

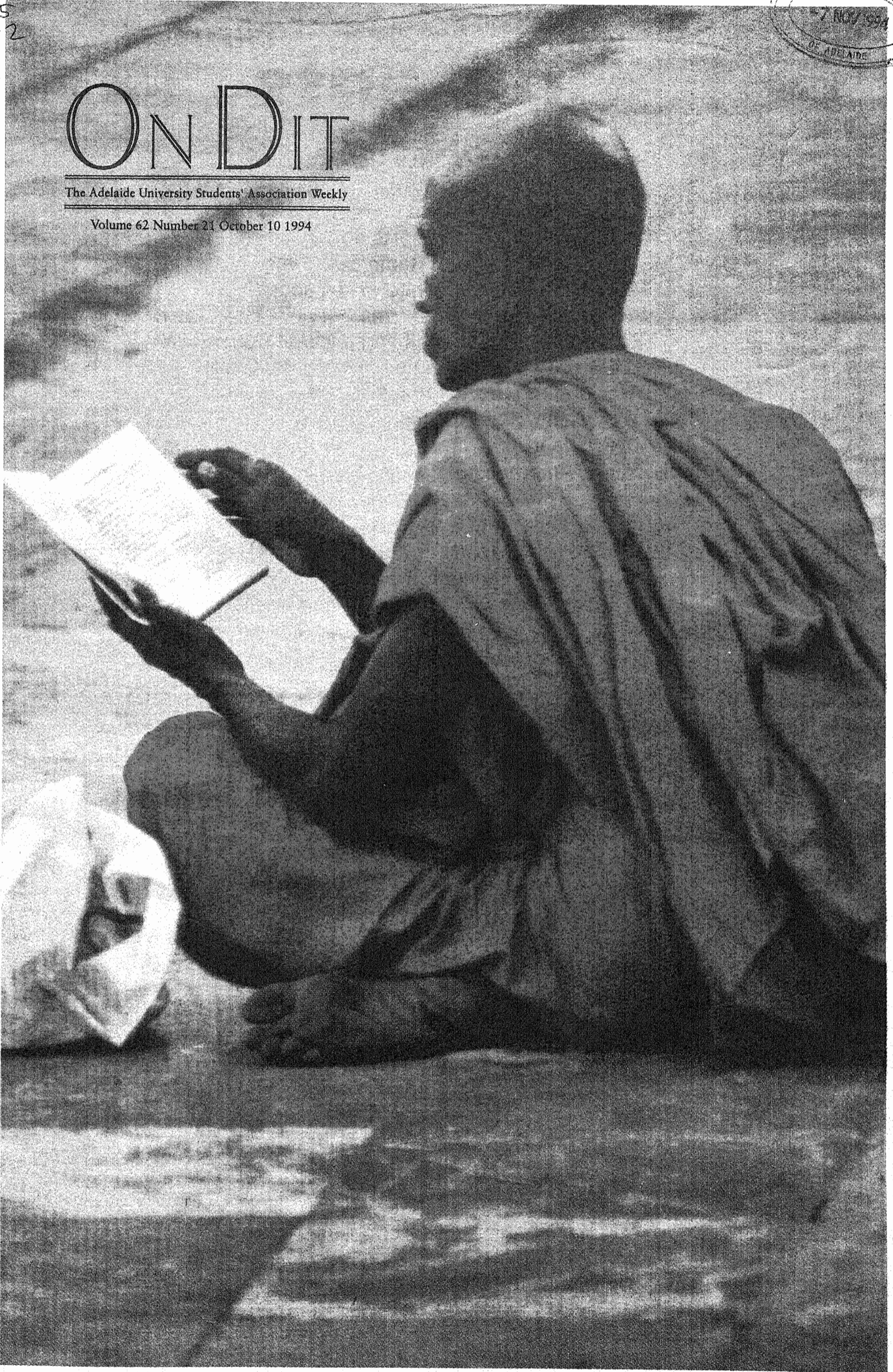
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ON DIT

The Adelaide University Students' Association Weekly

Volume 62 Number 21 October 10 1994



Production Notes

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

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Arts Faculty Board Student Representative Elections

Just when you thought it was safe to walk un-hassled by student polities - some of them are at it again!

Nominations closed last Friday for the four undergraduate and three post-graduate positions on Arts Faculty Board.

Voting takes place at the Arts Faculty Office, level 2 of Napier from October 17th to 22nd. You will need your student I.D. to be eligible to vote.

Please consider the policy statements (or lack thereof!) of the candidates running as they will be your voice on the Board for 1995. You may have to request copies from the office staff. As Faculty Board makes the decisions regarding the content and therefore status of your degree and in light of the impending External Review in November, having competent representation on the board and its sub-committees is vital.

Get out there and vote!

Judy Clover
Arts Faculty Board Student Representative 1993 & 1994. R.I.P.

next week is

ELLE DIT

contribute now



All women are invited to submit articles, prose, poetry, personal stories, photography, cartoons, drawings, anything at all for ELLE DIT, the women's edition of On Dit.

contributions to On Dit, SAUA or boxes around campus

DEADLINE: WEDNESDAY OCTOBER 12

ORIENTATION DIRECTORS NEEDED

for: O'Week (up to 3)

O'Camps (up to 3)

Host scheme (1 or 2)

Counter Calendar (up to 3)

O'Ball (1 co-dir)

Do YOU have the skill????

You can run individually or as a team

Mixed teams required

Need to be willing to put in the work and prepared for a wild experience.....

Applications close FRI 14th OCT

so come to the SAUA and pick up an Application form or contact Carl Panczak on 303 5406



Arts Faculty External Review Interim Report

Judy Clover, Arts Faculty Board Student Representative, outlines the direction recommended by the External Review Group, and questions their decisions.

The Faculty of Arts has recently received the Interim Report of the External Review Group (E.R.G.) who paid an initial flying visit to our 'hallowed halls' on August 31st and September 1st. It would seem that they have taken scant notice of the materials compiled for them by the three working parties of the faculty. Instead, the E.R.G. are flagging their intention to consider structural models that were considered inappropriate by the Arts Faculty Board as they did not reflect the direction in which both students and staff wished to move. However, it should be noted that these decisions regarding direction are the consensus of the Faculty prior to a retreat at Waite held two weeks ago for heads of departments and the like. Being a humble student board member, I was not privy to the discussions that ensued nor the leadership style that was exerted and so my remarks are made within the context of Working Party and Faculty meetings. I should also point out that unless and until the consensus of Faculty Board changes at a full meeting, the consensus, if there was one arising from the retreat, remains in the arena of speculation. The purpose of this article is to generate discussion amongst the student body of the proposals that the E.R.G. have flagged and to encourage students to make submissions to the Review in November.

Amongst the proposals under consideration are:

- The possible removal of Psychology to another Faculty.
- The creation of a Single Faculty of Humanities and Social Sciences with constituent Schools.
- The positioning of the current faculty of Economics and Commerce as constituent schools within the new faculty.
- The abolition of departments as we know them into interdisciplinary Schools. eg. A School of Politics and Philosophy which would comprise the current departments of Politics, Philosophy & Labour Studies.
- Schools of less than twelve tenured staff are not viable. (Start doing your sums!).
- That Education as a department is not appropriately located within the new faculty.
- The establishment of a single School of European Languages located at one university only.

There are various suggestions which are designed to placate academics and students. For example; that European Languages would be available cross-institutionally and that smaller, and by the E.R.G.'s definition, non-viable disciplines such as Philosophy would merge within supposedly similar study areas and become part of a larger and therefore 'viable' school.

Many questions remain to be answered. For example, what happens to students currently enrolled in a Bachelor of Economics degree? Will they graduate with a Bachelor of Economics, or something of another name? Will Bachelor of Arts students now graduate with a Bachelor of Humanities and Social Sciences? Does 'viable' mean anything for teaching quality or does it merely mean administratively viable? (or easier or cheaper?). What becomes of autonomy in teaching and the purity of what is taught and learned when a smaller group is subsumed into a larger one? What structures will be established to prevent these schools from turning into political battlefields between groups of different interests and priorities? How will the Schools structure maintain an optimal staff to student ratio given the possibilities of amalgamating subjects that are currently taught with different foci? (It seems that there is a potential cost saving if subject choice, overlap and therefore staff, is minimised.). Who will pay for the multi-trips necessary for cross-institutional study?

If the push to radically restructure the current Arts Faculty is a financially driven one, then surely as the current acting Dean has produced a balanced, albeit no growth, draft budget, then this negates the need to fast track change? Where is the evidence that the application of such a radical restructuring in a university elsewhere has achieved the desired results which the three Working Parties identified as necessary for this Arts Faculty? Surely the demand for and the history of teaching a discipline, for example, Philosophy, justifies its place as a department, or in the new jargon, a School, in its own right?

The E.R.G. does state in the interim report that it has no fixed position on any of the matters it has raised. If this is so, then why flag them at all? Could it be to soften us up? Is it co-incidental to the 'open secret' that the university administration has long desired fewer faculties and even fewer cost centres within them? I dare say that certain members of the bureaucracy are feeling very confident of the likely outcomes of the November consultation process. Please note that the Faculties concerned have no right of veto over the final recommendations the E.R.G. make, they can only contribute to the consultation process. The final decision rests with the University Council. Given the costs and eminence of the academics involved in the review group, I suggest that it is highly unlikely that Council will not implement their recommendations.

If you wish to learn more, then discuss the proposals with your fellow students and academics. If you are concerned, then see your departmental student rep-

resentatives and put together a submission to the E.R.G. Submissions are due on the 28th of October and you can get information on how to participate in this process from the Arts Faculty Office, level 2 of Napier.

The Arts Faculty Board meets at 2:15 pm this Wednesday to finalise its response to the interim report. The meeting is in the Council room, level 7 of the Hughes Building. Students and others are welcome as silent observers. In the current climate, quietly holding them accountable to the needs of students may not be a bad idea. If you wish to discuss any of the above with me and assist my input to the process, then please make contact via my pigeon hole in Law, or telephone me at home on 272 1725.

I acknowledge that this article has a cynical slant and that I may be labelled a traditionalist. I make no apologies for being either. Until someone can point to examples where the implementation of a schools model has increased the quality of research, teaching and learning, then I believe the scepticism and the desire to preserve the autonomy of academic disciplines is warranted.

Resource Centre

After much carrying on, a decision has been made to keep the Resource Centre open. The resolution was made at a recent Union Executive meeting following an expression of dissatisfaction by several hundred students in the form of a petition. The petition was instigated by Andrew Kemp.

Subsequent to this activity, a number of meetings were held in the Resource Centre to discuss how it could be maintained in 1995. Present at the meetings were Kemp, Resource Centre Manager Alison Ward, Union Board members Mike Wait and Tim Kleinig, Union President Anthony Roediger, Union Secretary Manager Mark Johnson, various employees of the Union and some casual staff from the Resource Centre.

There were other factors relevant in the about-face. According to Roediger, the Union's financial position has become clearer since the budget was handed down. Lobbying from the general student populace was also a factor...

"The Union is very happy to be able to keep the Resource Centre open. Student concern has clearly demonstrated what a valuable service it is, highlighting also the inadequacies of the University's computer facilities", said Roediger.

Accordingly, funds and resources have been redistributed from other areas of the budget to fund the Resource Centre in 1995, and maybe beyond.

Tim Gow

Are you a Postgraduate with Quantitative Skills?

Are you a postgraduate in:

- Physical Sciences
- Engineering
- Mathematics
- Applied Mathematics?

If so, are you aware of the career opportunities at Macquarie Bank? You may be surprised to learn that in the Quantitative Applications Division at Macquarie Bank we employ 3 PhD's and a further 10 quantitative specialists with Masters or Honours degrees. These postgraduates develop new derivative products and financial solutions using techniques such as finite difference methods, Monte Carlo simulation and multi-variate statistics.

We are actively seeking highly motivated and creative postgraduates for challenging careers in Finance.

If you believe that you are suitably qualified, please send written applications, including a copy of your academic transcript, to:

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Associate Director, Executive Recruitment

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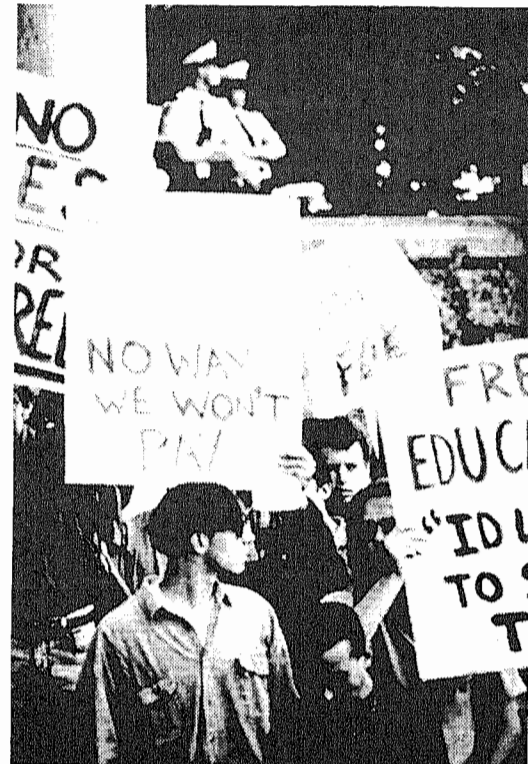
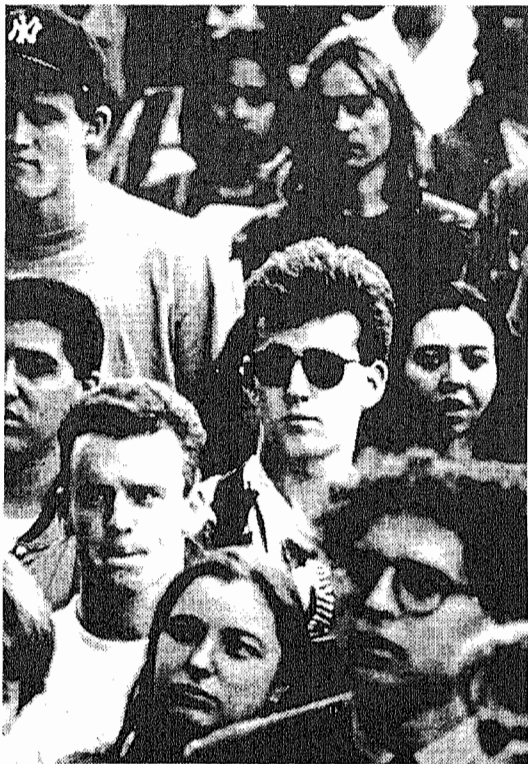
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Telephone: (02) 237 3333

No Fees for Degrees



300 - 400 students rallied on the Lawns and then marched to Parliament House on September 15 protesting against the Government Resource Allocation Paper. Speakers included Kirsten Andrews, Bec Shinnick, Tirana Hassan and Robert Bell.

Joshua Kennedy White was there to take the photos.



Nuclear Weapons: A threat to our health?

"My God, what have we done?"

Robert Lewis, American pilot after bombing Hiroshima, August 6, 1945

The bomb killed 100,000 people and at least 100,000 more died of thermal burns and radiation sickness. Four square miles of ground were levelled. As the sky turned from blue to dark yellow and the mushroom cloud rose 50,000 feet into the air, Lewis asked this question.

In May 1992, two Nobel Prize winning organisations, the International Physicians for the Prevention of Nuclear War and the International Peace Bureau, joined with the International Association of Lawyers Against Nuclear Arms to launch the World Court Project.

The aim of the project is to achieve an advisory opinion from the International Court of Justice stating that the use of threat of nuclear weapons is illegal under existing international law.

The first step...

In May 1993 the World Health Organisation requested by a vote of 73 to 40, an advisory opinion from the International Court of Justice on the following question:

"In view of the health and environmental effects, would the use of nuclear weapons by a State in war or other armed conflict be a breach of its obligations under international law including the WHO Constitution."

It is believed that Australia and New Zealand abstained from voting.

Since then...

Written submissions by member nations were due by 22 June but the President of the Court has extended this deadline to 20 September 1994.

Professor Maddocks (National Consultative Committee for Peace and Disarmament) believes that by the end of June 1994 twenty-seven countries had made submissions.

Australia, led by Senator Evans, has sided with the nu-

clear powers USA, UK, Russia and France who submit that the question is not within the mandate of WHO, and even if the case was admissible, international law does not prohibit the possession and use of nuclear weapons.

But where there's life, there's hope...

Leading disarmament such as Mexico and Sweden have submitted that the use of nuclear weapons would be a breach of international law including the WHO constitution. (Ukraine, a state which suffered the disastrous consequences of the Chernobyl nuclear catastrophe, testifies to the health and environmental impact of nuclear material, and Japan has reportedly stated that nuclear would be against the "spirit of humanitarianism underlying international law".)

You don't have to be a State Government or a lawyer to play the game...

The ruling of the Court relies not just on existing international law, but on world opinion about nuclear weapons. The Hague and Geneva Conventions contains a clause which states that when a weapon or tactic of war is not specifically prohibited, the "dictates of public conscience"

shall apply.

And it's your conscience...

The World Court Project has collected over 100 million "Declarations of Public Conscience" to strengthen the case against

nuclear weapons. By signing and sending a Declaration of Public Conscience (see below) you can influence the outcome of this case.

Harriet Glen

**World Court Project:
Declaration of Public Conscience**

This declaration can be written in any form. It is a simple declaration that you believe nuclear weapons to be illegal. Use the sample below or write it in your own words.

I/we affirm my/our desire and right to live in a world free from the threat of nuclear destruction.

Any use of nuclear weapons, as well as being an unspeakable human tragedy, would constitute a violation of international law and a gross violation of human rights.

Any use of nuclear weapons would inflict cruel and unnecessary suffering not only on the people against whom they are directed, but also on countless others not involved, their children and their descendants for many generations. It would cause severe and long term damage to the environment.

I/we believe that the relations between countries should be governed by justice, peace and the observance of international law rather than through the threat or use of force or through the threat or use of weapons of mass destruction.

I/we therefore support the initiative to seek a World Court opinion on the legal status of nuclear weapons and wish the court to know that we believe that nuclear weapons are illegal under international law and according to the dictates of public conscience.

Signed: _____ Date: _____

Name: _____ Organisation: _____

Address: _____ State: _____ Postcode: _____

Send to:
World Court Project, PO Box 191, Kioncumber NSW 2251. Ph (043) 63 1474 or
Australian Peace Committee, 11 South Terrace, Adelaide SA 5000. Ph 212 7138

The ANU Occupation

I arrived home on a Monday night at around midnight, to find a message from my housemate: "A bus leaving for Canberra to the ANU (Australian National University), in support of the Protest Against Up Front Fees, be up by 9am". I hadn't even heard that the students in Canberra were occupying a building and had already done so for 5 days.

Not ever having been a conscientious student or even an active supporter for any issue I woke in the morning very apathetically hoping I had missed the bus. I hadn't, so I went.

The issue of Up Front Fees is one which I feel is extremely inequitable: people who were given a free education are now imposing fees saying that the user should pay. Strange.

The bus left Flinders Uni three hours late; a stop for supplies and I was out for the rest of the trip. We arrived in Canberra at the ANU at 8am to an extremely warm welcome from the ANU students.

