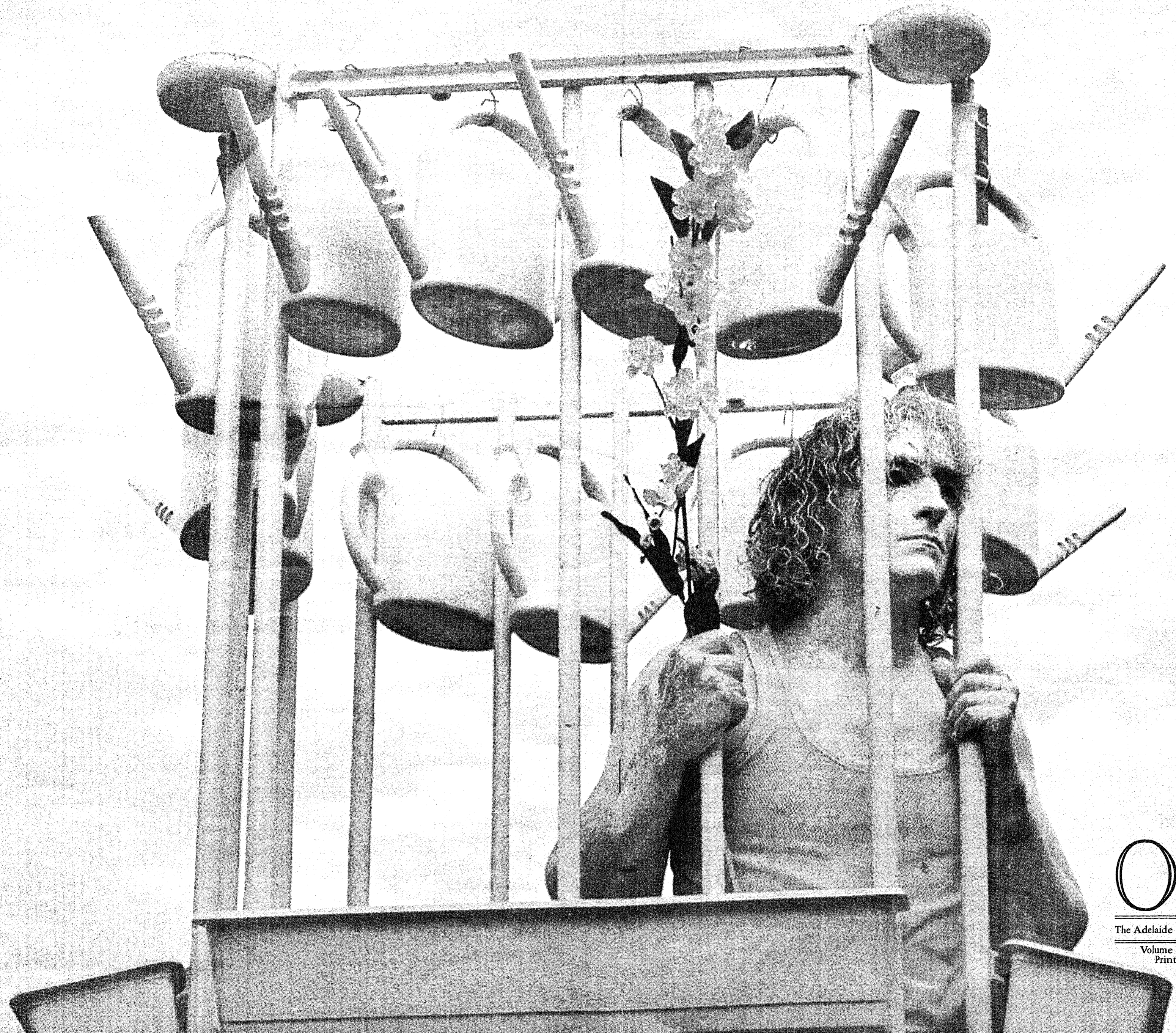


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ON DIT

The Adelaide University Students' Association Weekly

Volume 62 Number 19 September 5 1994
Print Post Approved S41798/00024

Entropy: in hot water

The University of South Australia's student newspaper, *Entropy*, is at the centre of a major wrangle between the University's Students' Association (USASA) and Bank SA. The controversy has erupted over an item occurring in the women's edition of *Entropy*, released last week. The item, a full-page mock up of the Bank SA logo, depicted the logo as female genitalia and subtitled it "Cunt SA".

Upon hearing of the item, Bank SA issued a statement denouncing it as "obscene and unauthorised...the page in question could only be described as grossly offensive". They have demanded that all copies of the edition be withdrawn, that *Entropy* print a full-page retraction and apology, and furthermore have requested that USASA pay for Bank SA's legal fees.

Entropy editor Lisa Reid says the apology will be featured in the next edition. Of the 5000

copies of the women's edition, so far 1000 have been retrieved from circulation.

USASA President Kirsten Andrews, who also acts as the publisher for *Entropy*, believes that it was not the use of the bank's logo per se that has caused the fuss, but the way in which it was used. However, she also questions the use of the word "obscene" in Bank SA's statement of the piece:

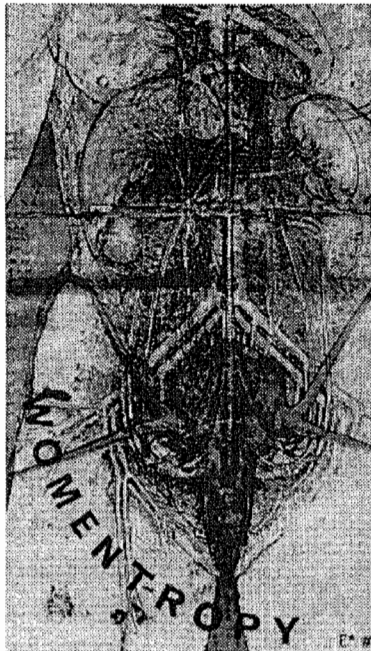
"Is it obscene because the sight of female genitalia upsets them? That's something we don't see representation of in the media. And if that's the problem, then I'm not sorry. The problem is that we used someone else's logo in a defamatory way and that's something we have to be extremely sorry about, and we are."

Complaints about the piece have also been forthcoming from a number of students at the USA. Reid is concerned that the issue will turn into an anti-feminist attack.

Kirsten Andrews sums the matter up neatly:

"Bank SA is obviously really upset that they've spent millions of dollars on getting this new logo that looks like a cunt, and they're very sensitive about that, obviously."

David Mills



Timor: A national campaign

Recently when I finished viewing John Pilger's *Death of a Nation* for the first time I found myself unable to remain apathetic about the issue of East Timor. In under three weeks I have co-ordinated a national campaign which is being conducted at every university tertiary campus in Australia. This is a petition campaign which specifically calls on the federal Houses of Parliament to revoke the Timor Gap Oil Exploration Treaty.

The national launch of the campaign took place on Tuesday 9th August at the University of Melbourne and the distinguished guest speakers were Tom Uren, Lindsay Tanner, Phil Cleary, Vicki Bourne, Bishop Deakin, and Cancio Noronha, who represented the people of East Timor. There was wide media coverage of the event, including interviews with Radio Portugal.

The reason I am writing here is because I have read letters on a number of occasions in various newspapers from readers who are deeply ashamed of our Federal Government's foreign policy on the whole issue of East Timor and in particular on our role in the Timor Gap Oil Exploration Treaty, a treaty signed by this Government with Indonesia in December 1989. They are deeply ashamed that Portugal has taken the Australian Government to the International Court of Justice over the

legality of this treaty. They are deeply ashamed that three East Timorese have commenced a High Court challenge in Canberra against the Government specifically questioning the validity of this treaty when the legal owners of the Timor Gap are under military occupation. They want to know what they can do to change Australia's policy on East Timor, a policy that has not changed since the time of the Whitlam Government.

Issues surrounding the occupation of East Timor have manifested themselves in a number of perplexing dilemmas, the most serious of which is that our political representatives have conducted their policy making in a manner which is an anathema to everything that constitutes the Australian character. When has it ever been part of our national character to be surreptitious to and, at the same time, ambivalent about the victimisation of a person or people?

If there is any veracity in the assessment of the "legendary" Gough Whitlam, future historians must note that when it comes to the Indonesian invasion of East Timor his Government and every subsequent Government has fallen into a foul abyss of spurious and solipistic policy making.

We are approaching the birth of the Australian Republic. How can we stand truly proud

of ourselves in this bright dawn when our international reputation has been so sullied? When the dignity of our national character is jeopardised by the epic cowardice of our representatives. And not only have we shirked our responsibility over human rights, we have completely abandoned the moral reality by becoming an accomplice in the exploitation of the East Timorese through the Timor Gap Exploration Treaty. And if this is not enough, Senator Ray wants to train the Indonesian military and manufacture arms with them! Well may Senator Evans say "The world's a pretty unfair place", however in view of the severity of this military occupation, such specious lucidity can only be seen for what it is - a reprehensible mockery of justice displayed from a safe distance.

The question of whether or not we can afford to revoke the Timor Gap Treaty is completely irrelevant. The real question is that if we are a true member of the international community, how can we afford to ignore our responsibility and obligations on the victimisation of oppressed peoples. The ridiculous fear of an invasion of Australia by Indonesia is only an excuse used by those who continue to ignore the real issue of human rights abuse by subjecting the sovereignty of human rights to an acquiescent policy of appeasement.

In summing up, I say again emphatically that it was never a part of the Australian character to lack courage in the defence of human rights. It has never been part of our character to be fawning with, or indeed, to do business with criminals responsible for heinous human rights abuses. Our representatives may balk at my use of the word criminal however I refuse to adopt the sycophantic approach that has characterised our Government's dealings with those who are responsible for mass torture and genocide. They call these people international statesmen! Had their crimes against humanity occurred in 1945 this regime in Indonesia would have shared the same fate as the fate of the war criminals of the Imperial Japanese Army.

The wealth of the Timor Gap may be the economic panacea that our politicians pray for - but at what price? I find that this wealth carries a shame too great to bear and I, an average Australian, appeal to all decent Australians to join me in this campaign. The sovereignty of human rights is sacrosanct and we must act now to revoke the Timor Gap Treaty.

James Aubrey
National Campaign
Coordinator

Revoke Timor Gap Petition
Campaign

C/- University of Melbourne.

Our Cover

Our fabulous cover this week is the work of Steffen Creaser. Steffen's photo was the winner of our Cover Design Contest, which we held with help from the Union Gallery and Eckersley's Art Supplies. Congratulations Steffen. Come into the *On Dit* office sometime this week to pick up your prizes. Other entrants are invited to come into the office to pick up their work. We are interested in displaying some of our other entries in *On Dit* later this year. Thanks to Paul Hewson of the Union Gallery and James Hind from Eckersley's for helping us with the judging of the competition. Thanks also to all our entrants.

Production Notes

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

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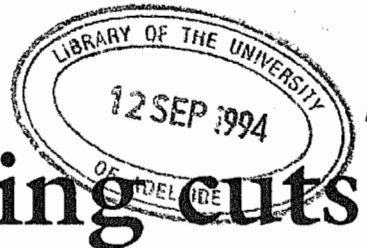
We rate:

Eng Ooi, George Safe, Monica Carroll, Lisa Reid, Rohan Thompson, Matt Rawes, Fiona Dalton, Kim Evans, Steve Mulligan, Andrew Kemp, Asha Mayer, Adam Le Nevez, Wolfy & Erich, Janie Thorn for giving us a social life, Carl Panczak for rock credibility and cool hair.

Congratulations Bryan,
Matt & Natasha!

Write to us:

On Dit
University of Adelaide
North Terrace
SA
5005



Sports Association faces funding cuts

More controversy is set to erupt in the Union in the wake of the funding cuts to be undergone by the Sports Association to the tune of around \$70,000. The cuts were contained in the Union's annual budget handed down last week. Additionally, the Union has decreed that \$332,000 out of the \$345,000 total budget be spent in particular areas, leaving just under \$13,000 for administration, which is considered by the Sports Association to be grossly inadequate. The Union's response to this has been essentially to declare that the Sports Association should work more efficiently with a view to being able to fund its administration by means other than the Union grant, as well as decrease its expenditure in the area of administration.

The Sports Association is dissatisfied with this outcome. Executive Officer Colin Pickering made a number of claims with regards the budget, one of which was that the Union was out of line in delivering tied grants due to the fact that the Sports Association con-

stitution, which is approved by University Council, grants the body administrative autonomy and thus the right to dictate how it spends its own funds. Pickering also claims that the cut will also have a very detrimental effect on the level of services that the Sports Association provides to its clubs:

"It's really looking like a reduction in support to clubs of anywhere between 25 and 50% which is unfair when you consider that we restrict the subsidies to specific elements of their costs like affiliation fees, stadium entry, referees fees and that type of thing."

Pickering also disputes that the \$13,000 is adequate to provide the level of administration necessary to allow the Sports Association to operate effectively:

"There's not even enough in there with that \$12,000 to cover stationery, let alone have someone in there to use the stuff on behalf of the clubs. I think that they just have no conception of the administrative work that's related to sport that goes on down here....it's really

putting the Sports Association in a very serious plight."

The decision making process was capped off by a review of the Sports Association's financial position and revenue raising potential, although Union President Anthony Roediger points out that much of the process was carried out prior to the review by the Union Finance Committee. However, the integrity of the review has been questioned by the Sports Association. Roediger sums up the findings of the report like this:

"What we really asked the consultant was could the Sports Association, whether through generating increased income or perhaps making administrative savings, give out the same or better service to the sports clubs with about \$70,000 less funding...He said a better service could be provided by generating extra income, particularly through sponsorship through things like Foundation SA working with Sports Associations from other Universities a bit more effectively and through taking another look at how we organise our sports grounds."

Roediger stresses that the consultant was brought in to test whether or not views that the Finance Committee had developed in considering the situation were sustainable, and did not make up the bulk of the decision making process. None the less, Pickering is sceptical of the consultant's findings, citing the fact that it was carried out in three quarters of one day, arguing that this was not a sufficient period of time in which to make a responsible and informed judgement. He also disputes some of the figures that the report cited in its assessment of the Sports Association's finances.

At the time of writing, Pickering had not viewed the report in full, indeed the final copy has not yet been distributed. However, he was particularly critical of the assertion that more revenue could be obtained from better management of the sports grounds:

"Increasing ground hire is not an option because the times that people want to hire our grounds is on Saturday afternoons to play matches and on week-

nights to train under lights, and that's when we use them...To all intents and purposes we are getting as much as we can from ground hire. Ground hire to pay the salary of one of our staff isn't an option."

He also disputed the Sports Association's ability to raise significant amounts of sponsorship money, stating that it is not a marketable commodity and the only real means of bringing sponsorship to the clubs is through the clubs seeking their own sponsorship. A disturbing aspect of the debate is that regarding what seems to be becoming a regular point of contention between the Union and its staff and affiliates - the question of consultation. Pickering's views on this issue are nothing if not clear.

"Consultation? What consultation. There hasn't been any. Apparently, the Secretary Manager and the President are coming down to tell us how we can administrate the office on \$12,000 per year, so we're looking forward to that."

Tim Gow

Resource Centre: the \$160,000 question

Student response to the impending closure of the Resource Centre has been swift. A petition to Union Board on the matter appeared on campus last Thursday and attracted 280 signatures within twenty-four hours.

The petition calls upon Union Board to investigate alternative avenues for the continued operation of the Centre. The petitions, which are located in the refectories, the women's room, the Barr Smith library, the Stationery Shop and the Resource Centre itself, will stay in place until, in the words of petition organiser Andrew Kemp, "something gets resolved".

"I was angered at the fact that an almost invisible body like the Union Board was shutting something down that was needed by students, and that's really evident in the amount of people who actually use the centre", says Kemp. "In 1992 the Union did a survey of all students regarding Union facilities, and there was a section which asked what students would like to see that was not currently available, and a Resource Centre was on top of the list. We need to get the Union to stop being defensive and start thinking about other options besides union funding such as corporate funding. Hewlett Packard etcetera

would really want to jump into this, I would imagine, and that hasn't been looked at."

On Dit posed the question of alternate methods of funding for the Resource Centre to Union President Anthony Roediger on Saturday.

According to Roediger, the idea of raising the union fee to alleviate the economic worries of the Union was considered but dismissed:

"The philosophy that this whole year's budget was built on...was the Board didn't want to increase the Union fee. With a tax on student organisations interstate as well as a growing inclination of students to be quite happy to go off campus and do things, we felt it was very important to keep the union fee at the same level and progressively look to decrease it over the years."

Another option for the Resource Centre was to change it to a user-pays service. This would no doubt have also caused a stir, but at least the service would still be in operation. According to Roediger, several different methods of user-pays methods were considered. Given that materials in the Centre are currently charged for anyway, the first idea was to charge for computer time. Roediger claims that this would

lead to a situation where students would use a lower standard of computer elsewhere, simply because of the charge involved. The next idea was to charge students for advice from staff members: this was another idea that Roediger believes is economically unfeasible, arguing that students would rather struggle on without advice than be in a position of having to pay for it. The third user-pays idea was to institute a Resource Centre Club, where members would pay \$15 or \$20 per year, which would give them unlimited access to the computers. Again, Roediger sees this as unviable, claiming that three-quarters of the union would need to be members of the club to make it worthwhile. He also went on to say that undergraduates tend to need computers only sporadically.

The final suggestion for the Resource Centre, and the one which Andrew Kemp believes is key, is to encourage corporate sponsorship of the Centre.

"It [corporate sponsorship] was investigated in the setting up of the Resource Centre with both IBM as well as Macintosh...and that had proved unsuccessful. They have showed no willingness towards any substantial commitment", said Roediger. When asked

whether or not Union Board sought sponsorship recently, given the current financial climate of the Union, he replied that that had not happened.

It looks likely that the Resource Centre will be replaced by an Amusement Arcade. Secretary Manager of the Union, Mark Johnson, will be reporting to the September meeting of Union Board on this matter. Anticipating criticism of this idea, Roediger states that the Amusement-Arcade idea was picked on "for the financial reasons, not necessarily because we see it as the most important student service".

At the Adelaide University Consultative Committee meeting from last Thursday, Roediger is minuted as saying that "the Resource Centre was currently costing \$160,000 which had not been budgeted for". This throws up two interesting questions:

Firstly: How was the figure of \$160,000 arrived at?

Secondly: who was responsible for the Resource Centre not being budgeted for?

In response to the first question Roediger responded:

"That statement doesn't mean that the Resource Centre costs \$160,000 a year to run because that's not correct. What we had was a budget submission for the

operating costs of the Resource Centre for about \$95,000...it was higher than the current costs of providing the Resource Centre with the hope of expanding the service if that was possible. Once the Finance Committee had made the recommendation to shut down the Resource Centre, there was about \$25,000 worth of capital that was used to cover capital expenditure which we would otherwise had to pay for because for example a computer had broken down in the Clubs Association or whatever. Then \$40,000 was also built into the budget as income revenue to be generated from that space next year, so all of that added up to \$160,000."

The operating costs for the Resource Centre this year totalled \$50,000: the figure of \$95,000 for 1995 was merely a budget submission, never an actual amount. However, only \$14,000 worth of operating costs were allocated in the budget. How did that come about?

"I don't know how that eventuated", says Roediger. "That was a fault of the budgeting process of the previous Board I would say".

On Dit will report further on the Union's financial difficulties next week.

David Mills

The horror, the horror...

Election Results

Election Results are only provisional. They need to be passed by the Election Tribunal before they are declared official.

The election count was suspended by the Returning Officer, David Moxham, on Sunday because blank ballot papers may have been lost (although it is not clear whether they were ever delivered in the first place). We are therefore unable to bring you the full results and can only tell you who won positions without the number of first preferences received. Sorry. We're pretty pissed off about this too. But it seems fairly certain that the election results will stand and we will publish all the stats next week. Promise.

President: Haroon Hassan.

Education Vice President: Michelle Giglio.

Activities /Campaigns Vice President: Jessica Boland.

Women's Officer: Sandy Pitcher.

Environment Officer: Susie Brown and Tiana Nairn.

Orientation: Carl Panczak.

On Dit: Bryan Scruby, Natasha Yacoub and Matt Rawes
Student Radio: Paul Hoadley and Michael Dwyer (declared).

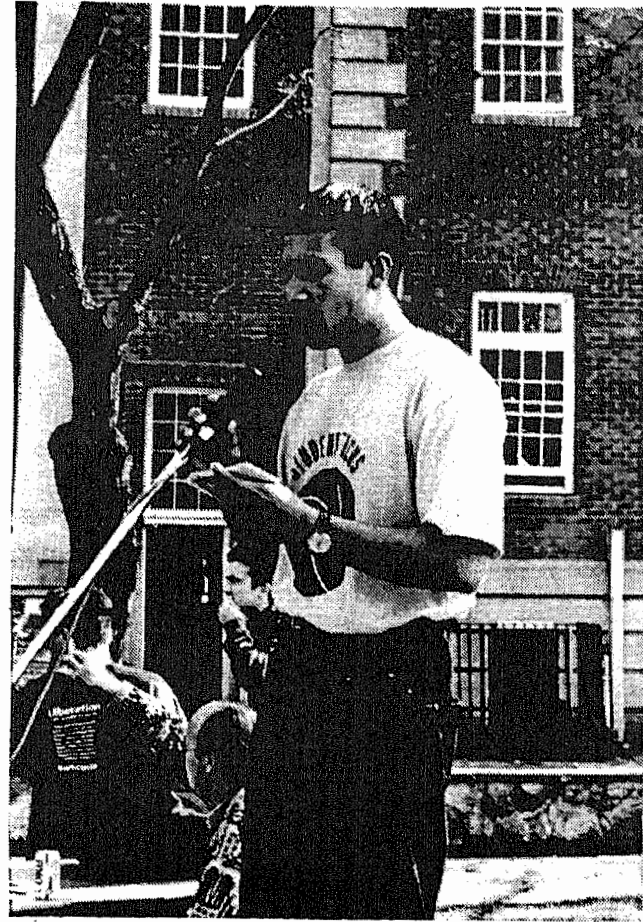
SAUA Council: Warwick Teague, Teng Hwang Tan, and Sophie van der Linden, with Anita Butler, Kym Taylor and Sally Burchard looking set to claim places after the distribution of preferences.

Activities Standing Committee: Nadia Brown, Paul Slattery, Nick Nelson, Ritchie Hollands, Sophie Swart, Eloise Puhle (declared).

Women's Standing Committee: Kym Taylor, Sabina Nowak, Natasha Yacoub, Julia Davey (declared).

NUS Delegates: Anthony Roediger and Haroon Hassan. Other places will be decided after the distribution of preferences.

Union Activites: Nick Nelson and Marian Clarkin. Other places will be decided after the distribution of preferences.



