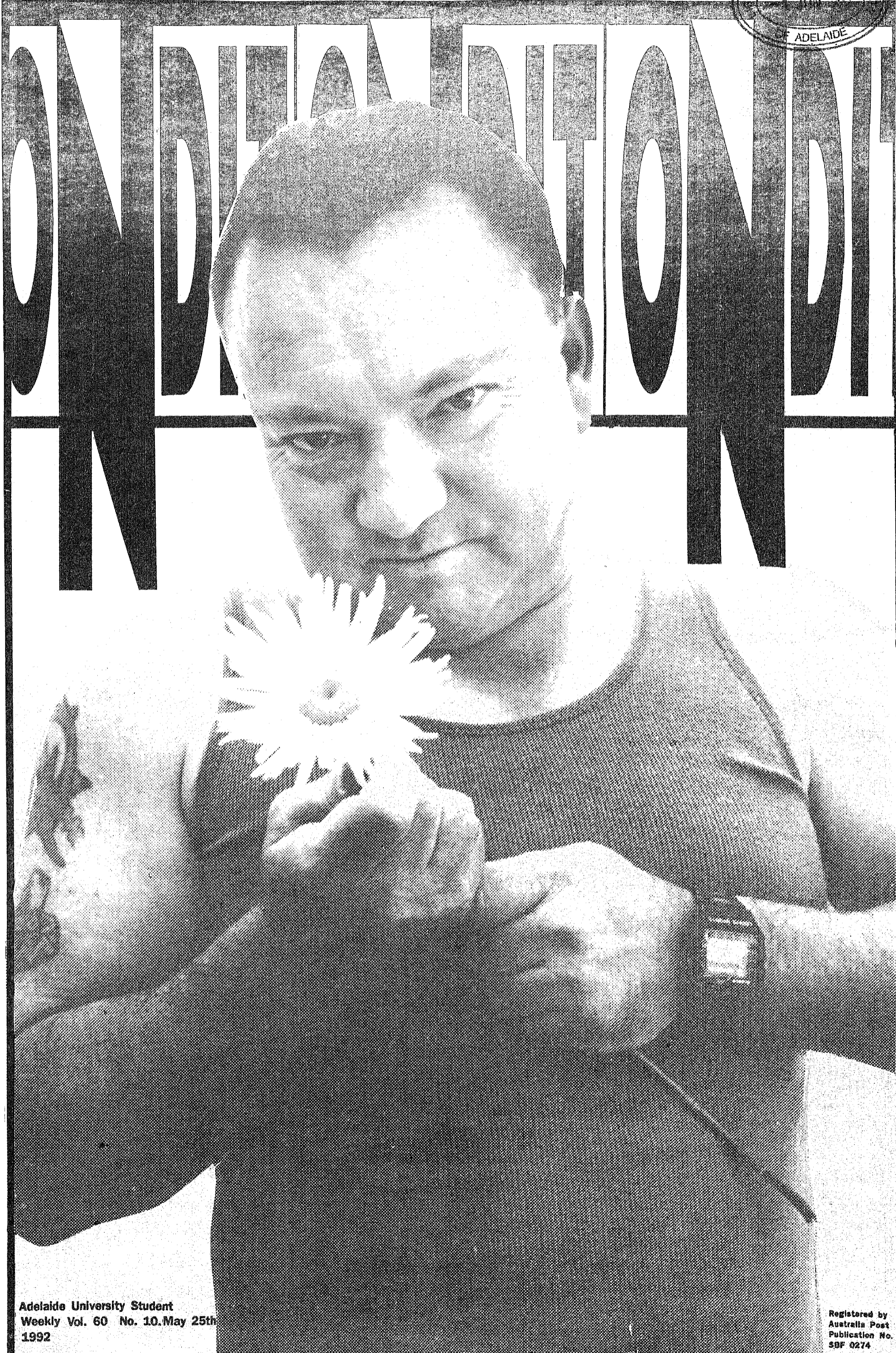


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JIM BEAM



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HIM

NATIONAL DAY OF ACTION MAY 27

AUSTUDY is certain to be cut. The Federal Government is unlikely to back down. Higher Education Minister Peter Baldwin now favours the introduction of an optional loans scheme. This would encourage students to trade in their AUSTUDY grants for loans worth more. Considering that AUSTUDY payments are below the poverty line, this scheme would financially coerce students into massive debt.

The suggested changes include a proposal to lower the age for independent status from 25 to 21. But don't be fooled. The government will not be increasing funds to AUSTUDY, in fact this measure will save them an estimated \$16 million. How? Because they intend to pay for it by tightening the rules for means testing. This means the bulk of students, those under 21, will be less likely to be eligible for AUSTUDY. Surprise, surprise! These students will be forced to apply for loans.

This is how the government plans to solve the overcrowding and lack of resources in post-secondary education. By making entry financially impossible. Between the proposed loans and the HECS, potential students would need to accumulate tens of thousands of dollars in debts. Sounds familiar? Yes, this is called user-pays, full tertiary fees is another name.

The uniting them for all campaigns for equality of access to education is the view that education should be available to all. It should not be restricted to those that can afford it. But because we live in a society deeply marked by social and economic inequality, a vital first step towards educational equality is to make it free. This wouldn't eliminate all the obstacles facing women, Aborigines, or those from working class backgrounds, but it would remove one of the biggest hurdles.

Of course it has to be paid for somehow: no-one denies that. The argument is over WHO should pay. From the very beginnings - even when universities were the special preserve of a tiny elite - the educational system in this country has been subsidised by the whole population, through their taxes. Education is one area of government spending - like health care, social security, roads and transport.

As well as providing essential public services, however, publicly provided facilities have also provided substantial hidden subsidies to those who seek to profit from them. In recent years there has been a trend to shift public spending away from essential public services, towards larger, more direct private business subsidies. So public transport and health systems are run down, either to be sold off to private investors at bargain prices, or in order to service only the least profitable sectors and sell the more lucrative service areas, cheaply to private concerns.

This is the pattern that big business also has in mind for the education system. Corporate empires want more of the government funds that traditionally paid for education, and they want the most profitable slices of the education system for themselves.

One of the arguments the government puts up in defence of its program of cutbacks to education is that the system costs too much, that it's too much of a burden on the national economy. However, a free and greatly expanded education system would be possible if the government were to greatly increase the taxes on big business, and increase spending on education.

Supporters of the government's policies have claimed that students end up in privileged economic and social positions as a result of their training, that they are the main beneficiaries of the education system,



and therefore should be forced to pay for it. But free education isn't just about defending the right of everyone to receive education simply for their own benefit. Education plays a key role in the whole scientific, cultural, intellectual, and social make-up of society. How would society's productive capacity advance if we couldn't use science to develop technology? How limited would life be without any cultural interaction?

Clearly, education plays a central role in providing the community as a whole, not just individuals, with a quality of life, not just a standard of living. That's why education should be defended; it is a valuable asset of the entire community, as well as a vital component of individual's lives.

What will be the impact of the loans scheme? Higher education for the rich only. The introduction of the HECS has already proved this. Figures released by the South Australian Office of Tertiary Education recorded that through 1991 almost three times as many people from the eastern suburbs of Adelaide went to university compared to the recession-hit northern suburbs.

While a privileged few benefit from the recession and the austerity measures imposed, the bulk of the people are made to pay. Students are not responsible for the recession. We demand:

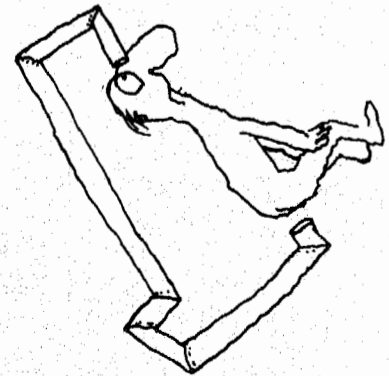
- Increased funding to education;
- Increased post-secondary places;
- A living wage for all students.

We need to build a campaign to raise awareness around the increasing government cutbacks, and draw as many students as possible into action. If thousands of students continue to be drawn into the campaign then the government will be forced to reconsider. A visible public campaign is the best way to build community support, not private lobbying or purely administrative, legalistic, and bureaucratic methods. We shouldn't be afraid of addressing the campaign directly against the ALP either; they are the party in government that is attacking education. Like students, wage-earners, women, and migrants are

all being scapegoated for the recession. As students we need to unite with the women's movement, the ethnic communities, the labour movement, and the environment movement. The Labor Government needs to attack all these social sectors to be able to weaken the general resolve of the community. This is what it has been doing since 1983, preparing the way to cut living standards and save corporate profits. Now more than ever, we need to campaign to defend what rights we have left, and win back those we have lost. Free education included!

The National Union of Students has called a National Day of Action for Wednesday, May 27. In Adelaide, students should meet at Victoria Square, 1 pm; this will be followed by a march to ALP offices.

AU Resistance Club



See the Michael Leung retrospective exhibition at the Art Gallery of SA North Terrace until 6 July 1992
Admission \$2 Adults \$2 Concession Open daily 10am to 5pm
Students help supports the Gallery's 1992 exhibition programme
At Melbourne International Comedy Festival Exhibition
MTCAS 5

BERKELEY IN THE SIXTIES

The 60's were a time of great social upheaval - young people began to question many of the conservative values and norms of the previous generation. Today this period is treated in a totally sensationalised and glamorous fashion. The 60's are now examined at a very superficial level - concentrating on the music, drugs, and clothes of the era but denying the deep social questioning which marked that decade.

This was a time of political change- young people were demanding an end to oppression - demanding change, demanding revolution. Third world struggles such as the Cuban revolution were linked up with the oppression of blacks, women and other groups in the advanced countries. And of course the Vietnamese revolution encouraged enormous solidarity, mass struggle and demonstrations. The social crisis around the Vietnam War which shook the US establishment to its roots, showed the power of people acting together around clear political demands.

On Saturday May 30th, Resistance will be showing the film "Berkeley in the 60's". A video documentary of the Berkeley campus in California during the Vietnam War. The film has some amazing footage of demonstrations, sit-ins and protests as well as interviews with activists of the time. For anyone interested in getting beyond the 60's hype to the real story of that decade - this is the film not to be missed.

"Berkeley in the 60's" will be screened at the Resistance Centre, 34 Hindley Street, City on Saturday May 30th for only \$4. Cheap meal at 6.30 p.m. followed by the film at 7.30 p.m. Phone 231 6982 for more information. All welcome.

DEMOCRATS ON DRUGS

Across-The-Board Drug Legalisation
Some of you may recall the hullabaloo caused by a Sydney University student publication which contained information about the use of certain illicit drugs. The media portrayed the authors of the article in question to be irresponsible for "condoning" such a "criminal" activity as drug taking.

Whatever your thoughts about the behaviour of the media and the authorities may be in regard to this particular incident, one cannot deny the enormity of drug use in human culture, whether your brand of poison is the cup of coffee you sip whilst reading this article or the intoxicating amber fluid you suck to dispel the grey clouds of melancholy that subdue the human consciousness from time to time.