They had stormed the Chancellery building on the day of the National NO FEES protest. The chancellor and the council had voted in favour of up-front fees of \$5000 for law students' final year compulsory workshop, and also implemented the beginnings of charging fees (\$3000) for all post-graduate courses.

The students held a TLC (Trades and Labour Council) endorsed picket at the front door of the occupied Chancellery, only letting in students and supporters of the NO FEES campaign. They also held a picket line on the mail office on campus, not allowing mail to leave or enter the Uni.

The organisation of the students was inspiring. There were 100 to 150

students sleeping in the building with up to 300 students moving through the building each day. They held two general meetings each day (morning and evening). These attracted at least 150 students, with all meetings chaired by different people. There was no leader and no obvious political party dominated the meetings (although many of the views were obviously left). All decisions were made by the vote of the students and supporters. There were also child care facilities as well as recycling. All meals were prepared by the students and there were food donations from the campus refectory.

There was an offer by the Pro-Chancellor to review the implementation of the fees, which was merely a move by him to get the students out of the building. They were also offered access to all files in relation to the decision, as the students believe that the offer amounted to nothing towards the removal of FEES. However during the discussions towards the offer, the presidents of the Students' Association, Postgraduate and Research Students' Association and Law Students' society rallied for opting for the offer.

The night of the day we arrived saw a dramatic change in morale as the three Presidents told the student meeting that they were leaving the occupation to take the offer of the Pro-Chancellor (but they were not going against the occupation). This was met by outrage and disgust and engendered a feeling of betrayal in the 150-200 students at the meeting. The Presidents argued that they were representing the interests of all students, but there were more students at the last meeting than

they would get at any general student meeting. The next day the three Presidents resigned.

Morale was lifted as endorsements and donations from Unis over Australia and overseas arrived by fax. (There were no supporting messages sent from Adelaide Uni.) There were meetings being held with the TLC to increase the pickets and also with the media, the Green and Democrat parties as well as with a member from the ALP Council.

On Friday, a council of students met with the Pro-Chancellor, but no further deals were made. The Chancellor said that he wouldn't send the police in. For the rest of the day the campaign continued: ringing the media, the TLC and other Unions as well as leafleting in the city, making people aware of the issue. At about 4:30pm that day I arrived back at the ANU to hear students singing. I found about 60 police surrounding both entrances to the chancellery building and the chanting and singing students leaving the building: the police had broken the TLC picket line. The most damage done to the building was done by the police as they tried to enter.

The students and supporters made their way to Civic (the main city centre) and then stormed the DEET (Department of Education, Employment and Training) Building. We were removed by the police and won an escort back to the ANU campus. There was a five minute meeting held at the Uni Union about the continuation of the campaign. Then the party, which had been planned for that night in the Chancellor's office began with a couple of kegs and bands. It was an excellent way to end a successful occupation.

It was utterly inspiring and impressive to have been at the occupation. The organisation of the students and supporters was incredible. And thanks to Flinders Uni.

Join the fight against fees.

Education for all!

Simon

The Issue

The government has cut funding to universities, thus forcing and encouraging them to charge up-front fees. (The Government is already getting HECS.)

While leafleting in Canberra I gained an overwhelming feeling of support for the action of stopping up-front fees. Most people of all shapes, creed and state of mind feel that the paying of up-front fees is inequitable. There was even a visitor to the occupation with children in child care and kindergarten. There was also a lot of support from the workers on campus such as the postal workers and maintenance staff. Unfortunately, the occupation, along with propaganda from the Pro-Chancellor suggesting that the students were trashing the building, upset many of the administration staff who worked in the building before the occupation.

All public workers about the introduction of up-front fees for tertiary

education should be concerned as the up front fee is a step toward the privatisation of education. making it an extremely expensive commodity. The privatisation of education may well be part of a trend towards the privatisation of other public sectors, removing the control of the services away from the public.

It is unreasonable to expect students to pay up front. Abstudy and Austudy provide nowhere near enough money to save \$1000 per year and parents should not be expected to and often cannot afford to pay for their children's education. With high unemployment, especially for people between the age of 17 and 25, it can't be expected that students work as much as these fees would require, especially considering that studying is a full time occupation. To introduce up-front fees disadvantages those who cannot afford to pay and makes tertiary education the exclusive preserve of the rich.



Postgraduate Research Scholarships 1995

The University of South Australia emphasises the application of knowledge; it was ranked within the top three universities in Australia in terms of number and value of ARC Collaborative Grants awarded during 1993 and 1994.

The following scholarships to higher degree research students will be offered, commencing in 1995:

- Australian Postgraduate Award with Stipend (APA)
- University of South Australia Postgraduate Research Awards (USAPRA)
- Supplementary scholarships (offered by individual faculties, schools or research groups).

Applicants must have completed the equivalent of four years of full-time study. An Honours 1 degree, or equivalent, is essential in order to obtain an APA.

An Honours 2A degree, or equivalent, is the minimum standard for obtaining a USAPRA. Both scholarships are currently \$14,619 per year. Awards for a Masters candidate are tenable for two years and for a PhD candidate they are tenable for three years with a possible extension of six months.

Supplementary Scholarships

Students are advised to discuss the possibility of obtaining a supplementary scholarship while they are enquiring about suitable research projects.

Research Degrees Available

Doctoral Degrees:

- Applied Geology
- Applied Science
- Built Environment
- Business & Management Education
- Computer & Information Science
- Engineering
- Health Sciences
- Mathematics
- Nursing
- Social Sciences
- Masters Degree by Research:
- Master of Applied Science
- Applied Physics
- Chemical Technology
- Computer & Information Science
- Geology
- Human & Environmental Science

- Mathematics
- Medical Laboratory Science
- Metallurgy
- Occupational Therapy
- Pharmacy
- Physiotherapy
- Surveying
- Occupational Therapy
- Master of Architecture
- Master of Arts
- Master of Arts (Religion Studies)
- Master of Building
- Master of Business
- Master of Education
- Curriculum Leadership
- Early Childhood Education
- Human Resources
- Literacy & Language Education
- Physical Education

- Religion Education
- Religion Studies
- Art Education
- Staff Development
- Teaching English to Speakers of Other Languages
- Women in Education
- Master of Engineering
- Civil Engineering
- Computer Systems Engineering
- Electrical Engineering
- Electronic Engineering
- Manufacturing Engineering
- Mechanical Engineering
- Metallurgical Engineering
- Mining Engineering
- Master of Nursing
- Master of Regional & Urban Planning
- Master of Social Science

Contact Information

Application forms and further information may be obtained from Robert Lawrence, Scholarships Officer, Research Office. Telephone (08) 302 3615, facsimile (08) 349 8255. Email: lawrenc@unisa.edu.au

Closing Date: 31 October 1994.

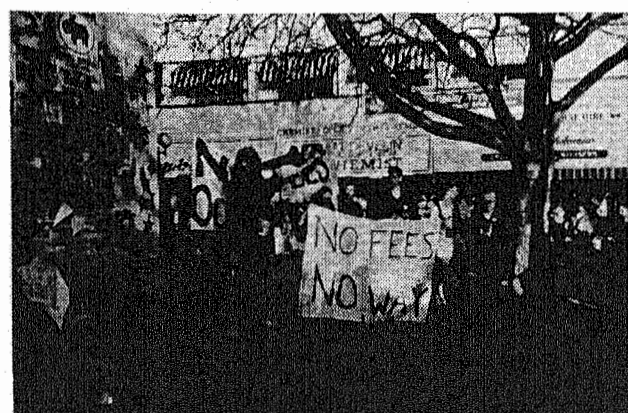
UNIVERSITY OF SOUTH AUSTRALIA

Research Office, The Levels, South Australia 5095
Telephone (08) 302 3615 Facsimile (08) 349 8255



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Educating Professionals - Applying Knowledge - Serving the Community



Susie Brown & Tiana Nairn Environment Officers

We have spent the first few weeks settling into our new position and planning for the next year. Our overall aim this year is to organise a large number of high profile activities to further environmental awareness on campus but at the same time tackle the University bureaucracy in an attempt to lessen the impact of this institution on our environment.

ENVIRONMENT NETWORK MEETING

In order to do this we need student input and involvement. To this end we have organised a meeting for representatives of environmental clubs on campus and any interested students in order to explain our plans for the year and hear your ideas about what you would like to see done on campus. Ideally we would like to set up a group of environmentally aware students who can be a source of both inspiration and assistance in our attempts to green the University.

Meeting - Tuesday October 11th 1pm in the Irene Watson room (Level 5 Union Building)

BIKE AND BREAKFAST

An inaugural "Bike and Breakfast" was held last week to introduce the new Environment Officers. It was quite well attended despite the weather.

UNIVERSITY ENVIRONMENT POLICY

This policy, which was initiated by the previous Environment Officer Anita Butler, will have the dual aims of greening the University's operations and the curriculum. We attended the first meeting of the Working Party which is charged with formulating the policy. The meeting went well and soon there will be a Research Officer appointed to work on this project. More details will be included in later columns.

STUDENTS, SCIENCE AND SUSTAINABILITY

This is the only national student conference on the environment and next year it is to be based at Flinders University and run jointly by all the South Australian Universities. Planning has started already and help would be appreciated. Any students interested should contact us.

In keeping with the motto "Think globally, act locally", we are including in our weekly column a current environmental issue and also a suggestion of small change you can make to green your lifestyle.

ENVIRONMENTAL ISSUE

Did you know that 5.4 million tonnes (that is more than 200,000 semi-trailer loads) of woodchips have been exported from Australia? Virgin Australian wilderness is being destroyed to do this. If this idea disturbs you, come in and sign the petition at the front desk of the SAUA, or, better still, write a letter to the government.

GREEN TIP

Buy simple - buy products that have been processed as little as possible and have travelled the least distance.

Jessica Boland

Activities/Campaigns Vice President

Firstly I would like to extend my thanks to Matt Deaner for his unwavering dedication to the position of Activities and Campaigns Vice-President.

Carl Panczak (Orientation Coordinator) is now advertising for Orientation Director positions. Interviews will be held very early this term (applications close Friday of the second week) so put in your application form now for the direction of O'Campus, Host Scheme, O'Week, Counter Calendar and O'Ball. In particular the editors for the

Counter Calendar must be decided early! So get to it and get involved.

Scheduled for a lunch-time this term is the annual lost property sale and auction, with proceeds going to charity. Be sure to come down to the lawns for the sale, either to pick up a bargain or relocate your own misplaced items. This day will also feature a band and food.

The NUS Student Discount card is available for collection from the Students' Association office. Specials and discounts apply on such items as music, computer goods, musical instruments, and clothing, as well as services including chiropractors, hairdressers and opticians.

I am most interested in hearing from any performers, bands, artists, etc who would like to showcase their skills at a SAUA activity in the year ahead. Please come in and see me at the SAUA office about the possibility of setting up a performance time.

Michelle Giglio

Education Vice-President

Hi everyone! Hope your holidays were rap-turous. As EVP, it's my job to assist you with "academic grievances"; which means if you think your lecturer is *unfairly* marking you too hard, want to complain about a "bad" lecturer/tutor/course, or are being charged for materials which are compulsory, I can help you out. I can also assist with advocacy and welfare concerns (AUSTUDY, housing etc.). Come in and we'll chat over a cuppa.

COMPUTING SURVEY

This week, we will be distributing a cross-faculty survey during lectures to determine what concerns students have about computer access. If you would like to comment on this, and don't get the opportunity, please ask for a survey at the SAUA reception desk.

YOUTH HOUSING STRATEGY

The Commonwealth government has set this up to determine what the housing needs of young people are. We need lots of input on this; so if you are renting, in group housing, emergency accommodation or would just like to comment, then please contact me with your ideas, or leave me a written submission in the SAUA. It's important that you have your say.

DEPARTMENTAL/FACULTY ELECTIONS

Elections for departmental and faculty student reps are held either in April or October. If you would like to instigate change in the University, and improve aspects of your own course, then please nominate at your departmental or faculty office. If your department does not have students reps, then ask them to get their act together, or come and tell me.

QUALITY AUDIT REVIEW

Last year's quality audit gave Adelaide Uni \$250,000 for student initiatives. The "big nob" team have been in again to see how well the Uni has done this year with its quality of teaching and research. Watch this space for more details.

Catch you all next week. Meanwhile, work those neurons.

Sandy Pitcher

Women's Officer

Hi and welcome to my first ever *On Dit* column. I've been in the SAUA for three weeks now and it's all happening - talk about being thrown in the deep end! October looks set to be a huge month for women, so read on, and show your support for all of the up and coming women's events.

Firstly...

WIMMIN POWERED STUDENT RADIO

This is happening on 16th October and is featuring heaps of Adelaide Uni wimmin on a

day of radio completely run and organised by wimmin! Check out the posters around campus and remember you can hear the Wimmin's day on the AM and FM band: 5UV 531 AM and 99.9 FM!

ELLE DIT LAUNCH

Elle Dit (the women's edition of *On Dit*) is going to hit the streets by Tuesday 18th October. That's next week ... so start writing! Deadline is 12th October. To celebrate *Elle Dit '94* there is going to be a launch on the Barr Smith lawns at 1pm on Tuesday 18th. Some women students from CASM will be performing, and the WSC and the *Elle Dit* Collective will be handing out free champagne and beer to celebrate and selling BBQ food to begin raising money for NOWSA. Any women wanting to learn the fine art of laying out newspapers, please visit Lorien in *On Dit* - the more women the better.

"WHY WEIGHT?" WEEK

In conjunction with the Eastern Health Community Centre a "Why Weight?" week will be held from Monday 24th October - Friday 28th October. The main feature of the week will be a presentation and forum by Lia Rebane on the myths surrounding eating disorders and recognising that food is often a symptom rather than a cause, on Tuesday 25th October. There will also be food and information stalls on the Barr Smith lawns on Thursday 27th October, with assistance from ABNA and the Eastern Community Health Centre. Banner painting is happening on Thursday afternoon in the Craft Studio - see you all there!

RECLAIM THE NIGHT

The annual Reclaim the Night march is being held on Friday 28th October this year. All women and children are welcome to march against rape and violence through the streets of Adelaide. Bring a candle, buy a whistle and enjoy - there will be dancing, singing, chanting and marching. T-shirts (which look really cool) are available for \$16 concession and \$18 waged. Please contact me in the SAUA or phone Liana on 373 5134.

ABORTION: ANOTHER VOTE FOR WOMEN EXHIBITION

This display is currently featuring in the Speaker's Corner Old Parliament House until the end of October. Featuring contributions from University women, it's an affordable suffrage event. Mon - Fri 10 - 5pm Sat and Sun 12 - 5pm.

ANTI-FASCIST ALLIANCE PUBLIC MEETING

As a result of the Neo-Nazi disruption of the Pro-choice / Pro-life debate last semester the Anti-Fascist Alliance was formed and has been organising a public meeting / rally to demonstrate against the use of violence and intimidation by National Action. On October 22nd the public rally is happening on the lawns near Elder Hall, featuring speakers from the Union Movement, the Anti-Racism Alliance and the Ethnic Community. See you there!

Well, that's all I'm going to fit in for this week, but please visit me in the SAUA with any queries, concerns, ideas or just for a chat. I'll be around all day Mondays and most of Wednesdays and Fridays. See you at the conference!

Rebecca Shinnick

President

Things that have been happening, in brief:

• The SAUA has been raising concerns with proposed changes to AUSTUDY legislation regarding taking student's income based on financial and not calendar year. The Greens asked a question in federal Parliament regarding this and it appears that the government have changed their previous statements and those who move from part time to full time study won't be affected. (As was a concern reported in earlier *On Dits*). The Democrats and Opposition have also come out in support of AUSTUDY relief for drought stricken students and the Opposition are

now also proposing that the assets test be waived for those rural families in "exceptional circumstances".

Guarantees have been given by the opposition parties in the Senate to block changes to introduce a pro-rata repayment of HECS that are currently before Parliament. This proposal is a thin edge of the wedge one that would have seen graduates in the first year out paying back HECS prior to meeting the minimum yearly threshold.

• The Working Party to develop an overall University Environment Policy has met and has started developing a direction. \$40,000 of the Quality Money has gone to the project and this will be used to hire a research officer. The Environment Officers will be looking to coordinating promotion and visual effects to raise awareness of the project.

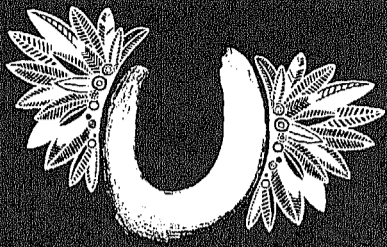
RESOURCE ALLOCATION PAPER - NO FEES FOR DEGREES

Thank you to all those who helped out with the campaign last semester. The letters were sent off. The rally turn out was good, estimated by the media to be 500-650 people. Media coverage was good with all TV stations covering it, lots of radio, and *The Australian* doing national coverage. The notable exception was *The Advertiser* which is somewhat annoying given the new worthiness of the issue. The ALP National conference response was good with the Centre Left moving an amendment to prevent undergraduate up-front fees. There was also a call for an inquiry into post graduate fees. This resulted out of the campaign, especially from ANU students who occupied their Registry for a week protesting about the introduction of \$5,000 up front for their legal professional training course.

Last week I attended a meeting with Adam Graycar from DEET and other members of DEET including some of the members of the working party that wrote the *Resource Allocation in Higher Education Paper*. They were seeking feedback and comments on the report. I maintained our opposition to the report in total saying that it was setting the parameters far too narrowly by only investigating ways students financing their education could be increased. I also highlighted that the University Council had also rejected the philosophy underlying the report. (The SAUA put a submission to Uni Council several weeks ago asking them to oppose the paper and the motion was accepted.) What is very disturbing when in discussion with these people is the attitude which is very bureaucratic. We started discussing the federal government funding to higher education in total in the last few years and their stock line was "but it has increased". It was only by bluntly saying that this included HECS contributions and therefore was directly coming from student's pockets did they concede that actual federal spending had decreased remarkably (15% since 1983).

At this stage we need to maintain our opposition to the report and will now start to concentrate on the efficiency claw back options. The up front fees are defeated but the funding clawback options are still a problem as they could lead to a deterioration in the amount of funding per student and therefore the quality of education. I have sent letters on behalf of the SAUA to politicians from all parties and have received several replies to date. About 1,000 form letters were sent to Simon Crean (Federal Minister for Higher Education) (the other 1,000 went to the ALP National Conference).

Other things on the boil at the moment include looking at increasing access to the Library around exam times (it will be happening again at the end of the year), a review of student administration, starting to set up the legal service, discussions about enrolments for next year, attending the opening of new buildings at Waite (a joint CSIRO and Uni venture and continuing liaison with Aboriginal students).



Adelaide University Union Catering Department

10TH OCTOBER - 14TH OCTOBER



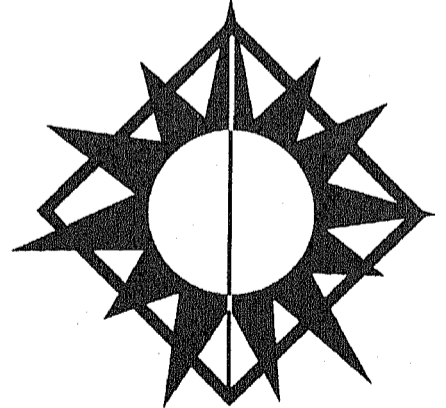
Hot Meals * Snacks * Salads * Vegetarian * G.H.P.S.
Drinks * Hot Dogs * Asian * Hamburgers...