Haroon shows his winning form



Marian Clarkin gives her spiel. After riding the Harley in.



The back of the Liberals

Photos: Eng Ooi



Put it there

Election Week



Kevin Bloody Fergusson



Student Focus groupies on the lawn cheer one of their own



Rob reads his birthday cards

Editorial

Elections are over for another year. Congratulations to all the winning candidates.

This year's results again showed the power of tickets. Many of the results for different positions had similar winning margins, showing that most people probably copied down ticket preferencing suggestions given to them by ticket members. This is a ridiculous way to go about things when some candidates on any given ticket are better than their opposition and some are worse.

This year the Student Focus ticket was clearly the strongest vote-puller, with Students for Students lagging a way behind in all office bearer positions except for A/CVP where Marian Clarkin threatened Jessica Boland. The Regeneration candidates often came after No Candidate in the count, and were never really in the race. It was excellent to see a strong feminist ticket in CWA, although it is too early to see how successful they were in getting women elected to Council and Board.

The support gained by Student Focus is unsurprising in the context of election results of the last few years, where the Independents/United Students/Student

Focus have won consistently. Who knows whether this is reflective of hard campaigning, which they do extremely well, knowing the way student elections work and using that knowledge, or whether it is reflective of their mainstream, centre, often unclear political ideologies. Or whether it is a result of behind the scenes wheeling and dealing to land block votes.

After last years' elections, the 1993 Returning Officer, Nick Dunstone, suggested in his election report that block votes like OSA, Roseworthy and Waite, Medicine, Engineering etc. should only be allowed to endorse candidates from their own organisations or faculties. While this may have practical problems, the idea behind it is sound. People should be encouraged to judge candidates individually rather than as part of an entire ticket. All tickets this year had their strengths and weaknesses: this was not reflected in the result.

Anyway, it's all over now. What remains to be seen is whether the candidates keep their election promises in the coming year.

Keep 'em honest.
Lorien, Tim & David



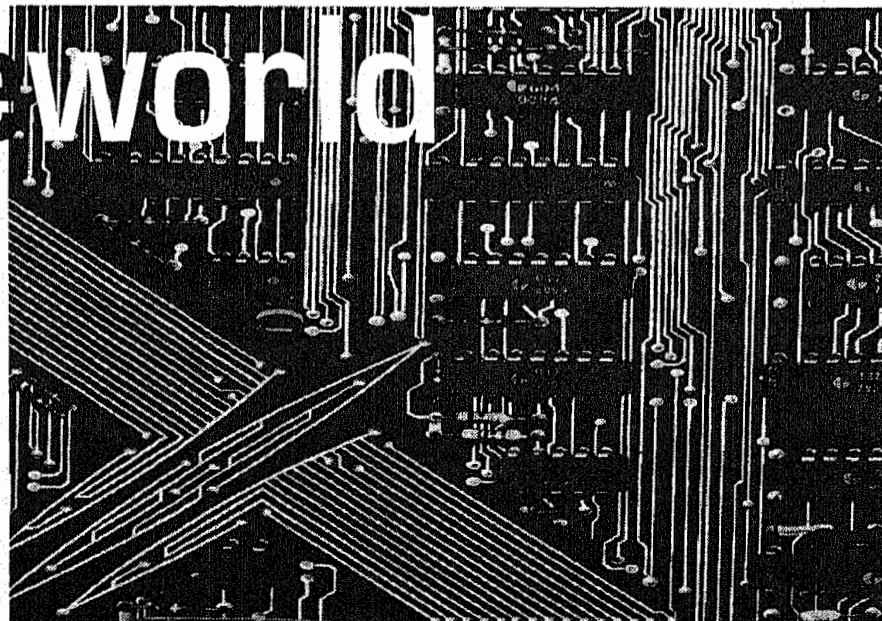
Andrew Wait grills Josh Kennedy-White. A pensive David Moxham looks on.

Haroon Hassan in a more relaxed mood. This picture from *The Sunday Mail* shows him at the Walford formal earlier this year.



Futureworld

The next edition of *On Dit* has the theme of "Futureworld". We are looking for articles, fiction, graphics...anything to do with the future. Get your pieces into the *On Dit* office by noon on Friday.



MYSTIFIED BY THE MATHS IN MICROBIOLOGY? STUMPED BY THE STATS IN PSYCHOLOGY?

Why not drop in to the **Maths Learning Centre** ("downstairs" in the Hughes Plaza) where there are friendly tutors available to help you **FOR FREE** over a cup of coffee.

The drop-in facility is available to all Adelaide Uni students taking any first subject involving maths or stats, whether it be in Economics or Astronomy, Agriculture or Genetics!

Open 10am to 4pm daily. Phone 303 5862 for more information.

Stop Press! Centre now open Wednesday evenings 4pm to 6pm.



Bec Shinnick, President

Hi everyone. Last week was certainly very busy for many of the student reps out there campaigning in the elections. Congratulations to those elected - now the hard work really begins! For those who didn't get elected or didn't run but are interested I urge you to stay involved - there will be many campaigns and activities you can play a part in. As people have been saying all week student representation is important. Why? Well, some of the things I've been working on include:

No Fees For Degrees Campaign

As I wrote in the article for last week's *On Dit* there are some very nasty proposals being floated that will strike at the core of our higher education system. A DEET paper has been released suggesting such things as up-front fee paying for undergraduates, increasing HECS, \$1000 "admin charge" at the beginning of each year, less funding per place and less Uni places in SA. The SAUA, along with student organisations across the country is campaigning against this.

For more info I've organised a forum for Wednesday September 7, 1:15 on the Lawns. There will be a General Student Meeting and BBQ on Tuesday 14 and a rally to Parliament House on the 16th.

Last week I met with the Vice-Chancellor and expressed student concerns and the SAUA has written a paper for



Suze McCourt, EVP

Elections

Last week was a hectic week for all people interested in student elections and representation. Congratulations to those who worked hard to make students aware of what the SAUA does and what students would like the SAUA to do for them. To those who voted, good on you for having a say, and make sure your reps live up to their promises.

Remember we are here to represent

Uni Council to pass a motion condemning the report as really only looking to sledge students.

Review of Student Administration

I have also been part of the four person panel reviewing the Student Administration Branch (Student Records, Examinations and Commemorations, Careers and Course Advice, Calendar and Student Guide production etc) and we have written a report recommending changes in the Branch that will benefit students and improve the service they receive from the Branch.

Architecture Students' Association

I talked with the Treasurer from the Architecture Students' Association about the SAUA and will be going to meet with their Executive in the next few weeks.

Pro-Rata HECS

SAUA lobbying of pollies has paid off with statements issued by the Democrats and Opposition that they will oppose the government's legislation on pro-rata HECS. This was, as previously reported, a highly inequitable change that was going to hit graduates first year out.

Quality Submissions

The SAUA has had representatives on most of the committees that decided how the University's \$3.75 million should be spent. This was tied money the Uni was given to spend on specific projects of quality. We were one of the very few Unis to allow students to participate in this and a pool of this funding (\$250,000) was specifically allocated for "student initiatives". That committee has decided last week on the most beneficial projects and details should be out soon.

Individual Grievances

With the elections on, the consciousness of many students of the SAUA seems to surface. (How couldn't it with all those candidates out there!) This has led to various student problems surfacing. Please do come in if you are having a problem with your course.

you, not ourselves or other interest groups.

No Fees For Degrees Campaigns

As reported recently in *On Dit* there has recently been a report presented to the Federal Government outlining alternative methods of paying for tertiary education ie. us paying either up-front fees or more deferred fees. We must stand up and show our strong opposition to the proposals. To this end, we will be holding events throughout the next few weeks, both to inform students of the effects of the proposals and to show the student opposition to them. The planned dates are as follows:

- 7th September, 1pm, Barr Smith Lawns
- Speakers outlining the proposals and some of the concerns, effects etc.
- 13th September, 1pm, Barr Smith Lawns
- General Student Meeting and BBQ
- Speakers and petitions circulated.
- 15th September, 1pm, No Fees for Degrees Rally, Starting Barr Smith Lawns going to Parliament House.

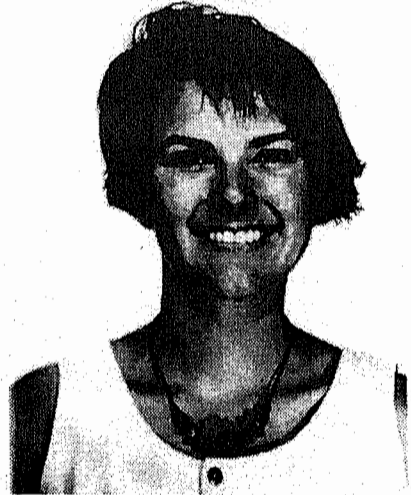
Get involved, stay tuned for more details.



Matt Deaner, A/CVP

M'Week

The week was a fantastic tribute to the OSA and the many organisers and helpers - without whom the week would not have been possible. I hope all enjoyed the Coke Sculling (many thanks to Coca-Cola for sponsoring the event and to Chris Shaw for teeing it all up), the Piniata (many thanks to Montezuma's) and the Limbo. A special thanks to those that regurgitated their 2 litres of Coke straight after the event - a very tasteful and entertaining display - and to all those who helped me during the week, to cook and run events. An extra huge thanks is extended to all those that contributed, organised and helped out during the week. It is truly one of the high-



Anita Butler, EO

Tree planting with Australian Trust for Conservation Volunteers

Thanks those who came along. We had a great day and planted 300 trees. If you're interested in doing more hands-on conservation think about a plant identification/recognition day which will give you all the essentials and a great information pack about native plants and weeds. The cost is \$5 which is great value, and the sessions will be held at Kangarilla on Sunday 11 September, with Peter Lehmann, the Education Officer with Greening Australia. If you're interested, put your name down in the SAUA with me or Nia, the receptionist, or ring 303 5406. Bookings are essential.

Southern Right Whale Under Threat

The Brown Government's decision to allow mineral exploration and mining in the Southern Right Whale nursery area in the Head of Bight region will jeopardise the future of the Southern

lights of the University Year.
Simpsons vs The News Debate

The SAUA in conjunction with the Resistance Club will be holding a debate to determine which is the more reflective view of the world depicted on our televisions - that portrayed by the mainstream News or that depicted by *The Simpsons*. The debate is to be held on the 14th of September at lunch time - at this stage in the Bar. More information to follow....

No Fees for Degrees Campaign

On the 13th of September we will be having a BBQ to focus students on the nation-wide campaign regarding changes to the way our education is funded. With government looking at placing the burden on students it is crucial for students to be aware of proposed changes and to speak up before our hip pockets face the brunt of the changes. There will be heaps of information to follow but if anyone is interested in helping out or finding more out about this campaign please get in touch with me via the Students' Association office.

CASM

A BBQ is being planned by Ali Field for CASM students, to be held later this term. More information to follow....

Elections

They're over! Good luck to those counting the votes over the weekend! We await the results in anticipation.

Right Whale. If you want to stop this, come and sign the petition in the SAUA. Also keep your eyes open for the posters advertising the public lecture on this topic to be held soon in conjunction with the University of South Australia.

Car Pooling

Car Pooling is back on the agenda as the SAUA is setting up a data base to match prospective passengers and drivers. If you would like to save money, time, and resources, and reduce the amount of carbon dioxide that we pump into the atmosphere each day, consider getting involved. All you need to do is give us your name and address and whether you would prefer to travel with a male or a female, a smoker or a non-smoker and we'll find someone going your way. All the information is confidential and won't be released without your permission, so give it a go.





What's Cooking?



in your Union this week

5 - 9 September

**Fish, Chips +
salad & veg. Bar**

Bistro
level 4

\$4.00

3.30pm-6.00pm

Continental
Hot Dog

+

\$2.50

Grill Bar, level 2

Coca-Cola

see
Mayo
Wills
Catacombs
for details

WIN A
MYSTERY
FLIGHT
or a night for
2 at the
RAMADA
GRAND

**Balfours
Footy Pies**

Catacombs Coffee Lounge

Under Union Hall

80c

Food for Thought Opening Times

Mayo Refec
10.00-6.30

Four Seasons
10.00-2.30

Grill Bar
8.30-6.30

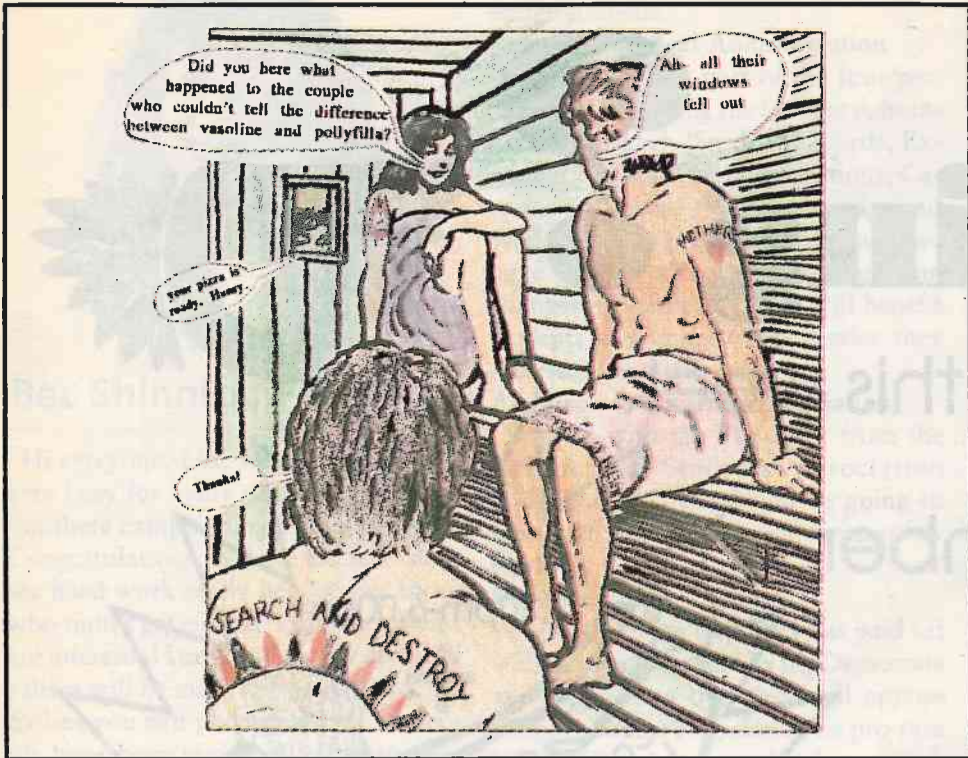
Gallery Coffee Shop
9.00-5.00

Bistro
12.00-2.30 &
5.30-8.30

Catacombs Coffee Lounge
8.00-5.00

Backstage Cafe
8.00-7.00

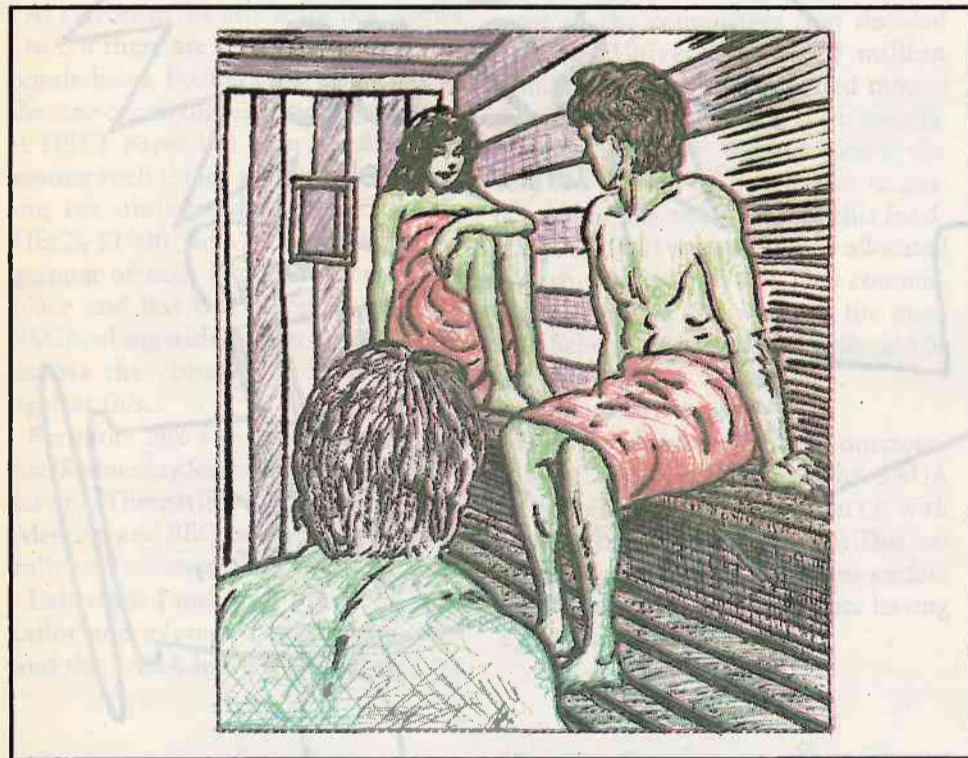
Colouring-in Competition Entries



Our winner
The artist: Frank Trimboli



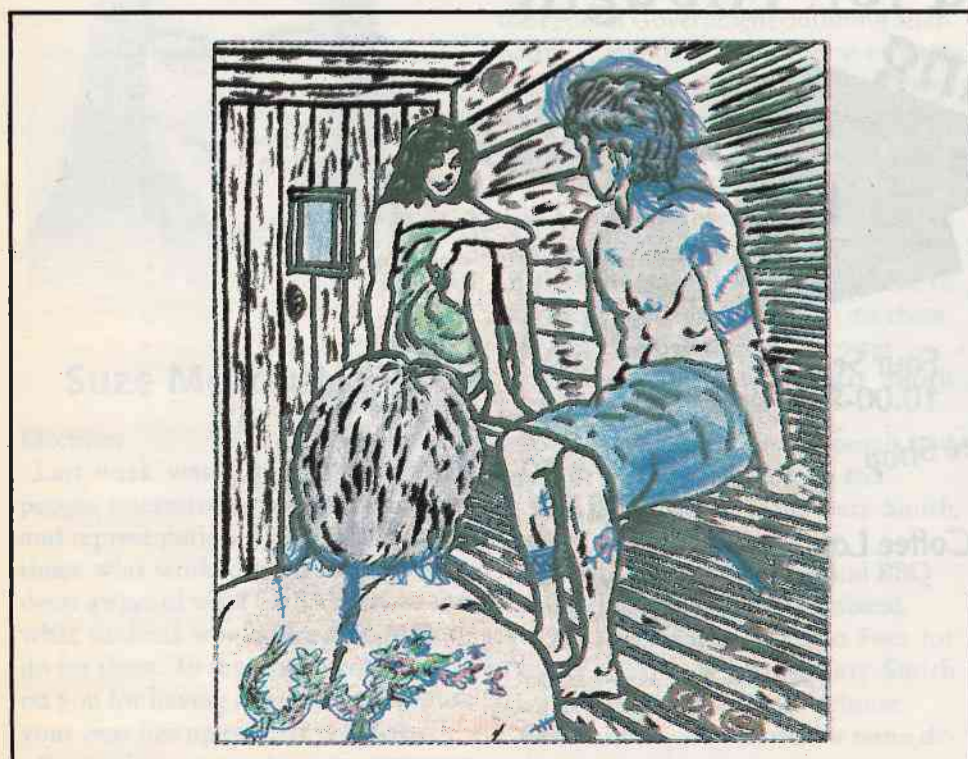
"Hey guys! I just found Wally!"
The artist: Helene Dimitri



"So, who did put the essence of Incredible Hulk on the hot rocks?"
The artist: C. Tanner



The artist: Rodney Magazinovic



"You mean you guys will pierce my nipples right here and now? For free! Wow, talk about luck."
The artist: Craig Stevens



Unperturbed by the rejection of his "S&M Ball concept", Matt Deaner proceeded to organize a "Sodomasochism in the Sauna" party.
The artist: Stephanie Hester

LETTERS

Give me law ball or give me death

Dear Gordon Knight,

What is your problem? Do you enjoy having the shit paid out of you? Are you so insecure that you have to have the spotlight on you all the time? Or are you just plain stupid? Obviously the numerous letters you received last time you wrote about the law ball were not enough.

I did not go to the law ball, nor do I study law, yet even I can see that a self-confessed pauper like you could afford the \$16 entry fee. You must have known that the event would be held this year, just like every other year and I'm sure that tucking \$1 away a week for a while wouldn't hurt. As for getting home late on a Tuesday, I'm sure you could afford the 73¢ ride home on the STA to the "outer suburbs" - most STA services do not finish until about midnight.

Yes, I agree, suits can be expensive to hire. But surely you have a friend you could borrow one off for a night - you do have friends, don't you? You said yourself, and I quote, "we try to fit in", so you must have millions of friends.

Sorry I can't write any more, as I have to get ready for tonight's Med Ball. Wish you were coming! Not!

Yours faithfully,

Another elitist private school snob
who hates bogans getting
pissed at the tavern.

Morons

Gordon Knight,

Wake up and get a life!! Are you so deprived of human attention that you have to resort to 'encouraging' people to write and abuse you? Well, let's humour you ...

You're a complete wanker, fuck off and die!

Andrew Beared
Rebecca Marshall
Law

A first year dentistry student writes

Dear Editors,

Gordon Knight with a life. I'd like to see that!

Grant Johnstone
1st Year Dentistry

A lover...of comedy

Dear Editors,

As a lover of comedy, especially satire, of which I have had some experience, writing and performing, please allow the following few words of comment on the most recent edition of the Law Students' Society's quarterly, *The Hilarian* (No. 3, 1994) and its send up of the concerns expressed by many, including me, of the elitism fostered by the Law Students' Society (LSS). I refer to the front cover photograph of (L)SS Officers dressed up in black tie and ball gowns, complete with masquerade masks and subtitled

"Law students dressing up in yet another attempt at world domination".

There was also the Other Upcoming Events section inside (see below) which advertised the Law Dinner, another black tie and masquerade theme night at the Stonyfell Winery. It smirkingly announced: "Of course we made it black tie to keep the peasants out. Won't you join us in our next attempt to world domination?" (Non-Law students should have a look at the publication for themselves - to many it will confirm their impressions of Law School culture and especially its elitist rump, the (L)SS)

Well, it fell flat, old dears! Satire has traditionally been more impressive in the hands of the oppressed rather than the oppressors (or if you like, the world dominators). The traditional use of the device is to ridicule something rotten in our society. So the (L)SS believes the egalitarianism sought by myself and many others in Law School should be a target of ridicule? Speaks volumes ...