It is unlikely that Australia will ever be a drug free society. It is generally agreed among members of the police, judiciary and medical professions that prohibition has not been able to eliminate the desire of many human beings to use drugs. In fact it is becoming apparent to many clear thinking people that prohibition of drugs is causing more problems than it solves. Criminalisation of narcotics has fertilised the growth of organised crime which takes advantage of the illegality of a drug. Tough, legal measures against drugs means a higher price can be asked for the drug and consequently the bigger the profits which can be made and channelled into illegal empires. The cost of drug law enforcement has expanded to ridiculous proportions (In 1998 the U.S. was spending almost \$4 billion on drug law enforcement) and still the drug law enforcement agencies fail to prevent the supply of illegal drugs reaching Australian markets.

An alternative approach would be to create a

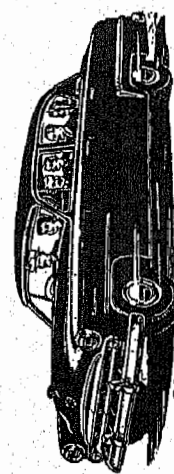
government controlled monopoly in narcotics designed to remove drug users from the criminal process. Users would have access to pure drugs at a much lower price and their vulnerability to diseases such as AIDS would be reduced because of the availability of hygienic implements. Government controlled drug dispensing would mean that drug use is acknowledged although not condoned. It is estimated that there are up to 50,000 regular dependent heroin users in Australia and at least 60,000 recreational non-dependent users.

The Adelaide University Democrat Club has organised a forum for the issue of the legislation of illicit drugs to be held at the Union Cinema on Monday, May 25, 7.30pm. Speakers will include Mike Elliot, MLC from the Australian Democrats, representative from the Drug and Alcohol Rehabilitation Centre, Barrie Wright from the Festival of Light, George Selvanera from Adelaide University, and a representative from the AIDS Council.

It promises to be a very interesting evening. See you there!

**Jason Sawford,
Democrat Club.**

UniBar Friday 29th



PLASMA WITH CERVEZA Y PUTAS

1992 Campus Battle of the Bands.

Heat one 22 May
Deluded
Cat Balou
Dreamscape
(tba)

Heat two 5 June
the Jew of Malta
Brave Faces
Stinky Texta
Swingin Groove Masters

Heat three 11 June
Flat Stanley
ERG
Fishlemon Eleven
Whipping Post

Heat four 12 June
Madonna's Armpits
Undecided
Justice
J'Swansons Article

Heat five 19 June
Mojo Rising
Cardboard Box
Right turn into Beasley
Egg
Soul Train

FINGER POPPIN' Daddies

Free lunchtime show
Friday 29th May
UniBar
1-2pm

MASTER ESTATES PLAN

The Draft Master Estates Plan has been presented to the University community for comment. The Plan, outlining a 50 year vision for Adelaide University, has incited strong comment from members of the University Community with some openly laughing during its presentation and others accepting it as a vital part of the University's strategic planning process. The Estates Master Plan is composed of ten separate volumes and indicates the University's academic objectives, the nature of facilities, urban design issues, fire safety, occupational health and safety, earthquake resistance and life cycle costing. Each volume presents an analysis of the existing situation, including the impact of relevant statutory requirements, identification of issues and constraints and recommendations. The Estates Master Plan also identifies quarterly cash flow projections for major works and maintenance projects which the University is committed to proceed with during 1992 and 1993 and provides a basis for the ongoing management and maintenance of the Plan. Some of the recommendations include a new physical landscape for the 4 university campuses and projected

space and equipment requirements for the facilities. Students' Association President Susie O'Brien encourages students to take the time to examine the exhibits in the following places:-

- North Terrace (BSL, Ira Raymond Exhibition Room) just inside entrance;
- Roseworthy (foyer, Main Administration Building);
- Waite (foyer, Main Building).

She states that "it is a concept for the "perfect" University, and given Adelaide University's recent rack record and given the lack of government support for the higher education sector, seems nothing short of farcical. However, students should provide feedback to the University and ensure they are heard in the consultation process".

Comments on all aspects of the plan should be in writing and addressed to Mr R. Westren, Manager, Technical Services Division, Buildings Branch, by 30th June, 1992. Enquiries or requests for further details should also be detailed to Mr Westren (ext: 5701) in the first instance.

SAUA PRESIDENT

law to safeguard them from erosion by Governments, although it is still possible and likely grants will be reduced in this way through a policy change;

- there will be a reduction in the age of independence for Austudy eligibility from 25 to 21 (expecting a 24 year old to be dependent on her parents is ludicrous);
- between 5 and 8% of the Austudy budget will be available for universities and TAFEs for emergency loans.

National Union of Students (NUS) and the Cross Campus Action Group has organised a further National Day of Action, Wednesday, 26th May. Meet at Victoria Square at 1.00 pm, then march to Labor's Trade Hall. Soup, balloons and entertainment provided.

BE THERE!

HIGHER EDUCATION COUNCIL QUALITY CONSULTATION

have met with the HEC, twice to discuss the issue of Quality in higher education. Here are a few of my concerns with their approach:-

- the framework for measuring quality will be too narrow; rewarding only those directly professional degrees;
- the overly managerial language that dehumanises and disempowers students; we are the "output" of a "process" too inflexible and will not allow the individual culture of each institution to retain control over its activities;

- the emphasis is on measurement of quality rather than the attainment of quality;
- the Government has not recognised that one of our biggest barriers to quality is resources - money particularly in old universities like ours. The \$70 million nationally the Government has allotted to quality would not even make

our University structurally safe!

I have done a position paper some of you may be interested to read (probably not!).

GRADUATE DESTINATION SURVEY

have done quite a lot of media work explaining the impact of the recession on graduate employment. In the hardly surprising figures is the fact that at 30th April, 50.8% of first degree graduates were in full time employment, 15.3% are seeking full time employment. A huge 23.2% proceeded to full time study, putting enormous pressure on an already overly burdened higher education system.

WOMEN IN TOP ACADEMIC AND ADMINISTRATIVE POSITIONS

What women?!!

I am delighted The Australian has pursued this issue of the poor representation of women in Australian universities - I have had phone calls from many people congratulating the Students' Association on our publicity of the appalling plight of women in our universities.

OTHER

- I am also trying to help students who would like to see a crossing of some

kind put on Frome Road. See me if you have any comments.

• It's budget time at the Students' Association, so we're fighting madly to expand our portion of the Union Fee. Just kidding, Mel!

• The Union held a very successful and interesting Voluntary Student Unionism Forum, well done, Mel.

• Look in your pigeon hole for our latest SAUA News on Voluntary Student Unionism. Interesting reading ... well, I thought so!

• The National Board of Employment, Education and Training has invited me to attend a workshop looking at alternate modes of delivery in higher education.

• I'm lobbying to protect and totally exempt the Barr Smith Library from further funding cuts. As the impact of further cuts is felt by the faculties, the library will be a more valuable resource we must protect it.

• There will be a new look and much improved Students' Association if recent discussions from the Planning Day are anything to go by. Thanks to Monica for her help, and to everyone who attended.

LASTLY ...

Commiserations to anyone with a horrible cold. It sucks, doesn't it. Still ... only 6 months to Summer!

Susie O'Brien
El Presidente

CHAPMAN FINAL REPORT

It has finally been released; and has not been radically altered from the draft. The following are the main points:

- students are allowed to trade in all or part of their grants for an interest free loan (\$1 or grant swapped for \$2 of loan);
- students not receiving full Austudy could receive repayable loans at commercial interest rates;
- grants will be indexed to CPI by

on reform to the existing Austudy Scheme had been lost. Hence, a day focussing on the initial recommendations of the Price Report, issuing a Log of Claims that you will have seen before will be held on Wednesday, 27th May.

Log of Claims

1. That the independent rate of Austudy be raised to at least 120% of the poverty line, indexed with CPI, and adjust other rates accordingly.
2. That all Austudy recipients automatically be issued with Health Care Cards.
3. That the Age of Independence be lowered from 25 to 18.
4. That the recommendations of the 1991 Review of Student Financial Assistance by the House of Representatives Standing Committee on Employment, Education and Training to increase the Personal Income Threshold to \$8,000 per annum and reduce the abatement rate from 50 to 25 cents in the dollar be implemented immediately.
5. That the Marginal Adjusted Family Income Threshold be increased to at least the equivalent level of average weekly earnings.
6. That the Spouse Income Threshold be increased to be in line with the Parental Income Threshold.

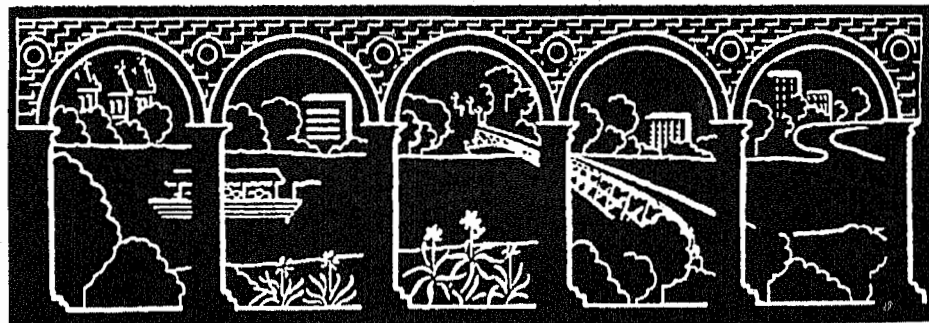
7. That the Commonwealth Government rejects in the strongest possible terms the Chapman Loans Scheme proposal.

8. That the Federal Senate support the disallowance motion to abolish the 20% interest rate on repayments of overpayments to Austudy recipients.

A rally has been organised for 1 pm in Victoria Square, marching to the ALP State Headquarters on South Terrace, where a soup kitchen will attempt to illustrate the eating habits of most Austudy recipients.

Black helium-filled balloons bearing Austudy Reform slogans will be released on the day and will be seen on campus next week. Look out for information in next week's On Dit, broadsheets explaining the history of student income support and the areas urgently in need of reform.

Misha Schubert
Education Vice President



SAUA EVP

NATIONAL DAY OF ACTION

Once again campus student organisations around the state coordinated by the National Union of Students (SA) and the Cross Campus Education Network will be running a campaign for urgent Austudy reform. Many of you will have taken part in the first National Day of Action held on 26th March this year, which focussed around the threat of introduction of a Loans Scheme as proposed in the Chapman Report. After consolidated action on the inequity of a Loans Scheme, it was felt that a focus



date rape

survey

Rape. What exactly is it? Is it a violent act in a carpark or coercion in a bedroom? Who is a rapist? A psychopathic stranger or someone you know? Who is a rape victim? Young hitch-hikers or middle-aged housewives? "Date rape" is a new term for rape by a friend or acquaintance. Most rapes reported to the police are "date rapes".

This survey is to find out Australian people's opinions and experiences with rape and sexual coercion. Your opinion is also sought about other moral issues connected with sexual violence. This questionnaire is completely confidential. In multiple choice questions, tick as many answers as you feel are right. Your opinion is valuable, no matter what it is. If you have any additional thoughts or experiences which you could relate, feel free to include it on an extra sheet of paper. Please send your survey to GPO BOX 2302, BRISBANE 4001.

Have you ever been raped?

- no
- yes

Have you ever reported a rape to

- a rape crisis worker
- the police
- a doctor
- other (please specify) _____

Which of the following situations would you classify as rape?