WE'VE GOT IT ALL!!



Under Union Hall

FOUR SEASONS



FRESH FOOD
Level 4 Union House

OPENING TIMES

Mayo Refectory 10.00 am - 6.30 pm w Four Seasons 10.00 am - 2.30 pm
Grill Bar 8.30 am - 6.30 pm w Gallery Coffee Shop 9.00 am - 4.45 pm
Bistro 12.00 noon - 2.30 pm and 5.30 pm - 8.30 pm
Catacombs Coffee Lounge 8.00 am - 5.00 pm
Backstage Café 8.00 am - 7.00 pm

WHAT'S COOKING?

LETTERS

The Advertiser

It is a shame that the recent SAUA cut-backs have to damage the quality of university student services such as *On Dit*. In 1995 the advertising budget in *On Dit* has been increased by more than 250% - from \$17000 in 1994 to \$40000 next year. This is the total amount of money that *On Dit* has to raise through advertising and it means that *On Dit* will be forced to canvass ads from large companies and multinationals, have glossy advertising inserts and generally sell itself to all and sundry to maintain any level of professionalism. In 1995 expect *On Dit* to contain approximately 25% advertising and expect to see an erosion of editorial control over what goes into the paper.

Imagine a situation where, for example, Mc Donald's was a major advertiser in *On Dit*. How many articles would you then read criticising the company over, say, their less than perfect environmental track record? Not many, that's for sure!

While I am not arguing that advertising is bad for *On Dit* per se, these unrealistic levels set by the SAUA will cause great problems for this paper. *On Dit* is the voice and soap-box of the students of Adelaide University and not a commercially run enterprise. As such, it is unfair to expect it to be mainly self-funded. Moreover, any threat to editorial freedom must be strongly resisted.

Adam Le Nevez

Advertising Manager of *On Dit*

Chicks with chalk

Dear "Chicks with Attitude",

I'm not sure if you obtained any places in this year's student elections, congratulations if you did. However, the plea for votes is now over and thus, your advertisements should be removed.

I am referring to the pillars of the library on the eastern side facing the maths lawns, that boldly bare your logo.

Please erase your graffiti from this heritage piece of architecture.

Thank you in anticipation,
Rachel H.

Chicks with banners, booklets, posters and pamphlets

Dear Eds,

We've had banners, booklets, posters and pamphlets - a major on-campus political campaign. I have nothing against candidates, campaigns or competition. But I am not captivated by the attitudes of the chicks who saw fit to scrawl "CWA" on walls and doors in toilets and lifts. Heaven help the student population if we're ever represented by "chicks" who have no problem with defacing our Uni.

Alice Teasdale
Third year Arts

Young Democrats

Dearest Re-gen, Chicks With Attitude, Duffy/Campbell/Goodwin (for *On Dit*) members and any other tickets to whom this letter may concern,

We were told to expect the worst when the elections began. We were warned that lectures would be disrupted, and that we would be pestered going through Hughes Plaza. It was explained to us that we would be bombarded with posters and slogans etc. - and (by Hercules!) we got 'em.

Let it be known that we are grateful that there were (so we are told) less posters than last year, and that using chalk is a (slightly) better alternative. We also appreciate the fact that you, wanting to advertise your particular tickets as much as possible, will "decorate" every blackboard in every lecture theatre in the University with your shit. (Although we acknowledge as well that your slogans etc. mean more than that to you). While we accept all this we would like to point out that your shit (since this is what we consider it) is (as of Tuesday Sept. 13 - more than a week after the end of elections) still "decorating" our CSI lecture theatre, Napier G04.

It was bad enough having your fucking members in our faces during election week, without being constantly reminded about your shit during our lectures.

So please be little darlings (instead of the assholes you are being at present) and remove all traces of your identity, and indeed your existence (i.e. your slogans, etc.) from our lecture theatre - and do it fucking well soon! - like by the end of this week. Otherwise we might be forced to set Cerberus on you, make you look at the Gorgon, Medusa, or even exile you to Tomi.

Needless to say none of us voted for any of you.

Love and kisses,

Annoyed Classical Studies I Students

P.S: If, by chance, any of you have already done the above matter by the time this letter is published, please disregard it.

Regular card

Dear Sir(s) Madam(s),

In the latest issue of *On Dit* containing the results of the student elections, in particular, Council, my name has been confused with that of Nick Matthews. No doubt he's as pissed off as I am at this example of sloppy journalism. But what is more distressing is the damage done to future generations of Australians. On my passing a grateful and grieving nation will no doubt want to open a library containing my speeches, essays and general pronouncements on the meaning of life as befits all great statespersons (I mean Richard Nixon and Ronald Reagan have or will have them so why not me). The citizens of the future People's Democratic Republic of Australia will condemn the cur-

rent editorial staff of *On Dit* for this shortcoming! (I notice you got Jonty's name right).

In closing, to all those people upset by Jill Thorpe's accurate assessment vis a vis *The Simpsons*, I know and admire Jill and I reckon you got off lightly!

Dave Matthews
Labour Studies
Students for Students

Bar bar black sheep

Dear insecure,

I am writing to inform you that it was not J Thorpe who was the drunken fiend who abused the bar person, but I know who it was, and I support her.

The UniBar is supposed to be for all students, and so it should be, but some of us would like to have a conversation with other intelligent persons, but, because of the noise level it is pointless to be in the UniBar.

Instead of being offensive to other students lets look at some way to accommodate all students in the UniBar, possibly a small section partitioned off where one can have a conversation and a drink in reasonable quiet.

Ron Scothern
Labour Studies

Gimme

Dear Rebecca Shinnick,

Really, there's no need to be childish. As part of your speech at the "No Fees for Degrees" rally on Friday, you said: "We're here for an education, let's make the government give it to us."

Make the government give it to us? A rather egocentric attitude. They're not around *just* to fulfill your wishes, Rebecca. Perhaps we should hold another demonstration and demand our right to free milk and cookies for play-lunch.

But I'm being needlessly cynical - at least you cared enough to go out of your way to do something. 300 people attended the demonstration, out of 10,000 Adelaide Uni students and God-knows how many USA students. What, were the other 9,700 of you too busy to attend? Did 97% of the AU students cut a deal to exclude themselves from the increased fees (without telling the rest of us)?

The government won't listen unless we *speak up*.

Marc R.
Science

Boring people from Hell

Dear *On Dit*,

Just a short note in regards to the bombardment of religious propoganda which is appearing throughout the Uni at the moment, the "Don't buy the lie" campaign. Firstly, it sucks. Secondly, what is this fucking lie? Elvis is dead, he's left the building. I think you'd better watch out for all the cult followers because they all want to join your unbelievably evil association, EU. I'll buy whatever lies I want to, and anyway - Thou shall not do unto others that thou would not do to thy self, so please please cut this crap, it's just a waste of trees.

Was Jesus Christ just a man? I thought she was a woman. Mary's a virgin, don't buy the lie.

Lucifer's Friends

Criticism for our critic

Dear Editors,

I usually look forward to reading Tom Griffith's book reviews with a very special mixture of nausea and bemusement. Put simply his reviews are unequalled in the field of pretentious nauseating crap. Who else could write, in all seriousness, such gems of PC warm-and-fluffiness as "humankind's struggle against ignorance" (*On Dit* 6 June 1994)? However, as a self-proclaimed arbiter of public taste, I have never before felt compelled to complain, even though reading this stuff usually results in a technicolour yawn of earth-shattering proportions.

This week's addition to Tom's "Care Bear book-club" is *Reality is the Bug that bit me in the Galapagos* by Charlotte deCann and Mark Watson. Incidentally, I quite enjoyed the book, it is with the critical perspectives published in *On Dit* with which I take issue.

Firstly, I must seriously question the rarity of the "non-touristic" travel experience. Admittedly, published "literature" in this field is somewhat thin on the ground, mainly because those who wish to experience a nation and its culture for themselves do not usually intend to follow someone else's blueprint. The very nature of the "non touristic" experience would tend to be inimical to the type of "travel book" which Mr Griffith obviously likes to read in his spare time.

"Together they abandon the sterile philosophies they were brought up on and embrace the mystery and passion of South American cultures". I am including this quotation because it made me go all warm and gooey inside, and I hope it does for you what it obviously did for me. How does this Mills and Boon muck leap so freely from Tom's pen? My answer to this quotation would not be suitable for a family publication like *On Dit*. Mr Griffith suggests that one of the book's strengths is its short chapters and pictures. Presumably, he also like large type and monosyllabic words.

There is perhaps a strong argument in favour of the bowel joke being dead. Quite frankly I fail to see what is refreshing about having a "what the fuck" attitude towards backing out a big wet sloppy one. Some people will be amused by anything.

Honest or not, other people's shit is more a turn off than the intellectual equivalent of a Norsca moist towelette.

Surprisingly, though, I agree with Tom's concluding remarks. It is just his convoluted and nauseating precocity which gives me the shits ("but what the fuck?" I hear Tom say).

I suppose that one is bound to be faced with *nice* book reviews like this one, especially when there are so many uni students whose wealth and enthusiasm far exceed their ability. However, I do believe that Mr Griffith has missed his calling. Tom, mate, have you ever tried writing those little poems inside greeting cards?

Wishing you "lots of fun", "a great deal of intimacy" and some "magic and spiritual renewal" to boot,
Arbiter Elegantiarae
(a judge in matters of taste)

P.S: I hope you enjoy this letter as much as I enjoyed Tom's article.

Thugs in the Bar

They are a bunch of socially crippled bullies whose idea of political lobby is to prey in their intimidating packs on those weaker and in smaller numbers than themselves. They use their image, behaviour and numbers to make their presence known at all times, to instil fear in those they hate, and those that hate them.

Don't be fooled. National Action are not strong, they are weak. They are weak physically. They are weak ideologically.

Strength is not prowling in large groups and picking on individuals. Strength is not violent retribution on those who oppose your views. Strength is not proven by terror.

Strength is the ability to express your views, and listen to others. Strength is the ability of an individual to say 'I am right, you are wrong' without breaking a schooner in someone's face. Anyone can prey in large packs and intimidate small groups, but all it proves is the weakness of the individuals within the pack to draw their ideological and physical strength from themselves and

the inability to defend their beliefs as individuals.

It was a dark and tense mood as National Action invaded the Bar last Friday. They were, as usual, aggressive, rude and intimidating, but the truth is, most of them were schnapper heads who would be fuck all without their big tough mates to back them up.

The fact that they disturbed our peace and quiet is one thing, but they then proceeded to try to hassle people to buy their pathetic propaganda. Every student should agree that such an organization must not be able to peddle their wares on our property.

The Bar, as with any Union facility, is ours. We don't want those that can't respect individual liberties and beliefs there, or anywhere.

R.C.

Haroon goes for the big suck job

Dear Eds,
I would like to take this opportunity to congratulate all those who were

elected to positions in the Students' Association and Union for the coming year. I look forward to working with them in the coming months. However, I would also like to pass on my own personal thanks to last year's Office Bearer team.

I hope to build on the work done by Bec, Suze, Matt, Anita, Jo and Mel to ensure the SAUA continues to improve the quality and range of services it provides. I would also like to mention Anthony Roediger's invaluable contribution to student life over the past two years in both the SAUA and the Union. I am sure that staff and students alike acknowledge Anthony's tireless hard work in this regard.

Finally, if any students would like to discuss the direction of the SAUA in 1995 or have any queries at all please do not hesitate to contact me via the SAUA.

Yours sincerely,

Haroon Hassan

1995 SAUA President (elect)

P.S. Tim, Lorien and David, love your work!

NUS SA Women's Dept presents
**"The Getting of Wisdom:
the political skills of the
next generation"**
conference

10:00 Welcome

10:15: Panel 1: Politics, Unions and Law. Speakers:

Robyn Layton QC

Jude Elton - Trade Union

Sandra Kanck MLC Democrats

Anne Levy MLC Labor

11:15 Questions for Panel

11:45 Panel 2: Community Activists. Speakers include:

Deborah McCulloch WEL Activist

Barbara Baird - Community Activist and Researcher

1:45 Panel 3: Student Politicians

2:45 Questions to Panel

3:15 Panel 4: Women and Curriculum. Speakers:

Susan Magarey - Australian Feminist Historian

Kate Wait - NUS Women's Officer

7pm Dinner: Dale Spender

Wednesday 12th October

Union Building, University of Adelaide
for info phone NUS 410 0114

Adelaide University's forgotten campus

What is our University's most mysterious campus? Well, you probably can't answer that because it's more than likely that you haven't heard of it but, as Mark Scruby found out, you don't have to be sucked into a whirlpool in the Torrens to get there.

It's often quite hard for students of the University of Adelaide to see past the red bricks of the Barr Smith steps but, contrary to popular belief, our academic prowess extends beyond the confines of the North Terrace campus. "We're one step ahead of you," I hear you shout with glee. "We know all about Roseworthy and Waite," you continue with no shortage of self-satisfaction. "We're familiar with all three Adelaide Uni campuses." Hmmmm. All three, you say? "All three," comes your reply, still ignorant to the fact that your boundless pride is entirely misplaced. I think we'd better have a little chat.

Remember when you were a toddler and your parents would take you to see the fairy lights on the bank of the Torrens at Thebarton? You'd buy an icecream from Mr Whippy and wonder how the really big guy in the volcano could keep hammering away all night long. Then, on your way down Adams Street to the Jolly Miller for a few pints, you'd wonder to yourself why there was a big, brick chimney on the other side of the river. Well, the University of Adelaide did more than merely wonder - it bought the bloody thing. As well as the rustic charm of one of the city's most industrially attractive phallic symbols, they ended up with 3.3 hectares of prime real estate and called it the Thebarton Commerce and Research Precinct.

If you're surprised that our Uni has a fourth campus, don't feel lonely - an independent survey conducted last month by Bright Ideas Marketing Consultants revealed that around two

thirds of all tertiary students in Adelaide did not know of its existence.

Mind you, the forgotten campus isn't any ordinary campus. No one has ever skipped a lecture at Thebarton. Nor has anyone ever concocted a fictional orthodontist appointment to sidestep a tutorial. No, the Thebarton campus isn't the Doogie Howser MD Memorial School for Unparalleled Dedication to Contact Hours - they just don't run lectures or tutes. They prefer to while away the hours in the shadow of The Chimney, "providing a special focus for the University's strategic objective of maximising links with industry, government and commerce and promoting expansion of post-graduate teaching and research. "Sounds like a bit of jolly good old fun, eh?"

Most of the old buildings are let to commercial enterprises (especially light industrial processes) and are becoming increasingly occupied by the University's postgraduate researchers in the areas known collectively as "the dirty sciences" (machines that go whiz, bang, beep and then cough out a few thousand litres of a toxic gas or some other messy biproduct).

A particularly unique feature of the Thebarton campus (apart from its rather envious location, a short bumper-boat's ride down the Torrens from the Brickworks) is its graduate entrepreneur programme. Any graduate of any South Australian University or any TAFE diplomate, who has an innovative idea for a marketable product, process or service can apply for the programme to start off what could develop into a successful business enterprise. These students who are accepted are given sufficient resources (offices, computers, materials, etc.), academic and business mentor support, access to the University's facilities, business training leading to a

Graduate Diploma in Business Enterprise and twelve and a half thousand bucks to get by on during the twelve month programme. With features like that, you'd think most people would be interested. As it turns out, less than ten per cent of Adelaide's tertiary students have even heard of it. But don't

panic, next year, a renewal promotional strategy has been designed to take care of that.

So there you have it. All you need is an innovative idea for a humorous end to this story. Gimme twelve and a half thousand clams and I'll think about it.

Have you considered taking...

DRAMA STUDIES

at the University of Adelaide?

...taking a multi-cultural perspective on society
exploring new ways of thinking about performance

APPLICATIONS

are now called for the following courses...

Honours BA (Drama Studies)

specially designed for candidates with a background of formal studies and practical achievements in drama...topics may be selected from theory and analysis; dramatic literature; playwriting; social and community work; education; arts administration...all negotiable part-time or full-time.

MA and Graduate Diploma (Educational Theatre)

by coursework, part-time only

MA and PhD

by research thesis in Drama Studies

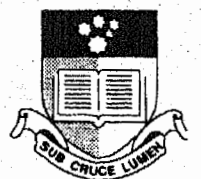
APPLICATIONS for entry in 1995, close October 31, 1994

for further information

Dr. Robert Kimber

Head: Department of Drama

Tel: (08) 303 3762; Fax (08) 303 4393



5UV - Good Times & Great Rock'n'Roll?

**Michael Dwyer - a producer & presenter at 5UV
was at the station's recent public meeting and lets you in on the fun...**

Not quite. Apart from Student Radio there's not a lot of rock'n'roll - and with consistent budget cuts the good times are drying up for the University radio station. To overcome funding problems and to update its image, 5UV is undertaking a review of its structure and programming. One step in this process was the public meeting held last month.

The turn-out was disappointing - about fifty people - and of those about thirty were station volunteers. Certainly there were many apologies, but the meeting was graced by the Chancellor - Bill Scammel, Vice-Chancellor - Gavin Brown and, among others, a member of the ABC board. After a pretty slow start with a warm but largely empty speech by the Vice-Chancellor, 5UV's Manager, Jeff Langdon took the meeting through some of the challenges facing the station. Following that there was a surprisingly intense round of audience participation. But don't worry, if you missed the meeting you can get a tape of the whole thing - and with Christmas coming up why not buy in bulk and avoid the present buying rush.

While 5UV doesn't have a reputation for funk, it has been a starting ground for many journalists and provides a independent source of information and ideas. With the merger of SAFM and Triple M, and the conservatism of most other stations, community radio is one of the last sources of difference. But despite all those warm thoughts, 5UV is not the success it could be. While in the past 5UV was a groundbreaker in community broadcasting, it's a hard case to make now, and the future doesn't look so promising. So here's the 5UV list of gripes...

Money

Budget cuts have reduced 5UV's staff from about 13 to 8 over the last five years. There used to be three full-time producers - next year there will be none. Entertaining radio, particularly educational and current affairs radio takes a long time to produce. While there are enthusiastic volunteers, that enthusiasm rarely lasts, and certainly doesn't make up for not having a job. So while some contract producers are employed on a short term basis, there has been something of an exodus of

young producers over the last few years.

Some of 5UV's budgetary problems were caused by the cost of moving from the bowels of the Hughes Plaza to the more prominent North Terrace site. But that one-off cost has been compounded by the University having significantly cut its grant to 5UV to only \$200,000 over the last five years. In his address to the public meeting, the Vice-Chancellor said he thought 5UV's role in disseminating information about the University, its research and its culture was invaluable. But he wasn't offering to put his money where his mouth was. Through the Quality Audit fund the station has gained some money from the University to switch to FM. But it's the grant the station receives each year which is crucial and according to one member of the broadcasting industry present at the meeting, it's approaching a level which makes the station unviable as an educational/current affairs broadcaster.