If it was an attempt at self-deprecation, I would accept *Hilarian's* theme with equanimity, if not mirth, but only if the (L)SS actually paid heed to the audible and widespread criticism of (L)SS elitism and made an attempt to discontinue or tone down the black tie functions. Of course, I realise that you need the practice for the years of "practice" ahead and the years that you *will* dominate the world. Like your hero, Marie Antoinette, you've told your critics to eat cake - you've used the *Hilarian* to flaunt your elitism.

But I don't, if I'm the only one on campus who sees the (L)SS's supposed self-deprecation as self-defecation.

Yours sincerely,
Con O'Neill (Peasant)

A defence for Jo

Dear Julia Davey,

The blatant hypocrisy of your attack on Jo England last week demands a reply from one who has always found her to be both approachable and as accessible as her part-time position (20 hours per week) allows.

Your rhetorical questions, "Do we really need a Women's Officer who gets along with boys so well?" is indicative of the immaturity that permeates various segments of the women's movement. It serves only to create and exacerbate the divisions which will occur naturally in any movement which contains individuals from a diversity of backgrounds.

Although men make up about 50% of the population, there seems to be a lack of comprehension that for those women who have neither the resources nor inclination to live a separatist lifestyle, they will be forced to interact with the boys on some level. An understanding of males and an ability to get along well with them could only be useful. This is not a denial of history or present society where there is an oppression of women, most of which derives from a patriarchal system of values. It is rather an acknowledgment that in order to change those values we must understand them and recognise how they

are perpetuated in this society by both men and women.

I would suggest, Julia, that your vilification of Jo (which seems especially pointless as she is not even running for Board this year), is merely your own means of playing what is essentially a boy's game of putting other people down.

When I make an 'informed decision' of voting for Women's Officer or any other position which will represent women students, it will be with the certainty that each woman running for office brings with her a unique background and a genuine commitment to women that will ensure that she could fulfil the requirements of any such office with integrity.

Jo England brought that same integrity of commitment to her office this year and she is to be commended for what she did achieve (particularly whilst under constant destructive criticism from other women) rather than criticised for what she did not.

Sincerely,
Marica Ilich,
Economics / Labour Studies

Jo looks after herself

Dear Julia,

Thank you for your input. Keep it coming!

Sincerely,
Jo England
Women's Officer

Cheers for M-Week

Thank you to all involved in the organisation and day-to-day running of Multicultural Week. The week really did draw all students' attention and the food, music and dance provided entertainment for many. This year's M-Week was the best I've had at Uni. Thanks.

Tiana Nairn

Homophobia - it sucks the big one

Dear Proud Homosexual,

I am sincerely sorry to hear about how those homophobes abused you for your (perceived) sexual orientation. As 1994 Co-convenor of *Pride*, I would very much like to get in contact with you. This kind of treatment is just not on and is exactly why I ran for Union Board last week (at the time of writing this I don't know if I am successful or not - Eds, you may wish to enlighten us).

Homophobia is rife on campus - and I am only beginning to realise the extent. *Pride* is currently circulating a survey for all people who have either experienced or witnessed homophobic behaviour at Uni - in an attempt to get a more accurate picture. Information obtained from these anonymous questionnaires will be used to substantiate a campaign for a safe space for non-heterosexual students on campus. If you or others would like to fill in a survey or help in some other way, contact *Pride* through the Clubs Association (pigeon hole in the Jerry Portus Room) or myself either on 352 5715 or via my pigeon hole in Politics. Alternatively, come along to a *Pride* meeting (details in the *On Dit* classifieds).

Yours proudly,
Sabina Nowak,
Politics

Slagging match

Dear Readers,

I feel that contributing to the letters' page involves a certain amount of flogging a dead horse - however, I must admit that it's the first part of *On Dit* that I turn to, so I thought I'd contribute to the debate (slagging match?).

Firstly, I'd like to congratulate Leif Larsen on his article about the abortion debate - I notice he got slagged off by the Catholic Chaplain but I'm fast coming to the conclusion that a pro-lifer will not accept any point of view unless its anti-abortion, which is just a tad narrowminded. An intelligent exploration of the philosophical issues involved in the abortion debate was just what we needed and the article did that very well - thanks, Leif.

Secondly, to Sam Booker - it's really not necessary to slag off Arts students in public, thank you. And I doubt whether Ashley Lang has the somewhat messianic ability to "drive people to the left" in any way shape or form - or that he even expects to. If, as you say "we are intelligent enough to make up our own minds," then surely we have enough brains to read someone else's point of view and make up our own minds. And here is a difference between the communist system of state-run universities and allowing a capitalist "free" market to run our University system. State ownership of the education system is, actually, quite legitimate (and widely practised) under capitalism - and, I would suggest, preferable.

One more thing; to "Proud Homosexual" - thank you for your letter, it always shocks me to be reminded that there are still people around with such Neanderthal attitudes. Pride is campaigning to get a safe space for non-heterosexual students on campus and in light of anecdotes such as yours (we have heard quite a few) and the appearance of National Action on campus, we are convinced that this is necessary - hopefully your letter will help convince more people.

That's all (for now),

Paula De Angelis,
Arts

P.S. Actually, Sam, without going into the merits of otherwise of communism as a system, there is evidence to suggest that the universities in such systems were "good", to use your word. Have a quick look at the Soviet space program or the Prague Linguistic circle or Russian formalism (oops! I forgot that Arts is a course for "fuckwits"! or Cuban medicine and biotechnology, which is well ahead of its field. Maybe, Sam, you need to do some history, shocking as that may be to your system!

P.P.S. *The Simpsons* is a cultural institution and should be played in public at least once a day - preferably more.

More hipocrisy

Dear People opposing Jill Thorpe,
"... Television ... the drug of a nation ... breeding ignorance and feeding radiation ..."

Need I say more?

Danielle Nilon
Labour Studies
(a.k.a. Studies for the Real World)

Learn some manners

Dear Jill Thorpe,
So it was you! You are the drunken fiend who abused the barperson last Friday week over the volume of *The Simpsons*. Shame, petal, shame. Perhaps you should trot off to mummy and daddy and ask them to teach you some manners. If you have learnt nothing else in your time at our beloved university, you should have realised that rudeness gets you nowhere (in a unibar).

Staff are specially trained to out-sarc any aspiring smart ass who, with a gut full of alcohol and a brain full of that afternoon's lecture, attempt to vomit attitude at them.

I refer now to your lovely statement that "...there are a great many students who have no desire ... to view this medium [populist television] in order to enjoy themselves..."

1) Why, oh why, were you in the bar a 6pm? Anyone who has learnt anything at uni and actually retained it, knows that 6pm in the Unibar is *Simpsons* time. If you don't like it - don't watch it. I bet you are the type who sills it through a programme on ... say, the crisis in Rwanda and then write in to complain that it has scarred you emotionally and shouldn't have been shown. So change the channel. Leave the room.

I digress.

2) I should like to see you try to tell that to 200 merry students on Friday night at 6pm whilst they are trying to hear *The Simpsons* over the soundcheck and gabble of Labour Studies students.

Originally *The Simpsons* was developed as a counselling tool for dysfunctional families. It portrays realistic family structures and relationships. That's why it's funny. It's farce. Do you want me to say that again for you Jill, so that it can be your word of the week? Farce. You laugh because you identify with the characters and their actions. What would you prefer? The return of *The Brady Bunch*? ... no ... *The Waltons*.

Well honey, when I can live in a forest with Ma and Pa plus or minus their Catholicism; all the siblings and not worry about HECS, graduate unemployment, the price of beer, environmental degradation, world peace, the disintegration of nuclear families, blah, blah, blah, I'll be as small minded as you.

Cheers,
Shut up or get shut out.
There is no place at Adelaide for people who are so 'secure'.

A member of "an insecure body of students"

P.S. Seeing as you asked so kindly the other night, the volume was turned up louder still.

P.P.S. When is/was the Unibar ever sane?

This is a joke

To the *Simpsons* Appreciation Society and to the other letter writers concerning the TV volume in the UniBar (*On Dit* Vol. 62, No 17) you too can, as one of you so elegantly put it, *fuck off*.

It seems to me from your letters, that you're the ones with "access to a thesaurus" (talk about making assumptions). To me the whole issues is a joke.

What I didn't find particularly hilarious was the criticism levelled at Labour Studies students, many of whom were

completing degrees when most of you were probably still just an itch in your father's pants.

If you feel it so necessary to get so worked up over such a corny issue, please try to keep your "sparkling repartee" directed at the person you are trying so pathetically to insult and not a group of individuals who were in no way involved.

Peter Kemp

An Individual. Labour Studies
P.S. "Doh!"

Bad press?

No such animal

Dear Editors,

Please pass on my grateful thanks to the Jasons, Steves, etc. Barney and the insecure who all responded with such vigour to my comments on the noise level in the Bar.

It is apparent that my interpretation of noise is at variance with theirs and I am most upset that my remarks regarding *The Simpsons* have cause such deep emotional distress.

Nevertheless, the free publicity generated on my behalf during Election Week, even if negative, is gratefully received.

Jill Thorpe

Labour Studies
P.S. What's a *Thesaurus*?

Wind tunnel

Dear "Swish",

How did you get the name "Swish" - is that the sound your head makes when the wind blows through it.

Scott D. Curtis
Mathematical Sciences

P.S. Fuck Off!!

A retraction

Dear All,

In last week's edition of *On Dit* a letter was published by David Roussy with my name associated with it questioning the integrity of Haroon Hassan in his role as Orientation Co-Ordinator in 1992. Information provided in that letter concerning the Orientation Week was misleading. I wish to apologise to Haroon for any embarrassment the letter may have caused. I didn't write it!

Cheers,
Joe Aylward

Mister Nice Guy

Dear Avid *On Dit* Readers,

I accept Joe's apology without reservations. The comments in my letter addressed to him are therefore unwarranted. Hopefully, this will set a trend for a more constructive election process.

Hey Joe, let's be friends!

Best regards,
Haroon Hassan

Marian responds

Dear Haroon,

The purpose of this letter is to draw to your attention the errors contained in your ill-informed submission, featured in last week's edition of *On Dit*.

You contradicted yourself by commenting: "Unfortunately, when candidates like Mike, Joe and Dave have nothing of worth to say about them-

selves they resort to the most deplorable forms of slander to promote their own interests." You then launched into an attack on me, by alleging that my attendance at the National Activities Conference was a "junkie to Queensland". At the expense of sounding boastful, it would have been better for you to tell us about your good points, instead of attempting to run my name into the ground, thus contradicting yourself.

I was sent as a member of the Union Activities committee, upon the recommendation of the Entertainment Officer, Gary Steele, that a student should be sent instead of a staff member. This matter was directed to the Union Executive, who then referred it to Union Board. It was Board's decision to send me, with the aim of writing a detailed report recommending changes to activities. When I gave my presentation to Union Board, explaining why it was necessary for a student to attend, I explained my experience in activities, which not only includes SAUA and Union events but also what I have done in the Law School, as a Committee member of the LSS. Last year I ran two pub crawls and the Inaugural Law School Cocktail Party. My experience was another qualifying factor. However, I understand if you are not aware of my involvement from last year, as you were doing first year Law at the University of Darwin.

Furthermore, you claimed that my justification for attending the Conference "has so far been one paltry article in *On Dit*". I reported to the Union, upon my return and if it had not been for Board's last meeting being "in camera" for the majority of its duration, I would have had the opportunity to address the problems we are facing in the sphere of activities, as per my detailed report.

A report, no matter how good, is of little consequence, unless it is acted upon. Whilst I was at Surfers Paradise, I had the opportunity to find out why other universities are capable of staging successful events. Not only have I articulated this in the report but I also went so far as to suggest that the Union take a different approach, and used the Union Bus Trip to the Barossa Gourmet Weekend as an example. Despite the obstacles I faced, as a result of the Union's refusal to subsidise the event due to financial constraints, I was able to ensure that the original bargain price of \$9.50 remained, by obtaining sponsorship from four different companies. Your name was on the ticket list and I even saved a seat for you, although you failed to attend. However, your absence went unnoticed.

Your letter was addressed to "Mike Wait, Joe Aylward, Dave Roussy et al" yet is unclear whether the paragraph where you mentioned my name is directed at them or the student body and you claimed that I "spent \$1000 of your money" to go to Queensland. At any rate, whoever this was intended for is beside the point, as your concern here seems to relate to the money involved. The sponsorship I obtained for the Union Bus Trip to the Barossa Gourmet Weekend totalled in the vicinity of \$800. The ill-fated S&M Fancy Dress Ball, which was to be a "Wild and Wicked Ball" and run as a SAUA event, through my efforts, was to receive a \$1000 cash

sponsorship, a sponsored "aphrodisiac" supper and enough free drinks on the door to ensure that every entrant received a drink, thanks to the generosity of three liquor companies. Therefore my justification for attending the Conference can also be measured in monetary terms - just ask anyone who boarded that 56-seater bus!

I have never written into the letters section of *On Dit* before, as I have never had to defend myself from a scathing attack - until now. Obviously, no students who read my article had a problem with the expenditure (which I explicitly stated as being \$1000 of Union funds) or any of my suggestions, as no one, with the exception of a certain fictitious George Black chose to write in and complain. However, someone did send me a letter suggesting the revival of the Grand Prix which used to be held in the Hughes Plaza many years ago and I thank them for their contribution.

At this point in time, the election results are unknown to me and this letter cannot be labelled sour grapes, in the event that you win and I lose. My aim is to set the facts straight, as silence constitutes guilt, and I would never accept any of the remarks which you have erroneously associated with my name.

Yours Most Sincerely
Marian Clarkin
Arts/Law

Resource Centre

Dear Anthony Roediger,

Following our conversation recently concerning the closure of the student Resource Centre, I have some questions I would like answered and some issues that need to be addressed.

Firstly, does, or does not Bank SA pay the union \$40,000 per year as a condition that no other bank be allowed access to the space currently occupied by the student Resource Centre?

Secondly, you informed me personally that since the Union needed to reduce its overheads to offset the catering division's loss, the resource centre would be closed. If what you told me was correct, this is a very good example of 'passing the buck' of responsibility from one inefficient department within the Union to one that has extraordinary demand, and one that is well run, and more importantly, one that provides essential services to all students: cheap and accessible computer access for assignments. Contrary to what some may think, only a small percentage of the student body have access to computers elsewhere, and this is evident just by looking at how many students use the Centre.

I understand that the Union is in financial difficulty at present, however it is a slap in the face of the students who elected you to close our Resource centre because of (mis)management of the catering division. Bank SA is presumably providing funds to ensure no competition on campus; it seems all we need is around \$20,000 from the University's 'Quality money' (of which it received a total of around \$3 million) per year to keep our service open until the catering division becomes profitable again. I would be surprised to learn that a 'Quality Institution' does not have even basic computer

access for its student body.

I deplore the thought of that space being converted into a pinball parlour for example since this is obviously not in our interest.

Finally, I shouldn't have to remind you why you are where you are.

Yours Sincerely,
Andrew Kemp
P.S. In expressing the views above, I extend no malicious intent toward the frontline service staff of the catering division. They are always excellent and friendly people and in my opinion deserve merit.

More on the Resource Centre

Dear Eds,

It is with dismay that I read the latest episode of "How to Destroy your Student Union", a saga started some years ago by the then Manager, Mr Rob Brice. My first and biggest concern is the prospective closure of our Resource Centre.

Although only hastily established by the Union/State Bank/University to eliminate the possibility of banking competition on campus after the University and State Bank schemed the removal of ANZ from their Hughes Plaza location, it has nonetheless proven to be an invaluable resource. My faculty (Commerce) still only provides dot matrix printers for use

by its students (is this the 1990s or what?) in uncomfortable and often overcrowded surroundings and I assume that this story is repeated in other faculties. Having the facilities to laser print, photocopy, bind, laminate and prepare overheads all in the one spot saves much time and aggravation for students.

Even though it has been suggested that the University should provide these facilities, this has not been the case in the past and, given departmental budgetary constraints, the SAUA will be fighting an uphill battle to have the situation rectified. Perhaps those who had a hand in the Centre's establishment for their own purposes under the guise of "providing students with tangible assistance for their studies" should dig into their pockets and support its continued operation, rather than seeing it close after only 14 months operation, confirming everyone's suspicions about the motives and legitimacy of this deal in the first place.

I only hope that the rumours of the impending use of the space for coin operated amusements machines is some sick joke. The whole affair is a sad indictment on the operations of our Student Union and call for the Board to wake up, pull their finger out and consider all alternative funding arrangements in consultation with Centre management and sponsors.

John Attwater
Commerce

Just leave me alone, Someone who didn't vote for Student Focus

Dear *On Dit*,

It's election time again and already I'm struggling not to let myself become utterly pissed off at all the election campaigners with nothing better to do but to annoy people who couldn't give a fuck about elections.

Now, during our state and federal elections I don't often see campaigners walking the streets trying to con innocent people into voting for their respective parties. So, why do I have to put up with it at Uni?

Today, I suffered a momentary lapse of reason when assailed by a member of who gives a shit what party it was, who looked like a cross between Hitler and Dame Edna. She was trying out the usual routine on me when I surprised her by asking - "What the hell does the 'Women's Officer' do anyway?" (not that I care, anyway). She replied with "Oh ... you know, stuff ..."

Stuff. What the fuck does that mean? If that's all the elections have to offer then could all the brainless dim wits who keep acting like they are my best mate (for one week a year) please go to hell.

Dean Martinello

3rd Year Mech Engineering
P.S. You'll recognise me by the welcoming look of anticipation on my face when you ask me if I've voted! - Not!

Yours sincerely,
Boris "Captain Raisin Man"
Fidlewick
and Rupert Snowpea

P.S. We hope the dye from your shirts runs into your underwear in the wash.

Letters Policy

The deadline for letters is 5pm on the Wednesday before publication. Bring your letters into the office, post them to us or place them in the contributions box in the SAUA. Letters may be edited for space requirements or slanderous content.

Buzz bombs and apathy - the state finals

On entering the venue I was in some form of anticipation. Some huge line up perhaps? Hoards of avid fans and music patrons alike cramming the bar to get one more schooner before the final rush to the stage? Big beefhead security loitering in the dark corners of the dark and dank cavern that is the Flinders Uni tavern, just waiting for the prime opportunity to kick the shit out of those who try to dance? Fortunately for those who braved humiliation, or those who were genuinely interested in what the nights acts had to offer, all that these guys did was lumber around and gradually pick up glasses, leaving the kids to dance away the night or to merely nod their collective heads in time.

The overall mood was one of mild excitement, friends hoping that their friends would take out the crown of being state winners. This was definitely noted as one band's group of friends approached the stage as the last act's retreated back to the bar to slag the way the new band (a) looked; (b) set up; (c) sound checked; (d) all of the above. I for one was a tad disappointed with the size and quality of the crowd, with the general expectation that there would be other music punters such as myself somewhere in the crowd. This I don't doubt, but if the cavern had any more corners to retreat into they surely would have been filled by the loyal or merely interested until it was their turn to vacate and stand and nod and shuffle in front of the hopeful act yet to pour their collective souls on the vacant dance floor.

Despite this preliminary gripe the quality of the acts didn't disappoint. First on was PUCK from Flinders Uni armed with their set of heavy folk sounds. Their presence was upfront and strong, the lead vocalist holding herself out both in voice and

mannerisms. Their style often verged on Jethro Tull and Lynard Skinnnyd, at least that was the best possible comparison that I can draw especially considering that I've only had fleeting liaisons with such styles. I for one wasn't about to mull up and relive something that Janis Joplin had done decades before, yet PUCK were definitely an enjoyable band.

The second band, Tainted Angels from Adelaide Uni, weren't too easy to type-cast, with their styles ranging from pop tinged bluesy styles to more dirtier sounds. On first note their their appearance was good, a mix of clean-cut and bedraggled souls putting out frantic sounds that reflected their image. Their singer displayed genuine antics and a great vocal range. Unfortunately the crowd didn't seem to appreciate, if not respond to his speaker climbing, general running around the crowd, and hopping on and off vacated tables in the tavern of which there was ample.

I was left wondering if this was their normal antics and not something put on solely for the competition, but a genuine display of feel for the music. However my doubts were mainly a product of the crowd's general inactivity, with the next crowd of friendly friends finding nothing better to do than slide up halfway to the stage on their arses and clap occasionally, doing far from justice to the band's overall performance and thus making the vocalist's antics seem a little hollow. Maybe to avoid this a bit more judgement of the crowd should have been exercised, but I'd give them credit for trying, as quite personally, it really doesn't matter what the fuck people think. Then this would be ignoring the whole point of the competition.

Sin Dog Jellyroll were next to the fray. This band really drew my attention, captivating me momentarily, my intrigue waning only later in the show. Their presence and music was both confronting and cool, the sounds incorporating trebly guitar with a large round bass sound. I couldn't remove Perry Farrel from my mind when hearing those high whining vocals added with sometimes much too much reverb. When the vocalist's high tech equipment (i.e. delay pedal on black shiny pedestal) finally decided to fuck up we all too soon realised why it was that the vox used the bloody thing in the first place. Despite technical hitches the use of reverb was overall ingenious and gave some variety to the night. Human props were the order of the performance with the S.D.J. support squad standing by (i.e. at the back of the stage) armed with sunglasses, matching shirts and water pistols; it was amusing for a while.

The final act was Paranomina. By this time the crowd was definitely relaxed and ready to respond to some form of stimulation, no matter how pavlovian. With minimal sound-check, a stage adorned with burning incense and candles they attacked the air around the stage with a definite vigour, the lead singer Simon Hall often tying himself up in knots, then releasing himself open to the audience with the next wave of vicious melody. The music they played was puzzling in that it was strong and tight yet was taunting and waiting to be thrashed out, turning the whole scenario into another excuse for the band to act as cliché rock gods. Fortunately anyone wishing to pigeonhole this act would be given little satisfaction.

The audience response here was definitely an improvement despite suspicion

of "rent-a-crowd; moshpit services". In total disregard I found myself captivated enough to bounce around a bit toward the remainder of the set, prior to which I and some others were told to get out of the way of those who couldn't see. This I thought was merely because they couldn't be bothered getting up off their arses to watch any of the bands at a closer distance, let alone the final act. Again the music was very start-stoppish, moving sometimes gracefully, othertimes sluggishly, from mellow groove to loud and phasing chorus lines, incorporating melodious and strong vocals that frolicked with and reinforced the noise behind it; quite clearly the most original and challenging band on the night.

With little much left to say, the result was close but Paranomina came out on top. Cries of "Puck" and "Your mother was a judge" from some of the Flinders contingent tended to dampen what goodwill there was within the crowd toward the total of the night's performances. Disregarding this it was a well deserved win, leaving Paranomina to face the prospect of appearing in Woolongong Uni for the national finals on September 29th, in front of a contingent never short of a few thousand. Bring your friends and your mum's comfiest slippers.