- A stranger jumps out of the bushes and forces a woman to have sex
- A woman says yes to vaginal sex, but no to anal sex, the man performs anal sex anyway.
- A drunk college woman goes to an all men's college party and agrees to sleep with one man, then his mates come in and have sex with her too.
- A guy and a girl go on their third date to a park, they had only kissed and petted before, now the guy expects and gets sex, but the girl doesn't want to.
- A man takes a woman out for a very expensive dinner, and pays, so when she says no to sex, he thinks she really means yes, and has sex.
- A man sees a naked woman in bed through her window from the street, he figures its an open invitation, so he climbs in and has sex with her, although she struggles and cries.
- After the toga party, Michael, who is extremely drunk, sees Angela unconscious on the grass, so he has sex with her.
- Mrs Smith doesn't want to have sex with Mr Smith, But he has sex with her because it's his right as a husband.

Who do you think can be a rapist?

- a coworker
- a father
- a stranger
- a teacher
- a boyfriend
- a brother
- a classmate
- a friend

Who do you think can be rape victims?

- a pregnant woman
- a prostitute
- a young girl
- an old woman
- a house-wife
- a baby
- a woman in tight, revealing clothes
- a teenager

Which of the following statements do you think are true.

- A woman walking alone at night is asking to get raped.
- If a man pays for a woman's dinner or drinks, he is entitled to sex
- A husband is always entitled to have sex with his wife
- Women enjoy rape
- Girls who sleep around are asking to get raped
- Raping a prostitute is not as bad as raping a chaste woman
- Women make up a rape story to get back at a man
- Men get uncontrollable sexual urges
- Rapists are sick
- If a woman asks a man to go out on a date, she wants sex
- If a woman goes out to with a man to a private place, she is agreeing to sex
- When a woman gets drunk or stoned, she wants sex
- A woman hitch-hiking wants sex

What do you think about pornography?

- It is harmless
- It objectifies women
- Hardcore or violent porn glamorises, teaches and condones rape
- Pornography is beautiful
- other (please specify) _____

Which of the following have you done?

- masturbation
- kissing
- manual stimulation
- oral sex
- vaginal sex
- anal sex
- violent sex

Do you think any of these things are dirty, wrong or distasteful?

- masturbation
- kissing
- manual stimulation
- oral sex
- vaginal sex
- anal sex
- violent sex
- premarital sex

(Women) Have you ever been coerced or forced into

(Men) Have you ever coerced or forced a woman into

- kissing
- manual stimulation
- oral sex
- vaginal sex
- anal sex
- violent sex

Have you had any sexually transmitted diseases (STDs)?

- Venereal warts
- chlamydia
- herpes
- gonorrhoea
- public lice
- hepatitis B
- NSU
- PID
- HIV/AIDS

Which of these have you or your partner used?

- condom
- birth control pill
- intra uterine device
- withdrawal method
- rhythm method
- sterilisation
- spermicide
- diaphragm
- morning after pill

How often do you or your partner use contraception?

- Every time you have sex
- Most of the times you have sex
- Some of the times you have sex
- never

How many sexual partners have you had? _____

Have you ever had an abortion?

- no
- yes

In which cases do you condone abortion?

- rape
- foetal abnormality
- unwanted/unplanned
- endangering mother's life
- any case

Are you

- female
- male

Are you

- heterosexual
- bisexual
- homosexual
- unsure

How old are you? _____

Do you work?

- no
- part-time
- full-time

What is your job? _____

Do you study?

- no
- part-time
- full-time

What do you study? _____

How would you describe your nation or ethnicity? _____

Do you reside

- by yourself
- with family
- with friends
- with partner
- residential college

Are you of a particular religion? _____

Would you describe yourself as

- working class
- middle class
- upper class

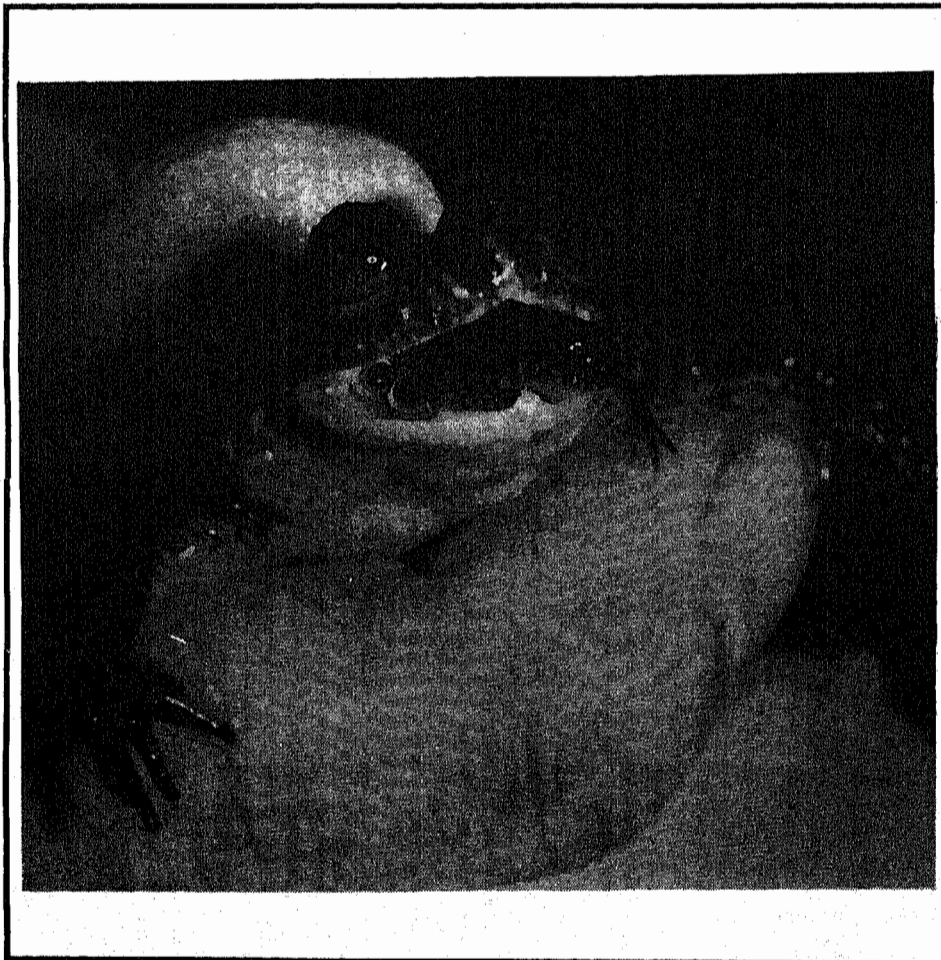
Are you

- single
- in a relationship
- married

At what age did you lose your virginity? _____

BIOLOGY - "DISSECTION" OR V I V E S E C T I O N

The time is approaching yet again for Biology I students to decide whether or not they wish to carve up a rat in dissection class as part of their assessable year's work. By 17th August, unless they have seen Dr Margaret Davies and presented her with a "reasoned" argument as to why they don't want to kill a rat and chop it up (does the requisite of a reasoned argument exclude the simple statement that they might find dissection for no real purpose unconscionable?), they will have to do a dissection this year. This activity is pre-



sented as being almost compulsory by the Biology Faculty but, in fact, it is not. Students do have a choice, but the attitudes of the Faculty and the manner in which this choice has been presented to students is preventing a good number of them from electing not to dissect this year.

Biology is the study of life, so it seems unavoidably strange to me that the Science Faculty at Adelaide University should choose to teach this subject through killing and the dissection of life instead. Rather than teaching respect for life, dissection instead teaches cruelty and it is the first step in the desensitisation process that encourages people to view animals as tools and objects rather than fellow-creatures and beings. In 198 the Argentinian government banned dissection in schools, stating that:

"biology is the science of life, and it is not consistent to teach it at the expense of the death of other beings; that experiments on animals are part of a dangerous process which tends to desensitise the mind to pain, suffering, to

respect and to life itself; that it is necessary to promote knowledge of biology and channel scientific enquiry in a way totally consistent with respect and reverence for all forms of life; that it is necessary to promote a scale of moral values which is humane, giving priority to creation and not destruction; ..."

Dissection undermines respect for forms of life other than our own - it teaches us to treat other species as disposable 'educational' tools of no inherent value unless connected with the desires and aims of humans.

There are approximately 800 students doing Biology I this year. If all of these students choose to dissect this means that there will be at least 800 unnecessary animal deaths that occur on campus this year as a result of the teaching of this subject alone.

Last year, when we visited the different departments to get an idea of their policy with regards to dissections in their courses and the kinds of choices students had regarding the necessity of these dissections we were told by the Biology Department that every first year student was free to choose alternative work to the dissection, that they were perfectly free not to do dissection and indeed that the Department would be more than happy with that choice if it was the one that the student made.

However, when we visited the preliminary lecture for Biology I this year we, and every new Biology student at this University, got quite a different message. First of all, the students were told that the dissections were not vivisections but dissections. This is perfectly true. However, students were also told that the animals were "killed humanely". Where is the humanity in unnecessarily depriving an animal of its life? If somebody could point it out to me I would be pleased to know.

Also, in almost direct contradiction to what the representatives of Students for Animal Liberation were told by the head of the Biology Department last year, students were told that they didn't have to do the dissections, but they were also told by the lecturer that if they didn't want to do the dissection "I think you ought to question whether you should be doing this course". To cut a long story short, students were given two choices with regard to the dissections:

1. "Perhaps you shouldn't be here."
2. "Talk to Margaret (Davies). We will accommodate you but it won't be an easy job."

More than once students were told by the lecturer that if they decided to refuse the dissection, "We're not going to make it easy".

This is, quite simply, a shocking situation. Many students would rather not do the dissection for a variety of reasons but the attitude and feedback they have been receiving from the Science Faculty has led them to believe that if they don't

dissect they may find themselves coming up against no little opposition from the Faculty, and given what they have been told no one can blame them for this attitude.

Students were told that dissection was "the only way you can really understand the anatomical features of these beasts". But is this really true? Dissections can be replaced by studying diagrams, models, books, videos and filmstrips. Medical doctors and scientists have stated that they consider that dissection teaches nothing that cannot be learned with diagrams and models.

Even students I have spoken to that have views that differ from my own have agreed that the dissection of animals in Biology I at least was of minuscule, if any, worth to them in their studies.

We believe that dissection encourages in students callous attitudes towards all forms of life. How can students of life be taught respect for that life when they are, every way they turn, encouraged to believe that anything other than human life is disposable and, in itself, worthless. Students who refuse the dissection are not squeamish, soft or bleeding hearts, they are simply human beings with conscience and a healthy respect for life, whatever its shape or form.

Could it be that the academics who are so blatantly standing in the way of a new breed of scientists with conscience are doing so only from fear that any detraction from belief in the value of 'science' based on the (ab)use of animals will be a detraction from the perceived value of their own education and research?

It is time the Science Faculty of Adelaide University dragged itself out of the dark ages and got rid of dissections, at least in first year Biology. It is time the entire faculty stopped placing such an emphasis on the use of animals in science and instead placed more importance on finding more humane and more reliable indicators of the human condition. It is time the Science Faculty at Adelaide University developed a conscience!

Students who would like to know more about the exploitation of animals at Adelaide University can contact Students for Animal Liberation via pigeon hole 73 in the Lady Symon Building or through my pigeon hole in the Politics Department, Napier Building. If you study Science and would like to contact us for help, or would like to talk to like-minded students who object to being forced to use animals in their studies you can also contact us and we will put you in touch with each other.