Programming

5UV became Australia's first community radio station when the University of Adelaide was awarded an educational broadcasting license in 1972. At that time 5UV was part of the Department of Continuing Education and its format was mainly your WEA style. In the eighties 5UV became an independent entity in the University and began moving away from educational broadcasting. Now 5UV is more like a general community station with a mix of current affairs, information and music programs. On a weekday 5UV broadcasts about 8 hours of magazine/documentary programs, 4 hours of classical music, 2 hours of Jazz, and 2 hours of over 60's radio. The weekend format is mainly music, arts and access radio. This shift represents an attempt to broaden 5UV's subscriber base. So while 5UV started as an educational broadcaster, there's now only a couple of hours of programs each week which are based on the research and teaching activities of the University. And most of the magazine and documentary programs are taken directly from other stations via the Community Radio Satellite Network. Given the lack of educational

radio that 5UV produces, it may not be unreasonable for the University to scale back its funding. Unfortunately with funding cuts limiting the station's productivity, this situation will only get worse, as fee-paying community access programs start to look more attractive.

With the money for educational broadcasting being cut, it was put to the meeting that 5UV change its focus to highlight its role as an arts broadcaster. The station programs at least 4 or 5 arts based shows each week, which give publicity to many smaller arts organisations who receive little other media attention. The suggestion was that these organisations are getting a free ride. While that might be the case, it is symptomatic of 5UV's problems, that such an economic attitude was suggested. Most of the audience debate took place on this point with a loose majority favouring a return to educational broadcasting based on the activities of the University. Without more funding this seems unlikely.

Competition

5UV's competitors include the commercial and ABC stations, as well as the many community stations which have started since 1972. But recent changes to broadcasting legislation have created a new kind of license - narrowcasting - which allows special interest groups to transmit to their particular community. For example Student Radio has applied for a narrowcasting license to set up On Campus Radio - to transmit student orientated content over the North Terrace Campus using a 1 kilowatt FM transmitter. These new special interest broadcasters have the potential to take many listeners away from community broadcasters.

Frequency

531 AM is a really pathetic frequency which is made worse by 5UV's under-powered transmitter. While the signal travels a long way into regional South Australia, it's relatively weak, hard to pick up in some places like the city and it gets interference from interstate stations at night. While 5UV was the first community station on AM it will be one of the last to go onto FM. The

station is currently doing a 45-day test on 99.9FM and will do another one in March 1995. While the station has a grant to convert to FM, there is no guarantee 5UV will be awarded a full FM license by the Australian Broadcasting Authority following the current tests.

The debate over whether 5UV should be on FM is not a new one and not one to be revisited here. One problem outlined by Jeff Langdon at the public meeting is that SAFM was awarded a second frequency in the mid-eighties because 2% of Adelaide homes had trouble with the original SAFM frequency. Since then every new commercial FM station has wanted two frequencies so as not to be disadvantaged. All that means is that Adelaide misses out on about half of the FM stations it could have.

Attitude

While information superhighways are all the rage, 5UV has a new promotional message "5UV doing 99.9 on the FM highway." Perhaps it isn't surprising that one street-mag noted the FM test by welcoming 5UV to the 1980's. In many ways 5UV is conservative. It doesn't tend to appeal to younger people - the target audience is above twenty-five and that's reflected in the music the station plays and the on-air style. At the meeting I was one of a handful of people under twenty-five, and the average age would have been closer to fifty. Your age doesn't necessarily say anything about your ability to get funky, but the station's programming and the attitude of many people there is often low-key. 5UV sometimes lacks the buzz of some interstate stations which actively see themselves as competing with the commercial and ABC stations for listeners.

The current review is the first for five years and is probably overdue. It will try to plan the best direction for the station until the end of the decade. While doomsday predictions are kind of popular towards the end of centuries and millennia, this period will probably decide whether 5UV continues to drift, or whether it pulls out the carrot and becomes an active participant in the intellectual and cultural life of the University and South Australia.



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

**1995 Student Radio Applications are now open.
Beg, buy or steal a form from the Student's Association
Office or from 5UV - be quick and beat the rush!
Applications welcomed from all clubs, associations, in
fact, just about anyone!**

Life in Burma

Josh Kennedy-White gives a personal account of his experiences in Burma. He also took these pictures.

The best recommendation for visiting Burma is that so few people do. The fact that journalists are not allowed stimulates an illicit desire to find out more about one of the world's ten poorest countries.

Air is the only way to enter Burma for more than a day, and then you only get two weeks. A flight from Bangkok, including the visa, costs around US\$225 and from there the costs just add up. To pay for train tickets, accommodation and just about anything of value, you need to use official money. Using currency as a restriction keeps tourists apart from locals who couldn't possibly afford to keep up.

My first day was spent under house arrest. We were driving past an innocuous looking house in Rangoon when a travelling companion pointed his camera at a machine gun post by the entrance. A soldier lifted his rifle and a plain clothes security division officer stopped our car. Two soldiers rushed from their posts and the confusion began.

A typical day's journey would consist of an overnight train journey followed by a three hour bus ride. Then a two hour stop in the middle of nowhere and a twelve hour bus ride into the highlands. These rides were conducted on the roof of the bus in a foetal position which required constant vigilance to duck overhead power lines or risk being garrotted!

The main road connecting Rangoon

and criticise the military government, there is much to criticise. According to a recent report by Amnesty International, the government has routinely violated its citizens' human rights. Government soldiers have been involved in torture, murder and rape of Burma's citizens. How did this happen?

Burma's problem is that it is a pluralist state, comprised chiefly of four ethnic groups. The Burmans, despite having the largest population and greatest military muscle, never grasped the slippery goal of unity.

When independence was granted in 1947, a constitution guaranteed all people of Burma rights and freedoms. Civil war erupted almost immediately. The groups that had been disenfranchised now exercised their new-found rights, rising up against what they saw as a government that had suppressed them for so long. Never mind that the Burma of 1947 was not the same as Burma under the Monarchy. The frontier tribes have painfully long memories and the passing of 60 years might as well be a week in a timeless land.

With the onset of civil war, the military was asked to take hold of the reigns of leadership. Under the command of General Ne Win, the military achieved this caretaker task in eighteen months and handed back power in 1960. It was short lived. Civil war again erupted. Ne Win regained power in the "near bloodless" coup of 1962 and, this time, has not let go.

Despite this Burma is a beautiful country filled with rich edifices, a long history, and a deep culture. One of the most striking features is its wealth.

The Swedagon Pagoda in Rangoon is a good example. It is a massive golden city, glittering with gems that dominate the skyline. Burma has some of the world's richest

mineral deposits, its rubies are world renown. It has teak, a valuable timber much sought after in the west. And for all of this, Burma earns the status of one of the world's ten poorest countries.

I sat next to a former cabinet minister on a train to Rangoon who told me the problem was economic management; it was absent in Burma. The military were clueless on the subject and economic decisions were made in an ad hoc fashion.

He cited an example of a Monosodium Glutamate factory that had recently been erected on the top of a hill; a monument to Burmese socialism. The material needed to produce the MSG was a type of green weed that would be grown some twenty kilometres away on the nearest flat land. However, as the land was part of a salt marsh, the weed re-

fused to grow. The produce had to be trucked in from some distance which incurred another problem. The main highways were a thin pot-holed affair. On top of that diesel was in short supply and for the little that was available priority was given to the military. The factory had now achieved the status of a

cados. It seemed strange then too.

Back in town I came across three miners. One of them produced three bags of ruby moguls (uncut stones), each bag about the size of a fist. They worked in a ruby mine in an insurgency zone, off limits to foreigners. Arms were purchased with money from the illicit sale



shrine, and its production paramount to confidence in the government, so the diesel was purchased at a ridiculous price on the black market.

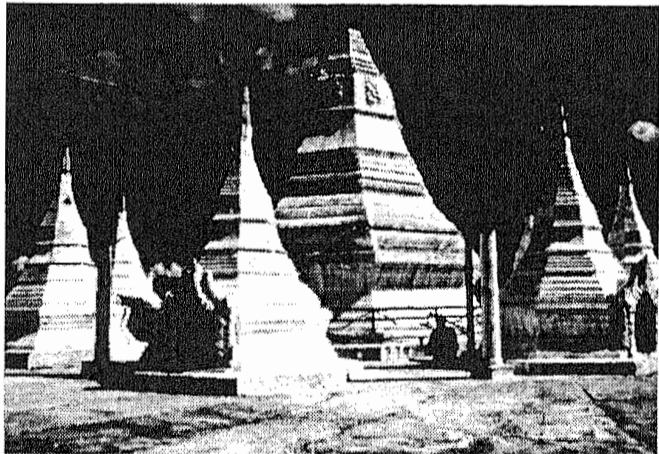
Although the tourist visa was only valid for 14 days, I refused to feel rushed. After riding on the roof of a bus for the entire day, I arrived at Taunggyi, some 3000 freezing metres above the sea. It was past midnight and the streets had been abandoned by all but the Pariah dogs scavenging for scraps. They looked ferocious and I was keen to find some accommodation. My eyes had been itching since I purchased a hessian bag on the trip up. The roof of the truck was so cold that I thought

I could make a shirt by cutting holes in the top of the bag (I had seen Stallone do it in *First Blood*). Some hours later, nearly blind with pain, I was led by a young Burman to his Aunt, a doctor. She fixed my eyes and I could see clearly by the morning. She had let me stay the night, something totally illegal. If a neighbour had reported her she would have been arrested.

I began to explore the town. There was a colourful market doing a brisk trade near the foot of a mountain. I took a taxi to the top. At the summit was a pagoda with a statue of Buddha watching over Taunggyi. A monk came out of the temple and handed me some avo-

of rubies (and opium). They wanted to sell the entire lot to me for \$500. I was in a country under fire.

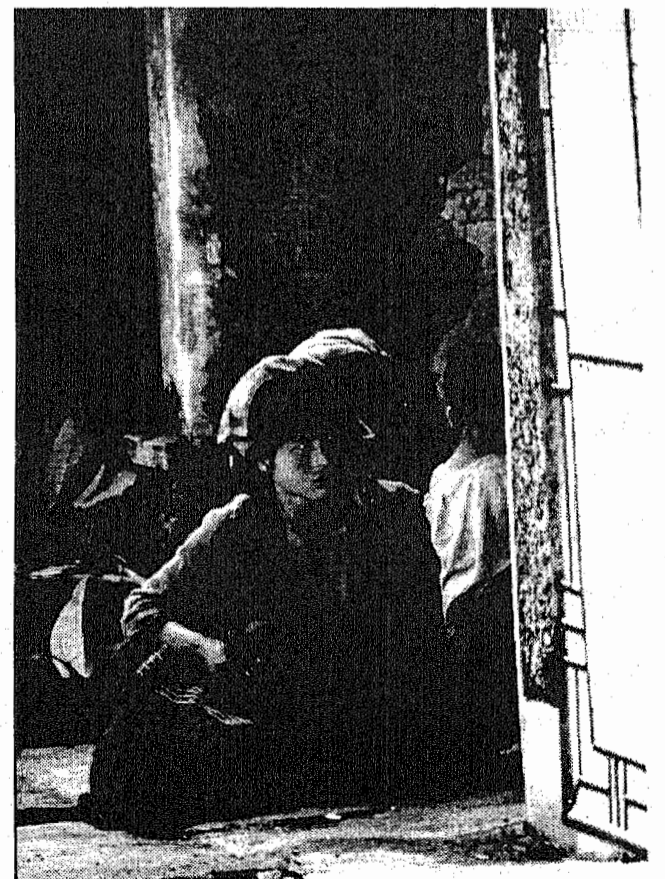
I had always held the belief that Western demands for legitimacy were complicit in perpetrating some of the evils found in Burma. I discussed this with a US embassy official I met and found it ironic that America could criticise countries where the disease of left-wing political suppression had not been cured by the western vaccine of democracy; a vaccine that has proved costly to administer in Burma's neighbouring countries like Vietnam.



with Mandalay was arm-span width. Trucks had to pull over and often back up to allow each other past. This was laboriously slow and if it wasn't for the general absence of vehicles, due to the prohibitive price of fuel, the roads would be impossible.

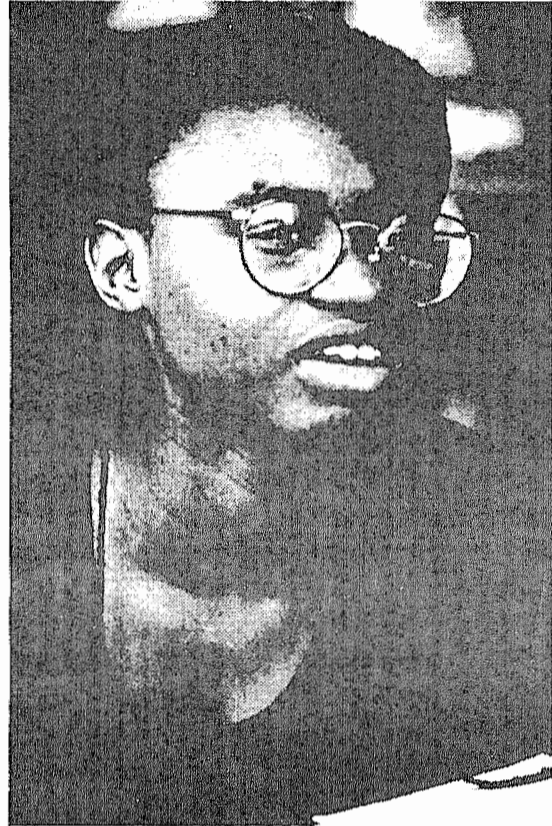
A bizarre rule of the road that was invented in the spirit of rejecting imperialist influence, is that all cars (right hand drive) must drive on the right side of the road. This makes overtaking, already challenging due to the road width, a team effort requiring the vigilance of the passenger and much use of the horn.

On the surface, Burma seems to be a ruthlessly run left wing military dictatorship. Wherever I travelled I became entangled in red tape, was placed under arrest, followed by security personnel, warned, or just frustrated. It is easy to



Fifteen minutes of fame

In the future, everybody will be famous for fifteen minutes. Andy Warhol said it, and Rowan Campbell and Michael Duffy put it to the test as they gave two well-known people on campus their spot at glory. Josh Kennedy-White was there to take the pictures.



Name: Mecky Kaapanda
How long have you been in Australia?

Three years, Germany before that for eight years. My Father was a political activist in Namibia. He and my mother were heavily involved in our long fight for independence from South Africa who occupied Namibia for many years. Our family was forced to flee in exile, but my father stayed on until it was really too dangerous, and he had no choice.

Namibia gained independence though in 1989, so there's no more political turmoil.

What brought you to Adelaide, and how do you like it?

My Father was representing the opposition party of Namibia, (SWAPO), in Melbourne, then he came to Adelaide to study and I moved from Germany. Adelaide's really nice, but it's too small, you know? I like big cities. Better for going out and stuff. More excitement. I like the weather here in Aus-

tralia, 'cos Germany's really cold, so that's nice, the scenery and the people here are pretty cool too. But you know, I miss Namibia, and my family who have supported me so much, even though when I go back there I have trouble subscribing to some of the more traditional aspects of life there, like the way they treat women and the emphasis of religion. I have to play along like I accept it all.

Description of Namibia for the average schmoe?

Like Australia it's a land of contrast, of beaches, mountains and deserts, forests and strange animals, you know.

The Kalahari desert of *God's Must Be Crazy* fame is in Namibia. It's a dry, hot climate, and the population is about 10% white I think, and 90% black. The languages are Afrikaans, German, English and then there are the tribal languages...mine is Oshivambo.

Of course, like all colonised countries, the blacks mostly live in poverty, and racism, whilst unofficial, is definitely institutionalized.

What is your ambition in life?

To become a human rights lawyer. To help people. It's in my blood, I was even named in the context of our fight for freedom, my first name means 'struggle'.

What is your favourite pastime?

Going out.

Do you believe in an afterlife?

Oh well I don't know...yeah sort of. I don't really believe in 'after life' in the religious, but that you come back

to this one as a different person...yeah, like that. **If you were reincarnated who, or what, would you come back as?**

Someone like Malcolm X, someone who lives in interesting times and is trying to do something good for people, someone that fights for what they believe in, you know. That's really important, doing things for people. It's important to me, to help people. And this is going to sound stupid but I'd really like to come back as Dame Edna Everage, 'cos it really intrigues me, like, what the hell goes through that person's mind.

What country in the world would you most like to visit?

Russia, I think. I think Russia would be cool. It just looks really crazy on the news, and I'd like to see what it looks like, how it functions, after communism.

Being a spectator to the Australian political system, which Australian political party do you feel you would vote for if you were a citizen?

Oh, I support Labor. But from what I see, here there is not that much difference between the two main parties, you know. Not much changes for most people, no matter who is in. Anyway most people here don't seem to care that much about politics.

This is a tasteless question, an indecent proposal you might say, but would you sell your body for a million dollars?

No! That's disgusting. (Laughing) Maybe for

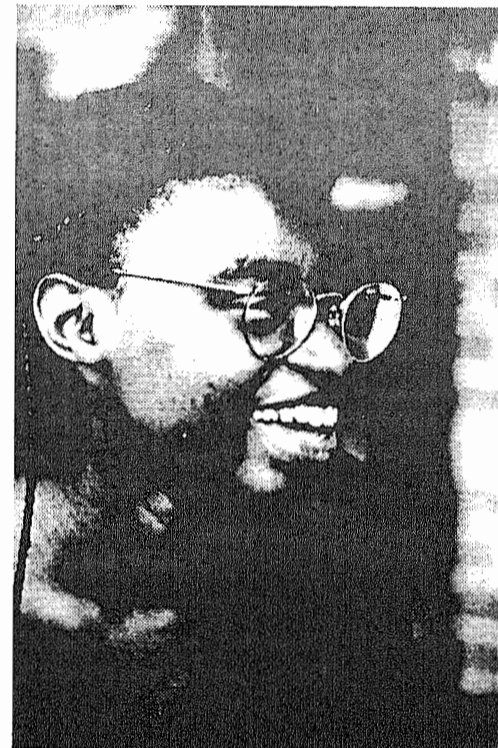
two million though. No don't put that in, I was just kidding.

What kind of music do you like?

Oh, R&B, Hip Hop, Reggae, you know...lots of music.

Do you read on the toilet?

(Laughing)...are you serious?...well yes, actually... doesn't everyone?



What do you think is the most crucial problem facing the world?

Population growth. Yeah, there's been this conference on recently, in Egypt, concerning that issue, and it's really interesting you know, because it concerns all third world countries, and that's where I'm coming from. So yeah, for me that's an important issue that will effect everything from economics to the environment.

Unfortunately there are a lot of religious arguments stifling the progress. Don't get me wrong here, but I think in many cases religion has been used as a political tool.

Name: Axl
How did you get the nick-name Axl?

Well, it originally started, among my friends, with this stupid computer game we used to play, and my code name was Axl. But there's a story about how *everyone* started calling me Axl. It started in a lecture. You see my mate Zoz, his nick name is Zoz right, he dared me to chuck a paper plane right at the lecturer, right, from about a metre away, which I did. Anyway I've pelted out the room and the bastard's run after me, he's caught me, and he's slammed me against a wall yelling 'right what's your name?'. So I'm like stuttering ..."Axl Rose man, don't hurt me"...so he asks for my student card and I tell him that I don't go to this Uni. He says 'get the hell out before I get security up here'. So I just ran like hell (to the bar).