N.B. The Union is planning to send a bus over to the event, leaving on the 27th.

Envisaged costs are : \$110 each for the bus (return) and accommodation is estimated at \$30 a night in south Sydney, but people are welcome to find more convenient accommodation. This can only be organised if there is enough interest, which must be known by Wednesday night. Any inquiries, contact Sam Brown at the Union Office. ph. 303 5401.

Student Housing Options

Phil Harrison, Community Liaison Officer at Shelter SA, explores the alternatives for student accommodation provided by Community Housing

If the lack of response by student representatives to a recent rent assistance campaign is any indication, then the housing needs of tertiary students in South Australia are being adequately met.

However, it is known that at least 180,000 students in Australia are suffering housing related poverty. This means that approximately 40% of all tertiary students find themselves expending on unacceptably high proportion of their income on housing costs. South Australia has approximately 45,000 tertiary students (uni and TAFE) and a conservative estimate based on the national picture reveals that 15,000 are currently suffering from housing related poverty.

How can equitable, appropriate and affordable housing be accessed by students near their place of study?

Traditional Options

In years gone by almost everyone that studied at tertiary level had friends that lived in a share situation or they found themselves in one. The principles of share housing for students were pretty lax, except for cleaning up after the gremlins had paid an unexpected visit that you couldn't remember but the pragmatics of surviving in co-habitation are serious enough to a significant number of students who had to forego a great deal to pay the rent.

Students and potential students who have to relocate from urban fringes intrastate and interstate often rent a flat on their own or board with strangers. These are very expensive forms of accommodation, but many will choose them through a lack of alternative options.

Residential colleges are another option, but not for many. The question beckons: who gets into these and why? I mention residential colleges because there is an implied link between them (be they church or university managed) and institutions. Without getting into a philosophical debate about whom this type of accommodation is suited to and for, they represent institutional interest and support in student accommodation of a particular sort. The issue of cost must be acknowledged as it immediately excludes a number of students.

Universities are no longer exclusive

places for the lucky and otherwise to bask for a few years during adolescence and get out with a ticket for life. The past practices of tradition and the trimmings that go with the old ways, i.e. residential colleges, are quite antiquated. **The role of Universities**

University governance has had to be very responsive since the Dawkins White Paper purporting a Unified National System (ostensibly resulting in the amalgamations of institutions across the country) in 1988. It is time for Universities to embark upon a holistic approach to the welfare of their students: housing provision is and should be a central tenet. Universities possess a great deal of influence and political leverage, not least a veritable pit of knowledge, wealth, experience, talent and so on.

Universities can and have played a role in the provision of housing for students. For example, the University of Adelaide was recently able to galvanise support from a number of quarters for an ambitious Aboriginal Student Housing project in North Adelaide. The project will be auspiced by the University which will play a pivotal on-going role, however, it is also in part predicated on maximising the opportunities for tenant participation in short and long term management of the facility. An Aboriginal Student Housing Association is in the process of being formed which will have structural representation from all the stakeholders including the students themselves.

Projects such as these produce good relationships between government and non-government key agencies and bodies. They also encourage universities and their governing bodies to get involved in more of the fundamental everyday issues such as housing that impact directly on the capacity to learn.

Housing in the City

Student housing in the square mile of Adelaide also fits well with the Lord Mayor Henry Ninio's pursuit of a culturally rich and cosmopolitan city environment. The Lord Mayor and University hierarchies agree that students can provide this. So there are strengthening links between the Adelaide City Council and the City university campuses upon which to build.

Regional and Suburban Housing

Problems exist in regional campuses (although this is more common in other States). A surplus of Housing Trust rental stock in Whyalla and existing student accommodation places Whyalla students in a more favourable position, however, cost implications cannot be discounted.

The campuses that require a suburban existence are Flinders in the South; Magill in the East, Underdale in the West and The Levels, Salisbury and Roseworthy in the North. These campuses would comprise the majority of the State's tertiary students and the provision of appropriate and affordable housing close to or on a transport route to campuses located in the metropolitan fringe is a pressing matter for students and therefore should be a pressing issue for the institutions they attend.

Universities and training

Universities are about providing education. Although this education is nominally theoretical and traditionally esoteric is it unreasonable to suggest that Universities could facilitate courses in housing management?

Initially, relevant training and information could be outsourced from Community Housing groups such as CHASSA (Community Housing Assistance Service South Australia), CHAF (Community Housing Association Forum). If a housing management course was offered to students interested in this type of course accreditation for the various management functions that are vital to ensuring the ongoing sustainability of this form of housing.

Students and their housing

Say, for example, we have a transitory target group like third year Economics students. The University initiates an intensive housing management orientation course. Once completed it can be broadbanded across disciplines to ensure continuity; i.e. third years tutoring and passing on knowledge and skills to interested first year students.

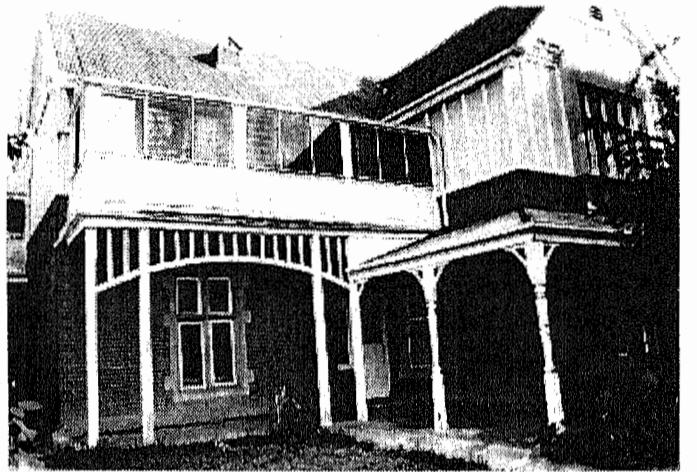
Eligibility for housing could be granted by doing a unit which would be available across disciplines, possibly as an elective to provide students with sufficient skills to participate in projects. Involvement would equip students with hands-on, practical life and work skills. This approach sits well with policies that aspire to broaden under-graduate education and multiskill.

The issue always raised is the transitional nature of students and how that doesn't gel with housing. This aspect is

a strength and links into the continuity problem that often arises to torpedo these projects.

Students by nature are more often highly transient, they study for usually a three or four year period, so the issue of housing is a piecemeal one. However students are resourceful and if the housing needs of students were more clearly delineated and articulated then housing opportunities would be correspondingly enhanced.

Student expertise could be called upon to identify the needs and work towards addressing the issues inherent in getting a project of this nature off the ground,



i.e. business, environmental, planning, engineering and human services students would be the obvious people to get involved, but any student with initiative who is interested in getting a decent roof over their heads would be a worthy contributor.

Of course the key players would be the University and to a lesser extent the student association and Alumni.

The University would play an umbrella role in the attainment of student housing and still have the best of both worlds. These would include: management of community housing for students, influencing government agencies, obtaining land from local councils or assigning institutional property and spending the money they have in their budgets for student accommodation in a way that reflects the changing times and needs of Universities and their students.

This has merely been written as a discussion paper that investigates different housing options that can be undertaken in the spirit of partnership and co-operation. If you think that some of the ideas contained have merit then there are avenues to pursue.

Shelter SA is a peak housing organisation representing housing consumers' views to Government, the Housing Trust, Unions, the housing industry and the broader community. It is primarily concerned with the housing needs of low income people and their access to secure, affordable and appropriate housing.

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Willing Kurt a context

So What!

**You've got a name for it
Yesterday goes on and on**

**In between the devil and the deep blue sea
Howard Devoto**

The need to reject given notions, when even scepticism is plastic, can only lead to ideas whose definitions make them equally supine. Have we not already been witness to the rejection

information, imperative of the need to define him relative to ourselves in this given period (the X part of the modern).

This period, where from among the inevitable appropriation of

memoration - the desire for a nostalgic recreation; Woodstock, Beatles in Australia, all these Imposters of Rock.

Better the chimera afforded by the bootleg in further confounding the enigma, than this popular mode of illusion (the smoke is breathable, sweat and beer odour visible: you are there - the acoustic distortion of the live like the befuddling inebriation inside your body swaying amongst the throng). For Nirvana, the visual is now entirely a past, but the audio is as much a present as a past, it is timeless.

Revivification of that which is not: the myth. Cobain is acquired after the fact, we pick up the pieces (or sweep them away) and make them our own, serving to fill the void by opening it wider. A life-size statue in a Seattle park: too close to what was real because it inspires extremes. We can no longer partake of the sound of Nirvana, we hear only Cobain's suicide. It is what is final that offends us; there can be no resurrection, no means to answer, no swan song.

to within itself.

Are we perceiving the prevalent illusion as truer than true (Baudrillard)? As we scuttle amongst the debris looking for every facet that can be gleaned, are we not attempting to evolve a hyper-reality around something that eludes us, that we never had, but feel like we are now losing from ourselves?

We seek to possess the impossible, it is in the wake of our attempts that we should now realise the analysis of the postmodern has killed itself, muted by the noise of its definition. We should all now practice at being solitary elephants.

¹ McDonald, J. Submission. In Frankovits, A. (ed.) *Seduced and Abandoned*. Stonemoss Services, Glebe, 1984, p 25.

The Punk avant-garde was quickly disseminated and incorporated into the Pop industry ensuring its greatest impact occurred after its energy had passed. "Punk had to die to be born."

Julian Bull



tion of recent cultural nomenclatures and their subsequent adoption and assimilation (the irked Kerouac replying to the incessant question, 'What is the Beat?', Sartre's initial rejection of the catchword 'Existentialism')? And now among the most recent we have new names that require from us new definitions. A figurehead has been proposed, a subcultural martyr of the times. Exit Kurt Cobain, enter all our opinions.

The ethos attributed to Punk Rock music, whose current extension has been exemplified, according to some, by Nirvana, can be assumed as only coming to fruition after the event.¹ The unattainable presentation is always too late, anterior to the event (Lyotard). This particular event, suicide, is always too late since it is not worth the bother (Cioran). And so with the context of Nirvana, its pre- (the history of Rock) and its post- (the suicide analyses), its own dislocation is caused by our striving for an irredeemable explanation to account for the facts. The event becomes out of context, by dint that our efforts will always be too late.

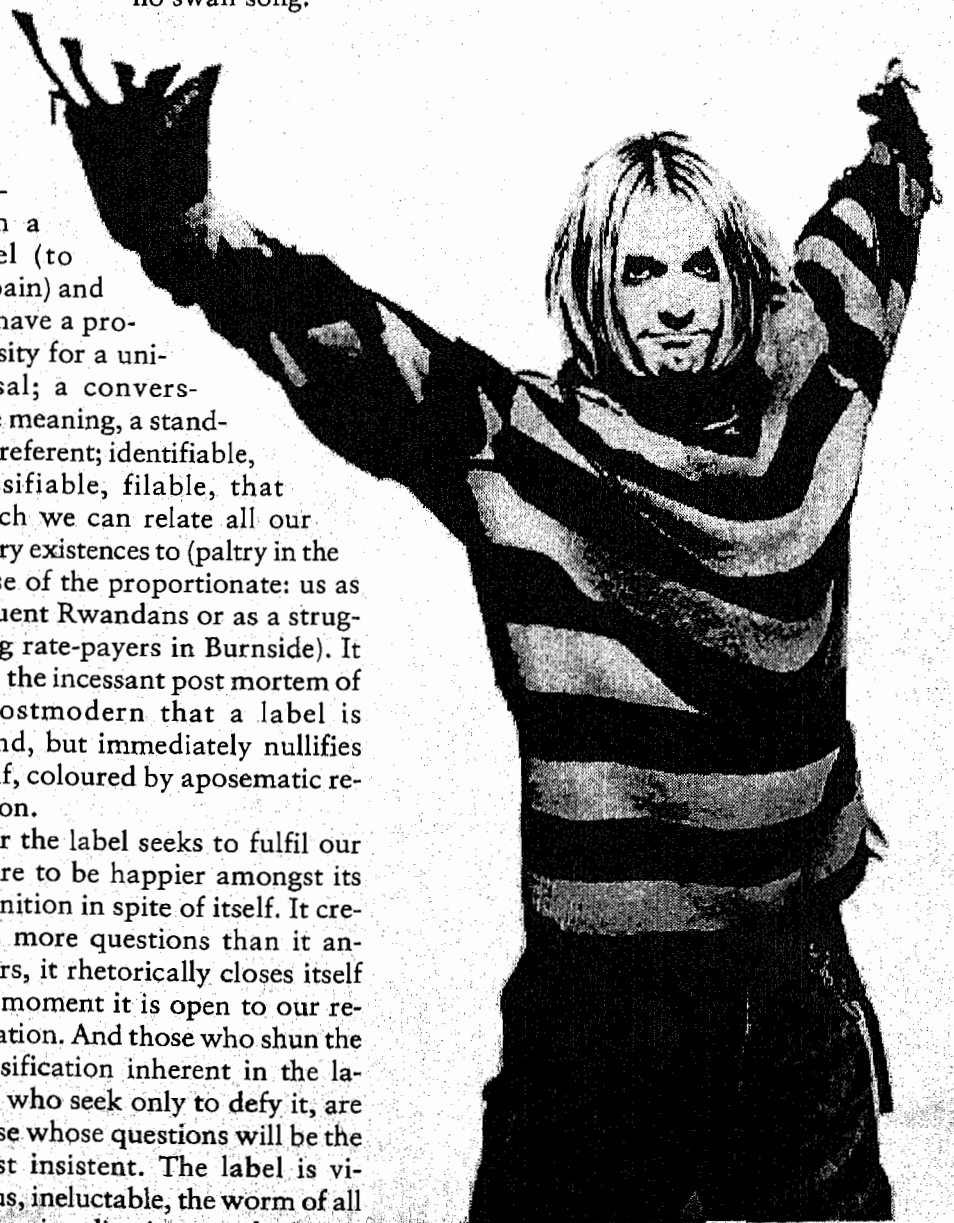
It is not that a part of us has died with Cobain, for as the foetus of our attention is drawn to reconstructing his image outside the context in which we did prior to his suicide, we are able to proceed, to metamorphose, because we are lured by the desire for his

popular music by marketing forces (was there ever a Rock and Roll Swindle but that of the consumer?), the successful coupling over the last decade of the audio with the visual in the televisual (Baudrillard), has produced a reversal of emphasis from the former to the latter. Due to the cultural prominence of the televisual as a medium to best disseminate product to a vast audience, often Rock musicians appear self-conscious, they are overly affected. Their role as musician is usurped by the role to present themselves visually, they have to act first against the endeavour of their musicianship (the absolute vilification of Milli Vanilli is unjustified, conversely the snide insinuations concerning the integrity of Soap Stars turned Rock Stars, and the right we think they have to do so, may be equally unwarranted).

And now the Cover Band, it's so successful emergence as pure recreation. The act, the comfort of nostalgia, is all that is required: no demand for the new because it has become importunate, because the question can only be asked rhetorically, 'Where is there left to go?'. The Cover Band is tribute not to an original but to itself, a fantasy (to be idolised) of a fantasy (to idolise). The impersonation, the need of a resemblance to that which is not actually possible. And hence the com-

Attach a label (to Cobain) and we have a propensity for a universal; a conversable meaning, a standard referent; identifiable, classifiable, filable, that which we can relate all our paltry existences to (paltry in the sense of the proportionate: us as affluent Rwandans or as a struggling rate-payers in Burnside). It is in the incessant post mortem of a postmodern that a label is found, but immediately nullifies itself, coloured by aposematic reaction.

For the label seeks to fulfil our desire to be happier amongst its definition in spite of itself. It creates more questions than it answers, it rhetorically closes itself the moment it is open to our realisation. And those who shun the classification inherent in the label, who seek only to defy it, are those whose questions will be the most insistent. The label is vicious, ineluctable, the worm of all our rationality, it can only depart



Fuckin' Douggy Style

With Tim Ferguson

There is absolutely no proof that the man who responds to the following questions is Timothy Dawson Langbean Ferguson. For all anybody knows, the person being interviewed might just as easily have been a highly advanced computer designed to give Doug Anthony All Stars fashioned responses.

The computer would also like to point out that none of the Doug Anthony All Stars are real. And each person that you perceive to be a member of the Doug Anthony All Stars is actually just a projection from non-Euclidean space of an intelligence that none of us have the capacity to comprehend on even the most rudimentary level.

FM: Can you see the fnords?

TF: No, no. The beauty of the word "fnord" is that they're invisible. They can't be seen, they can't be detected - of course they can be photographed - but, erm, when you look at the photograph, they will just not appear to the human eye. The fnord conspiracy, saying that a fnord, no matter where it appears is still invisible to the human eye, has been enormously successful. Our research shows that, for example on the front page of the Australian in the last twelve months the word "fnord" has appeared over sixteen times.

FM: You've gone and thrown me already. I wasn't expecting something that deep. It serves me right I suppose.

TF: We know all about the Fnord Conspiracy. There's not much about the Rosicrucians, the Illuminati or indeed even the middle classed, civil servant Free Masons that we haven't researched. FM: You missed out the Knights Templar.

TF: No, no, no. They're just a bunch of old farts. They never had any secret power. The most they could rustle together was raffle money for fucking lawn bowls.

FM: In the upcoming show, will there be any rampant fnords thrown in here and there?

TF: Yeah, the song "To Fnord" - "Climb every mountain/Fnord every stream" - it's an extrapolation from "The Sound of Music". The people are just hearing, "Climb every mountain/Every stream." They're not hearing the word "fnord" and it's not making much sense to them. FM: Why tour the universities?

TF: The unis are happening. Nobody's studying at the moment so we've been doing a couple of unis down the coast and getting fifteen hundred people along. Numbers like that are hard to turn away.

FM: What differences do you find between the crowds at, say, a venue like The Big Ticket and the universities?

TF: We've had a lot of very wealthy people coming along to the Big Ticket; a lot of the university academics, mainly, you know, the professorial class, the lectur-

ers, the older people of the university community. The more experienced, more mature people come along to see us at the Big Ticket. Most people, of course, adhere to very strict dress rules there. Fortunately these dress rules will not be in place when we do our Adelaide Uni gig. We're currently negotiating to make sure that anybody with dread locks is at least having their head shaved or covered in a tea towel or something before they come into the venue. Because dread locks stink!

FM: Ah, so this is the anti crusty sentiment coming through.

TF: Fuckin' A! Crusty isn't even the word! I think "scabby" would come even closer to it. The recent and extremely timely death of Kurt Cobain can only be rejoiced in. The man was a miserable, self pitying, self obsessed git! He had absolutely nothing to offer anybody apart from his own deformed, middle class misery and apathy. I mean, what kind of irresponsible parenthood did Kurt engage in? He became a junkie, then he O.D.ed, then he became a bloody rock star and then he blew his brains out and left his kid and Courtney to be savaged by the media hounds. What kind of low down prickdom is that? I



couldn't actually believe some of the crusties I know that were weeping on the morning of the passing of this man. FUCK HIM! He left his children to rot. I mean, when you've had children you cannot commit suicide. I'm very fuckin' sorry, but that's just out of the question. FM: And you are a father yourself? TF: Oh, absolutely; several times over. I'm sorry, but you just can't kill yourself. It doesn't matter if you're leaving a million dollars behind. In fact it shows you to be an irresponsible git who has yet to face up to any responsibility in his life. FM: You're definitely not stacking it up next to the death of Ian Curtis. TF: Oh, no! Ian Curtis, he was a free spirit. He was a free soul. He had no chain to this earth. Ian was gone, man.

Like, when that rope went down his neck, he had nothing to lose. I mean, Kurt Cobain, what a prick! What a whining, whingeing - and you know, he left a five page, five page, suicide note. It must have taken him all fuckin' day. And apparently part of the farewell note was a list of pet hates which just said "the world" and also a small list of twenty names of people who picked on him in high school. What a gormless twit!

FM: There was a recent spate of God-Save-Kurt's-Soul letters which trickled into this paper. Kurt was even an *On Dit* cover star.

TF: Oh, bullshit! Let me tell you Mr Mustang, someone the other day made some rather choice comments to me about Kurt dying, how at least Elvis went out at the right age, Elvis went out when he was King. They said, "Hey! Kurt is the King of Grunge." I pointed out to them that grunge isn't a monarchy. Grunge isn't even a republic. Grunge is just a self perpetuating oligarchy. It's feudalism at it's basest. So to say that Kurt was the king of anything completely undermines everything that grunge is about. And to people who stand there and say that the good thing about fuckin' Nirvana - I mean I love their music, I just can't stand the people - was that they didn't have a commercial sound. I'm sorry? Not a commercial sound? You're telling me an album that sold sixteen million

copies world wide is not commercial? Jeez! Fuck! I'd like to know

FM: It's a joke I've heard you tell before on stage with the old Santa routine.

TF: I think it works much better with "Kurn". You see, if you move another one of the letters and change it to an "N", you end up with ... [pause] ... Kurnt".

FM: Oh, right. Sorry.

TF: You're supposed to think that I'm going to say the "C" word and then I don't.

FM: Sorry, mental blank there.

TF: Sharpen up that spelling! I hope that the spelling is not going to be awry in this interview.

FM: That's what computers have spell checkers for. What's changed on the new record? The last one was a bit of a hodge podge from all over the place. Have you taken any major new directions with the new record?

TF: I guess this one's just a live show album/video release. It's a different kettle of fish really. It's not a studio based event. It's just as eclectic, random and hodge podge as anything else. There's no particular musical thread to *Dead and Alive*. It's just any tune that will suit our purposes for the comedy.

FM: So it is distinctly comedy.

TF: Oh, yeah. It's very much just a comic album. Just a live show put on an album. It's Rodney Rude.

FM: I remember you saying back in 1990 when *Icon* came out that you didn't want to do just another comedy record that you listen to once and then throw away. Is that what you've gone and done?

TF: No, not really. In relation to *Icon*, we didn't want the songs to have gags in them. Like "I Wanna Spill the Blood of a Hippie" was a kind of funny song to listen to but it was more "fun" than "funny". That's what we wanted to achieve with *Icon*. We didn't want it to be gag based because in rock & roll when once you've heard the gag that's it. The song is dead. Whereas if it's just a blatant comedy album that's a different kettle of fish. But for *Icon*, jokes would have just been inappropriate, we thought at the time. We thought it better to just have a sense of weirdness and fun than actual badoo! bah! gags - just for its longevity.

FM: Tell the tale of Terence Trent D'Arby.

TF: Oh, we had to share a dressing room with Terence when we were doing *Viva Cabaret*. What can I say? The guy's a pox. He was a bullshit artist from a poxence. He's a wuss. He's a total git. Terence finds it very hard to do things like think and make friends.

FM: Does "vacuous" describe him?