BATTLE OF THE BANDS

Friday night saw the first heat of the 1992 Campus Battle of the Bands. For those of you new to this concept, the Battle of the Bands is held annually. Over 100 campuses hold a contest to find their best band. Each state has a final, to choose their best band, then the state winners all compete in the national contest for a chance to win fame, and fortune (as well as money!). Previous SA winners include Napoleon Goes Solo and Auntie Raelene.

Judges are asked to judge the bands on, set-up and co-operation, originality, musicianship, presentation, and audience reaction.

Well Friday night saw the first three bands compete, The Deluded, Cat Balou, and Dreamscape.

The Deluded are a new four piece consisting of three AU Science students and a USA graduate. They were described as "Funk, Rock- and much more" on the programme. I spoke to them and established that this was their second ever show though they have been together for a year. The lead singer/guitarist Craig Williams writes their songs. They took the stage looking slightly nervous and launched quite confidently into their first song. They were well rehearsed and quite tight, though their inexperience showed. Their bass player obviously doesn't know that a guitar is meant to be an extension of the penis, he had his bass hung just below his chin in a very 60's or soul fashion, uncool! Lead guitarist Dave looked somewhat more relaxed, and Craig had it all, long hair and Ramonesesque low hung guitar. The crowd were not dancing wildly, but they were quite generous with their applause. Musically they were a bit too "hot licks guitar" for my taste, little did I know what was to come...

Cat Balou are three Arts Students and someone else. I think. They have also been together for a year, but have had some experience playing shows "around the town". Their experience showed, they were very tight and confident. The lead singer Tony actually established some repartee with the Audience, something The Deluded failed to do. Their style was described as "Progressive Psychedelic Rock" which sums it up quite well. Although no one was dancing madly I saw a few feet tapping, and people swaying. The guitarist had the guitar/penis association firmly in mind as he launched into some incredibly masturbatory solos complete with a full set of the appropriate facial expressions. The finale, a cover of "Foxy Lady" really summed them up quite well. If you would like to see Cat Balou they are playing at the Austral on the 6th of June.

By the time Dreamscape took the stage the bar was so full of "Hot Licks" that you could pluck them from the air. Dreamscape were a five piece consisting of a law/Eco student, an Arts student, an Arts/Music student, ex On Dit editor Mark Gamcheff, and someone with a job! Both guitarists and the drummer were once in Choose Groove. They were described as "Original guitar pop", and have been together for three months. They were also one of the "Hot licks" crowd, the guitarist Michael let loose with some scorching solos and Tommy Emmanuelesque posing on a number of occasions. They didn't mind their reverb and delay pedals, and the drummer was making the most of his double kick bass drum. They sang about reality and life being a highway etc. Their previous experience showed in their very tight set. They must also rate a mention for being the cutest band of



the evening, radiating sex and sleazy aftershave from every pore. They will be playing next at the Lion Theatre on the 1st of August.

Thus the "Hot licks", oops I mean entertainment, for the evening was over and it was up to the judges to choose a winner. They included Sam Maiden (On Dit editor), Bob Reid (respected Adelaide Musician), Tim Marshman (Audio Engineer), Gary Steele (Entertainment Officer), and Darren (secret audience tester)...he didn't test me, worst luck! Personally I thought the evening suffered from the lack of a joke band, you know, the unrehearsed, talentless, shambles that make the Battle of the Bands good fun, and I think all of the bands should take a leaf from the Ramones/Descendents/Buzzcocks book, songs should be short, sharp, simple and loud, without

wanky solos. Anyway after much deliberation...Cat Balou were declared the winners narrowly defeating the Deluded.

This Friday there won't be a heat but you will have a chance to see interstate band Plasma and local talent Cerveza y Putas (Battle of the bands finalists 1991). Heat two will be on Friday the 5th of June when "the Jew of Malta", "Brave Faces", "Stinky Texta", and "Swinging Groove Masters" will compete for the judges favour. So for a good evening of free entertainment...be there!

Richard Vowles

STUDENT RADIO PROGRAM

Student Radio Programme List

Sunday 31st May 1992

- 2.30 "Radio Free Adelaide", Sean Norman and Paul Lobban present "Oh Manchester, so much to answer for.." Morrissey to McTunes (and back).**
- 3.30 Hala Atwa and Taras Majba. Esoteric, Eclectic, Atrocious and truly fabulous music with facile chit-chat. Enjoy!**
- 4.30 "Rhapsody in Green". Jo Mills, Trish Drioli and Cath Hughes look at "The Protest on Adelaide - a view from the police and the naughty ones."**
- 5.30 Ben Rounsefell alone does Dallas.**
- 6.30 "The Brothers Don't Surf Variety Hour" presented by Chloe Fox and Adam Simpson. Adam and Chloe remain luckless and continue to tell you about it through the music and sounds of youth. Get with the beat kids - alternately listen to a pumping hour of fantasies to scintillate.**
- 7.30 "Johnny Starr and the Love Muscle" with Alan Merritt and Steve Thomson. An interview with Dr. Don Pate, American-born but a lifetime student of the Australian male - a Doctor of Anthropology. Usual banquet of household hints and eclectic music!**
- 8.30 "The Story of the Eye" presented by Kate Juttner and Katarina Grenfell. This week, we look at the right to strike with industrial law expert, Pat Conlon.**
- 9.30 Andrew Wright plays music.**
- 10.30 Stuart and Max's radio show.**
- 11.30 Richard Vowles' special on FALLING JOYS,INTERVIEW WITH BAND**

What's a perfect right?

Dear On Dit

Women have the perfect right to be offended by Cyclops. Although it is tongue and cheek, it is offensive, sickening and reactionary. However it should NOT be censored. Offensive views serve a purpose: they inspire criticism and highlight the destructive attitudes inherent in them.

The infringement on women's rights resulting from sexism cannot be greater than the the infringement on every person's right to speak which censorship tolerates. The assertion that a woman should be rendered incapable of working and studying in an environment which allows sexist views to be aired is surely an exaggeration. The human mind is not so frail that it becomes incapable of operating when offended. All of us are offended by what we hear or read in the university media at some time, we all recover. Should we have to put up with being offended? Yes - unless it is assumed that because a medium once was offensive, it no longer has anything at all to offer. If you censor Cyclops you censor engineering students, and that is unfair.

Some will say that What's at stake is more than merely being offended: that inherent in Cyclops is the relentless persecution and subjugation of women by a patriarchal society. Cyclops, however, is merely a symptom and not a cause of sexism in society. The real challenge, is to attack sexist attitudes in society and not the product of these attitudes. Silencing reactionary sexist views will just make sexists more determined. It will also silence one of the great allies of sexism: the loud sexist. Cyclops will serve as historical documentation of the mistreatment of women, to ensure that it doesn't reoccur later (just as descriptions of the holocaust, racist propoganda etc. remind us how terrible racism is.) Assume that people will reject destructive and offensive ideas and NOT that they will embrace them

B. Haskin
Arts 2

Dear Fuckstick ..

Dear Fuckstick,

After reading your incitive and perceptive piece entitled "Real Revelations", we could not help but wonder why you chose to alienate, stereotype and oppress working class youth from Salisbury. Has poofter bashing, grotty sexual innuendo and boong jokes gone out of fashion in your highly evolved social set? Do you need to find a group of under-represented and oppressed people who don't have some form of intellectual trendy support? Or is it just that faggots, sheilas, boongs, dykes, chinks, wogs and mindas have finally clawed their way into your elitist little world and bogans, westies and boons cannot defend themselves in this bastion of white middle class heaven - yet!

We also wonder why a writer of such malignant humour does not put his/her name to such wonderful works of prose? Or is (s)he aware of the way that some less intellectually sophisticated members of society deal with elitist and classist satire such as this?

Finally, we wonder why Salisbury has been singled out. As locals of Port Adelaide for over 18 years, we are gravely disappointed that we have not been personally insulted by the comic wit of your piece.

Perhaps you could show your face down at The Golden Tavern, The British, The Colac or The Pier for a few drinks if you don't want to put a name to your masterpiece. I'm sure we would all enjoy a personal explanation of your humour.

Perhaps we could even show you some of our own humour. It's not quite as intellectual, nor is it half as sophisticated but there are some striking similarities with the humorous blows that you inflicted. At times it tends to be a little more practical in its orientation, with a few more comical props, and although it may be more than your pride that is hurt I'm sure we will all have a shit load of fun.

All done in good humour, though. Come on - you're a sport, you can take a joke. Love and kisses,

D. Pettrey, Maths Science
G. Stewart, Science
D. Robinson, Engineering
D. Bertossa, Economics
M. Wright, Science

Who gives a shit ?

Cher On Dit,

Who really gives a shit about Paul Keating?

Who really gives a shit about John Hewson?

Who really gives a shit about Politics?

Who really gives a shit about G.S.T.?

Who really gives a shit about M.F.P.?

Who really gives a shit about H.I.V.?

Who really gives a shit about the "Greenhouse Effect"?

Who really gives a shit about ozone depletion?

Who really gives a shit about the Royal Family?

Who really gives a shit about the riots in L.A.?

Who really gives a shit about Fat Cat?

Who really gives a shit about the Crows?

Who really gives a shit about cholesterol?

Who really gives a shit about Neighbours?

Who really gives a shit about lip-synching?

Who really gives a shit about spelling?

Who really gives a flying fuck whether we keep the flag we've got or change it to something else with purple stripes and orange spots?

Not me! That's for sure.

Regards,
Jason de Nys,
Science

Why are people so unkind?

Dear Edz,

As a change from letters written by people projecting accusations of bestiality and sado-masochistic masturbation, I would like to address the appearance of those three abstract globs on the Barr Smith Lawns.

Are they devices similar in principle to the 'bird scarers' used by gardeners to keep our feathered friends away from the tomatoes? Perhaps they were designed to protect the grass, which has been ravaged by decades of uncontrolled herding by boring careerists, student politicians and the other species that frequent the lawns at lunch times. If indeed they do not have such a beneficial function, like being attractive, I would like to know why we now have less tutors and resources for students, but a ridiculous (and presumably expensive) eyesore that looks completely out of context with its surrounding environment.

Matt Denby

Not good enough

Dear On Dit,

We all know that the Advertiser is a pretty pathetic newspaper. It's poor reviewing and coverage of the Adelaide Festival is nationally acknowledged.

When you ask people, "What's so bad about the Advertiser or more generally the Adelaide media?", one name consistently gets mentioned. It is the name of Peter Goers.

And so I ask you, why did On Dit, which is a student newspaper, print an article by this pretentious member of the establishment (On Dit, No. 9, Vol. 60). Peter Goers' article dealt with the debate over the Australian flag. It was an opinionated discussion of a month old news story. Mr Goers even had the impudence to offer us, his three, far from inspirational, personal suggestions for the flag. Furthermore, he made the ludicrous statement that "there is no more crucial issue in our nation today than the flag". Is Mr Goers suggesting that the Australian flag is a more important issue than Unemployment, the Environment, Poverty, Education and welfare cuts, Police corruption, etc.?

Mr Goers' article was a poor attempt at journalism, and had no place in our student newspaper.