(Axl, in recounting this story, is in fits of laughter). Anyway apparently the lecturer called security straight away, and later on there's all these security guards with walkie talkies telling people there's some crazy guy running round called Axl Rose, and

they're asking if anyone's seen this Axl Rose dude...yeah, so now I'm Axl...

Axl, for you this may be a difficult question to answer, but what is your worst drinking experience (that you can recall)?

There is absolutely no truth in the rumor (*sarcastic*) that on my twenty-first I had my first bourbon at 6am and like, regained consciousness at one in the morning or something, throwing up, whilst hanging upside down from a clothes line...tied by the feet. That was heaps fucked man, but funny, eh.

Axl, would you sell your body for a million dollars?

Oh mate! I'd sell my body for three schooners and a bucket bong!
(Axl is laughing hysterically, suspiciously like someone who has just had three schooners and a bucket bong in fact.)

Are you a mellow person or the type who likes to start fervent conversations?

Well hey, maybe you could fuckin' explain to me what the fuck fervent means and then I could fuckin' answer.

How often are you up at the Bar Axl?

Whenever its open eh, but you still haven't fuckin' told me what fervent means man!

Have you ever run out of toilet paper, whilst on the toilet, at a friend's house, when only their mother was home?

Nah, but that's funny cos' it happened not that long ago, but my mate was there, except like everyone was drinking outside and they couldn't hear me, so, like I sat on the can for twenty minutes yelling out 'I need some fuckin toilet paper man!', it was heaps funny eh.

If you had to be locked up in a controlled, sterile, sealed off environment, that was say only 40 metres by 40 metres, for a whole year as a scientific experiment and you had to be accompanied by one of the following, which would it be?

Bronwyn Bishop, Charles Manson, Carlos the Jackal or Haroon Hassan.

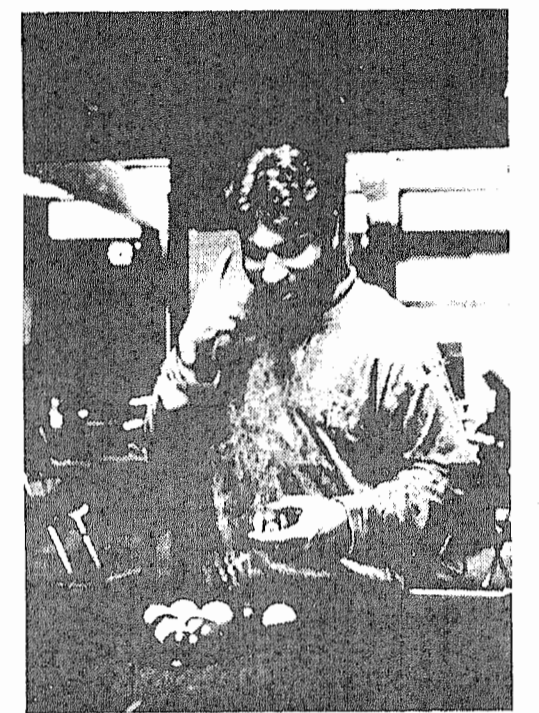
Haroon Hassan, but on condition that he'd have to be tied up in the corner.

What is your favourite food?

Oh Nutri-grain man, yeah with Iced Coffee on it, that's beautiful man. Yeah beautiful...(Axl's mind has momentarily, astrally travelled to 'nutri-grain and iced coffee land' as his eyes glaze over and he mutters mmmmmmmmm)

Axl, if you could have any wish in the world what would it be?

To get a good (pool) cue for the fuckin' Bar man!
Axl, imagine you are at the pearly gates



and you are trying to persuade the angel at heaven's door that you actually deserve to go to heaven. What three virtuous have you done which warrant your inclusion in heaven?

Um ... (long silence) ...ummmm...(silence)...well I bought my dad a cricket bat for Father's day (laughs)...and, oh yeah I decided not to go on that chainsaw massacre (ho ho)...and ummmm. Oh well fuck it...

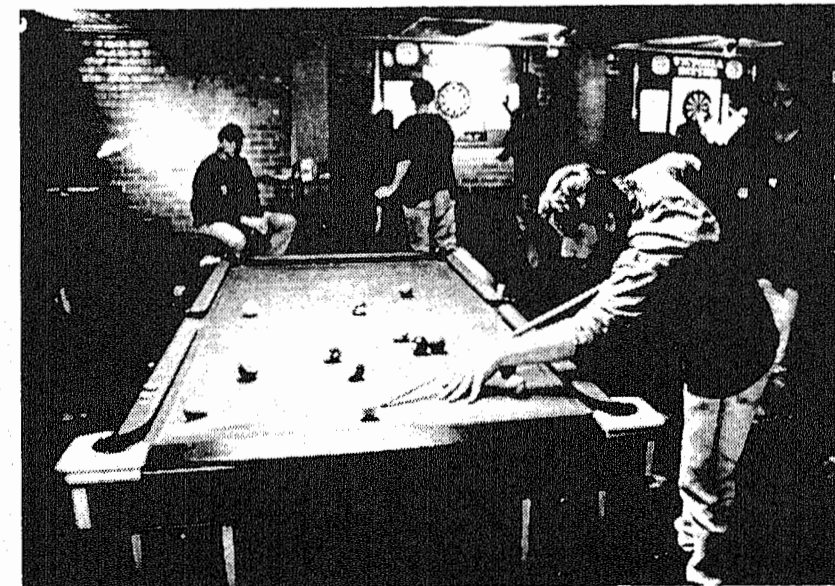
Axl, what country in the world would you most like to visit?

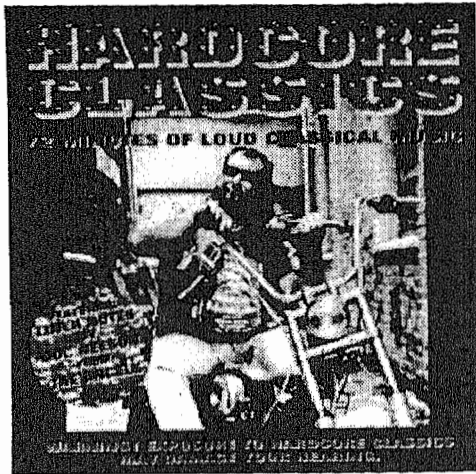
Western Australia man (*cacking himself*)...yeah I go for the Eagles. I want to see them on their own ground.

What mystical question would you most like answered?

Oh, whether there's a bigfoot, yeah, like if all those stories are true...seriously that's what I really want to know!! (And at the suggestion of his mate)...Oh yeah, and whether he's my father, ho, ho, ho.

Hey do I get paid for this?





Hardcore Classics
Various Composers
Warner

Yes, yes, this IS classical music. It's basically a collection of rather well-known compositions by various composers such as Wagner, Schumann and Beethoven but this CD is aimed at a much younger audience than you'd expect. Through graphic black and white photos of a fat bikie thrashing a violin, and a few words from Doc Neeson, the CD slip tries to convince the 90's generation that "Classical composers were the rock stars of their time". Quite an interesting concept, really. Yet there is something slightly annoying phrases like "when U2 wrote 'Sunday Bloody Sunday' about living in an oppressed country, nobody stopped them; when Sibelius wrote 'Finlandia' in 1899 it was banned by the repressive rule of Russia". Mind you, the music is wonderful; pity about the rest of the package.

Shelley

Promises Impure
Demented Ted
Pavement Records

Nowadays, Heavy Metal music is as factional as contemporary music itself. But some bands still manage to ride a blurred line between the divisions - enter Demented Ted.

After a three-year history and none of its original members remaining, Demented Ted have offered *Promises Impure* as their debut full album release.

Alive in its performance, punchy in its production and generally artistic in its nature, the album is not bad, albeit slightly disappointing for a three-year build up. Tracks like "Psychopathology" and "Existence Lies Beneath" reveal themselves to be slightly more than their clichéd titles suggest. Typical of the album's first half, these tracks are solidly rooted in the Grindcore and Death traditions. It is also nice to see that a different light shines through with the more traditional thrash metal undertones of "Liquid Remains" and "Between Two Eternities", reminiscent of Sepultura.

Of course, there is a down side. It is a clichéd, slightly 'try hard' sort of a product. This album serves best as background music, particularly when one is attending to housework, so if you're an angry home-maker storm to your metal shop now!

Frank Trimboli

Rhino Bucket
Pain

I'll admit from the outset, I'm not a huge fan of metal; yet at the same time I can kind of appreciate what Rhino Bucket are doing. They have been compared to AC/DC on more than one occasion, and it's easy to see why. Their new drummer,

Simon Wright, just so happens to be an ex-AC/DC kind of person.

The third album from Rhino Bucket, *Pain*, shows that they are developing their own distinctive rock style. They moved to a more independent record company, Moonshine, thus enabling them to have more musical freedom.

Whilst *Pain* is not the most original CD I've ever heard, it's definitely rock 'n' roll in the truest noisy guitar sense.

Tracy Skehan

The Truth
The Truth
Mushroom

The Truth are a promising young Australian band whose debut album is quite good. Two of the singles from the album, "Secrets" and "My Heavy Friend" have had a fair amount of airplay on Triple J, so, hopefully, a number of you readers can remember their style. The album as a whole has a cool, feel-good atmosphere to it, which makes it very likeable.

Many different influences can be heard on the album such as funk, rap, reggae, pop and rock. Mention must be made that if you hate Living Colour and other funk bands, I can't imagine that you'll like this.

Songs worthy of note include "Let's Stay Together", which is an acoustic ballad that is quite groovy. Also, "Peak It" is a real stand-out track, it's fast, exciting and makes you want to get up off your backside and dance or throw your body round or something. They lyrics on the album are, in general, thought-provoking and positive.

Overall, it's a good first offering from a talented new Australian band, definitely worth a listen for anyone interested in funky/groovy music.

Scott B

Logic Trance 2
Various Artists
BMG

There is always a divided opinion surrounding trance music; depending on your frame of mind it is either hypnotic or boring, and either way approaching over two hours of the stuff can be a daunting prospect. But listen without fear - *Logic Trance 2* is tripping material, the pick of the techno/trance scene.

Big names always help sell a compilation, and this two disc set has plenty, as well as some inspired new sounds which really broaden the horizons of the genre. Obvious highlight are The Future Sound of London's "Papua New Guinea" - a lush collage of ethnic sound - Cosmic Baby's "Spacetrack" and The Orb's bizarre "Little Fluffy Clouds". "Lush 3.1" by Orbital keeps the danceability of the compilation well within reach, superbly contrasting "I Love You" by unknowns, Electrotête.

Flip to disc two, and the brain is treated to Jam and Spoon's "Stella", (remixed from the "Tripomatic Fairytales 2001" album) the minimalist perfection of Underworld's "Rez", and the hypnotic "Transformation" by Transform - with its eerie scat vocal loops and compelling beat.

Whether this stands any chance of appealing to you depends on your tolerance and ability to immerse your conscious in the music you're listening to. Nothing here is a dance-floor stomper, but it falls well short of the ambient ticket and those blessed with the stamina to slow-rave to tracks eleven minutes in length should find it a godsend. And as for me - I await *Logic Trance 3* with baited breath. 8/10.

Isaac Bridle

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Tasmania Scholarships 



UNIVERSITY OF TASMANIA

Play it again, Stan

Shelley speaks with local Adelaide band Reckoning about warehouses, gothic life and a certain young elephant named Stanley.

I stand amongst machinery and tools in a strange workshop, where the shell of a shiny black Austin rests in a corner. There are no workers around because it is late at night, but in one end of this warehouse lies a red drum kit, a few amps and a small PA system. This is where Reckoning rehearse. The walls hold large posters of various groups including Transvision Vamp and The Cure and strangely enough, it seems to fit into this scene nicely. A small black and white photograph of the band's first gig is also comfortably nestled between a workshop table and the equipment, depicting a young and rather short-haired group of boys with their instruments. It is quite astonishing to see how far Reckoning have come since then.

"We've been together about two years as a group, but Peter and I first met and did some things together before we recruited Seamus," says Matt, guitarist.

Ex-Adelaide Uni students Matt and Peter (drums/backing vocals) met vocalist Seamus through an advertisement they placed, looking for a bass player and lead singer and discovered that he could do both. Since then, they have played at various venues around Adelaide, toured with major acts such as the Clouds, Ed Keupper and played at the Hummingbirds' last Adelaide show. "We got to meet Robyn St Clare and she was really nice...the band was really good too," says Seamus. I ask him about the band's recently released demo (available in good record stores) and other gigs that have resulted from this. "We did that demo for Triple J's Australian Show and have had a good response as they were paying 'Valentine's Day' quite often at night. A woman rang up from Melbourne after hearing us and invited us over to play in a Gothic Festival in November, I tried to explain that we weren't really gothic, but she said she liked our music and asked us to play anyway." The festival is centred around the Dark Angel gothic magazine and has an in-

teresting line up of other acts from different states, all playing at the Esplanade.

The band give me a little performance in their warehouse and proceed to play their newest song "I'm having a baby." We all really like the new REM song "What's the Frequency Kenneth?" so after incorporating elements of this into it and generally changing the whole song we decide it's time to grab some red wine and sit down to chat into the tape machine.

Anyone who has ever seen Reckoning perform may have noticed a small plastic elephant that is strategically placed on various items of band equipment during a gig. This is Stanley the elephant, Reckoning's mascot and mentor. They have never played a gig without him there for support. "We have had a few people come over to have a look at him afterwards," adds Matt. If you listen closely,

Stanley also appears in the track "Naked" in the chorus - "we dance like elephants, we dance like elephants in the dark..." Actually a lot of Reckoning's songs have a certain quality that is very genuine and truthful. The band's 'sound' is quite unique due to various components such as Seamus' chordal/strumming approach to playing bass and Matt's many, many different pedals. Peter's new kit also makes a difference - "It's louder" he says.

You can catch Reckoning at the Unibar this Friday the 14th of October.



The Peachfuzz buzz

An interesting new band to come out of Melbourne recently is Peachfuzz. Formed in 1992 when guitarist and vocalist Stefan Schutt left Adelaide behind in search of a vehicle to express his musical ideas, they have since gone on to establish a solid live following around the pubs of Melbourne. In addition, they have recorded two EPs entitled *V8* and *Watermelon Man* on Temptation Records, a label set up by Mushroom to promote young bands. Soon to hit the streets is a debut album, which according to Stefan will continue the exploration and development of the Peachfuzz sound. I began by asking him what kind of progression there has been since *V8* and *Watermelon Man*.

the whole Sebadoh low-fi type of thing. Also, different arrangements and trying tricks with the recording as well as trying to keep it less glossy because *Watermelon Man* is quite polished; I want to make it a little less polished. There is also a chance of doing it on CD ROM because Nick Thorpe (a long time friend) is involved with that sort of thing at his work and he's thinking about doing it as a test case for other CD ROM's that he'll be working with, so we might be able to get video tests on there and all sorts of other exciting things like that. Our drummer's actually an artist as well, and he's got all sorts of ideas that he'd like see put on."

Like most other young bands, Peachfuzz have had to endure comparisons with other bands. However, it seems that they have managed to assemble a more eclectic list of supposed influences than most; the long list includes The Pixies, Pavement, early

that...well, if you hear *V8*, I don't think that we sound that much like The Pixies. I suppose some of the more melodic guitar ideas and the simplicity of the guitar hooks are a bit like them, but every band would hate to be lumped in a certain category."

In Melbourne, most of the band's live activity is centred around the pubs nestled amongst the quirky little eateries of Brunswick Street. Accordingly, Peachfuzz have become synonymous with the Brunswick Street scene, whatever that is. Stefan went on to explain: "We have been accused of being a Brunswick Street band in that we play mainly around Brunswick Street pubs like The Evelyn and The Punter's Club and various pubs around Fitzroy and Collingwood rather than on the Saint Kilda side. A lot of bands that get called Brunswick Street bands are not very common musically, but they have an attitude which is a little less serious than a lot of the intense, dirgy other bands like the full-on rock pig kinds of bands. The Brunswick Street bands are inclined to have a little less of the rock star attitude and be more into the cabaret side of things and be a little lighter... you

don't get many goths on Brunswick Street, it's a bit more hippyish."

The conversation then turned to the music itself and the kinds of processes that go into the creation of the songs. Whilst most of the songs used to be primarily Stefan's brain child, he claims that Peachfuzz has now blossomed into a kind of musical democracy...

"It used to be more me and my songs but it's become more everyone getting together and working on it which I like much more. Everyone's writing, which is good because we come up with more interesting stuff. I used to do a lot of four tracking before I took it to the band, but lately I've taken a raw idea and let everyone work on it which means that I'm not dictating to other people what they should be playing, so you come up with stuff that's more surprising."

Peachfuzz have also travelled around a bit, lately visiting Adelaide, Perth and most of the Eastern capitals. On the weekend of October 30, they'll be here again. By the time they leave, the Peachfuzz buzz will have spread even further.

Tim Gow



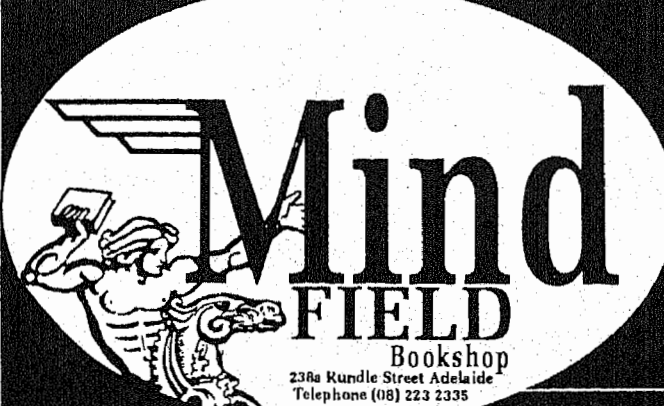
"*V8* had its own kind of character, it was pretty sort of...lovably scrappy I suppose is the term for it, it had lots of fast, scrappy songs whereas the latest one is a lot more varied and has a lot more different things that we tried on it. The album's going to be even more like that."

Even more exciting things are planned for future Peachfuzz releases.

"We're going to try out some soundscapes; our drummer Cameron's really into doing that, he's really into

Elvis Costello, The Church and late '70s New York punk. In general this doesn't seem to phase them too much, although there is a danger with comparisons in that they can be taken too far. As far as the press' interpretation of these "similarities" is concerned, it seems that it can be both good and bad...

"One review said that we were taking up where The Pixies left off and that we were great and another said that we sound too much like The Pixies, but I think that that comparison is limited in



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The Question is...

"Um...where is Adelaide?" So begins my chat with drummer, Jon, from America band Superchunk. He's calling late at night from a friend's house in Chapel Hill, a university town in North Carolina on the eastern coast of the US. The band are about to embark on their ten show tour of Australia and Jon is quite excited about visiting Adelaide...even though he has no idea where it is.

Perth. "Yeah, that was a shame. But we did a show with the Cosmic Psychos and they were cool, so were the Meanies and another band - a three piece with two guys and a girl - I can't remember their name, but she had a mohawk..." It seems that Jon is quite impressed with the Australian music scene. He proceeds to tell me about Superchunk's recent visit to Europe, their tour with Smudge and his experiences at the Reading Festival.