TF: Vacuumed! I mean well and truly cleaned out by Electrolux - just nothing left. Someone has gone into Terence's brain and used Spray & Wipe and just fixed up the whole fucking thing. [Singing] Spray-and-wipe's-the-one/that-stops-Terence-from-being-fun. There's just nobody home. The milk bottles are out but it's Tuesday. The windscreen wipers are moving but it's not raining. The blood is pumping from his neck but

there's nobody home.

FM: How does *Viva Cabaret* work? Who does what?

TF: Aaah... They have alternating hosts, which was an interesting idea. There's a core team of people, comedians such as Mark Thomas, um, a whole bunch of guys you wouldn't know, err, Henry Lee and a few others. We were just a core, a bit like *The Big Gig*, and we just sort of swapped hosting in the way that Glen and Wendy and us and Jeanne used to just swap it around. They just bring in big stars each week to pump up the ratings. It was set in like, a big cabaret room and Tom Jones would come in or the Ghost of Elvis.

FM: The Ghost of Elvis?

TF: Eartha Kitt... Sandra Bernhard was good fun. We took her to dinner a couple of times and went out dancing at a couple of the less choice clubs in London and she was very good fun. We asked her about having sex with Madonna and she told us everything. I mean, when you're sitting at dinner table, quite drunk with someone who's had sex with Madonna, the topic's just gotta come up.

FM: So what's the word, was it good or bad?

TF: She said it was fantastic! She claims it was all her idea - that Madonna was just a little straight girl and Sandra was the one who said, [affecting Noo Yawk accent] "Listen girl, you better smarten up. Start playin' with your own bud". The "bud" is of course a name for the clitoral extension of the vulva. Sandra's just lush and lavish and loud and sexy and brassy and just lets it all hang out and she's got the most beautiful girlfriend. She likes us because we argued with her and didn't treat her like a goddess. I guess she gets used to that sort of stuff.

FM: Will Satanism be a feature in the new show?

TF: No, no, Satan was just a phase that we went through. I think a lot of young people go through various phases. For example if you look through any university campus you'll find that people are going through a stage of socialism, Trotskyism and campus Christianity.

FM: We were recently on the receiving end of a saturation propaganda campaign orchestrated by the Evangelical Union.

TF: It's not going to get them anywhere. Satan was just a phase for us. As far as the Christians on campus are concerned, the only flaw in their plan to seize power is that God actually doesn't exist. Which means that while they think that God is on their side, God isn't. God doesn't exist so He can't help them, for example in student elections and things. It's very tragic because I think that the Christians really do have a lot to offer. But their plan is flawed from the beginning because they believe in something that is, even to the commonest person, patently absurd.

FM: I could really use a tirade here. Are you prepared to give one?

TF: Oh yeah!

FM: Tirade all you like.

TF: Shall I say anything in particular? What's something I can play with?

FM: The last thing we had was a poster campaign all over uni. It was encouraging all the heathens and God fearing

people alike to take heed of the words, "Don't Buy the Lie".

TF: Basically, all religions without exception, are real estate scams. So for your guys to be running around saying, "Don't Buy the Lie", what they're trying to suggest is that you buy the truth. And the word "buy" is in fact appropriate to what they're trying to achieve. Christianity comes at a cost. No-one has to poke even a rudimentary glance at the Catholic Church to work out that it's nothing more than a business. Also a lot of these campus religions are in fact just simple ways of sucking money out of stupid young people. It's a fucking tragedy. All religions are based upon money. They're based upon land. They're based upon real estate. They're based upon buying up large blocks of it right down the centre of town. Just look down the main streets of Adelaide and what are you going to see? Big fuckin' churches. Adelaide, the city of churches - why? Because the churches understand that God means money, money means God. So when these people say, "Don't Buy the Lie", they are saying, "buy the truth", which translates to "give money to us". Which of course is a stupid concept because where are they going to put the money? Are they going to put it into the World Christian Children's Fund and find that eighty percent of it goes into administration? I'm afraid not. Waste of fuckin' time.

TF: This includes Buddhism as well. Buddhism is the most bullshit religion on the face of the planet. I'm sick and tired of bumping into people at fucking dinner parties who stand there and praise Buddhism and say that it's just a way of life and that it's not a religion, you know that's the thing, it's just an attitude. Bull-fucking-shit! The Dalai Lama is the head of what used to be one of the most hierarchical and viciously powerful and oppressive religious governments in the entire course of human history. The way Tibet's government was set up was basically the Buddhist church at its pinnacle. To practise any other religions would mean death. When the Christians arrived in the fifteenth century in Tibet, they were slaughtered. The way the whole of Tibet has been run is basically real estate for the church. Last year, the International Guatama Foundation, which is their public international front, in the United States alone generated five hundred million dollars. Five hundred million dollars went to the Guatama Foundation. Now that's a hell of a lot of money to be going to a church that isn't a church. That's a hell of a lot of cash that's going to a way of life. And the Dalai fucking Lama goes around the world, talking to world leaders and telling them that if you stand outside a forest you can hear a fuckin' tree fall. The simple fact is that he wants to have power again. He wants to be reinstated as Tibet's spiritual and political leader, and the two go hand in hand. He just doesn't want to go and live in Tibet by the beach, he wants to become once again the leader of Tibet and re-establish that ancient hierarchy. It is all about land. It is all about power over people's minds and the country's pockets. Tibet does not belong to the fucking Buddhist church. It belongs to the Tibetans. The bottom is if he ever becomes the ruler

of Tibet again, the sound of one hand clapping will be the Dalai Lama slapping his thigh as he laughs cynically at the stupidity of the world.

TF: Was that alright?

FM: That was a marvellous tirade.

TF: I don't actually believe it. It's true about the five hundred million dollars, though.

FM: What's your source for that information?

TF: It was just printed in some fuckin' magazine - *The Bulletin* or something. No, *Newsweek*. I know they're doing it in a benign fashion. They do have the Guatama Foundation which runs two Buddhist hospitals. They managed to raise five hundred million dollars. No, they're fantastic. It's fantastic that they can do that through their meditation centres and courses and lectures and whatever. *Time* magazine thought it was fine because everyone thinks Buddhism is just a lovely, happy, fluffy thing. It's bullshit! It's a fuckin' religion.

FM: So what will become of all that cash?

TF: I don't know. What would you do with five hundred million dollars. That's the big question.

FM: Well, if you're a Buddhist then you're not supposed to do anything with it.

TF: What, apart from buy places where Buddhists can go and live.

FM: Then you've once again worked real estate back into it.

TF: Yes, temples cost money these days. Places designed for living comfortably in poverty can be really expensive. You

can still have a jacuzzi and be in poverty, so long as the jacuzzi belongs to the church.

FM: On a lighter note, do you agree with the upgrading of both the sound and visual effects on *Star Wars* for a future re-release?

TF: Is someone planning that?

FM: Oh yeah, it's got the green light.

TF: Upgrading the visual effects as well?

FM: Yes, visual effects and digital sound.

TF: I'm a *Star Wars* fanatic. So I've got no problem with that at all. Any new light shed on *Star Wars* is fine by me.

FM: Then you're not one of the purists who believes that *Star Wars* should remain untainted and unsullied in its original form?

TF: No, I don't believe it's a work of art. It's a bloody good film. I've been collecting *Star Wars* toys - I think I've got the second largest collection of *Star Wars* toys and paraphernalia. Another guy has just overtaken me. He's got all this French stuff.

FM: So who's better, Luke or Han?

TF: Oh Luke! He stays a virgin for longer.

Fjord Mustang

The Doug Anthony Allstars will be playing this Thursday night at the Uni Bar. Local mayhem merchants, The Bunta Boys, will grease the stage in anticipation of the Allstars performance. Tickets will be available at the door at the meagre price of \$10 for students and \$14 for the uneducated factory workers.

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What's the best thing about Adelaide?

Photos: Eng Ooi



Evan:

Evan: I would have to say that the worst thing about Adelaide is that it's...um...

On Dit: ...a poky little shithole?

Evan: An oversized country town, if you know what I mean. It's not quite big enough to be entirely diverse and have new and exciting things all around.

On Dit: OK, so what's good about Adelaide? In what ways does Adelaide rule?

Evan: Cheap drugs, I can go with that. The weather today. It's sunny, it's fine. We've got the beach. The beach, the weather and the drugs.



Angela:

The best: The people. They're a mixed range of people in Adelaide.

The worst: The pollution. That was a very PC response, wasn't it?



Ben:

Ben: The best thing about Adelaide is that it's just one big happy family, where everyone knows each other. The worst thing about it - I'd have to say the Crows. I really despise the Crows.

On Dit: Any particular Crow?

Ben: I don't know any of them personally. I think it's more the concept of the Crows that I have a problem with, the overexposure. That would be my major gripe with Adelaide.



Paula:

I suppose the best thing about Adelaide - there's probably a couple of things. One, that it looks nice, and the other is that it has a friendly feel to it. A country kind of feel. The worst thing about it is that I suppose it's too small. I like Adelaide. It's not really a city, it's more like a big country town. I suppose with that kind of atmosphere, you either like it or you hate it. I like it.



Sebastian:

You'll like this. The best thing is *On Dit* and the worst thing is *The Advertiser*.

On Dit: Big suck.

Sebastian: I love you too.

John:

You've got me there! Can I have a few minutes to think about this? The best thing about Adelaide is its people, I think. They're really open-minded. Some of the good things would be its location, it's a beautiful city, with the parks, the river, everything, especially at University. I wouldn't live anywhere else, Melbourne or Sydney. Adelaide's got that feel to it. It's not too big and not too small. It's just right. What's bad? Bad would be...the number of people. It's too small to be really cosmopolitan. You get a lot of good venues, a lot of things happening, but the quality of it is not comparable to Sydney or Melbourne.





Cressida:

The best thing probably is that you can walk along and see lots of people that you know; that's also the worst thing, that it's small.

Alex and Roni:

Alex: It would have to be Rundle Street. There's The Synagogue and pool parlours and pretty groovy places like that. The worst thing about Adelaide is sometimes it can be a very boring place. Melbourne's pretty fantastic, there's heaps to do, a very lively place. Adelaide's got to have a few more attractions than it has, and I think that's what's missing.

Roni: The worst thing about Adelaide is - there's not enough to do. When you go out at night sometimes, it's totally dead. The best thing about Adelaide is the people. Adelaide is really friendly.



Anita:

The best thing about Adelaide is that everything's accessible, I like that. The worst thing about Adelaide is that there's also limited diversity. It's the same issue.



Bob:

Bob: I like the weather. The worst thing...I really don't know. I like Adelaide.
On Dit: There must be something.
 Bob: Lennies.



Simon:

Simon: I'd say the best thing about Adelaide would have to be the Austral. And the worst thing about Adelaide would have to be...I can't really think of the worst thing about Adelaide, I enjoy Adelaide a lot.

On Dit: There must be something that really sucks about Adelaide...

Simon: The Big Ticket really sucks about Adelaide. Hindley Street really sucks. Apart from that, I can't think of anything.



Monica:

The best: The airport.
 The worst: The monotonous regularity with which the phrases "I've seen you somewhere" and "I've heard about you" are uttered.

the What's WORST thing about Adelaide?

He came, he saw, he left the building...

ELVIS His comeback revisited.

On the seventeenth anniversary of Elvis Presley's death, Phil Thomas gives a personal account of how Elvis should be remembered. It is the music that's important and the author contends that Elvis was never better than in 1968 - 69, when the King turned his back on Hollywood and some years later before he became a mere Las Vegas cabaret act.

Despite what many people claim - that Elvis is sharing a condominium with Jim Morrison in Paris, pumping petrol in the backwoods of Tennessee, working as a pizza delivery man, living in a hideaway in the Rockies, living in the attic at Graceland, or doing his shopping at a supermarket near you - we have had the seventeenth anniversary of the death of the so-called 'King' of Rock'n'Roll. That people still consider Elvis to be the definitive music icon by his contemporaries and more astonishingly, those who weren't even born when the news of his death hit the airwaves on 16th August, 1977, is

testimony to his durability as a singer and equally importantly, clever marketing by RCA records and the Elvis Presley Estate. Nearly twenty years after his death, Elvis impersonators are big business and a torrent of articles and books about Presley's life and death, from a heart attack caused by long-term drug and culinary abuse, have been published. If you like, one need go no further than the "Elvis in the 90s" marketing ploy on the back catalogue of Elvis Presley records, CDs and audio-cassettes. To all intents and purposes you would think the King is very much alive and still recording.

The public's lurid fascination for the 'shock-horror' problems of Elvis' life (to a large degree self-inflicted) have done much to detract from an appreciation of his music legacy. It has been forgotten that although Elvis seemed very distant from the much ballyhooed Monterey, Woodstock and Isle of Wight generation, dividing his time between Hollywood film sets and Graceland with its band of hangers-on and acolytes, he did for an all too fleeting moment, during 1968 and 1969, embrace some of the counter-culture's attitudes and musical styles. These were the years when Elvis recaptured the zest of the mid-50s and was 'hot to trot'. He was at his productive and creative best and had not yet become the oft-imitated, lampooned or satirised Las Vegas casino main-room and cabaret act of the '70s. So, let us take a trip down memory lane and discover how Elvis actually got off his pedestal and resurrected what was fast turning into a joke career.

1968: it was a year, among other things, of bullets and aggravation: Martin Luther King's and Robert Kennedy's assassinations, the Tet offensive, Alexander Dubzcek's 'Prague Spring' being rudely interrupted by Soviet tanks, Johnson's resignation over Vietnam and Nixon's election as President, student riots in Paris during May, riots at the Democrat's Convention at Chicago the following June, Jackie O's marriage to Aristotle, Biafra and Chairman Mao's Red

Guards going bananas in China. By 1968, Elvis was also committing his fair share of atrocities on the entertainment industry and his own reputation with duff films and soundtrack material. The decent efforts of 'Return to Sender', 'Viva Las Vegas' and 'Edge of Reality' were swamped by the likes of 'Rock-a-Hula Baby', 'Karma is as Karma Does' and 'No Room to Rumba in a Sports Car'. In contrast, the Beatles, the Doors, the Rolling Stones, Pink Floyd, Jimi Hendrix, The Who and Jefferson Airplane, to name just a few, had left Elvis behind not just from a performing standpoint (up to then his last concert was in 1961) but from a recording one as well. Elvis, now a married thirty-something with family responsibilities in an era when anyone over thirty could not be trusted, took stock of what went wrong. Even the Colonel knew that the writing was on the wall when Elvis' films declined in profitability.

The 'comeback' NBC television special - *Elvis* - taped in June 1968 and shown on 3rd December, stands out as the seminal performance of Elvis Presley's career. If Colonel Parker had got his way and Elvis did an Andy Williams-Perry Como type special with religious music and tonnes of mawkishness, he would have lost all credibility there and then. Instead, the producers at NBC (especially Steve Binder, who called the show Elvis' "moment of truth") encouraged the star to make his own decisions away from the Colonel's shadow. The plan was to get Elvis to sing his best known hits and new songs which indicated the future direction. The only concession to Parker was to get the teenage girls up front near the stage when it came to doing the live bits. For these, Elvis strapped on his guitar and jammed with side-kicks from the Sun recording sessions of the 1950s, Scotty Moore, Charlie Hodge and DJ Fontana. It was an appropriate and well-timed move to make because psychedelic music had gone as far as it could and there was a swing back to the bluesier, earthier rock'n'roll sounds of the previous decade.

Remembering that it was the first time in nearly ten years Presley fans were able to see him outside of a movie theatre and totally removed from the Hollywood dross, Elvis came through with an unsurpassed set of hard rocking blues, country songs, rockabilly, ballads and soul songs. From the moment the camera focused on Elvis' face as he moves into "Trouble" (which he sang more than a decade before in 1957's *King Creole*) to the closing number 'If I Can Dream', Elvis never looked better, was on the ball and not above taking the mickey out of himself. At one point, he joked about having done 29 movies with his famous surly curled lip. Of all the studio pieces on *Elvis*, 'Guitar Man' still shines as a superb piece of choreography and when he hit the stage for the live set, Elvis ripped into 'Lawdy Miss Clawdy', 'Heartbreak Hotel', 'Hound Dog', 'All Shook Up', 'Can't Help Falling in Love', 'Jailhouse Rock', 'Don't be Cruel', 'Blue Suede Shoes', 'Love Me Tender', 'Baby What You Want Me To Do', 'That's All Right', 'One Night', 'Blue Christmas', 'Tiger Man' and 'Trying to Get To You'. True, 'Memories', which later featured on the closing credits of *Elvis on Tour* (1972) and the documentary *This is Elvis* (1981) verged on the goody and sentimental. Yet, in the live rendition, Elvis did not utter one bum note or a hint of affectation. Elvis, initially worried about performing live after so long, hadn't lost it. To all intents and purposes, he looked like the bopping swivelling-hipped hero of the 50s, simply frozen in time. (It is in many respects a sad, poignant image and a cautionary tale because less than a decade later Presley died in the most unheroic of circumstances.)

Elvis was an intensely religious man and in the next block of studio songs - 'Where Should I Go But To The Lord', 'Up Above My Head' and 'Saved' - the tempo is slower but Presley's singing was nothing less than sublime. The 'Guitar Man Suite' is the highlight of *Elvis* and Elvis tells us about his rise to superstardom, the temptations, the pitfalls and disappointments along

the way. On 'Guitar Man' Elvis, armed with his guitar, left his job at the car wash and his mother a goodbye note, only to drift into the wasteland of 'Nothingville', upset the 'Big Boss Man' at a fairground circus/carnival and find some lusty pleasure in a bordello on 'Let Yourself Go' (apparently this scene had to be cut for television). True love eludes Elvis on 'It Hurts Me', but he finally finds the spotlight on an abbreviated version of 'Little Egypt'. In retrospect, the oriental feel and garishness of the set and his starspangled suit for this number echo Elvis' Hollywood flirtation. At the end of the 'Guitar Man Suite', Elvis is back in leather, content that he'll never be more than what he is, a guitar man. The song that was originally slated to close *Elvis* was 'Silent Night' but thankfully that didn't materialise. Elvis wanted to go out with a bang and it was agreed that the underrated 'If I Can Dream', actually recorded on 29th June, 1968 at Burbank Studios, was the best way to do it. It is one of those Elvis rarities, a protest song and although it seems incongruous that Elvis (of all people) should deliver a plea for peace and understanding, considering the material wealth in his life and his respect for authority, his

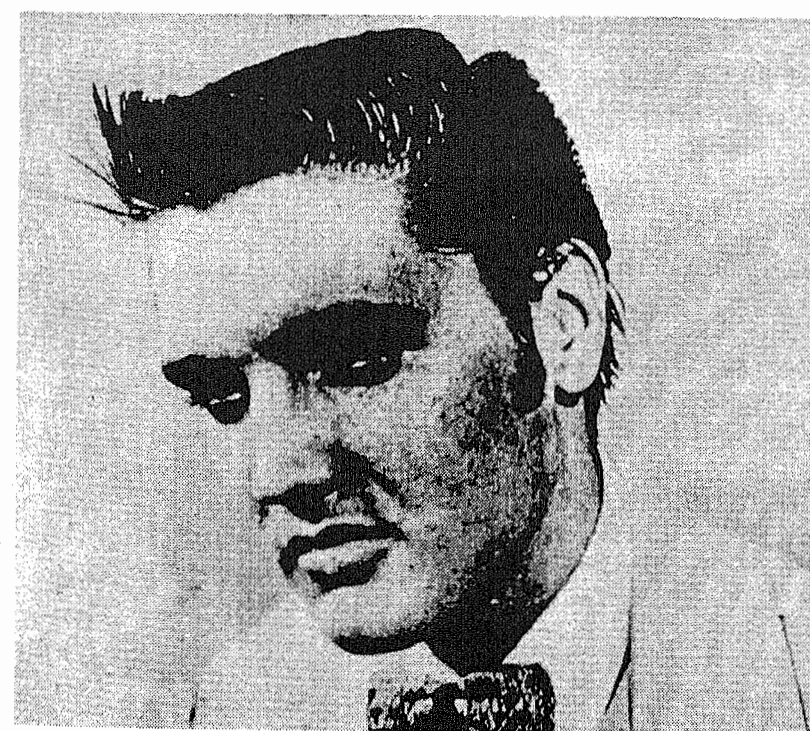
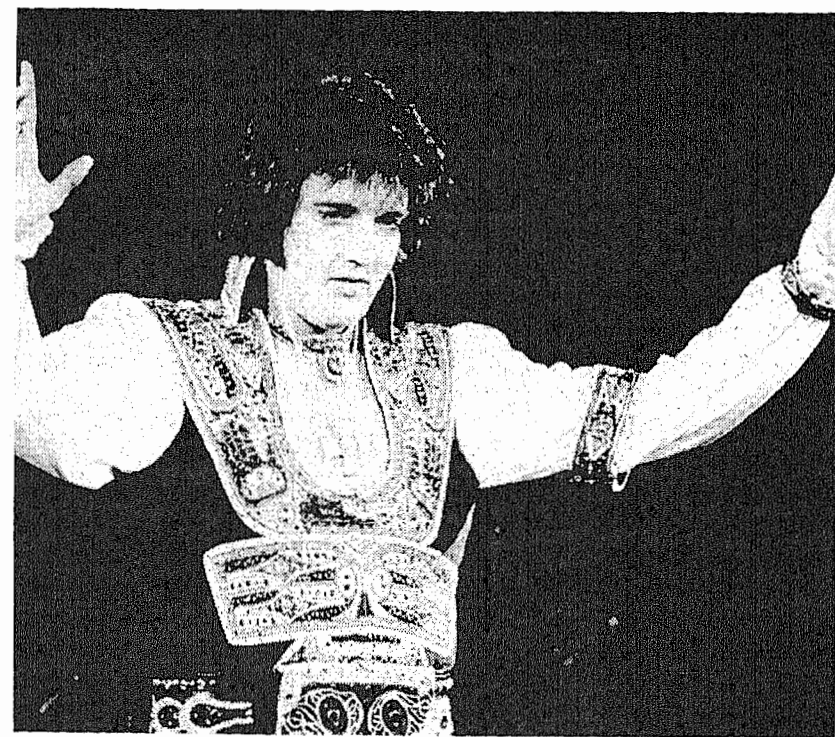
recorded 34 tracks in two sessions at Chips Moman's recording studios, just down the road from Graceland, in Memphis. The end results were the albums *Elvis Back in Memphis*, *From Elvis in Memphis* and one disc of the two record set *From Memphis to Vegas* (the other disc showcases a live recording from the initial Las Vegas concert). The spirit that epitomised 'If I Can Dream' shone through in the songs recorded during these "Memphis Sessions". The doom-laden 'In the Ghetto', a song that rose to number 2 in the United Kingdom charts and number 3 in the United States, tells the story of a young black man who lives and dies by the gun and in his neighbourhood won't be the last to do so. 'Long Black Limousine' has a similarly funereal atmosphere and contains a biting commentary on death and the seduction of success. Much of Elvis' song catalogue is replete with stories of the 'love-gone-wrong' variety and the best tracks which followed this theme when Elvis recorded them in early 1969 were 'Kentucky Rain', 'Don't Cry Daddy' and 'Suspicious Minds'. Elvis liked the second song, in particular, because it reminded him of his own situation when his mother died. The third, arguably Elvis' best ever single release, documents mari-

later that year with Plastic Ono Band) to Thursday, 28th August, Elvis put on 57 shows at two shows a night. The prospect of making easy money in Las Vegas would stifle an then ultimately destroy Elvis' artistic development in the '70s. (Who knows how things would have panned out if Elvis played at Woodstock, which ran from 15th - 17th August, instead?) At the time, however, the decision to play in Vegas was the right one. Over 100,000 people in just over a month saw him and it atoned for when he bombed there in 1959. Let's leave it to Elvis, at one of his infuriatingly orchestrated, bland and banal press conferences where he never gave much away, to sum up his comeback: "It kind of got into a routine and a rut and I kind of wanted to come back and work live in front of people again. I hope I haven't bored you." It goes without saying that Elvis did get into a rut in the '70s and he mucked it up in a big way. There would be no second comeback. The only career move of note that he made, following the last hurrah that was *Aloha from Hawaii* (1973), was to die. Then Elvis truly became God incarnate and sold more records than he did alive.