David Doull,
Politics

Reds Under Your Bed

Dear Bill Wopperous

I am writing in reply to your letter (On Dit 4/5/92) entitled 'Letter of the Week' chosen of course by the moderately-conservative Communist editors of On Dit. As a political idealist surely you must realise that Liberalism is a political definition and not that associated with Yuppies. We believe in the freedom of speech and action - so long as it does not impede that of any other individual. The nature of your letter indicates to me that you have a suppressed anal fixation indicated by the amount of shit you dribble. Adrian Kascas presented his view of the Fightback package he wasn't ramming it down your throat, though he probably does now.

Do not (sic) Mr Wopperous suppose that every Liberal student has large sums of money. Many of us work part time jobs to get through university. Your nievity(sic) however does not surprise me, claiming you're a Communist studying politics yet still not

managing to put together a rational criticism of Adrian's letter.

Please Bill, if you have any questions regarding the Fightback package contact your local Liberal MP and have a chat. I'm sure he'd be happy to clear up any inconsistencies.

Yours sincerely,

N. Vincent
VP AU Liberal Club

Literary Trash

Dear Eds,

The purpose of this letter is two-fold. The first matter concerns the publication of the latest edition of 'Cyclops' magazine. As an engineering student, I would like to say that I found most of the content of the publication acceptable, if somewhat unfunny. What were not acceptable, however, were the few articles in which women were portrayed to be no better than lumps of meat fit only to satisfy the desires of some mindless males. I realise this was not the intention of the editors of Cyclops, but never the less, the damage is done and the ire of many a woman raised. Although I don't agree with all of the thoughts and particularly some of the actions of feminists striving for equality, I see the abuse of women and their rights in this magazine and the role it plays in the perpetuation of these attitudes to be unacceptable.

This brings me to my second point. Reading last week's (5/5) On Dit, I was appalled and disgusted to read the literary trash that was "Real Revelations". In light of what is happening at the moment in relation to the exploitation of women issue in Cyclops, I saw the publication of this article to be not only in bad taste, but also completely hypocritical. I say this chiefly because in today's society, people are pushing towards social equality of all; especially those in minority groups, eg. aborigines, gays or in this case "bogans". This article through the use of brainless stereotypes and type-casts strove only to get a cheap laugh in much the same way as the Cyclops bodysuit "Roadtest" did. To me these are blatant and unacceptable double standards, and I am disappointed and more than a little surprised that the editors would publish such crap in an otherwise informative publication.

Paul Lambert
1st Year Electrical Engineering

P.S. I object to James Brazel referring to us as 'siblings'. The guy is a complete sicko fruitcake, who should be castrated and locked up in a small metal box for many years. Even if his heart is (almost) in the right place.

DISCLAIMER

The letter attributed to Matthew Moylecroft in last week's On Dit was NOT written by him.

All letters submitted into On Dit must now be accompanied by phone numbers (not for publication). Names may be withheld upon request.

Yeah, Techno Lives

Dear Axl,
Why not the right or both testicles?

Space,
You're a legend, P & I Chem loves you.

I know how to spell capsicum now. Thank you to On Dit for printing (making the writing larger) but there was the letter *fuck* printed approximately 4 times on the letters page. It is a vast improvement. I am writing this on the bus this time. Could you please type out a top 10 chart list in your paper, please, or I will not read it! So there. Na Na De Na Na.

Also, please leave some room on the letters page (i.e. blank white space) so that I don't have to waste my paper. *I don't like left-handed people.* Cause it poses problems when being masturbated (sic). - Addition by Kynan Johns - music who is on the bus with me. I said Kynan "sit on my lap and let's talk about the first thing that comes up".

Dear Rob,
Just think! Life is just a V-dub with yellow and black spots?

Now on to a very serious issue. Adam Mydlak thinks that 2/3 of Uni are geeks and likes Rock n Roll. Well, I have proof (photographic) that techno lives in the hearts of at least 2/3 of Uni students. I was at '4D' Dance - this is short for four dimensional dance. I bet that Rock n Roll can't be 4 dimensional. Anyway, if you were there you would of (sic) been transformed into a Techno Head. Unfortunate (sic), I asked the DJ to play Dominator and he refused. He said it was too old. Dominator is a really cool tune.

From Robert "dominator" de jonge.

P.S. I hate women with chest hair. Don't you agree?

Thought for the day
2/3 of the world's atmosphere is Nitrogen. How much of that occupies our lecturer's head? (2/3's?)

Quote of the week
"PMT" is just an excuse to get women out of the housework.

Pedigree Robert de Jonge Maths Science

I read that student to staff-student ratio is 14.6. This doesn't seem realistic (sic) - the minimum amount in one of my lectures is 45.

How do I obtain a copy of the Student Guide 1992? i.e. the Guide to first years written by previous first years. Thank you. A note at the end of this would be most relevant (sic).

The 1992 Counter Calendar is available through either the Student's Association or the Barr Smith Library, as for the rest of your letter, I really don't think it warrants a response

Jack of all trades

Dear On Dit,
In reply to Mr Goers article "The Flag Debate", I must ask why? A change of our flag is unnecessary, expensive and an insult.

Our flag is a distinctive symbol and is recognisable as truly Australian. Our Laws and Executive systems are British based, do you want to change them too?

The cost of chopping our flag is unrealistic, the referendum alone will be \$80m, what about the cost of changing everything the flag appears on (official flags and Colours, uniforms, stationary, etc.)?

In our past, Australians have volunteered to fight in the defence of our and other nations, athletes have cried with pride at the raising of our flag at the Olympics and others have struggled to improve themselves and our country. If not because of cost or history, we should leave our flag as it is as a mark of respect. Finally, people should always remember that the current state of our country (i.e. our economy) is more important than a symbol, after all, it is the economy which determines whether we are kept clothed and fed, not a flag. Mr Goers should not be side-tracked from something necessary (the recovery of our economy) by something unnecessary (changing the flag).

Alex Thomson, Geology Honours

Hung Like A Horse

To the entire population of women in Adelaide University,
We, the 'Studs with Attitude' (aka SWA) would like to lodge a formal complaint. While residing daily upon the steps of the Barr Smith Library, we are continually subject to excessive amounts of high level sexual degradation. We refer specifically to blatant ogling, sexual remarks referring to our studly bodies and derogatory comments to the effect of "Gee, check out the teeth on that guy, I bet he's hung like a horse."

We, the SWA, are sick and tired of being lowered to nothing more than mere sexual objects good for the sexual gratification of women and nothing else. We will put up with it no longer!

SWA

Livin' On a Prayer

Dear Adam,
You are pretty fucking stupid aren't you! Everyone knows techno is the way, the truth and the light. Such bands as Superchunk, the Beasts of Bourbon, Ministry, Clawhammer, Hoss, Social Distortion, Bad Religion, the Young Gods, the Ramones, and Tumbleweed, to name a few, are the best thing my eccy ridden brain has heard in years, and I don't care what you think, techno is kool. I mean we even reviewed Mojo Nixon's album this year, and if Mojo isn't the king of techno I don't know who is. Unfortunately we can only review what the record companies give us, thus what we hear (here?) about is what we are given. If you are seriously interested in heavy metal, death metal, speed thrash

and satanic music, come and see Fiona or myself about it. We will try to contact the dork one and get you some records to review, though personally we prefer satanic techno, heavy techno, death techno and of course grind core techno.

Richard Vowles 1/2 Music Editor On (Feminist, Leso, Pinko) Dit

N. Pickard replies

C. White,
Where should I start? First, in regard to my previous letter, I am not embarrassed about the contents. I am merely sorry I was unable to express my opinion without the use of vulgarities. With great fascination I read your two letters, both structured well, but with undoubtable flaws regarding the facts leading up to the letters regarding this issue and the personal attacks on fellow students. First, in the events leading up to my first letter, Matt Marks wrote (in *On Dit* 30/3/92) his opinion about the Labour versus Liberal economic policies. The basis of my original letter was in response to the criticism of one political party's policy and the arguments for another party's policy. In this period of political upheaval, such criticism was unfounded and did not constitute constructive criticism. I realise that politics and constructive criticism rarely go hand-in-hand, but I was expressing another opinion on the topic. It was here that the personal attacks started.

C. Adamek, by picking up only one point, not only did not constructively criticise my opinion but also started the personal attacks by labelling "poor oppressed Mr Pickard" in "Treated Me Cruel" (*On Dit* 13/4/92). It was here that I was labelled a 'Mr' without my consent (why did C. Adamek assume I was male?) This is my basis for labelling her/him a sexist pig.

Also, C. White, the labelling of A.Zwerner a 'Ms' (or were you having a "dig" at him/her ... jolly good show) and the use of the word masculinity (*On Dit* 11/5/92) constitutes a sexist attitude and/or assumption this is not tolerated in society (not to mention the question of a person's sex is irrelevant to your argument), therefore by your own reasoning, you should be denied a place in society and denied a place at an institution of higher learning.

The question of criticism applies to your letter. Really, PS - Pathetic Shit? And I thought it was an abbreviation for postscript. If you were *trying* to be clever or amusing, was that also the basis for your finale, "waiting to kick your tongue out of your arse". Very imaginative.

Your petty reply included the stereotype of science students (re: A. Zwerner). I do not know her/him but I can only hazard to guess that such use of stereotypes has angered the science students of all institutions, particularly those at the University of Adelaide. Finally, you obviously know C. Adamek (you know that she is female, you know she has three jobs and you "seem" to know what Honours English entails). Is it your style to step in and fight other

people's battles. C. Adamek should think herself lucky she has several jobs in this economic climate. You have a narrow-minded opinion - if only the 12% of the South Australian population looking for (and unable to find) work were so fortunate to afford their basic necessities. You must be a part of "this privileged generation".

N. Pickard

Sic 'em Rex

On the door of the bookshop is displayed the advertising poster for this month's Cleo magazine. The starring attraction of this flyer is a rather stunning blonde beauty who appears to be in a partial state of undress, and the lead articles include such choice numbers as "Get Gorgeous" - the hottest looks; "Oral Sex" - surprising tricks that will drive you both wild; "I Lost 26 Kilos" - an amazing story; "The Ultimate Orgasm" - the exclusive video you can't get anywhere else.

I declined to buy the magazine, but I think it is about time those responsible for helping portray the myth that women are mere sex objects and their worth goes no further than their looks, or ability to give head, should be severely chastised. I'm sick of taking this magazine with a pinch of salt. I and other students of this University should not have to be subjected to this misogynist (sic) trash, and I am genuinely amazed Annabel Crabb and her watchdog currs did not get to the manager of the shop first.

Luke Faulkner Agriculture

**Dear Luke,
You have made some very important observations about Cleo magazine. When debates about magazines like Picture and People are had, the relevance of less traditionally 'obscene' magazines like Cleo, Cosmo etc are forgotten. But the pressure on women to be beautiful and thin (and great at giving head) starts here. I didn't see the magazine cover in question but I can well imagine it; sounds like a fairly normal example of this kind of magazine. Please be assured that I and my 'watchdog currs' are doing everything we can - perhaps you could help by writing to Australian Consolidated Press and telling them of your distaste. Or pitch a brick through an appropriate window.**

Annabel Crabb Women's Officer

GERRY CONNOLLY-LOOK IT'S A MAN IN A DRESS

'I, Connolly - Icons and my part in their demise' reviewed in this edition, was preceded by a rather insightful conversation with Mr Connolly the week before.

Mr Connolly, many people don't realise, spent three years training to become a priest. So shocked was I when I learnt of this in preparation for my interview, that it was there that I began.

