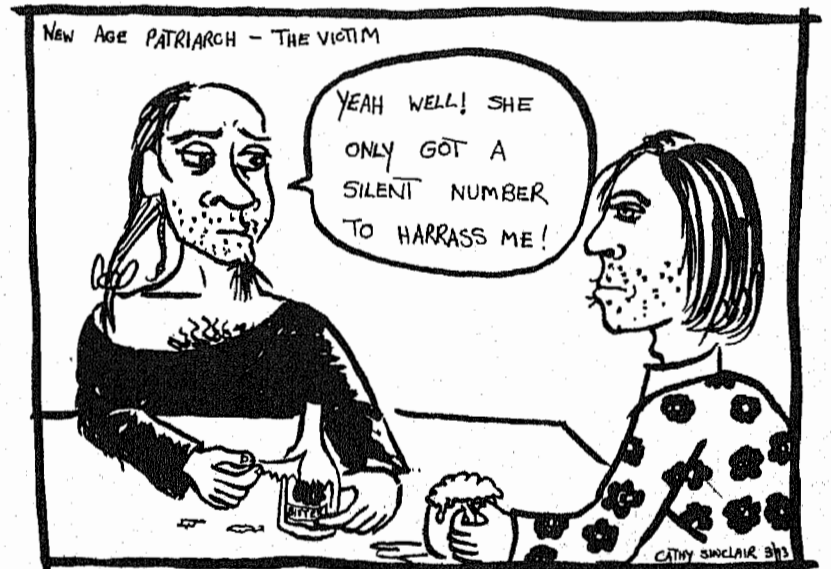
By the way, I think you're a bit cute. If you like older women, why not pop into On Dit and I'll make you famous.

Handy Hint on Etiquette No. 1: Pips and stones provide some of the worst party problems: what to do with the grape pip or that olive stone.

Never spit them out and hope for a straight aim to the plate.

With the grape pip, hold your hand close to your mouth, blow the pip gently into your hand and then funnel it on to your plate, and treat the olive stone in a similar manner.

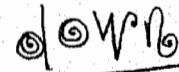
Alternatively you could drop the offending pip or olive stone directly into the punch where it will always go unnoticed.



across

1. BAD 80'S HAIRCUT
3. WHAT HAIR NEEDS

4. ANIMAL THAT SPITS
6. PAPER WITH BETTER CROSSWORD
10. AMERICAN BAND COMING SOON
13. -- MAMA (SLANG)
14. TWIST -- FATE
15. CONTRACEPTION
16. SOMEONE WITH A FLOWERPOT ON THEIR HEAD
18. OUR FAVOURITE GROUCH
20. --- TO MY TOE
21. CLOUDY BUT FINE
22. POUNCE IS OUR FAVOURITE
23. --- OF THE CLOSET
24. GOOD SUBSTITUTE FOR TOILET PAPER
25. WHAT LIVES IN THE FRIDGE
26. FROTHY AMBER SUBSTANCE
28. ESSENTIAL COOKING INGREDIANT
29. --- HEADS (BAND)
31. FOOT AND MOUTH DISEASE
33. --- OR DIE
35. --- NASTIES
36. --- TOYS (ADELAIDE BAND)
40. COMIC RELIEF
41. WHAT GOES UP MUST COME DOWN



1. DARK RED VEGETABLE
2. I --- WITH MYSELF
3. GLAM ADELAIDE BAND
5. GO ---
6. LIKE SANDS THROUGH THE HOUR GLASS ...
7. HEY --- (SLANG)
8. --- REUSE, RECYCLE
9. COOL WOMAN FROM HISTORY
11. SPIN LIKE A SPINNY THING.
12. DONT FORGET TO DRY BETWEEN YOUR TOES!
17. JAPANESE FILM STAR
19. UGLY BUT ENDEARING
27. LOVE POTION NUMBER
30. THERE WAS LOTS AT THE B.D.O.
32. ECSTACY
33. --- WHAT
34. WE WISH ELVIS COULD.
36. RHYMES WITH SUN
37. CLEOPATRAS SUICIDE DEVICE
38. GIRLFRIEND MAKES US ---
39. CAT MINUS THE C