When all is said and done, did Elvis Presley truly deserve the title of 'The King of Rock-n-Roll'? In this writer's opinion, despite the almost rapturous praise I have heaped on Elvis, he does not. First, Elvis was a bundle of contradictions in the way he handled life and the music business in particular. In the '50s, this former truck driver represented a genuine danger to white, middle class America because he brought 'nigger' music and a sexually provocative stage act to the masses. But he also loved his mother, wanted to be rich and famous and be another Dean Martin. Second, the whole world knew Elvis, bought the records and saw the films but Elvis never made it his business to go and see the world. In fact, apart from a few concerts in Canada in 1957 and his sojourn in the army in Germany from late 1957 to 1960, Elvis never went outside the United States. The reason for Elvis' failure to tour worldwide is blamed on the smart and grasping Colonel Tom Parker. It transpires he was an illegal Dutch immigrant and couldn't afford government interference in his movements. Third, his career included only two periods of truly creative and productive music - 1953 - 1958

and 1968 - 1972. In the '60s and mid-'70s, Elvis wasted too much time and talent on deplorable films, mostly forgettable if not awful soundtracks and increasingly patchy if not shambolic concert performances. Less than two months before he died, Elvis' gradual professional and physical suicide was captured on film when he gave his final concert on 22nd June, 1977 at Indianapolis. All the excesses were literally hanging out by then and Elvis didn't seem to give a toss. Instead of really working consistently with the talent he had, Elvis shrugged it off and contented himself with trading on past glories. Compare this attitude with the likes of blues masters John Lee Hooker, Chuck Berry and BB King. Why not give the title of 'King' to Mick Jagger? He's been in the business for over 30 years, bounces around on stage and still produces the goods.

Writers on Elvis agree that he had a good ear for music - when he was in the mood and had decent material to work with - and could sing anything: country music, rhythm and blues, ballads, gospel, rockabilly, hard rock and make something decent out of 'schmalzy', ephemeral, middle-of-the-road pop tunes. There can be no getting away from the fact that, the hyping of the whole Elvis myth apart, his music and much less gratifyingly the memorabilia invoked in his name sells like hotcakes. Elvis has survived all the trends and fashions of the late 1970s, the 1980s and the early 1990s, including disco, punk, New Romantics, techno-pop, heavy metal, thrash, Kylie and Jason, hip-hop, house music, grunge and rap. To the ears of this writer, the fact that rap rhymes with crap is no mere coincidence; at least Elvis, for all his faults and willingness to record sub-standard tunes, had the decency to sing them in English. Readers, no doubt, will accuse me of living in a musical timewarp. Fair enough, but if you're going to live in a timewarp, make sure it's a good one.



rendition of 'If I Can Dream' is sincere, passionate and full of gusto. In my opinion, it is far better than the Beatles' 1967 anthem, the undeniably more catchy 'All You Need Is Love'.

Millions of Americans took to *Elvis* when NBC broadcast it in early December 1968 and the critics were delighted that Elvis who, like some little boy lost his way for the best of a decade, had at last returned to where he truly belonged. *Elvis* justified the decision, made before the comeback special was filmed, to resume live performances even though he'd still make a few more films in Hollywood (*Charro*, *The Trouble with Girls*, *Change of Habit*). When he did his film soundtracks Elvis generally worked in Los Angeles or Nashville but in January - February 1969, he re-

tal jealousy and is also memorable for its backing track of cascading tempo changes, courtesy of the Memphis Horns. When it deservedly got to number 1 in the first week of November 1969, Elvis had his first chart-topper since 1962's 'Good Luck Charm'. To cap all this activity off, the Colonel, in much the same way that he took Elvis to Hollywood and kept his star under wraps and isolated from the general public, booked Elvis into the Las Vegas International Hotel during the summer of 1969. About his first concerts in eight years, Elvis said that he didn't care if he lost money, just so long as he put on a good show. And he did. From Saturday, 26th July, when he opened proceedings with the Carl Perkins number 'Blue Suede Shoes' (as John Lennon did

Another perspective on abortion

My thanks to Leif Larson for his "abortion" perspective in *On Dit* (No 17, August 22). It helped me to put the pro-life/pro-choice debate into context, especially after reading the polarity of views expressed in various letters. However, whilst I appreciated his overview, there is another perspective on this issue which is yet to be considered and which was conspicuous by its absence.

In an issue celebrating Multiculturalism and including such a thoughtful "Multicultural Week liftout", I was surprised by the absence of "eastern" perspectives on abortion. We had a fair serving of western rationalism, humanism and Christian moralism, but what do students of Hindu, Buddhist, Islamic, Taoist, Shinto, etc. backgrounds have to add to the debate? Regarding abortion, western thought cannot claim a monopoly on what constitutes the criteria for right action, choice, and life and death.

In his conclusion Leif offered a challenge by stating that: "if the popular abortion debate is to progress at all, then we need to assess our views on the subject, and the assumptions on which these views are based."

I take it that the "we" referred to is inclusive of all people in the university, so what do our non-western, non-Christian sisters and brothers have to say, for example, about the doctrines of reincarnation and karma, as they pertain to the issue of abortion? Perhaps people who hold these views are a minority on campus and may feel intimidated, by the force of the dominant ideology, to speak out

world, reincarnation and karma are facts of life. These ideas are also permeating western culture. Curiously, on page 28 of the same issue of *On Dit*, in Scott Diprose's review of the film "Little Buddha", the apparently incredulous reviewer comments, "why any couple ... would entertain the notion that their son is a reincarnation (of a teacher of one of the visiting Buddhist monks) is beyond me".

Why indeed would a very western, professional, middle class couple (as portrayed in the movie) entertain the notion of reincarnation?

Apparently, according to a recent poll, twenty percent of Australians believe in reincarnation. Of course what individuals in the sample actually understand by the term is another question. Most Christians believe in life after death. Some Christians also believe in life before birth. Reincarnation extends to the human spirit many lives before birth and after death. In what ways can this belief help pregnant women to decide whether they ought to abort a foetus or not? Would such a belief make it easier or even harder for women?

All the arguments which Leif Larsen surveyed, including the Argument From Potentially, have their starting point in the foetus, the potential physical body. However, if one was to consider the situation from the point of view of the doctrine of reincarnation, the physical body would be seen as the vehicle into which the human spirit incarnates. Thus we are faced with possible explanations, about what fundamentally constitutes life, coming from two directions. It is the second direction which has been to-

tally omitted in this debate and I would like to begin a process of redressing this situation.

To the child's question "Mummy, where did I come from?" we have firstly "the reproduction discourse", which is the typical egg and sperm explanation, and secondly the story about the human spirit entering into earthly

life or "the incarnation discourse" with the "God sent you to us", or "the stork brought you" narratives. We are clearly speaking about (at least) two realities, one about the body and the other about the spirit. Both are valid as far as they go, but alone each is inadequate to account for the complexity and mystery that

constitutes the human being.

In the first discourse, the mother and father create the body through the reproductive process and the child, no matter how much it was wanted and planned, had no choice in the matter because it didn't ask to be born. What's more, the child will only be able to understand itself in terms of hereditary and environmental factors.

To characterise the second discourse the reader will need to consider the scenario, which was inspired by the "mandala" on page eleven. At death, the human spirit leaves its old body and expands into realms of spirit which are akin to its own essential nature (ie. non-material). The metamorphoses that occur in this state of being will not be considered here. In due course (and after varying periods of time) the spirit-being draws near to a specific region of the earth where, ideally, a woman and a man who desire a child invite (usually unconsciously through their love) a spirit-being to come to them.

It may be worth mentioning, in passing, an Aboriginal narrative of the Dreaming, in which spirit-beings inhabit specific geographical locations (sacred sites) from which they enter the woman and come to birth. Connected with this is the importance of dying in one's own location (rather than in a hospital) so that the spirit can return to its place of origin.

To return to our theme, the process of reincarnation is intimately bound up with the dynamics of karma (cosmic law or divine justice), so it is feasible that this spirit-being may already have a connection to these parents-to-be which may extend back to previous lives on earth. Thus we have a situation in which the male and female part (which is something more the mere egg and sperm) come together and create a physical body into which this spirit-being comes to dwell.

At some point in the process, the spirit-being connects with the foetus and then guides its further development *in utero*, through birth and childhood until in adulthood it may realise its divine origin and truly be able to say to everyone "I greet the Divine in you". (Thank you, Achana Pradhan, for that gem in your article on page nineteen.) Thus, according to this perspective, the hereditary background is chosen because the parents have been chosen, and so is the culture and the geographical location. Never mind, for now, whether the "child" is lovingly planned, or comes "by accident", or as a result of rape, or through IVF, or has a surrogate mother.

These are very important but separate questions.

The main point of hypothesising this scenario is that it puts a differ-

ent light on the question of contraception, abortion, miscarriage, still birth, disability, etc. It does not make it any easier for the mother to decide whether to dispose of a foetus, thus preventing the incarnation of a spirit-being, but it does provide the possibility of further options for the spirit-being, such as trying again with the same couple later, or choosing other parents.

An acknowledgement of the possibility of reincarnation and karma will require us to modify or extend our ideas (I was going to say "conceptions") about birth (and death) and accommodate the possibility that our children choose us, or that both parties choose each other for purposes beyond our immediate understanding. We clearly don't know enough about the mysteries of destiny.

Sex, in the western world, has become rather materialised so that any ideas of its connection to spirituality (or spiritual reality) tend to be trivialised and even ridiculed. We don't take life seriously enough and we fear death. These two gateways to the spiritual world are what confront us when we contemplate abortion. Having to decide is an awesome encounter with life and death, and although, in the end, it is up to the women to make a decision, take the risk and pay the price, the community should provide every support, for it too is responsible for creating the conditions in which such decisions become necessary.

Alduino Mazzone

Further Reading

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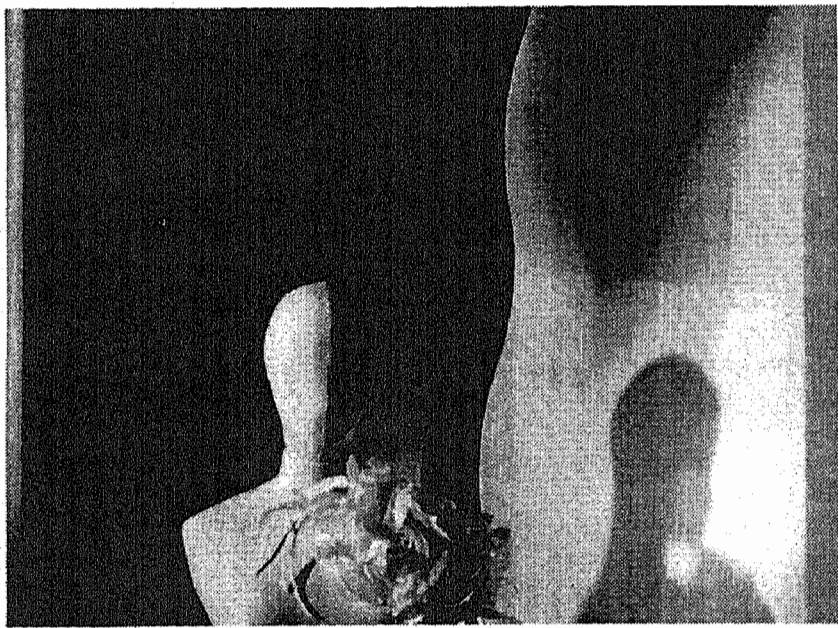
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about such a sensitive area as abortion. To those people I say take heart because the dominant ideology is in despair about this issue and could benefit from new input. Besides, marginalisation of minority views is no longer tolerated in cultured and intelligent debate!

For a sizeable population of the

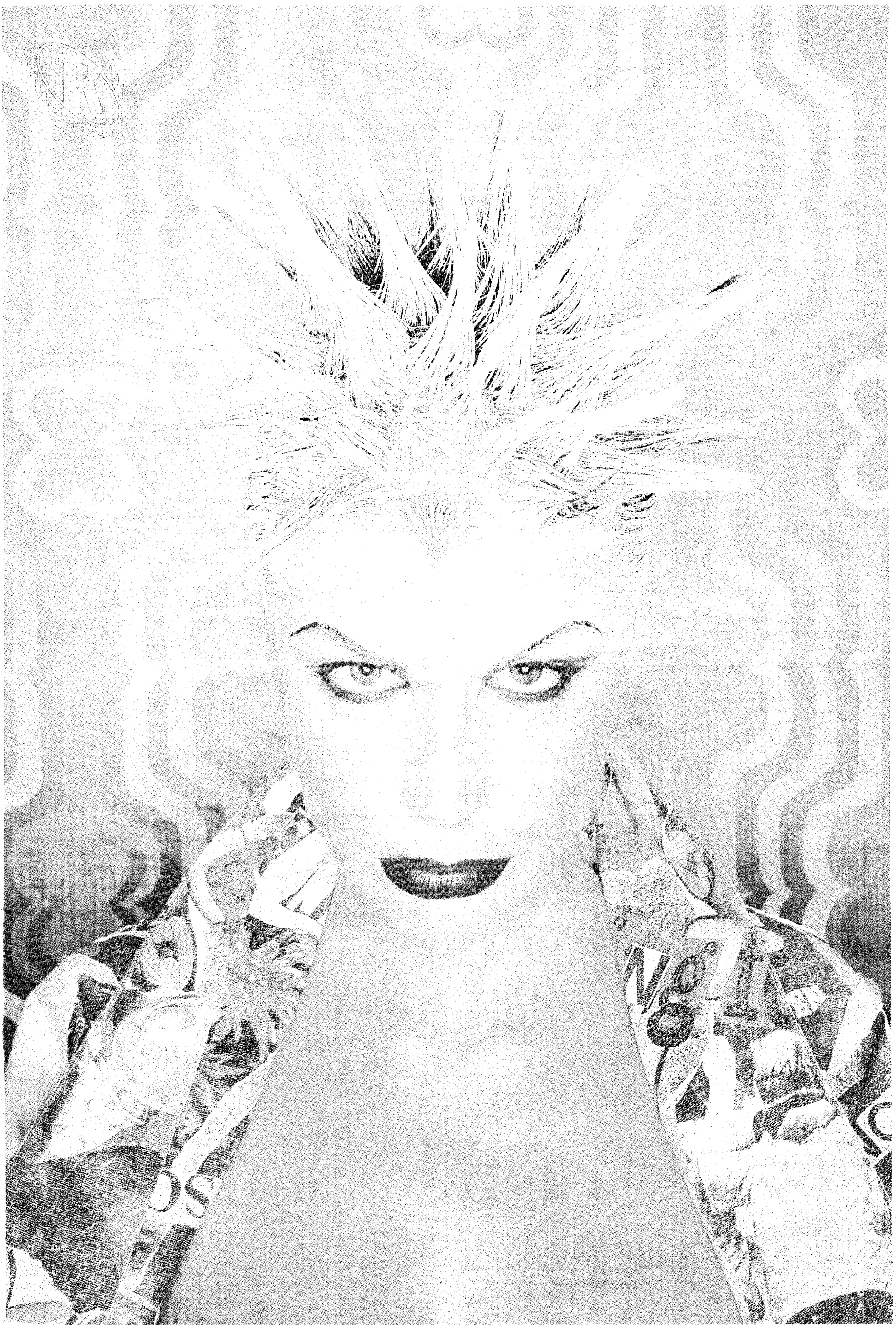
ELLE DIT

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Electric Sharp Orchestra

The Sharp
Synagogue, Sunday, 21st August

On the eve of the release of their second album, The Sharp filled the Synagogue with their familiar exciting animated stage antics and blaring music. Even though the crowd wasn't as large as expected, those that were there definitely got their money's worth as one of the hottest bands to come out of Australia strutted its stuff.

Those who had already seen The Sharp live knew what was in store, as the Collingwood boys have consistently produced their energetic live shows for the better part of two years. However, those seeing The Sharp live for the first time are always pleasantly surprised as The Sharp are like no other band. Their presence on stage is enormous and the boys have the ability to get any crowd going.

After starting the show with one of the band's '93 singles, "Train of Thought", Allan Catlin (double bass / vocals) explained they were in Adelaide for the Australian launch of their second album, *Sonic Tripod* (released 22nd August), because "Adelaide was where it all started for us!". The band joined only two and a half years ago, busking for some time before gaining popularity first here in Adelaide.

The Sharp have gone a long way since then, recently they have performed 339

gigs in only 365 days. After this frantic, yet successful Australian tour, the band flew out of the country for a whirlwind tour through Germany and highly successful dates in Hamburg, Frankfurt, Munich and Berlin to Sweden, London, LA and New York. All in just 18 days!

The band began performing with the motto "Put Life Back Into Live". This formula has certainly never left the boys, as was obvious on the 21st. With only three members and on the small stage at the Synagogue, The Sharp performed a big show.

Many of the tracks from their new release, *Sonic Tripod*, were performed. "Honest and Sober", their second single (released 29th August), is a little different from what we have expected from the boys, as it is a dark and moody piece. There is no doubt, from hearing it first at the concert, that it will be yet another successful single. Other new tracks, "Totally Yeah" (now a personal favourite), "Nightclub", "Something Nobody Can Change", "Stoplight" and "Where Am I Now" were all performed and it was obvious the new album is well worth a buy and will probably be a highlight in The Sharp history.

"Stoplight" and "Nightclub" were full of musical variation dissimilar to previous songs of The Sharp, filled with a dance / punk fusion feel. However, the characteristics of The Sharp music,

which gained them their popularity and strong following, are still there with the pure pop of "Totally Yeah" and "Where Am I Now".

The track "Alone Like Me", which most would be familiar with due to its Top 10 status, was performed twice by the boys, probably due to the thunderous reception it received by the crowd first up. The second time through, Catlin and Rooke (drums/vocals) invited some participation from the crowd, each section singing different words while the boys performed a frantic jam.

The Sharp also included some of their old favourites into the concert, most of which caused the crowd to erupt. Previous singles such as "Talking Sly", "Scratch My Back" and "Yeah I Want You" had the crowd chanting, banging and pleading for more. At the end of "Scratch My Back" Catlin stage-dived and was carried over the crowd as many pulled at his hair.

Throughout the entire concert Catlin and Rooke regularly came to the edge of the stage and allowed many to touch the guitar and the now famous double bass. A large number reached forward and were distressed if they didn't succeed. This behaviour may be expected at the concerts of bands recognised worldwide. This is a small indication of The Sharp's ability to provide an electric stage presence and overall concert.

The highlight of the concert was when Catlin cried, "We're going to play a little game now!" The Violent Femmes number "Add It Up" has been a trademark of a Sharp concert throughout their career. Catlin asked the crowd to crouch in the soft parts of the song and leap and bang in the loud sections. The crowd did so and loved every minute of it.

The crowd demanded three encores of the band, an indication of their effect on those present. For the final encore the boys walked on with black stockings on their heads, and simply came out for a jam. When finished, the stockings were taken off, uncovering the fact they'd all changed instruments for this final jam.

The Sharp, all clad in black, produced an electric concert full with their entertaining, energetic stage antics. All who were there had to enjoy and surely will be back to see them again. Catlin, to finish the show, told everyone to meet them down at the Bar after the show. The band's authenticity and gratitude towards Adelaide was made obvious. The concert was excellent and I will surely be there to see them next time they're in Adelaide, as I'm sure many others will be. Look out for their new album *Sonic Tripod*, it will be well worth buying.

Stephen F.J.E. Dickinson

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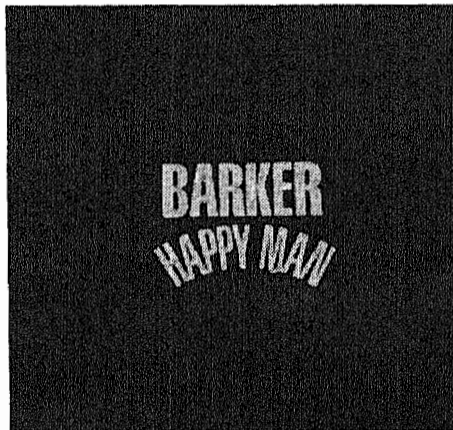
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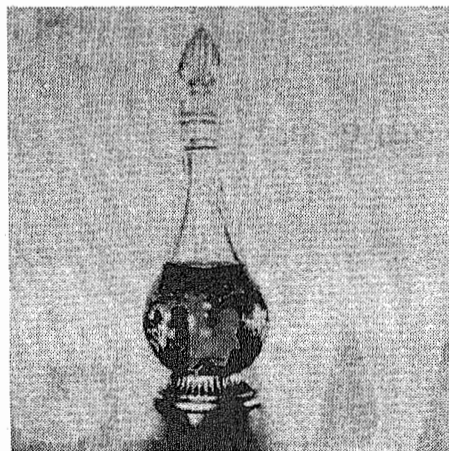


Happy Man
Nick Barker
Mushroom Records International

According to Nick Barker this is the first album, after ten years in the business, "where he got it right". Nick Barker's rise in fame has definitely not been a meteoric one. He started off playing in small backyard bands when he was 16 and went on to be swamped by the American rock machine, which eventually churned him up and spat him out. In disgust, Nick left the limelight and later went on to record *Happy Man* with Richard Pleasance from Boom Crash Opera. You can definitely notice Pleasance's influence throughout the CD, especially in the title track *Happy Man*. Barker has drawn from an extensive variety of themes and styles, ranging from Neil Young to the Beatles to 80s punk. It has all come together to produce 13 songs of great depth. Songs cover themes from personal struggles encountered as a musician to the explo-

sive dark side in every person. You may have heard some of Nick Barker's songs on Tripple J, such as "Time Bomb", "Heard So Much About You" & "World's A Peach". If you liked these, you'll love the album. *Happy Man* typifies great Australian rock, with intelligent lyrics and the music to match.