"It was many moons ago. From 1975 to 1977," was his nostalgic response. When I probed as to what motivated such behaviour, he commented on the influence of his strong religious schooling. "Aaah", I said, in an almost editorial tone. "What made you change your mind about that vocational path?" "I was developing away ... developing ideas. Mine was a desire to communicate not on a mass level but to communicate publicly. It was a greater spiritual sense. You know what I mean?" "Yes," I answered benignly, determined not to display any spiritual ignorance. I did ask, however, if he felt those ideas were communicated through the characters he portrayed.

His answer reflected the multi-purpose nature of his personalities. "In Joh's day, for example, there was a serious element. 'Police State', for example, was use of the same motor for a different intent ... different purpose. That is to say, that the same person can be used for humour and other purposes."

He does acknowledge that this show, however, is a great parody of our favourite and not so favourite icons. I felt obliged then to ask how he felt about the vast media coverage he received for the now infamous Ian Botham and

Graham Gooch walk out of his parody of the Queen.

"The English newspapers were miffed that they had no one there. They were loafing. They didn't think it was an important enough occasion. Apart from that, England did not understand the show. For them it was a cheap thrill," was his analytical response.

"It still, though, must have been very flattering getting international coverage?" After some laughter, he conceded "that it hasn't done my career any harm ...", and then somewhat conspiratorially, "Do you trust what taxi drivers say?"

"Oh no," I thought. "The test. Will I be the interviewer who alienates himself with Gerry Connolly?" Despite this, I brazenly replied that taxi drivers were a vast reservoir of knowledge and so that yes, I did believe them.

He concurred and proceeded to give me a *World Exclusive Story* on the reason why Botham and Gooch walked out. "They wanted to go to a nightclub," he said matter of factly, and then qualifiatorily, "Well, that's at least what the taxi driver told me who had driven them."

I reiterated my belief in the value and knowledge of taxi drivers and thanked him for the exclusive inside story.

We then chatted more about the upcoming run in Adelaide, a city that he 'loves'. Some lucky Adelaideans would relatively recently have seen Mr Connolly in 'The Royal Commission Into the Australian Economy'. He worked with Sue Ingleton on that show, and now again (as director) in 'I, Connolly'. On Sue Ingleton, he said "she's so experienced," "we have a great rapport"



and "she's very, very funny". When I then asked if we'll be seeing all our favourite characters, he did not disappoint. I also asked if there was a personal favourite he had. He was particularly reticent about answering this, giving the standard, "Well, they're all so different."

Undeterred, I asked if there was then a character he felt most comfortable with as an actor. This was a better tact. "Keating is interesting to do and well ... Joh has always been fun."

Another little known Connolly fact is that he studied piano and singing at the Queensland Conservatorium. I asked, as to the incorporation of these talents into the current show.

"Oh, yes, there's a piano show and a

bit of singing." "Will there be specific characters singing or pianoing?"

"That would be giving too much away," he countered mercilessly.

Pause. "Let me say it involves a former PM and a present monarch."

"Say no more," I said. "I haven't given it away, I hope," he said in a feigned desperate voice.

"No, of course not," I commented. "It will be lots of fun," he stated.

After a fifteen minute or so chat with Mr Connolly, that was unquestionable.

George Selvanera

MORE DEMOCRAT EXCITEMENT

Senator Dr. Coulter Towards a Green Economics

On 11th May the Leader of the Australian Democrats presented a seminar titled Towards Green Economics for TESS.

Dr. Coulter opened the seminar by putting economic theory into its relationship with the Universe. Economic theory relates to a very small subset of theory about the Universe and some people (read politicians) are trying to apply economic theory to areas that are outside its boundaries of relevance. Dr. Coulter put forward the two laws of Thermodynamics - 1. Energy cannot be created only converted and 2. The overall available energy for conversion is diminishing, as examples of theory that Economics are ignoring at the present time. The major flaw with economics was that it could not address equity issues both within the environmental and the social world. Dr. Coulter sees the Government role as setting the guidelines on equity and allowing the market to allocate resources within those guidelines.

Dr. Coulter suggests that we have to change the basic way we look at growth in Economics. The flaw with looking at the *indices* as they now stand is that they clump good and bad things into the same figures. The changes Dr. Coulter feels we need are:

In relation to GNP/GDP (Gross National Product) to split them in relation to creation of wealth and payment of losses to society. In the current GDP figures, the cost of

car accidents is taken as a plus to society. (If we had massive carnage this would give us growth. My example). What Dr. Coulter puts forward is a split where health costs going to preventative medicine might go the plus side and money for treating sickness would go to the minus side.

A Capital Account is required to give us an indication of the resources being depleted. The iron ore being mined in North Western Australia and shipped unprocessed overseas is a drain on Capital Resources and adds very little to our wealth. As Dr. Coulter quotes "Who gets richer by withdrawing money from the bank." The monetary value could be set by the next best substitute for that resource using a "precautionary rule" in favour of the future.

Internalising Externalities is a mouthful. Externalities are costs born by the community resulting from production. An example is pollution. Internalising Externalities is trying to make producers pay for their real costs of production so that the market system will make the correct allocative choices. Dr. Coulter sees the sales tax system as a method of achieving this result. The Opposition's GST removes the ability of Government to use this mechanism. The Australian Democrats proposed a system of sales tax on motor cars that was comparing size and fuel efficiency. This allowed a large car that was efficient to gain the

same rate as a small car to allow for different lifestyles. Dr. Coulter said Alexander Downer (MHR for SA) admitted the removal of fuel excise for GST will remove the incentive for conversion of cars to LPG. This was not only poor for the environment but also for our Balance of Payments because we have to import oil but have plenty of LPG.

A non-dollar index would look at quality of life items that are easily quantified. We would use longevity, morbidity and literacy rates as an indicator of our advancement as a society.

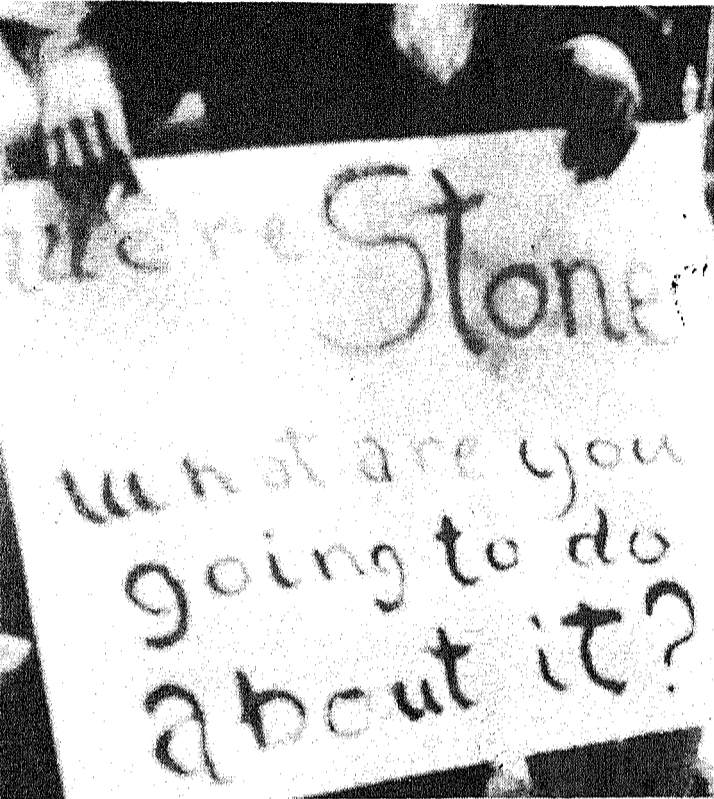
Dr. Coulter finished by saying that the Democrats did not want us to all end up living in caves with candles but we need to support areas where we have a leading edge in technology. Solar energy is one field where we lead and with some form of rebate to assist families overcome cost problems we could save the environment from the harmful gasses currently being produced by water heating. With this process of support for leading technology and the implementation of the four indices already mentioned we can move towards green economics.

I apologise for any errors or misquotes because I had no intention of writing this story so took notes and had to use my memory.

Vincent Duffy

SIXTIES

SITCOMS



rightly so!

Bewitched is regularly rerun to this day, even outlasting my all-time faves, the Bradys, who were last seen several years ago. The groovy technicolour hues of *Bewitched* perfectly capture the period - not life in the 1960s, of course, I wasn't around then and I don't really care what it was actually like. To me, and millions of others, the sixties were not about Woodstock, Dead Kennedys, the Cuban missile crisis, campus riots, acid or Elvis before the hamburgers took their toll. The Sixties were about Sam the Butcher bringing Alice the meat, suspicious Dr Bellows spying on Larry Hagman and Samantha mixing Martinis for Darren's clients. In *Bewitched*, Darren Stevens, an ideologically suspect advertising executive, marries Samantha, a strange blonde with an irritating propensity to twitch her nose. Darren, a racist, sexist pig, learns of Samantha's magical abilities and attempts to suppress her ethnic identity (as a witch) by forcing her to submit to the WASP housewife ideal. Samantha gladly abandons her carefree witch's life and agrees not to use her powers or encourage her family to visit, in order to embrace domestic servitude and conform to the 'right' way of life - the American one. Apple pies would always be waiting on the window sill for Darren after a hard day at work, even when Samantha was in the middle of giving birth to another baby. Unlike Samantha, Barbara Eden's title character in *I Dream of Jeannie* was not often to be seen demonstrating the latest household appliance, but she did display the expected level of subservience required of

a sex object/housecleaner. While the concept of a scantily-clad bimbo enslaving herself to JR would have any politically aware 'youth of today' chucking bricks through windows if the show were to debut now, the dated values of sixties sitcoms are what brings the laughs (hopefully) at the expense of the shows and the redundant ideas they promote - decades after they became unfashionable.

Gilligan's Island was the setting for the longest running of the classic sitcoms. Too far from Hawaii to have any ugly condos or overweight retirees wearing shirts with palm tree patterns on them, and obviously not closer to Australia than Bali because there weren't hundreds of bogan tourists wearing thongs and drunkenly urinating on the beaches, the location of *Gilligan's Island* was a mystery (except to the hundreds of people who seemed to find their way there over the years and then leave without rescuing the castaways, for one reason or another).

Despite being on the only island in the Pacific neither blighted with an ugly resort, nor a stopover point for a "Funship" packed with pensioners, bank clerks and *Hey Hey It's Saturday* "Pluck a Duck" holiday winners, the castaways were still desperate to reach the outside world.

A number of spin-off movies were produced after the series' axing, yet *Gilligan's Island* could never compete with *The Brady Bunch* in this regard. Everyone's favourite happy family, the Bradys spawned such monstrosities as *The Brady Bunch Variety Hour*, *The Brady Brides* and *A Very Brady Christmas*, all of which were just awful, but satisfied the public's incessant demands for regular updates on the kitsch clan.

The impact of the most successful sixties' sitcoms cannot be underestimated. Often seen for no more than a few seasons in their original run, many have since gone into global syndication, running virtually nonstop decades after the axe fell on their production. Fortunes have been made on syndicating shows which became incredibly successful decades after they bit the dust. Bad shows become classics when rerun, perhaps due to their nostalgia value, or simply because they are so bad as to be good.