"It was fun, yeah, the Lemonheads were great, they were great guys - so were Pavement. We also got an up-close and very personal view of Courtney Love...that was something!"

Well, by now I'm beginning to think that Jon knows just about everyone and

"We love Australia," he says, "the shows are great and the people are great as well. Laura (bass) and I think it's about our most favourite place to play so far." The band came to Australian shores about a year and a half ago but neglected to visit both Adelaide and

thinks that everyone is wonderful as well. "By the way, are Noise Addict still around? We love them!" Yup, I was right. "The last time we were in Australia, Steve Pavlovic, who did our tour, he had a demo tape of theirs and we thought it was really great." We spend

a while laughing about fourteen-year-old boys with guitars, bedroom demos and the Evan Dando worshipping syndrome. Jon is a genuinely nice guy, and, despite the slight telephone delay, is really easy to talk to. I ask him if Superchunk plan to release another special tour EP (out on Hippy Knight) like they did for their last visit. "Not this time, that record was originally only available to Australian audiences but now it's available on import. Besides, we've got a new album that came out in April and it's called *Foolish*. It's somewhat slower than our previous releases, a little mellow - we're getting old."

All of the members of Superchunk, including Mac (voice/guitar) and Jim (guitar) are only 27. However, Jim and Jon were not in the original line-up. "Jim's been with Superchunk for about four years and I've been in the band for three. My brother knew Mac and the original guitar player recommended me. Everyone kind of knew each other in some roundabout way."

Jon describes their music as relying on a strong melodic core which is generally written by Mac. Variety in both tempo and style is important, but the band prefer to leave experimenting with acoustic instruments and bizarre sounds to recording in a studio. This is because they like to stick with a standard and basic band line-up where every mem-

ber specialises in their own department. "Some influences are melodic-punk music, like Hüsker Dü and a little bit of weirdness in the vein of...well I don't want to say Sonic Youth but there are some weird tunings involved, but nothing that's too out of the ordinary. Oh yeah, our new single is coming out in October, called "Driveway to Driveway" and we just finished a video for that."

A Superchunk video is not something you can easily forget. Pyjama parties, popcorn, cookies and football appeared in "The First Part" video which was well received in Australia and got quite a lot of airplay. However, it is the vision of a milk-devouring frenzy depicted in the clip for "Fishing" that still remains in my mind, so I asked Jon if this new one would be as unique. "It's great...a take-off of an old 'forties movie, in black and white - it's kinda neat. We also recently recorded some four-track versions of other songs to go on the b-side of the single."

Other plans for Superchunk while they are in Australia are to play at the Livid Festival and to do a 'Live at the Wireless' with Triple J. Then the band flies over to New Zealand for a few shows and after that, they are homeward bound.

Shelley

Sweaty and Pulsating

Kinetic Playground, Superchunk, Buffalo Tom
Empire, Sunday 2 October

The first thing I noticed about the Empire Entertainment complex was the abundance of bars. A bar as you walk in, a bar past the ticket gate and two bars in the actual stage area. Wow! I could tell that this was going to be a better Sunday night than just watching *Indiana Jones* on TV. After all, two of America's finest bands were playing together, with local talent Kinetic Playground, at quite an unusual venue. You see, Empire used to be one of the twin Hindley Street cinemas, and that area is now transformed into "The Stadium". It really was a great idea because now those who wanted to sit down can do so and still see the bands because of the unique sloping grandstand. Mind you, those who wanted to get trampled up the front could still do that as well...

I missed seeing Kinetic Playground play but those who did see them said that the audience response was not too enthusiastic. This was perhaps because of the small number of early arrivers, despite the proposed 8pm starting time. The place did begin to fill up really quickly around 10pm and only then did I realise how many people you could fit into an old cinema. As expected, I would say the majority of the

crowd were Buffalo Tom fans, but a small cluster of Superchunk groupies had firmly secured their front-of-stage position, and eagerly awaited the band's arrival. "We heard that you guys would be a lot like the Canberra crowd," said Mac, the lead vocalist and guitarist. Those who could hear him immediately protested, and those who couldn't just danced and bopped to the music. A desperate Superchunk fan tried in vain to grab Laura's (bass) attention by repeatedly calling her name, but she, like the other musicians, was off in another world. Superchunk played hard and fast with catchy melodies and a really tight rhythm section. I've never seen anyone hit the drums so hard before. They had a mixed array of oldies from the five album repertoire but mainly concentrated on flogging their new album *Foolish*. It was a great performance and I dare say they gained many a new fan.

There was quite a wait between them and Buffalo Tom and that gave most of the crowd time to cool off and have a beer or two. I caught up with Jon at the T-shirt sales area and chatted about their performance, Hindley Street commercialism and lack of a covered walkway on the tarmac at Adelaide Airport.

It was the band's first tour with Buffalo Tom and Jon had his automatic pocket camera in hand, ready to take some snaps of them. I bravely ventured down to the front of the stage to await their arrival.

It was a wild scene. Boys wearing their favourite band shirt crowded in closely whilst the odd girlfriend wondered how on earth she could ever get out. However, there were plenty of enthusiastic girls who eagerly joined in the pulsating, sweating pile of bodies down the front, especially when Buffalo Tom casually walked on stage. The crowd roared. This was the moment everyone had waited for, and were glad they'd saved up to get the tickets. The

music started up and clothing came off as the band launched into a long set that contains many favourites including the classic "Taillights Fade" as well as crowd favourites "Enemy" and "Velvet Roof". The band threw in a few slower numbers such as "Larry" and the crowd seemed appreciative to have a rest from jumping, climbing and stage diving.

A shared bottle of evian water, a brief strip-show courtesy of a lively punter and several broken bones later, Buffalo Tom finished up with a three song encore. Everyone seemed exhausted but entirely happy and fulfilled. Thank God for public holidays.

Shelley

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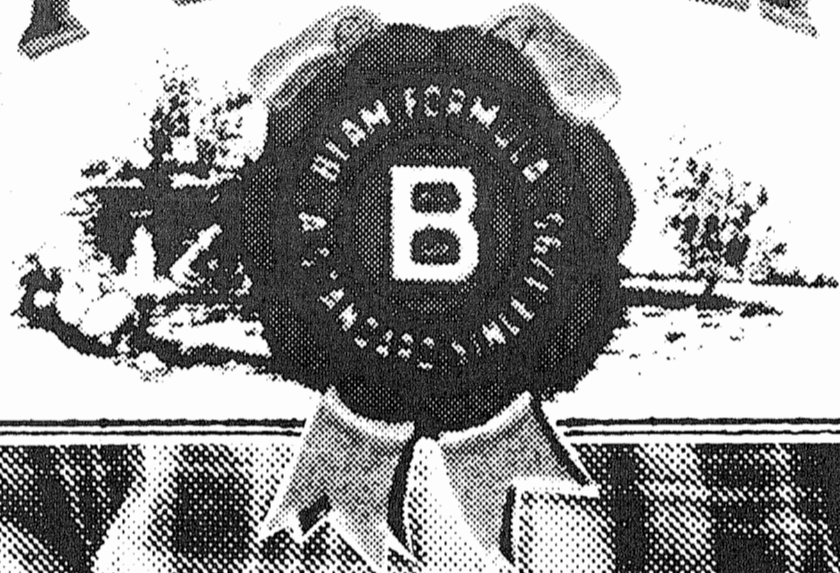
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Extraordinary

Angels In America, State Theatre, The Playhouse

In theatrical terms, *Angels In America* is a colossus. A sprawling, three-and-a-half-hour saga of New York life in the mid 1980s, with enough characters and situations to make one's head spin, the impact of *Angels In America* is immense. I am sure that this production will be remembered as a high-water-mark for State Theatre. It is easily the best play they have presented this year.

Tony Kushner's script is startling in its complexity. He juggles storylines with ease. The transition in styles of delivery (from ultra-realism to expressionism and absurdism) is seamless. Comedy and tragedy sit next to each other easily. Kushner has been particularly ingenious in incorporating the real-life story of Roy Cohn, a lawyer who was Joe McCarthy's offsider in the 1950s and died of AIDS in the mid 1980s. The semi-biographical strand of the narrative branches out and touches other (fictional) narratives - by turns satiric, tragic, bizarre and wonderful. This enables Kushner to come at his themes from a variety of perspectives. Characters debate issues on a level that is intellectually stimulating. I emerged from the auditorium with my head in a whirl.

Kushner's main protagonist is Prior Walter, a young gay man who learns he is HIV positive. In Prior, Kushner has created an Everyman for the modern age. David Tredinnick injects a great deal of verve and panache in the role. Prior has one extraordinary scene sitting on the edge of his bed in drag, in which he alter-

nates hilarious one-liners with depressing self-reflections.

One of the lasting images of the play's conclusion is that of Prior dancing blindly around the stage by himself. The image is emblematic of the play's message: that we are living in a society that has long since lost its way, that we now face problems of such staggering magnitude that solutions seem impossible. The subtitle of the play, "Millennium Approaches", indicates the preoccupation the play has with questions of where society and humankind is going. Images of decay and corruption abound in both script and production. Brian Thomson's set looms over the actors, giving the impression of a once-great city which has now fallen into ruin.

Catherine McClements gives an outstanding performance as Harper, a young wife addicted to valium. The audience is never completely sure if Harper is mad or not. McClements' performance has the tension of a newly-strung tennis racquet: you never know which way she is going to move or speak or act next. Indeed, the entire cast is extremely strong. One small quibble I have to make is with the performance of Melvin J Carroll. Carroll plays two roles: an outrageous ex-drag queen and a travel salesperson who is a plaything of Harper's imagination. As Belize, the ex-drag queen, Carroll is hilarious and obviously relishes the role. Carroll's characterisation of the travel salesperson is not differentiated sufficiently from that of the ex-drag queen,

however.

With the number of different characters and situations in the script, one could be forgiven for wondering if Kushner could in fact tie all the threads together to provide a satisfactory conclusion. Well, he does. The ending to *Angels In America* is one of the strongest conclusions to a play that I have seen in a very long time. The play comes to a crescendo in its very final moment in a scene that strips bare the Playhouse stage and, simultaneously, the conventions of the theatre. Because of this,

the scene packs an enormous theatrical punch. I sat in my seat and thought *wow*.

There are so many other things I could write about *Angels In America*: the music...the backdrop...the nuances of the script. Space does not allow. So just see it for yourself. State Theatre will be presenting a moved reading of Part Two of *Angels In America* on October 22nd. It promises to be as exciting and stimulating as Part One.

That's a tough act to follow.

David Mills

Colin Batrouney and David Tredinnick



Seen it all before: DAAS play Unibar

Doug Anthony Allstars, UniBar

Maybe it comes from spending too much time in the UK where the anal tract is the highway of popular culture. Or maybe the post-punk comedy wave of the early '80s has finally run out of steam and can barely force out a few smelly farts. Whatever, last week's performance of the Doug Anthony All Stars can generously be described as woeful. Go on, admit it. You were there. You know. It was pathetic.

Take away the pitiful gross jokes - like the green crusty on the end of Tim's penis - and what you got was a band of bawdy boys who would do well at Dirty Dick's, Nero Fiddle or one of those other kitsch theme restaurants where respectable middleclass people go for a nudge-nudge night of innuendo-laden naughty entertainment.

Take away the drug references in the songs (Cocain / Cobain) and you've got Wickety-Whack. Take away the interminable jokes about Adelaide (ho hum, do we have to hear all this again?) or the ugly people in the audience or the poor sod in the white skivvy and you've got ... er, not much.

OK, some of it was funny, like the escalating silliness of the sign posting up Tim's bum: Men at Work, Falling Boulders, Wrong Way Go Back. Real belly-laugh, tears-to-the-eyes stuff. Even Tim with his arm between Paul's trousers simulating a giant stiff. But the big laughs were few and far between and there were but a few sad glimmers of the inspired commando-

comedy onslaughts the boys have pumped out in previous years. As if unable to think of anything else DAAS took the soft options with a bunch of poo and white skivvy jokes.

By the end of it all, the cries for an encore seemed a bit forced, sounding like an obligatory ritual, though it inspired Paul to come back and regurgitate a monologue about Michael Jackson's glove hanging out of Tim's bum. At least, I think it was Tim's bum. Anyway, it was hanging out of somebody's bum 'and more news as it comes to hand'. Ho, ho.

Then they wound up with a messy sort of song and the night sort of peetered out because the audience hadn't really got wound up enough to call for another encore. In fact, the audience hadn't got wound up at all. Go home and put on the video of DAAS' New York gig and you'll see what I mean by inspired comic mayhem.

Should I expect something cleverer from DAAS? Methinks it would not be too much to ask. After all, I paid my ten bucks to see DAAS, not Kevin Bloody Wilson or Rodney Fucking Rude.

Come on, guys! You used to write the best comedy songs since Tom Lehrer. You used to be certifiably crazy. You've worked with bizarre creatures like Flacco. Hasn't some of that rubbed off? DAAS - please come back! Otherwise, I will don a white skivvy and plunge into the quagmire of laughless DAASpair!

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"...miss *Angels in America* and you'll be kicking yourself for a long time to come" THE BULLETIN

TONY KUSHNER'S

ANGELS IN AMERICA

2 Tony Awards Best Play Pulitzer Prize Drama

A Gay Fantasia on National Themes
Part I: MILLENNIUM APPROACHES

Every ten years or so a play is written that lays down a marker for the new generation: for the nineties it is *Angels in America*

DIRECTOR Neil Armfield SET DESIGNER Brian Thomson COSTUME DESIGNER Anna Borghesi
LIGHTING DESIGNER Roy Dempster COMPOSER/SOUND DESIGNER Paul Healy
WITH Colin Batrouney, Melvin J Carroll, Jack Koman, Monica Maughan, Catherine McClements, William McCluskey, Margaret Mills, Greg Stone, AND David Tredinnick

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Soirée Ionesco

The Adelaide University French Club is presenting a season of Ionesco at The Little Theatre, as a homage to the highly original Romanian-born French playwright, who died earlier this year.

The program begins with six short comedy sketches that Ionesco wrote deliberately for native English speakers learning French. Bearing in mind that Ionesco was one of the creators of absurdist theatre, the sketches include topics such as a travel agency where everything has already been booked, a café whose menu offers far more than what is actually available, and a boy who can't manage to go to the right places to do the shopping.

After the interval, we present the one-act play *La Leçon*. Here is a story which at first seems normal - a young

woman arrives for her first private lesson from a retired professor. But the normal twists into the abnormal...it becomes harder and harder to distinguish sanity from madness, reality from the absurd...is there really a difference?

Daniel Ransan directs the sketches and Kanesan Nathan directs *La Leçon*. Starring students include Anita Butler, Martin Penhale, Sarah Burton and Dominic Stefanson.

An Evening of Ionesco

Thursday, Friday, Saturday; October 20, 21, 22 at 8pm

Special matinée October 20 at 1.15pm
Tickets \$7/\$5 concession at the door or book with the French Department (7th floor, Napier Building) Ph: 303 5638

Almost Magic

Anaheim Magic, Magpie Theatre, Season Closed

Anaheim Magic is a play crowded with ideas. The script is dense with messages and questions about Life and Death, and all the Big Issues of the Nineties. Its complexity is often challenging but not always particularly engaging.

The play was inspired by a true story of a young man who travelled to Disneyland after committing an armed robbery. The reason for the use of this Disneyland motif in the play remains unclear. *Anaheim Magic* takes as its starting point the holding of this man in a detention centre and is composed of scenes between him and the young woman assigned to be his lawyer. As they become more familiar with each other they discuss more about their pasts, their lives and their families: all of which are imbued with more meaning in the script than they seem



James Winter and Edwina Bishop

to be able to hold comfortably. Both characters are particularly affected by their home-lives with their parents, although in different ways.

These scenes of mutual self-revelation lead to some engaging moments where one feels touched by the emotions of the characters. However, there are also some moments where one cringes rather than sympathises. The main premise of the story is that a young rich woman and young man from the

wrong side of town overcome their differences and bond over their commonalities. Hardly new and hardly unpredictable. But the play managed to overcome the temptation to follow an absolutely predictable plot-line and bring them together in romantic union. This was one example of the production's ability to transcend its inherent difficulties and the faults.

The same held true of the mixed media devices used. Slides were used to add to monologue and narrative and

the actors sometimes acted out scenes from their past using the projection of their shadows onto a white screen. As often as not these devices were clumsy and it seemed that they were being used for the sake of it, rather than for what they could add. Some of the images were less than subtle (a heroin needle when the

actors are discussing someone who died of an overdose). But on occasion their use added nicely to the structure of the drama.

The actors, James Winter and Edwina Bishop, did well with the script, and were probably the best aspect of the production. They had some excellent lines to deliver, but some pretty embarrassing ones as well.

Anaheim Magic was a good production, but didn't reach any amazing heights of great theatre.

Lorien Kaye

Stimulating Change

Kokoschka: *Job* directed by Andrew Garsden and *Murder, The Hope of Women* directed by Eddy Knight. Performance Studio Guild

What a relief to finally experience a piece of theatre so different to what Adelaide Uni has seen before! The Performance Studio Guild — a new theatre group on campus based around the drama department — has promised a break away from the norm, and it has not only honoured this promise but has done so outstandingly.

For those weary of rehashed Shakespeare and the likes of David Williamson being trotted out every theatre season, the PSG's German expressionist double-play will be a stimulating change. The bill features two short plays by German artist Oskar Kokoschka: *Job* and *Murder, The Hope of Women*. *Job* was a fascinating introduction to Kokoschka. It challenges the audience with its portrayal of the "landscape of the mind": Andrew Garsden's direction is excellent here, as he reinforces the action onstage with constantly changing music, slide projections and a well-sustained atmosphere throughout *Job*'s descent into madness. Due to the complex nature of the play, it is best to take Garsden's advice and let the play "wash over" you instead of searching for meaning from isolated moments. All on stage except Anima (*Job*'s wife) are projections of *Job*'s mind — the chorus (loosely) re-

resents the intangible of his mind, such as conscience/advisor/neurotic and Mr Rubberman represents the physical/pennis symbol.

In the lead, Farley Wright successfully sustains a lengthy and demanding performance. His admirable portrayal of insanity is supported by a subtle Anima (Suzie Morgan) and a sensational Mr Rubberman (Matt Dry) with the latter captivating the audience with his hysterical/terrifying stage manner.

Murder, The Hope of Women is an interesting choice to follow *Job*: after *Job* finally realises the dilemma that faces humankind (the duality of man/woman) but cannot fully understand it or solve it, the audience, with the following play, witness a violent and intense example of this dilemma — a literal battle of the sexes. As director, Eddy Knight had little to work with as far as a script is concerned, so has concentrated on movement and sound, resulting in scenes that look/sound/feel like primitive rituals. The choreography is excellent, but unfortunately *Murder, The Hope of Women* does not offer enough content to rival the first play, or to sustain the challenge which *Job* offers.

Alethea Leslie



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The Big Day

Muriel's Wedding, Academy Cinemas

I think this film is fantastic. Why? Well, Muriel is one of us. She's not particularly attractive, she's not particularly good at anything and her dress sense, at least at the beginning of the film, is bloody awful. If this sounds familiar, you're not alone. But what does she have that distinguishes her from the rest of her family and the people around her? She's able to recognise what she wants out of life and go out and get it. Sure, she does it in a round about way and manages to look like a complete loser in the process, but she does achieve her dream. More importantly, once she realises that the outside trappings do not change the inner person, she's able to decide what it is she really does want and go out and get it. That's what makes her and the film special.