Captain Johno



Envy
Eve's Plum
Sony

Pretty uninspiring work from this New York band - full of irrelevant shrieks and feverish mumblings from the lead vocalist Colleen and yet there is something that grabs you and won't let go. Hey, I don't know what it could be, but track two "I Want It All" is great.

Shelley

Rarities volume 1

Various
Geffen (BMG)

This is a compilation of previously unreleased tracks from some fairly grungy bands. The first half is pretty cool, featuring remixes of Urge Overkill's "Dropout" and Nirvana's "Pay to Play". Weezer also makes an appearance, with a neat little balladish track called "Jamie", unfortunately lacking a particular something that the songs on their album contain. Sonic Youth's "Compilation Blues" harks back to their more experimental days, sounding like something from Sonic Death. Beck sounds appropriately Dylanesque and folksy. The album seems to take a bit of a downturn halfway through, after that dog's "Grunge Couple" (incidentally containing some rather amusing lyrics ie. "tattoos, nose rings that match. . . We do whatever's really cool"). Counting Crows are a bit too nice, Maria McKee is plain boring and the Posies sound like a crusty version of the Beatles. There's also Sloan, St Johnny, Cell and Murray Attaway on this compilation. "Beautiful Son" by Hole, the last song on the compilation redeems the general quality of the second half somewhat.

Rarities vol. 1 should be a bloody excellent album, although unfortunately it's a bit fragmented and incoherent save for a few of the initial tracks. It's worth a listen, yet you'd need to be a fanatic fan of one of the bands to go out and grab it for yourself.

Tracy Skehan



Bhangra Explosion
Various Artists
Multitone Records

This is a compilation of various artists performing 'British Bhangra'. British Bhangra is a fusion of traditional Indian music with modern dance beats, leaning more heavily towards the dance music side of things. In fact, the only Indian influence on some of the tracks, as far as I could hear, was the fact that the lyrics weren't in English. When considering the importance usually placed on lyrics in dance music, this amounts to pretty much fuck all.

The album starts with an incredibly clichéd, "You are about to experience the ultimate..." with lightning and rain in the background. Unfortunately, the poorest song on the album, in fact one of the poorest songs you'll hear anywhere, with a horrible sampling of "You've got the power", comes directly after the shitty introduction.

The album does get better as it progresses. It could hardly get worse. The most interesting contributions are the ones with stronger Indian influence.

There is no reason to choose not to dance to Bhangra in preference to anything else in a drug-induced state. Whether or not Bhangra will be 'the next major international dance trend' or not, I don't know and don't really care to know.

Buckshot LeFonque
Buckshot LeFonque
Columbia Records

If it's variety you want, then this funky collection is the CD for you. Whilst going under the broad title of "jazz", *Buckshot LeFonque* shows influences from the growing Acid Jazz, Rock and American Rap scenes with the odd touch of Hip-Hop and even Opera thrown in for good measure.

"Aint it Funny", a pop-ish little ballad showing traditional jazz influence, shows off the fantastic voice of Tammy Townsend, whilst "Breakfast @ Denny's" is a funky little instrumental piece of acid jazz. "Mona Lisa (& Mad Hatters)", an Elton John-Bernie Taupin number, starts by going back to African roots, before Frank McComb's vocals ease in, sounding very Terence Trent D'Arby. "Some Cows Fonque (more Tea, Vicar?)" has a country feel and is a little similar to the sound of Beck.

Buckshot is the latest venture for the premier jazz saxophonist Branford Marsalis. In this album, he really has strayed from his traditional jazz roots, something that will not be unexpected by listeners of his music. Marsalis is a true fan of music and its ability to 'tran-

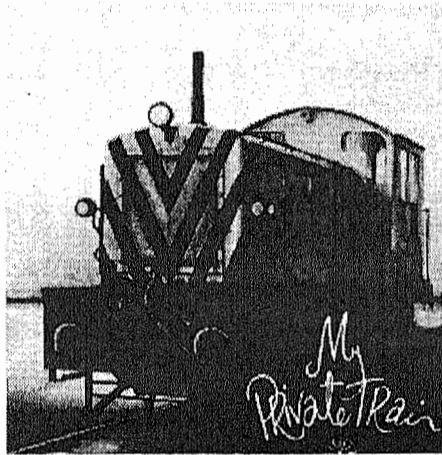
scend life through its honesty'. So the obvious thing for him to do was to incorporate his own passion for music of all kinds into this album.

Marsalis is helped out by DJ Premier of Gang Starr and he has brought his own special style to the music. Premier adds plenty of beats and scratches and his post production with Marsalis has lifted the album giving it a smooth yet funky feel at times not unlike Gang Starr themselves.

The CD runs for 64 minutes and contains 15 tracks all sounding mildly similar with a fairly constant pace and with Marsalis' sax pumping through most tracks. But one does not tire of this great CD as each song promotes one of the many influences of the band (and especially Marsalis, who is the main songwriter). This allows *Buckshot* to remain refreshing through the mix of its styles.

If variety is the spice of life, then *Buckshot LeFonque* is definitely a 'Season All' mix. This would make a worthy addition to anyone's collection with an interest in jazz, acid jazz or hip hop.

Simon Hunt



My Private Train
Overnight Jones
Polygram

After a nasty legal threat from the multinational production company of the same name, Melbourne based The Warner Brothers have transformed themselves into Overnight Jones. Their debut album, *My Private Train*, is an album of upbeat and listenable folk-pop.

Opening with the energetic guitar track "She Lies", the album moves to the pop single "Head Over Heels". Diving into the aggressive slap-bass funk of "Respectability", *My Private Train* continues with melodic, folk-sounding ballads "My Beaten Heart" and the acoustic "Is That What They're Saying". "Leave Me" is a strange addition to this collection, a bleak funeral song accompanied by mournful sitar. The kitchen sink love story "Bernie", "Door to Door", "Take Me In" and "Gypsy Girl" are all simple but catchy pop tunes.

Despite their identity crisis, *My Private Train* is not a bad effort. Hey, any band that brings the kazoo and sitar back to popular music must be worth a listen.

Kerina West

Homophobia
Chumbawamba
Warner

After listening to the first 30 seconds of *Homophobia*, the initial reaction was a feeling of being haunted by the Pet Shop Boys' remake of the classic "Go West". This was no doubt due to the tact that

this song has the same rowdy chorus ("Go - Homophobia!"), very English sounding vocals and the smooth, slick electronic sound patented by the Pet Shop Boys, Erasure, etc. etc. Therefore, as I am a fan of this style of pop music, I instantly had a 'soft spot in my heart' for this song.

Chumbawamba added its own individual touch with its strong aggressive lyrics. Presented with strained child-like vocals, the lyrics in *Homophobia* offered a solid criticism of homophobia and its presence in society. For example, the bluntness and effectiveness of Chumbawamba's lyrics are well illustrated by lines describing a homosexual getting his 'head kicked in' at the local pub. It isn't exactly pleasant material, but it 'does the job' of raising some sort of awareness of the topic.

With such a strong title track, it is easy to overlook the other three songs of this 4-track EP. What is found is that Chumbawamba, in this offering, provide variety whilst keeping to its lyrical guidelines of anti-homophobic, anti-fascist, etc. The second track, "Enough is Enough" sounds like a combination of those 'Learn to Sing' shows that used to be seen on the ABC and English-style Reggae. This is followed by "Morality Play in Three Acts", which has a go at society with this English working class stereotype telling us of a 'Back Seat Driver of a Good Moral Fibre'. The humour of these strange lyrics along with the Acid Jazz feel of the song made it reasonably entertaining.

Finally, we are given a guitar folk song called "The Day the Nazi Died", with the hilarious chorus of "They're here and they're there and they're everywhere" sounding like the Wombles' theme song. It's pretty amusing stuff considering the serious topic they're singing about.

In conclusion, I must say that I was impressed by this EP and it is of no surprise that it has done well on the UK independent charts. The music style, humour and socially conscious lyrical content indicates that with enough exposure this EP could find some success in Australia.

7.5/10

Daniel Crane

Heritage
The Borderers
Round Records

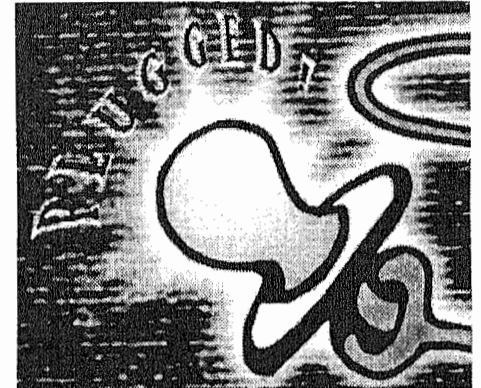
If you like folk music, this is for you. A local release, *Heritage* features some prominent Adelaide musicians, including Terry Bradford and members of Dya Singh and Whiplash. It's a gusty album, containing many catchy tunes. There are some brilliant harmonisation of vocals, especially on "Mama's on the Wildside" and "Lament". Denise Alexanders' brilliant voice really comes through on "Heritage". "Drink til you Drop (aka Last Lager Waltz)" is lyrically humorous, and a great beer drinking song. The Borderers incorporate some unusual instruments. This musical arrangement gives *Heritage* a unique and distinctive sound. The Borderers sound like a combination of the bands the musicians originated from although this description does not give the album the credit it deserves. Obviously *Heritage* is not to everyone's taste, yet is a musically accessible fiesty collection of folkish tunes.

Tracey Skehan

Hold on to the Hollow
Drown

I'm going to ask you to use your mind. Imagine. Float through your subconscious intellect. Float until you reach a point beyond which everything is total and utter crap. Keep floating. Float until you see Def FX with really bad programming, samples for the sake of samples and the lead singer from Metallica. Now, on the count of three, you will wake up knowing that you will never buy Drown's debut CD - and most probably no one else will either.

Mark Scruby



Plugged!
Various Artists
Mds

The idea of this compilation is to subtly lure the unsuspecting listener into purchasing another CD from one of the 14 artists represented. Unfortunately, the band info inside the cover is filled with *unsubtle* and annoying phrases like "You're gonna luv this!", "This is one helluva good album" and "There's a huge buzz growing on this band", which basically makes me want to boycott everything to do with Mds, just to spite them. But this could pose a problem because there are some great artists represented here, such as Zambian Goat Herders, the Glee Club, Bughouse and Underworld. The best song is from those former Sea Stories people Penny Hewson and Simon Honisett, "When Stars Collide" with their new band, Sunglass. There is a huge variety of sounds on this CD, so I guess you're more likely to buy it if it contains a favourite track which you can't manage to find anywhere else.

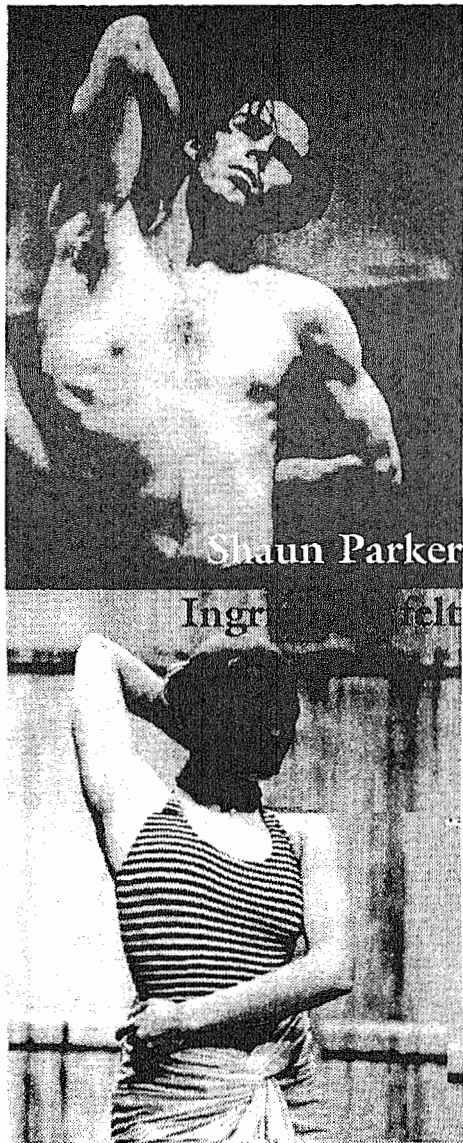
Shelley

Instinct
The Moles
Hypnotized/Shock

The Moles are an Australian band who have been pretty highly acclaimed by the music press in the UK, but little heard of here - hopefully this album will change things. *Instinct* is a unique, interesting album that is distinctly different from the usual run-of-the-mill indie stuff. Richard Davies has a talent for short beautiful musical phrases and the two minute statement, with sparse arrangements that linger on the mind and demand a second listen. Best would have to be the title track, although it's over almost as soon as you're starting to say "hey, this is alright". Also features are "Cars for Kings Cross", a slow and melancholy tune, "Treble metal" and the muttered "Already in black". A great album.

Dez

Dancing Aurora



Photos by Régis Lansac

Aurora, Meryl Tankard's new work for the Australian Dance Theatre premieres at the Playhouse this Friday. A "glorious, evocative and delightfully humorous" postmodern adaptation of the classic *Sleeping Beauty* fairytale, it promises to be spectacular. It is Tankard's major new work for 1994, and will include, to name but a few, five very individual princes, tap-dancing fairies, high-flying bluebirds, a vicious troll instead of a witch, and cats who juggle. Asha Mayer caught up with all the action.

The new production is loosely based around the traditional fairytale, but parodies and reinterprets it. Snippets of the original Tchaikovsky score are used, as are pieces from the *Tous les Matins du Monde* soundtrack, the Berlinescu quartet, and the Guo Brothers (Chinese flautists published on the Real World label). Inspired by the love gardens of Villandry, the famous French Loire chateau, the set features a formal garden with real cabbages, lettuces and cauliflowers.

There have been of late several modern adaptations of traditional classical ballets, what with Graeme Murphy's newly choreographed *Nutcracker* for the Australian Ballet, and his *Beauty and the Beast* created for his own Sydney Dance Theatre. However for Meryl it is especially significant because of her own rejection of her balletic origins for a style which incorporates many different art forms and is much closer to theatre than most Australian contemporary dance.

Born in Darwin, Meryl spent her early

life as a classical dancer. She was a member of the Australian Ballet for 3 years. However she soon left behind her the more traditional, often highly regulated notions of dance. In 1978 she joined the world famous Pina Bausch Tanztheatre in Wuppertal, Germany, and remained there as a principal dancer until 1984. Bausch's work is usually based upon the free improvisations of her dancers, which she shapes. "As Tankard's own self-confidence grew, she contributed more and more to the store of raw materials from which new works evolved. The two were ideally matched: Bausch's Teutonic introspection and Tankard's irrepressible energy, her chutzpah" (*Galloway-International Herald Tribune*, Wednesday, June 15, 1994).

After 1984 Meryl struck out on her own, while continually returning to perform as a guest artist with Pina Bausch. She is helped in much of her work by the creative input of her partner, French born photographer Régis Lansac. Her impressive list of credits from the following period includes the Sidney Myer Performing Arts Award for 'Individual Achievement', five Green Room Awards in different categories, two choreographies for the Australian Opera, and her own solo work, *Two Feet*. In 1989 she was made Artistic Director of the Meryl Tankard Company in Canberra.

She remained there for four years before being lured to the Adelaide based ADT, to revive our so-called "dying swan". With the revamped company of only 10 "dance/actors" she has performed *Court of Flora*, *Nuti and Kikimora*, *Songs with Mara*, and *Furioso*. The company has recently returned from an overseas tour, performing at the German dance festival

Internationales Tanzfestival with performances in Bonn, Leverkusen, Solingen and Wuppertal, where they received a five minute standing ovation.

Although with *Aurora* Meryl has returned, for inspiration at least, to the classical repertoire, she retains the interest in innovation which she developed in Wuppertal. The large vocabulary of movement which she uses incorporates many different techniques. Much of the creative process originates from improvisation work with the dancers. She will ask the dancers to show six ways of being surprised, or to impress a girl. The choreography grows from, and is shaped by, these physical and verbal reactions to ideas and feelings. Shaun and Ingrid see the initial creative, improvisation period as perhaps the most fun and interesting part of their work. However the dancers emphasise how difficult it is. As Shaun says, it is really important to hold onto the original creative intention. By the time the choreography is complete the idea has been layered so much that it's easy to forget the source of the movement and lose the initial excitement.

Aurora runs at the Playhouse from September 9 - 17. They will also be performing a different new work in October at the Barossa Music Festival. *Aurora* however will be the company's most spectacular work for 1994. Rumours are already afoot of more international performances, including some possible interest from next year's Edinburgh Festival, so now is the time to see what it is that is so impressing the rest of the world.

Kinky Kika

Kika, Trak Cinema

Kika is the latest flamboyant offering from Spanish director Pedro Almodóvar, he of such works as *Matador*, *What Have I Done To Deserve This*, and *Tie Me Up, Tie Me Down*. Almodóvar's films have a tendency to divide audiences into those who love his bizarre and outrageous ideas, and those who can't stand the often gratuitous violence. *Kika* is however relatively tame on the Almodóvar scale, and highly enjoyable. Set in Madrid, it is an eclectic look at the unease of modern city life - the lack of communication and horror - in true grimly farcical Almodóvarian style.

At the centre of the story is the naïve and indestructably optimistic Kika (Verónica Forqué), a makeup artist. When the story opens Kika has been living for two years with Ramón (Alex Casanovas) - ever since she was hired to paint his corpse, reviving him from the dead with the touch of her liquid foundation and her effervescent chatter. It turns out that he was only in a cataleptic trance, and the two promptly set up house together, though Ramón is ignorant of the fact that Kika was having and occasionally continues an affair with his stepfather.

Around these two revolves a narrow circle of characters. Ramón's stepfather, Nicholas Pearce (Peter Coyote), is an

American, and a writer, wanderer and philanderer. He lives in the apartment above them, and is obsessed with writing about murders. "Killing", he writes, "is like cutting your toenails. At first it is a bore, but when you've started you realise it's easier than you thought. Then you think that you won't do it again, but before you expect it, the nails have grown back".

A veteran of Almodóvar films, Victoria Abril steals the show as Andrea "Scarface" Caracortada, ferocious reporter and TV presenter on "Today's Worst" a truly brilliant satire on sensationalist news shows, and their exploitative marketing of other people's pain. Aided by Jean-Paul Gautier's spectacular costumes, Andrea epitomises the turning of tragedy into spectacle, gore into glamour. She appears during the day dressed as a kind of robot-soldier, a one-woman camera crew, complete with all necessary hardware, avidly chasing any rape, murder or other shocking crime. In the evenings, she presents "Today's Worst" in a shocking, bloodstained dress, designed to look as though it has exploded to expose her breasts. She bears a scar across her cheek from a mysterious source, which she makes up to look as though it is still raw and unhealed.

Living at the apartment with Kika and Ramón is their maid, Juana. She is dark, with a discomfitingly eerie face. Her dream is to become a prison matron, and when she was young she used to let her brother have sex with her to stop him from raping the neighbours. She is in love with Kika, who constantly wards off her advances with typical carefree good-humour. Juana never mentions her brother who, having been both a porn actor and boxer, is now in jail for various offences.

When this ill-favoured brother manages to engineer his escape, the first place he runs to is the place where Juana works. From this point onwards the hitherto comical story gradually becomes blacker and grimmer as all the horrors feared and imagined in modern urban life are acted out against a backdrop in which TV acts as a predatory witness. Yet *Kika* remains optimistic and lighthearted. This is because it has, unusually for Almodóvar, an essentially manichean plot. It is a story of good characters and evil characters, the evil are punished, and the good survive in the face of all adversity. I have often found it hard to sit through the gruesome excesses of

other Almodóvar works. Kika manages to retain just enough of a farcical element for the film to remain in the realm of bizarre unreality. This is helped by the the vaudevillian colour and style of the sets and costumes (Gianni Versace also contributed to costumes), and the moments of vibrant comedy which relieve and distance the audience from the weight of a generally macabre plot.

Asha Mayer



Macho, macho man

After spending a month frantically chasing up Helen Townsend after the release of *Real Men*, I finally caught up for a little chat. *Real Men* focuses on Australian men; their attitudes, emotions and beliefs. Townsend believed that it was time for a book to be written about men. Throughout the past couple of decades, there have been numerous texts concentrating on women's issues. These have all been necessary, yet men have largely been ignored.

"I have two sons, and I thought 'What is all of this masculinity about?' No-one's really looked specifically at Australian men."

One may ask what a woman knows about writing about men, yet Townsend has adopted quite an objective point of view,

"I don't know if the sexes are so different that women can't write about men or vice versa. The other thing is that I based the book on surveys and interviews, it's not something I've based on my own views and prejudices. I did the research on the topic very carefully."

On the other hand, Townsend does not believe that a book about women written by a man would be as widely accepted, as "Women seem to have become the experts on the whole gender issue." Perhaps this may be due to the fact that the gender is-

sue was initially important to women through feminism. Townsend believes the issues raised in the men's movement are different from, yet not in opposition to, those of the feminist movement.

"The reason why the women's movement had so much momentum was because it was about money and power. Women really didn't have access to money or power; that it is still true to some extent, yet women's lives have changed dramatically. The issue for men, I think is really what it means to be a man; it's about identity and emotions, they have traditionally been female areas. Their lives do not seem as emotionally full as women's."

This crossing over of what is traditionally male and female is not without problems however. It seems that whilst men are generally becoming encouraged to become emotional, there is a sub-conscious belief that men are meant to remain strong at the same time. Often it appears that when men are actually emotional, their emotions aren't taken as seriously as 'they're just men and can't feel as much'.

The isolation of men was an interesting outcome that Townsend managed to stumble upon during her research,

"The isolation really stunned me. I ran sessions with groups of men and what I found interesting is that many of the men

worked or played sport together and many of them didn't know the first thing about each other. Even though these men knew each other for a long time, they didn't know those things [their feelings about certain issues etc.] about each other. I was stunned to discover that twenty percent of men have no friends of their own sex, I don't think you'd find that with women. They weren't kind of freaky men either, they were men who moved through life, knew people in the office, but there was no-one they could ring up. . ."