The wretched offspring that *The Brady Bunch*, *Gilligan's Island* and *I Dream of Jeannie* have spawned over the years in an effort to cash in on their continuing massive popularity in reruns, stand testament to the stupidity of television producers. All three shows have produced an appalling succession of hideous 'reunion' telemovies and pilots for prospective follow up series (which, thankfully, have not often gone into production). These kitsch shows are not still popular due to quality production, scripts or acting. Rather, they are camp depictions of another time which are just as amusing for their stupidity as their portrayal of life.

Matt Denby

For those of us who grew up in the eighties, the most visible record of the decades which preceded us was the endless sea of sitcom reruns from the fifties, sixties and seventies. The most enduring cultural artifacts of these periods, tacky American sitcoms have become an entrenched part of our consciousness (largely due to endless hours of over-exposure during childhood). Who has not seen every episode of *Gilligan's Island*, *Bewitched*, *I Dream of Jeannie* and *The Brady Bunch* two, three or four times?

Bewitched, the quintessential 'gimmick' sitcom about a 'mortal' man married to a 'witch' with magical powers, evolved from a uniquely stupid comedy tradition that featured talking horses (*Mr Ed*), talking cars (*My Mother the Car*), flying nuns (can't remember the name of that one) and average suburban families consisting of hideous mutants (*The Addams Family*, *The Munsters*, *Family Affair*). Like all of these shows, *Bewitched* has entered history as a classic piece of TV trash, cultural refuse which will always be more widely appreciated than Mozart or Da Vinci - and

UNION ACTIVITIES

Union Activities for Week beginning Monday, 25th May, 1992

- Monday, 25th May 9 am - 5 pm "Impressions and Juxtapositions" Exhibition in Union Art Gallery. Paintings and prints from Queensland-based artists Amahl Gafer and Allan Bruce (continues until Friday, 19th June).
- Wednesday, 27th May 6 pm - 8 pm "Edwina Lucas", Adelaide Uni's own singer/songwriter performs in the Uni Bistro. Free to Bistro patrons, meals from \$4.50.
- Thursday, 28th May 1 - 2 pm Classical concert in Union Gallery Coffee Shop.
- Friday, 29th May 1 - 2 pm Free lunchtime concert in UniBar with "Finger Poppin Daddies".
- 5 - 6 pm "Fabulous Fruit Bats" in UniBar.
- 9 pm - late Bands in UniBar "Plasma" and "Cerveza Y Putos".
- Saturday, 30th May 9pm - late Amnesty Bar night with "Just Kidding" and "Daisyheads" in UniBar. AU students \$4, Guests \$5.

Coming Soon

Battle of the Bands heats 2, 3, 4 & ...

Any students interested in joining a thinktank to assist with development of the entertainment programme or could offer voluntary services, please contact Gary Steele in Union Office.

Adelaide Uni Bistro Coffee Shop Competition

The winner of 2 tickets to the preview of the Buddy Holly Story at the Festival Theatre on 5th June is Paul Hewson from the Union Gallery.

Fones Sculpture

The "Fones" sculpture by Johnnie Dady is now installed on the south west corner of the Barr Smith Lawns. The sculpture was jointly commissioned and funded by the Adelaide University Union and the University of Adelaide Foundation. The sculpture was officially launched by Ms Janice Lally, Manager of the Art for Public Places program of the South Australian Department for the Arts and Cultural Heritage, on Friday, 8th May.

New Union Logo

The winner of the Union Logo/Corporate Identity competition run in March/April was Mr Joh Mancini, a freelance graphic designer of Fullarton. John is a recent graduate in design from the University of South Australia. There were 150 entries submitted by 87 individuals and organisations. The new image will officially be launched in July, although the image will be phased in immediately.

Catacombs

Psst ... Hey, have you heard the jukebox or sat in the lounge chairs in the underground coffee lounge under Union Hall? They've got real coffee and cappuccinos, cakes and food too! Your home away from home. Open from 8.30 am.

SEX SHOPS IN THE CITY OF CHURCHES

Georgina Safe ventures into Club X

Club X - Adult Cinema and Book Shop
In the wake of AIDS, escalating violence, and general social and economic confusion, analysts predicted that the nineties would mark a return to the more conservative morals and sexual values around before the Beatles grew their hair. We may be doing "it" just as much as we ever did in the free lovin' 60's and the liberated 70's, but purportedly we're less promiscuous and more protected. And more "moral" - whatever that means.

I pondered this question a few days ago as I walked past a poster of what looked like Samantha Fox in a G-string outside Club X, Hindley Street's adult cinema. As I gazed at the cinema's flashing lights and gaudy exterior I wondered what impact (if any) this supposed wave of 'morality' has had on Adelaide's sex industries.

I came back with my tape recorder the next day to find out, and introduced myself to manager Andrew Vinecombe who asked whether I had come about stripping. Assuring him that I had not, explained the reason for my visit - that I wanted to find out about Club X and what place it held in our City of Churches. Initially a little sceptical, by the end of our conversation Andrew's affable manner: "I'm just an Aussie bloke" was shining through.

Although the cinema/bookshop goes under the name Club X, the Commonwealth government prohibits the sale of X-rated material in South Australia, as it does in all other states excluding Canberra. By X-rated material the government means "explicit depictions of sexual acts between consenting adults and mild non-violent fetishes" (Office of Film and Literature Classification bulletin, October 1991). Unfortunately a few private video tapes circulating show a lot more than this - bestiality and child pornography for example. Although it is illegal to possess and to view X-rated material in South Australia, it is illegal to sell it or hire it. This somewhat contradictory policy restricts Club X - and all other adult cinemas and bookshops in Adelaide - to only selling R-rated material. R-rated films may include sexual intercourse or other sexual activity

realistically implied or simulated. Depictions of sexual violence are acceptable only to the extent that they are necessary to the narrative and are not exploitative. R-rated literature may include "Pictorial representations of explicitly sexual acts, fetishes including sado-masochism and bondage if not extreme, and descriptions of sexual activity including activity between humans and animals." Whether or not most sex shops adhere to these categories is quite another matter, as demonstrated two weeks ago when police raided The Whisper Shop at North Adelaide and seized around 3000 X-rated videos - that's four police-van's worth. According to Andrew the interstate police are not always so vigilant.

"It changes from state to state. For instance, in Victoria and New South Wales the police turn a blind eye and they don't worry about it. They have a cinema like this where they show X ratings on the film, they sell it over the counter openly, they do everything. As you go further over to Perth, you can't even have it in your house. If you are caught with it at home it's a chargeable offence."

The penalty for sale of unclassified videos in SA is ten thousand dollars or six months' jail. However, government legislation does not prevent people legally ordering such material through the mail.

"Even in Perth, where it is illegal to possess it, they can still use mail order to purchase it. And they'll ship it straight over to you without a problem. People do it here to. It's a huge trade - people are turning over heaps of money. I would say there would not be an adult shop here in Adelaide that does not sell X-rated material through mail order."

Restricted shops (restricted to over 18's) are not the only culprits in this respect. Until a few days ago you could buy a People or a Pix magazine at your local newsagency or bookshop, complete with ads for mail order X-rated products in the back. However, following the brick-throwing incident and accompanying statements, W.A.R.S. have successfully relegated these magazines to the confines of restricted adult bookshops, where they cannot infringe the right of people (womehn in particular) to protection from exposure to material which is both degrading and offensive. If the May thirteenth ban on these magazines reflects societies refusal to put up with material which is both degrading to women and sexually offensive, where does this leave Club X and its stablemates? Does Andrew agree with fairly common belief that pornographic films degrade women more than men? "That's a touchy subject. I cannot believe they don't. There's two people there doing that stuff equally. If you say that making love on film is degrading a female, then it's like saying that the act of making love itself degrades the female. All they're doing is having sex

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CLUB X

<p>EXPLICIT NEWS ADULT CINEMAS UPDATE 0055 13 008</p>	<p>MAIL ORDER NEWS Win a Vibrator 0055 13 255</p>	<p>SEXUAL PROBLEMS & TECHNIQUES 0055 13 256</p>
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on camera, and basically there's nothing different to what most people do in their own bedrooms."

Andrew has a point here. Most R-rated movies give men and women equal screen time to cavort naked - females often take an assertive role, and males are often sexually submissive. The subtle (or not so subtle) insinuations of rock videos and mainstream cinema often carry more serious implications concerning women than R-rated sex movies. There is also no real restriction on who can watch rock videos or go to an M movie, making the audience and therefore the potential social implications far greater. For example, Duran Duran's *Girls on Film* rock video, in which virtually naked women get all squishy in a sexual jelly wrestle whilst smug male voyeurs - who happen to be the band members - watch. Or what about *Basic Instinct*, the new Michael Douglas film which has both gay activists and Fred Nile's mob against it (undoubtedly a first) due to its degrading portrayal of bisexuals and its sizzling sex scenes? But there's still no denying that their rating allows R-rated and X-rated films to be substantially more explicit than mainstream cinema, a fact many people find deeply offensive in itself.

"We cannot, and I personally refuse, to stock any film that has violence in it at all or any film that features a child. Even if the actors are above eighteen but are playing the part of a child in a film, I still refuse to stock it."

But what about the fact that most of the population still perceives R-rated movies as offensive? Andrew's advice is that they simply don't go to a cinema or bookshop that shows anything they find

offensive. Logical enough, but is this kind of logic doing serious damage to the profit margins of sex shops? Are people still going to them to get their "satisfaction"?

"We're doing pretty well at the moment. In other states it's not doing as well as it is here in South Australia. For example, Melbourne will turn over a huge amount during a week, and we'll turn over half as much. But the reason why is that 75 percent of the market in Melbourne is X-rated material. So yeah, we're still going well."

So what exactly does Club X offer that keeps 'em coming back?

"Contrary to popular belief - fair enough we're a sex shop - but we sell everything to cater to most people's needs. We have lingerie, marital aids, massage creams, books, videos, sex aids, vibrators, that sort of stuff. This business comes down to the way you treat it. All the people I have working for me here know a bit about the sexual needs of people, techniques used with the vibrators and things, and we can talk openly about any type of question. People associate sex shops with drugs and prostitution, but nothing like that happens here. The shops aren't all bad, it's just the stigma Fred Nile and his lot have attached to them."

When I walked into the cinema/shop a dodderly little old man aged about 75 was tottering out. During the course of the interview a well dressed and well spoken businessman bought a vibrator for his wife, several young men came in and wandered around without buying anything, and several of the cinema's female strippers wandered in and out.

However, these were the only women I saw at Club X, and I asked whether the majority of the clientele were, in fact, the "old men in raincoats" brigade... "A lot of people say it's the raincoat brigade, but it's not. I get a hell of a lot of old customers from nursing homes, and when you're that age you still have the libido for sex, but you don't have the body anymore. So they come in here and get their mental stimulation, and go back to the nursing home. Our clientele is generally your basic Aussie bloke. A lot of people we get coming here just out of pure curiosity and end up being our best customers. They come in as a joke with their mates and walk around laughing at all the books, and then they'll come back without their mates and say "I'll have this book thanks."

And next thing you know you've got a customer. Husband and wife teams can get a bit bored with each other after three or four years of marriage. They come in here and buy something that might spice up the marriage a bit. Or for the lonely lady or the lonely bloke, we sell little aids to help them sort themselves out.