Toni Collette really is the star as Muriel. With an appalling home life with a bullying father, non-achieving siblings and a downtrodden mother in the pokey 'seaside resort' town of Porpoise Spit, Muriel dreams of being someone. She escapes from reality by losing herself in ABBA songs and dreams of someday being the centre of attention in her own wedding. Rachel Griffiths as her exuberant best friend Rhonda shows Muriel what life can offer if you're not afraid to go for it. Even if you hate the rest of the film, which you won't, it's worth seeing for their mimed ABBA scene alone. Rhonda also manages to get some of the best bitchy lines in the film. If you've ever wanted to tell someone you hate what you really think of them, listen and learn. Hell, take notes. She also delivers one of the best 'fuck you' comebacks I have ever seen, the sort you always think of two hours after the ideal time to use it has been and gone.

The carefully selected and all-round

great support cast deserve a special mention. Bill Hunter, man of the moment in just about every recent Australian film, plays Muriel's father Bill Heslop. To put it bluntly, he's a pig. Not content with being a corrupt small town politician, Heslop also manages to have a very public affair in front of his wife and denigrate his children at every opportunity. Hunter enjoys himself immensely.

The much maligned Sophie Lee lets rip as Tania, one of the self-elected fashion police of Porpoise Spit who choose to make the daggy Muriel's life a living hell. Lee's Tania is the epitome of all those bitchy, vacuous, backstabbing girls we all went to school with. Tania is a joy to giggle at.

Matt Day as Muriel's love interest No. 1 is perfect as a stammering but earnest young suitor whose greatest vice is that he's a parking inspector. Daniel Lapaine as the reluctant groom is aloof and baffled as a driven South African who wants to swim for Australia in the Olympics, and must marry an Australian to gain citizenship. In spite of his own determination and ambition he's alarmed and frightened by Muriel's desire to marry and the lengths to which she'll go in order to fulfil her fantasy of marriage equalling success. Pay attention in the wedding scene, the groom looks like he'd rather walk on hot coals than go through with it.

I think you should go and see *Muriel's Wedding*. The acting's great, the storyline's great, and the music is great. Sure, there'll be things that will make you cringe at their very Australianness, but you'll come out feeling refreshed and invigorated. Better than a spa, and there's buckets of ABBA. What more could you want?

Catherine Follett.

Lost in the Guff

The Wildlife Reserve, Laurie Clancy, A & R, \$14.95

The premise of this novel is hardly new. An academic from an actual English Department (in this case at La Trobe) writes a comedy of manners about a crazy English Department in a fictitious university with myriads of eccentric, fictional (one hopes) academics. It's been done before and it's been done a hell of a lot better. In Australia, Yasmine Gooneratne produced one of these books with *A Change of Skies*, which tackled issues of multi-culturalism and the migrant experience in a refreshing way, and David Lodge springs immediately to mind when one thinks about this genre. He satirises academia with consummate ease, while including complex theoretical ideas.

Laurie Clancy lacks the depth of either of those two authors and, moreover, he just can't write as well. Sometimes his prose could be described as pedestrian, at best it is a lesser imitation of something better written by someone else.

His story details the experiences of Terry Shaw, recently returned to Melbourne from England, who miraculously lands a job at Blamey University. He gets the job by being the winning player in a cricket match, hilariously (?) killing someone in the process. If only getting jobs was so easy in the real world: hit a six, get a job. I wish.

From this point, the story doesn't get much better. It is peopled by stereotypes: the nymphomaniac student who Terry just has to bonk (but it's OK because his wife understands), the footy player, and a whole pile of one-dimensional academics: the drinker, the theorist, the feminist.

The only attempt at depth is a satire on the Dawkins philosophy of tertiary education, but it's lost in the guff. This lack of depth could be excused if the fluff was any good, but I'm afraid that it just isn't.

Lorien Kaye

Get Your Rocks Off

Flintstones, Greater Union

There is a limit to how many jokes about rocks are funny. Rocks are not inherently amusing. It takes some semblance of talent to make them so and, unfortunately, the writers of *The Flintstones* don't have it. As rock jokes make up the substance of the script it makes this movie very uninteresting indeed.

You may have heard Peter Costello's *Flintstones* conspiracy theory on JJJ - he argues that the movie was made to sell millions of dollars worth of merchandise. That may well be true, they certainly weren't struggling with trying to express the ultimate meaning of life on film. It's fluff, pure and simple.

John Goodman is a convincing Fred. He can do the yabbadabbadoo and the stupid oaf mannerisms. Rick Moranis is a curious choice as Barney - where are his glasses? He seems to have cotton wool in his cheeks to give an impression of Barney's stocky frame, but you can tell there's a weedy nerd under that pelt. Elizabeth Perkins is an accurate Wilma with the voice down pat.



Rosie O'Donnell looks frighteningly vacuous as Betty - she seemed like such an intelligent woman in her previous films, where's she hidden it? Elizabeth Taylor takes time out from generating gossip for *New Idea* to have some fun reinforcing those wacky mother-in-law cliches as Wilma's mum. Halle Berry and Kyle MacLachlan make jaw-droppingly spunky wooden villains. The whole lot are obviously doing it for the money.

The script is predictable in its story and gender stereotypes. The original *Flintstones* were a satire of the 60s middle class American family. There's no satire here, it's straight down the line unoriginality.

But to be perfectly honest, who is going to see *The Flintstones* for the story? You go to see the dinosaurs in the quarry and the funny cars where their feet stick out the bottom! They're there and they look convincing but after you've seen them you need something else to sustain your interest...and it's not there.

Jocelyn Fredericks

Giveaways

On Dit has five *Flintstones* CDs and five double passes to give away to the first five people to come down to the **On Dit** office at 1pm sharp on Thursday and say yabbadabbadoo.

No Strings Attached

Thunderbird 6, Mercury Cinema

The thing that has always amused me about the Thunderbirds is their attempts to seamlessly graft together shots of real hands, mouths, planes and so on with shots of fake ones. *Thunderbird 6* certainly provided these. Unfortunately, it also provided an hour long "climax", a soundtrack with "Those Magnificent Men in their Flying Machines" and an amazingly banal plot. The Thunderbirds are capable of entertaining me for an hour. *Thunderbird 6*, however, goes for an hour and a half. It is a tedious hour and a half, with a repetitious half hour plot thinly stretched over the time span.

Brains is commissioned by Mr Tracey to build Thunderbird 6 and makes several wacky models which Mr Tracey wackily rejects so Brains wackily smashes them. Wacky. Alan happens to have restored a Tiger Moth which happens to save the day and, startlingly enough, the Tiger Moth becomes Thunderbird 6. Unexpected! Does this sound like an hour and a half of power-packed entertainment to you? Nup, me neither.

But! The puppets are groovy and the one with the moustache was curiously attractive. Lady Penelope's car is pretty nifty although it does bear a slight resemblance to a Barbie accessory, except

for the built-in skies and the fact that it is also a hovercraft.

I felt sorry for Parker. Alan, Tin-Tin and Lady Penelope set up this elaborate, yet strangely piss-weak joke to make him look like a dickhead. Then when they think that he's dead, they just say "Bummer" or some such and carry about their business, not even shedding a solitary tear for his years of dedicated service.

Someone got a little heavy handed with the explosives at the end. All of the painstakingly constructed scenery gets blasted into small pieces. Good ride, I say. A whole lotta people have obviously got too much time on their hands and can think of no better way to spend it than by assembling hundreds of miniature buildings, emergency service vehicles and domestic animals and then blowing them up.

Thunderbird 6 might be interesting if you've got an unnaturally long attention span. For normal human beings, however, stick to the series. Apparently, there is only one print of this movie in existence, but I know that I wouldn't want a copy. If they rammed the plot into a half hour episode, it would be F.A.B. As is, it is C.R.A.P.

Penelope Fredericks

Escaping Traps

Traps, Trak Cinema

Breaking free of the 'Traps' that one inevitably stumbles upon on life's path is what this movie is about - change and emancipation. *Traps* is the first full feature offering by director Pauline Chan who hitherto has been largely known for her short films, *Hang Up* and *The Space Between the Floor and the Door*. Here, she manages to encompass political and emotional turmoil set against the perilous framework of 1950s French Indochina which serves as a catalyst for the struggle for self-discovery.

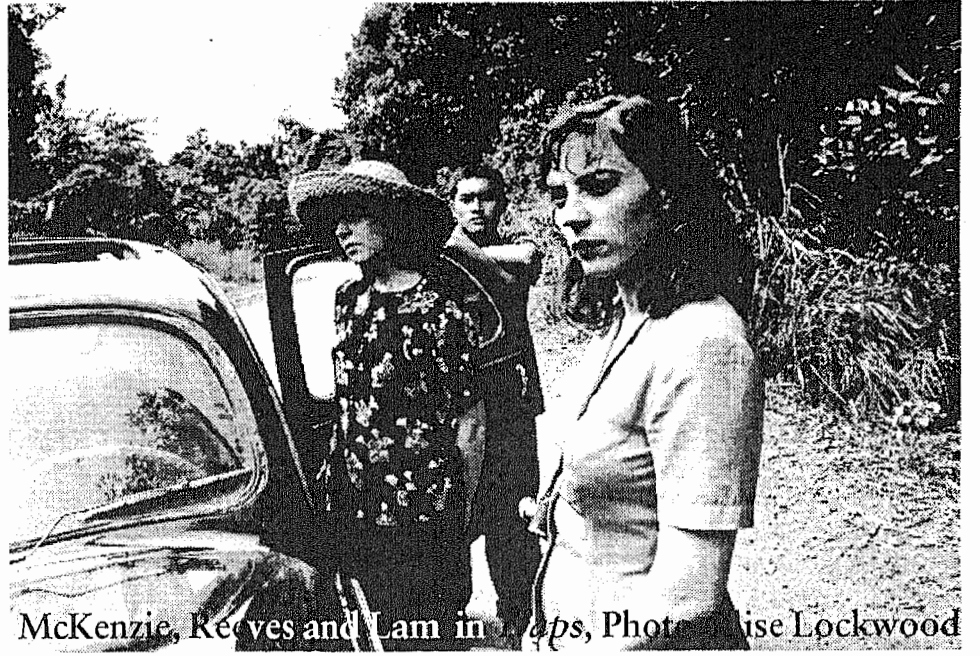
Louise, a London photographer, and Michael, a journalist, are a husband-and-wife team who arrives in Vietnam to document the justification of French occupation. As a couple enduring a shaky marriage, they are more proficient as co-workers than as lovers. Ironically, it is the decaying political system they are thrust into that exposes their own widening rift and marital quandary.

Michael is compelled by the French (in the guise of their host, Daniel, a megalomaniac rubber plantation owner) and for economic security to stifle the truth,

while Louise diligently records the growing repression and agitation of the Vietnamese. Michael, in turn, pressures Louise to concede; Louise begins to doubt her affiliation and dependence on Michael and all that he stands for. Along the way, she becomes increasingly fond of Viola, Daniel's daughter and attracted to her carefree and feisty spirit and finally resolves that she cannot compromise herself any longer. This process of liberation which begins with her "relief" in the plantation culminates in a plunge emulating Jane Fonda in *On Golden Pond*.

Meanwhile, with the advent of the fall of the colony, Viola is torn between her genuine love for Vietnam and its people and her distant European heritage. Her servant-cum-playmate, Tuan, is also forced to reconcile his affection for his masters with his empathy for the nation's cause. In any event, in the face of adversity, the climax of the movie propels the protagonists' private resolutions.

Louise is competently played by Saskia Reeves (*Antonia and Jane*; *Close My*



McKenzie, Reeves and Lam in *Traps*, Photo: Louise Lockwood

Eyes) while Robert Reynolds (*The Paper Man*) is the uptight Michael. Kiet Lam is convincing as Tuan and Viola is attributed vitality and freshness by Jacqueline McKenzie (who incidentally has an AFI nomination for best supporting actor together with Kiet Lam) - although it does sometimes appear as if she enjoyed herself more in *Stark* and *Romper Stomper*. However, it is without doubt French actor Sami Frey (*Black Widow*) whose cartographed countenance presided over the screen with enigma and intrigue.

The story was a bit drawn out and quite predictable. Nevertheless, the cast was complimented beautifully by refreshing, dynamic cinematography that is dominated by lush tropical green. The chilling harmonics of the soundtrack further enhanced the moody ambience. Accordingly, *Traps* is more appropriate as a promo for the Vietnam and Queensland Tourism Board. No major catastrophe if you miss it.

Rating: ***

Dawn O'Summer

Stoned again

Natural Born Killers, Academy Cinemas

Natural Born Killers is the story of Micky and Mallory (Woody Harrelson and Juliette Lewis), a modern day Bonnie and Clyde. Micky and Mallory escape from their abusive families, swear eternal love to each other and cruise around small American towns together, killing without restraint to a hard-rock sound track. They are depicted as cold blooded, but cool. The media work themselves into a frenzy, and the public idolises them. They are anti-heroes; they make the cover of *People*. They are imprisoned, and Mickey gets a live TV interview which incites the prison to riot.

Harrelson and Lewis are competent in their parts. Woody from *Cheers* is a long, long way from the serial killer in *Natural Born Killers*, but he pulls it off, comfortably. Lewis merely reproduces the finger sucking drip she played in *Cape Fear*, with the exception that she has one hell of a punch, and she kills well.

Natural Born Killers presents a not-too-distant future. It is placed just beyond reality, with the fast-paced scenes of extreme violence and cruelty mixed with clips from cartoons, news-reels, archival footage and 60's sitcoms. Directed by Oliver Stone, it makes the point that violence has been sensationalized by the media, and sold as entertainment at a great profit. The media is painted as being as evil as the killers themselves. Stone purports to challenge what he calls our 'conventional outrage'; that although we com-

plain bitterly about violence in society, we nevertheless tune in avidly for the next TV special on the latest serial killer - enraged but enthralled.

A number of things concern me about this movie. Firstly, the whole concept. Stone attempts to criticise the sensationalism of violence in the media by making a big budget movie, littered with Hollywood stars. Poor Mis-

guided Oliver.

More irritating, the messages of the movie are simple and easily understood. Violent and abusive families create violent and abusive people, and the media is a (collective) bastard. Nothing too challenging there. About half an hour into *Natural Born Killers* I'd got the point, and was impatiently waiting for it to *move on, damn it*. It didn't. These two concepts were presented on a background of surrealism and satire, which Stone apparently feels makes up for shallow exploration.

It was tedious, predictable, and self-

indulgent. It posed obvious questions in an infantile manner. See Micky and Mallory. See them kill. See the media cash in on Micky and Mallory. See public values twisted by sensationalism in tabloid TV.

It had plenty of cool, but its self-righteous "I've got something to say" attitude grated. I thought it was utter bunk. Want a second opinion? Let's look to other reviews. Evan Williams of the *Australian* thought it was 'desperately bad and silly'. The good 'ol *Tiser* said it was a masterpiece. Like I said, it's bunk.

Kim Evans

**yes its on its happnen
the 1994 student
staff show**

nov 2 - nov 17

open to all members of the

union - any medium

no judging no prizes

champagne opening

6 - 8 pm

wednesday november 2

deliver your work max of 6 per person each

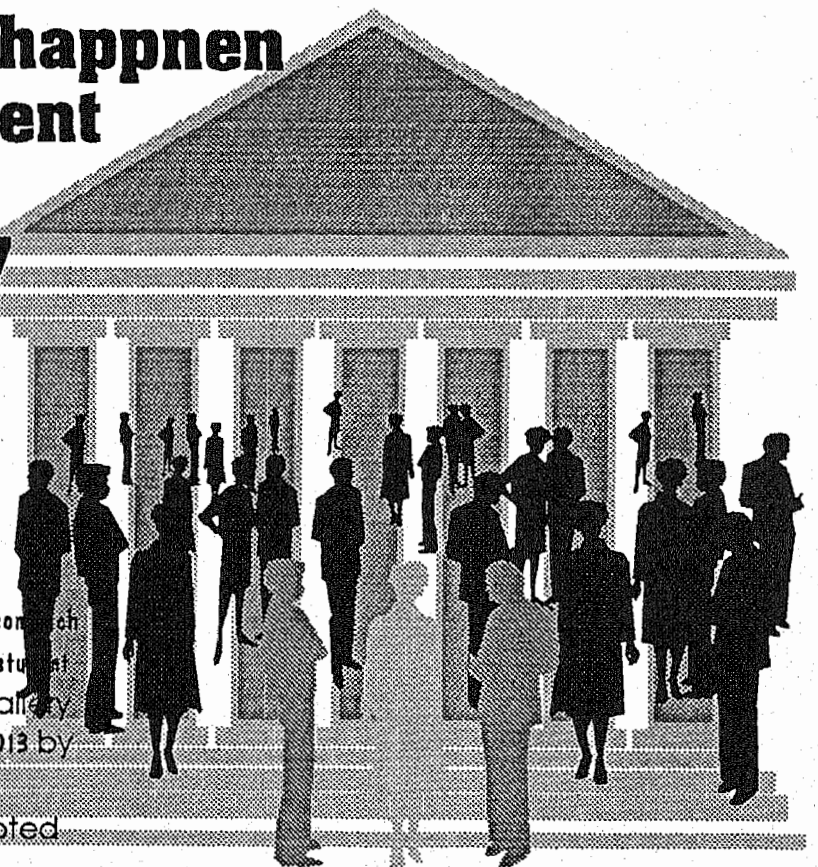
identified on the reverse with title name student

number contact phone number to the gallery

office loft level 6 union building 3035013 by

monday october 31

late entries will not be accepted



The joy of squash

Who thought a kick of the footy in the park could bring undone the career of Australia's most successful squash player? Obviously not Chris Dittmar. After several knee operations he decided that it was time to trade the racquet in for the suit and tie look and plug the game of squash nationwide. Matt Rawes was able to catch up with him on his travels to discuss the highs and lows of his illustrious career and, amongst other things, British colonialism in the 19th century.

OD: Any moments you'd rather forget from your career?

CD: Yeah, something that happened in the Australian Open a while back was quite sad. I was playing against Chris Robertson who was ranked 4 in the world and I had never lost to him before. I won the first set 9-1 and I was feeling really comfortable. I was well up in the second, and then the strings in my racquet went. I went to my bag and incredibly I had broken three racquets that morning in practice. I hadn't had any re-strung. I mean what are the chances of breaking 4 racquets in one day? Well, I got one of the racquets out where the string had broken on the left hand side near the frame and I thought well this should be alright but as I played a few rallies the whole thing just got looser and looser. In the end it was just like I didn't have a racquet at all. There were 3000 people in the stands looking at me and I was basically stuffed. Robertson looked over to me and said that I could use one of his racquets but I said no thanks because this is my problem. One of my friends was sitting in the stands and he sprinted an absolute mile to get me a racquet from his car and by the time he got back I'd lost the 2nd and 3rd and was just about to get hammered in the 4th. I couldn't even return the ball.

OD: What was the most satisfying moment during your playing days?