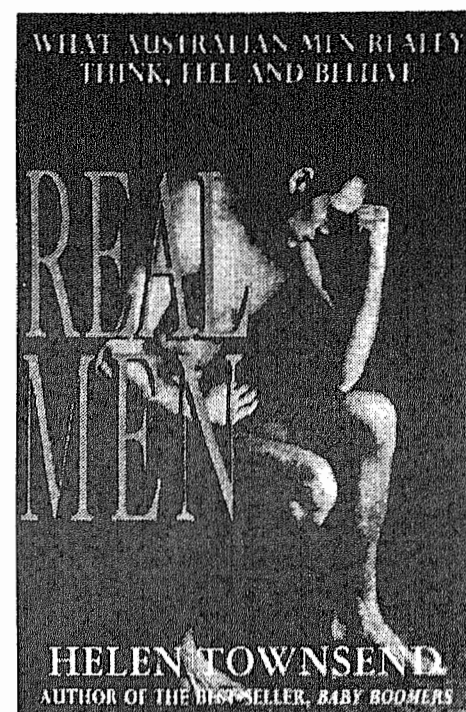
It seems like a stereotype that men aren't supposed to socialise in an intimate fashion. There seems to often be something stopping many men talking about personal issues.

"Society operates in a subtle way that says 'a real man doesn't do this and a real man doesn't cry'."

Townsend believes that there has been a large change in the attitudes of men with time. The sixties seems to have relaxed people emotionally, both men and women. She points out that this may also be due to multi-culturalism and different cultural norms.

"I guess the stereotypes of the strong man, what you'd call ironically the real man, have been less tested and discussed. Young men still feel that they have to be tough, there still is the entrenched idea of the real man."

Is there such a thing as a 'real man' and what is he like?



"I think what was interesting for me is that the stereotype of strong, silent and tough actually applied to terribly few men in a pure form."

Helen Townsend seems to spend the length of the book trying to refute the title of "Real Men". The collection of thoughts, anecdotes and stories offers an interesting insight into the feelings of many Australian men (especially for women!).

Tracy Skehan

Riders of the Storm

The Riders, Tim Winton, Pan Macmillan, \$35

Tim Winton has been hailed as the wunderkind of Australian literature. Certainly his output has been impressive: thirteen books in just over a decade. But with his latest effort, *The Riders*, Winton's reputation may yet come in for a bit of tarnishing.

Not that *The Riders* is a dramatic departure in style for Winton. His use of language is as dexterous as ever, replete with neat little turns of phrase. At its surer, Winton's use of language is so innovative it genuinely startles. Even the mundane and the ordinary can come alive and be made powerful in his treatment. Also, Winton's use of vernacular is superbly evocative. The man has talent, no doubt.

One of his talents must surely be in recycling plots. Several of Winton's previous plots could be compacted this way: young man with a few hang-ups about his sexuality loves god and loves his father, confuses his father with god and has kooky things happen to him, generally on, near, or in water. *The Riders* could be called a different kettle of fish, however. Or if not altogether a different kettle of fish, the same kettle of fish displaced in time. Winton's protagonist is Scully, a thirtysomething family man. Scully's marriage and life become unravelled at the seams when takes his seven year old daughter, Billie, on a trans-European journey in search of his wife, who maroons him at an airport on page 90 of the novel. The misadventures that befall Scully and Billie are by turns shocking and sad. As per usual in a Winton story, the stuff of life is recorded in vivid detail: blood is

blood, shit is shit, piss is piss, and vomit is acrid, smelly, carotty vomit. Cheers.

Unfortunately, Winton has not been able to break out of that literary mode which all of his readers would have come to love and/or loath: magic realism. In the fabulous *Cloudstreet*, characters go off on all sorts of implausible magic episodes that add colour and interest to the book. However, literary fashion now views magic realism as a boring, contrived and hopelessly 80s thing. Perhaps in response to this, Winton has pared down the magic realist plot devices in *The Riders* to a bare few, but this only serves to make those few that do exist more blatant and more irritating. Major plot questions are left unresolved and untouched, which makes for a frustrating read.

Part of the appeal of Winton's previous novels lay in the vivacious characters they featured. The characters in those novels appear free, almost as if they were speaking aloud their own dialogue. The characters in *The Riders*, however, come across as mere instruments in the plot. Winton's treatment of the Irish characters is rather more lively, but as they are featured almost solely within the first hundred pages of the book, it is not hard to see that the book goes downhill from there. And rather rapidly, too.

With *The Riders*, fans of Tim Winton will no doubt be disappointed. I am, and I was. There is just one more criticism I have to make of the novel, and that is its title. *The Riders*: it sounds boring.

Go and read *Cloudstreet* instead.

David Mills

Ayrton Senna- a tribute

Ayrton Senna da Silva of Brazil was the pure racer, the very best of his craft. The slight Brazilian with the familiar yellow and green helmet was also the most popular driver in the world, perhaps the most popular ever, before his untimely death in the San Marino GP at Imola on May 1 this year. But unless you knew the population of Brazil you would be forgiven for thinking otherwise in this country.

Throughout his career in F1, he suffered from a mediocre image which was being portrayed to the "English speaking world".

During the feud between Prost and Senna, Alain consistently portrayed Ayrton as "l'enfant terrible" and rapidly won over the sympathy of the English press. But one which followed motor racing through those turbulent years did not have to look far to find inconsistencies in the reporting of the incident involving Senna. It was Mansell who took Senna by the throat in a quest for violence - not vice versa - at Spa in 1987. And at Imola two years' later, it was Prost (not Senna) who suggested that there should be no overtaking *under braking* at the first corner. This latter event was to snowball into what we now know as the Senna-Prost feud, when Ayrton initiated an overtaking move *before* the first corner braking area and was alongside Prost when he hit the brakes. He had the line and went through; simple. A few days later Prost told L'Equipe: "I no longer wish to have any business with him." Senna's reaction at Monaco, the next race: "I decided not to react."

This was pure Ayrton Senna. A man of minimum communication. The Iceman. He spoke only when he saw fit. This, of course, did not endear himself to journalists or the European motor racing public for they considered it a right to have a response. But the phenomenon of Ayrton Senna transcended rules.

Ayrton got his first taste of F1 with Frank Williams in a test session at Donnington. He had soon racked up a test with McLaren and Lotus had also shown plenty of interest. But in 1984, Senna rejected all of those options and went to Toleman (who?); sort of like Benetton as a baby. From this point on his onslaught began.

He finished his second race (Kyalami, South Africa) in a semi-comatose state but with a solitary world championship point; the first of 614. A few weeks later, there

was a celebrity race which coincided with both the opening of the new Nurburgring and the release of the new Mercedes 190E. Competing were past and present GP greats and Ayrton Senna, with only a handful of F1 starts behind him. He beat Lauda by 1.6 seconds; the rest were nowhere. In finishing order the rest were, Reutemann, Rosberg, Watson, Denny Hulme, Scheckter, Brabham, Ludwig, James Hunt ... Prost (15th). The scope of Senna's genius had now been displayed to an audience which mattered.

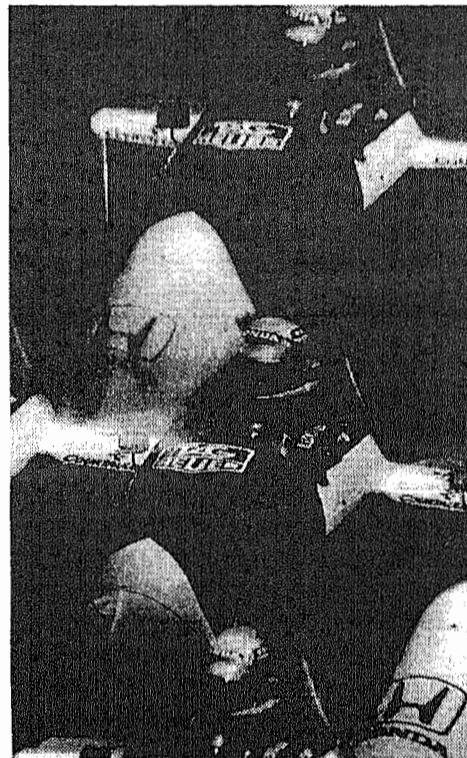
Two races later was Monaco. Senna qualified 13th and on race day it poured with rain. After lap one he was 9th; lap 12, 5th; lap 17, 3rd, lap 19, 2nd, but over 30 seconds separated him from the leader, Prost. The next 10 laps were hypnotic. The gap was down to 7 seconds by the 31st lap. Senna overtook Prost at the end of the 32nd, but the race was stopped at this point and the placings on Lap 31 stood. Hawkrige (who was running Toleman): "Suddenly McLaren had this youngster called Ayrton Senna in a ridiculous car called a Toleman on the same tyres as they had and they were going to lose the race." Senna, rather cynically: "What do you expect? This is the Establishment we're taking on."

Senna drove for Lotus from 1985 - 1987 and had onlookers spellbound in one of the most exciting periods of modern motor racing. He won 6 races for the team that basked in the black and gold of JPS and the canary yellow of Camel. His first victory came at Estoril, Portugal, in only his second race for his new team. He finished over a minute ahead of Michele Alboreto in terrible conditions that saw Prost, Rosberg, Berger and Patrese crash. The rest of 1985 was both encouraging and disappointing. Seven pole positions, one other victory but also seven retirements (a high proportion of which occurred in races he led) completed a season in which he otherwise could have been crowned World Champion.

The next two seasons were also hampered by the reliability and competitiveness of the Lotus equipment but Senna thrived on street circuits where he won three of his next four races; driver skill is at a premium on these circuits in contrast to 'power' tracks where machinery differences are enhanced. His other win, at Spain 1986, was over Mansell in superior equipment, by 0.014 seconds: a classic motor race. But Senna had flattered

the Lotus cars and in 1988 the 28 year old apprentice inevitably gravitated to McLaren.

October 30, 1988, Japan: At the green Senna stalled but was able to gain just enough momentum to bum-start the engine; he completed lap one in 8th position. From this point, Senna pulled out a set of inspired laps. He clawed up to 2nd and reduced the gap from 11 seconds to 2 seconds in five laps; he overtook Prost for the lead on acceleration at the beginning of lap 28. After negotiating the last 10 laps under treacherous, wet conditions on slicks, he rounded the last corner with two fists raised to claim his first World Championship. Seatbelts off, visor up and misty eyed he turned to Fuji-TV and shook his fist in a taut gesture of exultation. This was the first of three World Championships in four seasons. His 1991 crown (his last) was, in my opinion, the



best. After winning the important season openers, he defended a narrowing points lead for the majority of the season in a clearly inferior car, yet retained his crown in the penultimate round. But to me, Ayrton Senna's finest hour was 1993. Not a World Championship but five stupendous victories were not required in confirming the man at the top of Racing's Hall of Fame.

At the beginning of 1994, many of his peers considered Ayrton as the best ever. Here's their say as well as some intriguing

words from the man himself:

John Watson (5 GP wins): "Just at the bottom of the dip Ayrton came through on the inside. I witnessed visibly and audibly something I had not seen anyone do before in a racing car. It lasted maybe two seconds. I was so moved I went down to the Lotus pit and I said, 'I've just seen something' and they said, 'Yes, yes, we know'."

Niki Lauda: "Whoever wants to beat him has to invent racing completely new."

Mauricio Gugelmin when questioned on how good Senna was: "If you took 26 double-decker buses and put 26 Grand Prix drivers in them and raced around Silverstone, we know who'd win, don't we?"

Mike Hill on Senna's efforts in Ford-Cosworth, Metro and Nova rally cars: "I formed the impression that, given a couple of events, he'd be right up there."

Senna: "If I am obsessive, it is in a positive way. I have a strong natural push but it is not unhealthy, not a disease."

Steve Nichols (McLaren): "He's worked out that whatever he says could be misconstrued so he confines himself to the obvious. When you're one-on-one with him he's humorous, there's a Latin warmth; it's just that the public never sees it."

Senna on Brazil's poverty: "It cannot go on like this. The wealthy can no longer live on an island in a sea of poverty. We are all breathing the same air. People have to have a basic chance at least. A chance of education, nutrition, medical care." It has been said that when Senna won, the whole of Brazil rejoiced, the people forgot about their poverty. Senna was able to give freely to charities but chose to keep this to himself (the man was important on a global scale).

A British policeman who pulled Senna over for speeding, not recognising him said: "Who do you think you are, Nigel Mansell?" *Senna*: "No, I'm Ayrton Senna." The officer was not impressed.

Hawkrige (again): "He has a reservoir much deeper than people imagine."

Rubins Barrichello: "I used to think he was immortal."

In retrospect, it appears that we never learnt the limits of the man but rather the limits of his toy. Was he the best ever? ... Yes.

[A big well done and thank you to Brazilian soccer!]

Hamish Freeman

sports results

Football

A1
Uni 14.19 lost to Henley Greek 19.9
Best: G.Miles, The Bob Neil Choir, T.Ford, N.Hoskins, R.Moten, A.Muir, T.Charlton.

A1RES
Uni 8.16 were thrashed by Goodwood Saints 16.6

Best: M.Copping, R.Kennedy, T.Katsaros.

A6RES
Uni 10.8 dealt with Broadview 9.7
Best: A.Sanderson, S.Raftery, J.Ralph, K.Murchinson, C.Rule, R.Yeates.

A8
Uni 10.18 knocked off Gaza 9.13

Best: S.Clode, F.Warrick, J.Simmons, D.Francis, M.Bird, S.Clark.

A8RES
Uni 7.13 were to good for St.Peters O.C. 7.5
Best: D.Mcgrath, T.Kerslake, P.Wildy, S.Adams, J.Holsman, T.Bagnell.

Commiserations to the A1 and the A1RES. Pre-season goal kicking could be the order of the day. The A6RES, A8 and A8RES will carry the Univesity flag on to the finals this coming Saturday. So if you get the chance get out there and give them some support.

Soccer
Alsace - Lorraine Cup
German Club 8, French Club 3

Unibar Competition

In case you've forgotten, the aim of this competition was to outline changes to the Olympic programme for Sydney 2000 that would lift some of the more purist sports to a more marketable level. Anthony Waack gets an honourable mention for suggesting that events conducted on open roads (e.g. marathons, cycling, etc) should remain open to traffic as well to liven up "these otherwise 2-hour plus yawn-fests."

Grant Johnstone receives a prize-less commendation for his option of including "Kiss Chasey" as a gymnastic event - a popular choice given the

age of most of the competitors.

But the grand champions and winners of the dozen beers are Mark Dabrowski and Bunga Hurn. One of the favourites from their list:

"With recent developments in genetic engineering and the broader community's growing acceptance of nudity on TV, it is decided that men's pole vault will dramatically increase in entertainment value if competitor's use their own 'tools'. This move also creates an added degree of difficulty as the competitors must manoeuvre their bar over the bar to successfully complete an attempt."

Amnesty International

Meeting in Margaret Murray Room 1.00 pm Wednesday, 7th September. All welcome to begin planning for the annual fête.

The German play

The Adelaide University German Club presents *Andorra* by Max Frisch. Thursday 15th and Friday 16th September, 1 pm and 7.30 pm. Saturday 17th September, 7.30 pm. Little Theatre, Union Complex, Union Building (opposite Victoria Drive Footbridge). Tickets \$8 Adults, \$5 Students. For bookings, phone Carsten on 364 2284.

New drama

The Lit Soc is having auditions for a world premiere of Stephanie Hester's play - *Fatso from Hell*. It is an informal play-reading and good times are guaranteed to be had by all! Auditions will be held on Thursday, 7th September from 1 - 3 pm in the South Dining Room, Level 4 of the Union Building (near Craft Studio). Enquiries:- Susannah Paton (Director) 271 5274 or Stephanie Hester 364 3158. Sections of script will be provided for reading.

Notice to Undergraduates

An election of

- (a) two undergraduate members of the Council, each for a two-year term commencing 19th October, 1994; and
(b) two undergraduate members of the Academic Board, each for a two-year term commencing 1st January, 1995 will be held on Wednesday, 19th October, 1994.

The following undergraduate members retire from the Council on 19th October, 1994 - Sathish Kumar Dasan; Caroline Mary Knight and from the Academic Board on 31st December, 1994 - Caroline Mary Knight; Rebecca Jane Shinnick. Mr Dasan and Ms Knight are ineligible for re-election in this category.

Nominations of candidates for either or both elections are invited. A nomination must be made on the appropriate prescribed form and must reach the Returning Officer at the University before 12.00 noon on Friday, 9th September, 1994. Nomination forms and further information may be obtained from the undersigned. (Please apply, in the first instance, to Room 656, Level 6, Wills Building at the University of Adelaide or telephone 303 5668).

F.J. O'Neill

Returning Officer

Share Accomodation

Female to share 3 bedroom home with 2 male students. Great home - with carport/shed on quiet street. Close to bus stops and shops. Located in Broadview. Can move in immediately. \$43.50 rent per week (+\$166 bond and expenses). Ring 269 4351 (and ask for Mark).

The University of Adelaide is collecting information on unmet demand for childcare at the North Adelaide Campus.

Students who have representation for the care of children are invited to collect a survey from the Equal Opportunity Office (on Hughes Plaza, opposite Security). Surveys are to be returned by Wednesday, 7th September.

AU Snow Ski Club

Notice of AUSKI AGM. To be held on Wednesday, 14th September at 1.15 pm in the Irene Watson Room (Level 5, Union Building - near Uni Bar toilets). Election of 1994/95 AUSKI Committee, no proxy votes. **BYO.**

Bowling, bowling, bowling

The Adelaide University Lawn Tennis Club will be starting the 1994-95 season with a tennis day at the Club courts (Bundeys Road, Park 10, North Adelaide) on Sunday, 9th October from 12 noon and would like to invite people interested in joining the Club to come along. Contact James McCarthy on 332 7398 for further details about the Club.

Dance away

Learn Rock'n'Roll. Simple method, quick results. Monday, Wednesday or Friday, 7.30 pm or social dancing or social Latin dancing 8.30 pm. Courses - \$39 each or both - \$70. Danceland, 650 South Road (next to tramline) 345 5817 or 415 7718.

For Sale

Pager. Only \$100 (half original price). 6 months old, still under guarantee. Uniden alphanumeric. Drop a note in Tracy Skehan's pigeonhole in *On Dit*.

Pride

Adelaide University Pride meeting Thursday, 1pm, in the North/South Dining Room, Level 4, Union Building. All welcome.

Video killed the Radio Star

Student Radio is looking for new presenters. We have spaces for new shows until the end of the year. If you're interested in becoming involved with Student Radio, whether it be behind the scenes or on the air - pick up an application form from the Students' Association of the University of Adelaide (or leave your name and address and we'll post one out to you).

No previous experience is necessary.

Applications close Monday 12th September.

Holiday Dates

A mistake has been made in the holiday dates given in the 1994 Student Diary. The mid-semester break dates for this year's second semester are 19 September to 30 September, not 26 September to 7 October. They are a week earlier than indicated in the diary.

Fun Running

There are only a few weeks to the annual Spring Fun Run organised by the Uni Gym on Friday 7 October at 1:10pm. Now is the time to start training! All University students, their friends, husbands, wives, dogs etc are invited to participate. This is definitely a FUN event so it would be good to see lots of walkers, walk/runners enjoying the scenery of the 5.3 km course. This course is the usual one which commences on the parklands in front of the Gym and follows the Torrens to the Weir and back. Join us and receive a diploma for your efforts. Free drinks will be available after the run. Why not gather some friends together and run as a team, minimum of four people. For further information please contact the Uni Gym on 267 2926.

Flat to Rent

Goodwood, \$80 per week. 1 bedroom, built-ins, fridge, phone available immediately. \$320 bond. Telephone: 337 5290.

Broom broom

Honda Elite 50cc Scooter for sale Only \$780 ono Excellent condition, great parking, really cheap rego, unleaded petrol. Phone: Tanya on 277 0476.

Friends of the Earth

On Tuesday, 6th September from 1.00 pm, we will be having an informative guest speaker on alternative energy followed by our AGM. Please come along to the Margaret Murray Room (Level 5, Union Building) and get involved. If you have any questions about the positions of convener, secretary or treasurer (which will all be open), please call Tiana on 267 1720.

Roar

Students For Animal Liberation meeting Wednesday, 7th September 1 pm in Don Stranks Room - do it for the animals!

Auditions

We've Got A Tent: a Load of Old Bollocks about the Environment. (New Australian Black Comedy for the '90s, written by David Mills and Daniel Cardone). Director Don Barker. Season Dec 1 - 10. Little Theatre. Audition day Saturday September 17. Ring 303 5999 weekdays 10-3 for appointment and details.

For Sale

Vespa, 200cc, 6 months rego, excellent condition. \$1500. 346 4743.

Accompanist/actress

Opportunity for piano-playing female, as Ethel Cooper in Ring the Bell Softly... (1986 Festival fringe Award Winner). Season dates Oct 26-29, Nov 2-5. Directed by Julianne English. Contact 303 5999 now for an audition.

Fashion Parade

Opportunity to discover or rediscover your ideal colour and fabric combinations. Heavily discounted prices on women's and children's wear. All proceeds to Mary Mackillop College. Tickets available at the door: Adults \$8.50 and Students \$5.00. Friday, 9th September, Redlegs Club Rooms, 21 Wood Street, Norwood, 8 pm. For more information, call Helen (wk) 410 1225 or (a.h.) 364 1490.

Clubs Association Council Meeting

Friday 9th September, 1:15 Margaret Murray Room We will be discussing the Debating Thing.

Stephen Cole Prizes

Nominations are invited for the 1994 Stephen Cole the Elder Prizes for Teaching, and for Scholarships or the Creative Arts. Forms and details are available from Sharon Mosler, extn 35963. Nominations must reach the Office of the Deputy V-C (Academic) by 31 October 1994.

Calling All Creative Writers

The "Rampant Minds Writing Competition" presented by the AU Literary Society is here.

Prize: \$150 of cash and book vouchers

Categories: A. Short: under 40 lines or under 500 words

B. Long 40-250 lines or 500-3000 words

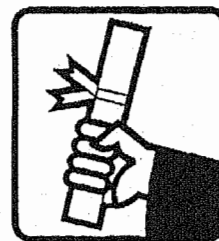
Send Entries to the Litsoc Pigeonholes (Jerry Portus and also Level 6 Napier) or to Julian Zytznik (Law) Box 58 Cherryville 5134.

There will be a \$1 entry fee per work and a limit of 4 short and 2 long pieces per writer.

Due Date: Monday September 12

Good Luck!

NO FEES FOR DEGREES



EDUCATION FORUM

1.15 pm

Wednesday 7th September 1994

Barrow Green Lawns
SAUJ

Stop plans to introduce ...

- full fees for undergraduates
- upfront \$1,000 Administrative charge
- increased HECS for different courses
- cuts to funding per student
- loss of places for South Australian students

Come along for further information

Published by the Students' Association of the University of Adelaide