CD: That's tough question. I guess the one I remember most was in 1989 when I was captain of the Australian team and we beat the Pakistanis 3-0 to win the World Championships. In the world of squash it was quite a big deal because they had the two top players in the world in Jansher and Jhangir Khan. It was a really big day for us.

OD: You've had quite a documented rivalry with the Khans.

CD: People have probably made a lot more out of it than there actually was and it happens in every sport. We just wanted to beat each other so badly that it just came across that way. I was often accused of being a racist and he said a lot of nasty things about me. Squash is a sport where you are in a very confined space and it is a very aggressive game. You're very hot, irritable and sweaty and you're hitting that ball really hard. It just creates an atmosphere for that sort of rivalry. We just really wanted to beat each other.

OD: Who was the harder one to beat out of Jansher and Jhangir?

CD: Well, Jhangir won the British Open 10 times, that's the big one, say the equivalent of Wimbledon. I went many years being number two to him and then in '89 I beat him for the first time in the World Open semi-final and never lost to him af-

ter that. He proved to me that he actually was quite human! Everyone used to say that you just can't beat him but after that I never looked back. In a way I was a little disappointed because I probably could have beaten him a lot more in the past had I found that bit extra. Jansher was another story. My game obviously suited him. A lot of Australians ranked below me used to have a lot more success against him than I did. I've beaten him a handful of times but nowhere near as much as, say, Rodney Martin. Jansher was very comfortable with the way I played. I suppose it just works like that.

OD: Did any confrontations ever reach biff stage?

CD: Nah, there were never any fisti-cuffs but there were days when we all got pretty aggressive.

OD: Plenty of hot dots to show then?

CD: Well yeah, in an aggressive game like that you've got to be clever and you've got to be careful because its very much tit for tat. We know the guys who are what we call snipers. If there's someone who's continually hitting the ball at you he'll get his fair share back and he'll end up thinking well shit this isn't such a good idea.

OD: Do you ever have any regrets over the more heated incidents?

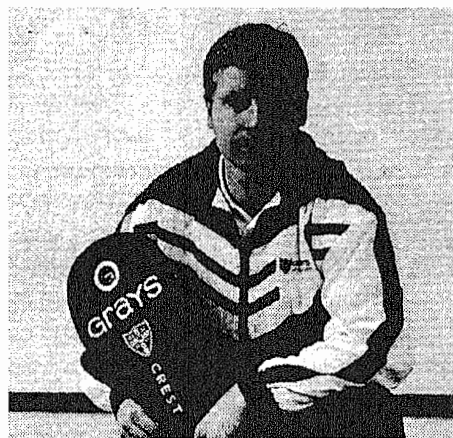
CD: No way. I think one of my strengths was intimidation. People have asked me why I think I was successful and I think it was partly due to the fact that I intimidated well. Not that I was a big tough guy but you're just conning people into respecting you. I mean there were plenty of days when I went on court feeling lousy when I was jet-lagged or had the flu and I thought well I'll have to find that something extra and you'd make the other person feel like they weren't in your league. I know that sounds awful but there are days when you're in that much trouble that you have to do it.

OD: Why is it that when you hear squash mentioned, Australia, Pakistan and England are generally the countries associated with it?

CD: The game started in England at the turn of the century so obviously it's a British game. It's quite amazing because people always ask me how come you play Pakistan and places like Kenya. It's because the British years ago took the game to all their colonies so India, Pakistan and a lot of Africa all play. We've always played in Singapore and Hong Kong. That's probably the main reason why but it's probably also because of the sheer weight of numbers in those places that it just keeps going.

OD: How is Australia looking on the international scene?

CD: Well Rodney Martin is only a year or



two younger than me and he's got injury problems as well. The world of squash is about to change. If you look back 12 months ago we had 6 in the top 10. Australian squash is in that much strife that soon we'll only have one. Injuries and retirement are taking their toll. Unfortunately we don't have anyone coming through. And you look at Pakistan and Jansher Khan is the last in a long line of stars and then they've got no one. So you look at what countries are coming up next. The World Junior Championships were just on and Egypt won them and behind them were countries like France and Hong Kong. These guys were unheard of until recently so there's likely to be a new world order.

OD: What are the squash dollars like?

CD: The top eight players make all the money and then it really falls away. And we've got 300 guys on our world tour so there's a lot of people not making much at all.

OD: A lot of training then for little reward?

CD: Being a professional is your whole life; it determines everything you do. It was OK for me but harder for the less experienced guys. As for training, once you achieve a high level in any sport you can obviously play. Skill and talent: sure it's got to be there - I mean I'm presuming it's there. It comes down to who wants to win more. Mind games play a big part. One thing about training - people always ask how many hours a day did you train and tennis players would always say I hit the ball for six hours today. That's absolute bullshit. Some players do hit the ball that long but all they're doing is swinging their arm and they don't maintain a good level of concentration. You're better off for an hour and a half thinking about why and what you're doing than just swinging your arm for six hours. What I'm advocating is that it's got to be quality. People shouldn't get carried away with hours.

OD: Describe yourself in three words.

CD: Intolerant, impatient and loyal.

Caption Competition Winners

1. Formula 1 pic

"And as the race car lunged into its final roll, he remembered Ayrton's prophetic words ... 'Never wank while driving, Alain. Never wank while driving.'"

Rowan Campbell

2. Cricket pic

"If anyone laughs, I'll run this bat down their fucking throat."

Barry Rainbird

Barry and Rowan, please feel free to mosey on down to the office to claim your beers before Friday. If you haven't appeared by then, well ... we'll be forced to drink them!



Totally Wimmin Powered Student Radio

Sunday October 16th • 2:30pm - 12:30am • 5UV 531am & 99.9 FM

Stephen Cole Prizes

Nominations are invited for the 1994 Stephen Cole the Elder Prizes for Teaching, and for Scholarships for 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.

Seminars by 1993 winners of the Stephen Cole the Elder Prizewinners for Excellence in Teaching.

The speakers will be introduced by Janine Haines, convenor of the prizes selection committee. The seminars will be held in the ACUE Teaching Room, 627 Hughes Hughes Building at 1pm. Details of the seminars are: October 14: Dr Susan Hosking, Department of English (with previous prize-winner, Dr T Burton): "Encountering the University Culture".

October 21: Dr Heather Kerr, Department of English (with Honours student Ms H Payne): "Working Together: Teaching, Research and the Case of Lucy, Countess of Bedford".

October 28: Mr Patrick Iland, Department of Horticulture: "Teaching Wine Chemistry: a Sporting Approach".

Science Graduation Ceremony Change

The University would like to change the Science Graduation Ceremony from one day to two consecutive days due to safety regulations. It will be by alphabetical split. If you have concerns about this, please contact Michelle Giglio, Education Vice-President, SAUA. Ph. 303 5406

Student Discount Club

The new NUS Student Discount Card is now available for collection from the Students' Association. The Discount includes air travel, computer goods, clothing, musical instruments and equipment, restaurants, chiropractors, music and more. So for huge student discounts and specials on a menagerie of items, pick up a card from the SAUA soon.

Environment Network Group

The first meeting of the Environment Network Group will be on Tuesday, 11th October at 1.00 pm in the Irene Watson Room (Level 5, Union Building). As promised, Susie and I hope to provide a greater linking of environment and social justice clubs on campus. We hope to facilitate support for each other's ideas and activities and unify each other by knowing what everyone is doing. At our first meeting, we'll be outlining our plans for our year as Environment Officers and would welcome your suggestions. We look forward to seeing any interested people there.

Tiana Nairn

International Bright Young Things

The Exchange Students' Association (we were the Returnees' Association prior to our identity crisis which is now over) meets in the Cloisters on Mondays at 1 pm. Any Exchange Students past, present or future or any other interested life forms are welcome to rock up.

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*.

Learn Rock'n'Roll.

Simple method, quick results. Monday, Wednesday or Friday, 7.30 pm for 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.

Clubs' Association Executive Nominations

Nominations for the positions of Clubs' Association Executive for:- President; Secretary; Treasurer; Assistant Treasurer; Records Officer; Liaison Officer; Women's Officer are now being accepted. Entry forms can be obtained from the Clubs / Sports Association Office, Lady Symon Building. Nominations close on 12th October 1994 at 4pm and the new Executive will be elected at the Clubs' Association's AGM on 14th October, 1994 at 1.10 pm in the Cinema, Level 5.

Notice of Clubs Association AGM

There will be an Annual General Meeting to be held on Friday, 14th October at 1.10 pm in the Union Cinema.

Death of A Nation

John Pilger video about East Timor. Tuesday October 11, 1pm, Napier LG29. Resistance Club

The University of Adelaide

Notice to Undergraduates Election of Members of the Council and of the Academic Board

Candidates For Election to the Council

Nominations for the two vacancies (each for a two-year term commencing 19 October 1994) have been received as follows:

ANITA JO BUTLER
MATTHEW ROGER DEANER
CARMEL IRENE HOMES
JOHN CHIONG LUKE JIEW
MARK ANDREW McADAM
CONSTANTINE NIKOLAKOPOULOS
MATTHEW STEPHEN TOOHEY

Candidates for election to the Academic Board

Nominations for the two vacancies (each for a two-year term commencing 1 January 1995) have been received as follows:

CARMEL IRENE HOMES
MARK ANDREW McADAM
RITCHIE STEPHEN HOLLANDS

Voting: The appointed day for the elections is Wednesday 19 October 1994. The following will be sent by 7 October 1994 to all undergraduate students whose names are entered on the postal mail list maintained in accordance with the rules made under the authority of clause 10 of Chapter LXXXV of the Statutes: a voting paper for each election, background information about each candidate, a description of the voting system to be used and instructions and information for voters. A voting paper may be lodged at any time between its receipt by the voter and 6pm of 19 October 1994

FJ O'Neill
Returning Officer

University of Adelaide

Notice to Postgraduate Students of the University

Election of one member of the Academic Board

An election by the postgraduate students of the University of one postgraduate student member of the Academic Board (to serve for a two-year term from 1 January 1995) will be held on Wednesday 23 November 1994. The following member retires on 31 December 1994 and is eligible for re-election:

YUMI LEE

Nominations of candidates for election are invited. A nomination must be made on the prescribed form and must reach the Returning Officer at the University before 12 noon on Friday 14 October 1994.

Nomination forms and further details may be obtained from the undersigned (Please apply in the first instance to Room 656, Level 6, Wills Building, at the North Terrace Campus of the University of Adelaide or telephone 303 5668.)

FJ O'Neill
Returning Officer

Pride

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

Macintosh Specials

Performa 400 (LC II) 4/80 and Apple Colour Plus 14" Display. \$1,635 (staff / students).

Excellent low cost Multimedia Macintosh LC520 5/80 CD. \$2,750 (staff / students). Both units with Claris Works. You will also receive Camtech's two year warranty. Come in and visit our store at the Hughes Plaza or contact us on 303 3320.

Maija of Chaggaland

See this remarkable show before it starts its European and African tour next year. Tickets are \$13 adults, \$10 concession and \$10 per person for group bookings but we are offering an incredible price deal of only \$8 per ticket. Book now on (08) 386 0363 (all hours). This offer is available for Tuesdays - Thursdays only (11th October - 3rd November). Tickets are selling fast, so be quick and reserve your seat. Performance is suitable for 12 years of age and up.

Metaphysics Society

The Metaphysics Society will be holding an Inaugural General Meeting in the Don Stranks Room, Thursday, 13th October at 1 pm. All persons interested in occult and metaphysical subjects invited to attend.

Pen Pal

21 year old female English University student would like an Australian student (male/female) to write and cheer her up. Likes Rugby, Cricket and generally enjoying life. Music interests include Eric Clapton, Dire Straits and Chris Rea. All replies answered. Please write to:- Carole Shaw, 112 Field Avenue, Canterbury, Kent, CT1 1TR, England.

Anti-Fascist Alliance

Banner Painting and Meeting. Monday October 17, 1pm, Craft Studio (Union Building).

Debate to Create

Anyone interested in competing or adjudicating in the World University Debating Championships in Princeton, NJ, USA, contact Tim Gow in the *On Dit* office or call 303 5404.

Wanted: Counter Calendar Editors 1995

The Students' Association is looking for 2 capable, dedicated, enthusiastic students with innovative ideas to edit the 1995 Counter Calendar. The Counter Calendar provides students with 'alternative' course information from a student's perspective. You will need to survey all students on what they thought of their lecturers, tutors and courses. Nominations close Friday, 14th October, 1994.

For more information, please contact Michelle Giglio, Education Vice-President, SAUA, ph 303 5406.

Keyboard player

required for live work with Strength through Joy who have just completed a CD for a European label. Interest in experimental music essential. Ring Richard 332 3524.

Debating Finals

Wednesday, 12th October, 7.00 pm in the WP Rogers Room (5th Floor, Union Building). 7.00 pm Women's Competition Finals; 8.00 pm B Grade Finals. Please come along for a night of cerebral and funny entertainment (maybe). Supper will be provided (maybe).

Are you renting? In cheap housing? In emergency accommodation?

The Federal Government has set up a National Youth Housing Strategy in an effort to improve young people's access to housing. They would like to know your experiences in housing, your own "innovative schemes" (e.g. community housing arrangements) and any suggestions on improving access to housing you may have. Please send your suggestions (anonymous if you wish) to Michelle Giglio, Education Vice President, SAUA, before the 14th October, 1994.

Truth and Life Club IGM

5th October, 1.10 pm in the Don Stranks Room, Level 5, Union Building - for Constitution and elections. A space platform of Biblical Christianity in this University offering place to challenge, demonstrating the truth as impregnable and surveying the academic and world scene.

Howzat

The Adelaide University Cricket Club has well and truly begun training at Uni Oval (over the Footbridge) on Tuesdays and Thursdays at 4.30 pm. Players of all ability from A grade to social cricketers are more than welcome ... they're needed. For more information contact Greg Howe on 332 8072.

Wanted

3 - 4 women for a mixed netball team. Play at Walkerville YMCA on Sunday 4 - 8 pm. Knowledge of rules preferable. Starts mid-October. Contact Paul 370 8395.

Conference

The Getting of Wisdom...the political skills of the next generation" Women's conference is being held in the games room, Union Building on Wednesday 12th October. Speakers include ANNE LEVY, DEBORA MCCULLOCH, ROBYN LEIGHTON QC and features JOCELYNNE SCUTT. The cost is \$7 for the full day of \$4 for a half-day. Come to the conference and dinner (3 courses) for only \$20!

For more info see Sandy Pitcher, Women's Officer, in the SAUA.

"Why Weight" week

is happening October 24-28 and any women interested in helping paint a banner please wander into the craft studio on Thursday afternoon from 2pm onwards.

Conference Dinner

In conjunction with the Women Students' Conference, a dinner featuring DALE SPENDER and ELEANOR RAMSEY will be held on Tuesday 11th October at 7pm in the Bistro. \$15 for the dinner or \$20 for conference and dinner. See Sandy Pitcher in SAUA for more info.

Accommodation: Norton Summit

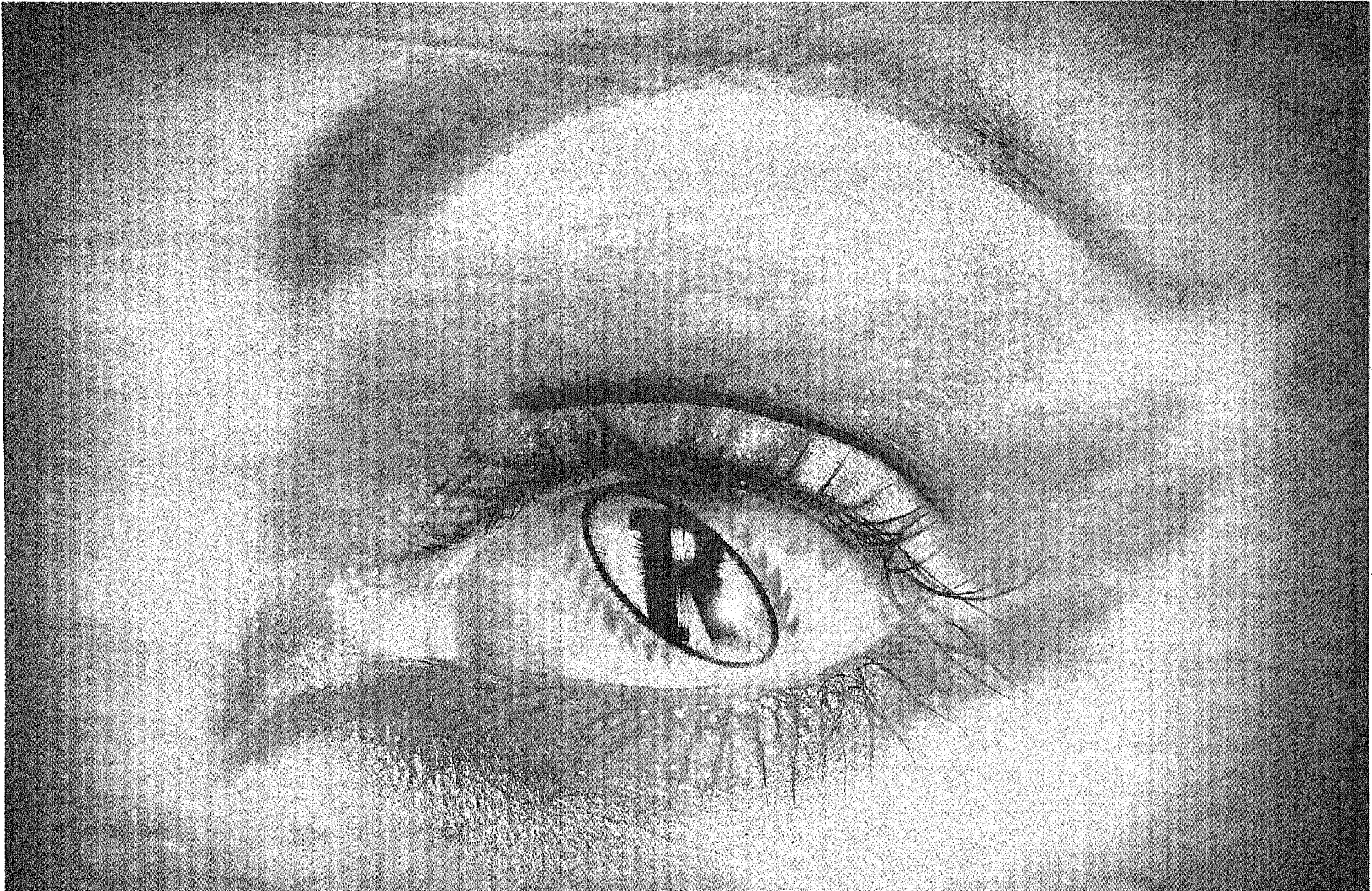
Modern mud brick house, open plan, mod cons, country setting, only 20 minutes from Uni. Minimum of 3 months lease, \$150 per week negotiable. Available mid-November. Phone 390 1531.

Accommodation: Magill

Large room in townhouse, Magill, to share with one groovy, working female. \$52.50 per week, Hills setting with garden, pets negotiable! 20 minutes bike ride from town, buses and shops close by. Phone Annette on 332 7984.

Accommodation: Broadview

Person to share 3 bedroom house in Broadview with two other students. Rent \$43 per week plus bond and expenses. Phone 269 4351.



A BREED APART