Andrew's description of the clientele as "your basic Aussie bloke" is a less-than-subtle reminder that women are rarer than hen's teeth around here. This fact is due to several things. Firstly, like other sex shops Club X is unashamedly oriented toward the male. 90 percent of the goods sold in the shop are aids to male masturbation, and the cinema only puts on female strippers. Secondly, many women - I know that I did - feel extremely degraded by the open display of magazines and books featuring women in sexually demeaning poses. Thirdly, as Andrew puts it...

"If the public sees a woman walk in, regardless of whether she's bloody Queen Elizabeth or just a streetwalker on the corner, everone's going to be put in one category if they're seen walking out of the shop. Unfortunately this stigma about

sex shops keep our female customers away."

But it would also seem that the cinema is not making any effort whatsoever to cater for women. None of the strip shows on between films feature any male strippers. Aren't women entitled to watch men strip (if they want to?) in the same way men watch women?

"They can without a problem, but I won't do it here. It has happened here a few years ago, when we put on three strippers, one after the other. They each did a ten minute strip so it was a half hour show. We put on two girls and one bloke and within a week that had got around and the whole place turned gay, just like that. All these blokes coming to see a guy strip. Male strippers don't strip at any venue in Adelaide at the moment. Sometimes you'll see them at the Crazy Horse on ladies' nights, but that's only about once a month or something."

Homophobia aside, Andrew does stock magazines designed for the gay community which "you won't find in newsagencies or places like that because of the fact that they are gay. But they will stock a book called *Playgirl*" which has male models, but they only stock that because the females are buying it."

So, what percentage of female customers does Club X actually get?

"During the day we don't get too many females. But on Friday and Saturday nights the numbers go up a bit. I suppose about one in ten customers would be a female. When females do come into the shop I normally knock something off the price of the goods for them, to encourage them to come back."

There may be a shortage of female paying customers, but there is no shortage of female strippers at Club X. Several of "the girls" were around while I was doing the interview, and two of them were kind enough to agree to talk to me about their job and what it entailed. They did ask me to point out

that the attitudes to stripping varied from woman to woman, and that their opinions did not stand for all the women at Club X. Both looked to be aged in their early to mid twenties, and declined to give their real names, although the first woman asked to be known as "Chenelle". When I asked her if she enjoyed stripping, Chenelle replied "Yeah, I love it", promptly destroying the myth that all strippers hate their work and only do it to pay the bills. All up, Chenelle works about 70 hours a week. Her working day begins at 12:30 in the afternoon, and she doesn't finish until about 12:30 or 1:00 in the morning. Chenelle used to dance in a nightclub, and was approached to do stripping one night. She has now been stripping for seven years. The other woman began stripping "...totally by accident. Last August I came to Adelaide looking for a job, and there was an ad in the paper for waitresses. I applied, went to the interview and everything was fine, then they turned around and asked me if I'd ever done stripping. I said "No way, of course not." They asked me if I'd give it a go and I said yes. I tried every trick in the book to get out of it, but I couldn't. I stripped for the first time at Club X - I was dressed up in lingerie, given a tape, everything and I thought God, I don't want to do this, no way. So I ran down there anyway, took my clothes off, then somehow wrapped my legs together and they got tangled up with my suspenders and stockings. I fell off the stage and cracked up laughing, and the audience did too. After that they told me "If you can make those old buggers crack up laughing like that, then you've got the job." And that was it."

How did you feel about doing that for the first time?

"It was more embarrassing than scary. When my legs got wrapped together I had to stand there like a complete dickhead before I fell offstage."

So what does the job actually entail? "I do a fifteen minute routine. You put your outfit on, put your tape of music on, and then dance and start taking it off. Halfway through the third song you're supposed to take your G-string off."

Although neither woman has told her family what she is doing, both profess to enjoy both the job and the money it pays, which, they assure me, is "good" money indeed. Neither really seemed to feel they were being exploited or degraded - the only problems they had with the job concerned heckling from the audience. Interestingly, in South Australia customers are allowed to touch the women as they strip, something which is not permitted in other states, as Andrew tells me...

"Over here, the guys are allowed to touch the girls, but if they grab them in the wrong place and the girls tell them not to and they keep doing it, then they either get knocked out or thrown out." Occasionally this can lead to some pretty violent scenarios...

"The girls in Melbourne will throw a punch the first time. One girl, a bloke grabbed her on the arse and she smacked him fair on the mouth, then he smacked her back and in one moment it was on for young and old. One girl got a fat lip and another got a twisted ankle; from being picked up and thrown across the stage. Things like that don't happen in Adelaide though - it's too quiet for that."

So there you have it. Despite renewed sexual conservatism, the recession and Fred Nile, it appears that sex shops and cinemas are still going strong. Like 'em, love 'em or loathe 'em.

Georgina Safe.



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AND
JUSTICE
FOR ALL***

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AIDS KILLS WOMEN

SPRING AIDS ACTION '88: Nine days of nationwide AIDS related actions & protests.



Jan Fury

down the DRAINS

Wade Stevens takes a look at new stormwater developments and how they affect the driest state in the driest continent.

Did you know that the volume of Adelaide's annual stormwater run-off is about equal to the annual use of mains water? A colossal statistic. Just think of all those showers, all those hot summer nights spent watering limp vegetables, all those times you lovingly washed down the Cortina.....Where did all that water come from? And where did it go? And why the sudden interest in stormwater of all things?

Well, changes are afoot that may mean Adelaidians will be reusing all this water several times over in the near future, instead of just dumping the waste water out to sea and piping in more from the Murray or depleting our underground aquifers.

Environmental awareness in the community has developed to such an extent that state and local governments are now co-operatively planning to achieve an urban infrastructure which is more sustainable and less exploitative. Since governments never do anything unless you stand very close to them and scream very loudly "i won't vote for you (in next month's elections) unless you.....", this implies a vastly more aware electorate (er, i mean, community). There is a growing understanding of the link between everyday activities and their environmental impact: *is it biodegradable?*, *shouldn't i really be cycling to Uni?*, *what happens if i pour this down the sink?*. It was only a few short years ago that recycling hit centre stage, and separate bins for everything under the sun started multiplying in supermarkets. We now want to know the source of items in everyday use: *is this product tested on animals?*, *does it contain CFC's?*, *does the company operate in South Africa?*. The shrinking time frame that we have to develop an environmentally sustainable way of life is starting to hit home.

Establishing World Heritage areas, preserving wilderness or stopping Japanese "scientific" whaling operations are the "glamour" topics in conservation, but the uglier ones of commercial industrial waste disposal, vehicle emissions, urban consolidation and stormwater are directly relevant to our urban quality of life. These issues too, are receiving increased attention as the gaze shifts back to what we can do within our own cities to help preserve our planet.

Adelaide recently hosted the (3 day) Second International Ecological City Conference, called "EcoCity 2", promoting "ecologically viable and socially vital urban development." The main point to emerge from proceedings was the need for a co-ordinated approach, both across all the relevant disciplines of water, air, transport, architecture etc., and between all members of the community, be they residents, business or government.

The business club on campus, AIESEC, capitalized on the interest generated by

"EcoCity 2" by organizing the first community forum on this issue two weeks ago. The seminar involved environmental groups, local and state government, local residents action groups, academics and of course, tertiary students, and was addressed by four speakers, including the Minister for Water Resources and the Environment, Ms. Susan Lenehan.

The topic of stormwater gains its prominence in Adelaide from that old clique: "the driest state in the driest continent." If we can recycle glass, milk cartons, On Dit and more, why not our bath water, street run-off and other "grey" water? Community debate has been stimulated recently by several local and state government initiatives which will not only bring about more "natural" ways to treat and reuse stormwater, but also save the community tens of millions of dollars in reduced water supply costs, deferred capital works and waste treatment costs.

"2020 VISION" is a wide ranging document published last year by the Department of Environment and Planning, along the lines of "the future look of Adelaide." It stresses that:

".... Biological systems and natural resources are vitally important to Adelaide's amenity and quality of life.... The management of water resources, particularly water resources, is one of the most critical factors affecting Adelaide's long term future."

Action on this has begun. In December of last year, the E&WS revamped its own plans in their paper, "Options for managing Adelaide stormwater". It recognized that stormwater has traditionally been regarded as a nuisance, a waste product to be disposed of as cheaply as possible. This usually meant the construction of large scale structures, chiefly concerned with flood control and mitigation.

".... The results of this study have indicated that an entirely different attitude to stormwater could lead to its effective management in a positive, constructive way.... (We should) regard stormwater not as a problem, but as a resource which could be harnessed for the good of the community...."

They propose the development of more innovative solutions for stormwater. Two key recommendations are:

(a) **"reduced dependence on mains water for industrial, municipal irrigation and domestic garden use."**

These uses do not require high quality, purified and treated water to human consumption standards. The cost of producing high standard drinking water is colossal, so to pour it on the parklands or water the tomatoes or wash down the



driveway with it seems a little extravagant. From a purely economic point of view, we simply can't afford to do this any more. Besides, why should it be illegal to divert your shower water onto the back lawn? The E&WS predict that at least 10% of water supply demand (15,000 Mega-Litres @ \$10million) could be saved annually if stormwater was used as a supplementary supply, similar to the initiatives employed in the reticulation of the recent local urban development, the "New Brompton Estate".

(b) **"reduced dependence on large-scale engineered stormwater drainage systems, particularly in the outer metropolitan areas."**

Discharging insufficiently treated stormwater into the sea adversely affects marine environments, diminishing biological diversity, degrading seagrass cover and impacting on commercial fishing industries. But the need to counteract this using "engineering" solutions is being revised to include the use of wetlands and other ecologically based solutions. Three local examples are the 'Greenfields Wetlands' and 'Paddocks' projects in Salisbury Council, and the Onkaparinga Estuary Wetland Project by Noarlunga Council.

Mr. Paul Manning addressed the AIESEC Water Conservation Seminar last fortnight about the advantages of the Noarlunga wetlands over "traditional" water treatment solutions, including the ease, speed and low cost of their construction, the flexibility for future expansion and their generally appealing aesthetics.

One of the many overseas speakers at "EcoCity 2" was Guy Dauncey from Canada, who spoke on the development of a new "mainstream" ecological town in British Columbia, with a population of

12,000. Many of the E&WS proposals are already up and running there. These include an almost completely recycled water supply network. Rainwater is collected on each residential site, while shower/dishes water undergoes on-site treatment and recycling using sand/stone filtering systems installed as 'infiltration trenches'. These trenches, filled with graded stone, are sited adjacent belts of trees, and fill up with domestic roof run-off during wetter months to serve later as irrigation water supplies. This is copied on a suburban scale by using streets, carparks and multi-storey building rooves as collection points for locally used, low-grade, "supplementary" water supplies. "Supplementary supply" is made available to both commercial and domestic users at negligible cost, on the principle that it is a community resource anyway.

A similar, smaller scale "real life" study is being run by Dr. John Argue of the University of South Australia, monitoring the recently developed New Brompton Estate. Special attention was given during the landscaping of the residential block to tree sites and species selection, and the installation of stormwater drainage "pits". He predicts that total net water usage will be greatly reduced by these simple considerations. Unfortunately for Adelaide, using grey water containing soap suds on our clayey soils tends to make them even more impermeable to water seepage, requiring regular treatment with gypsum to increase their friability.

The technology used in the Canadian model is available today. As impressed upon us by Dr. Argue, these visions are but decades away for our own city, and rely only on community education and participation.

NATIONAL DAY OF ACTION ON AUSTUDY

DEMAND

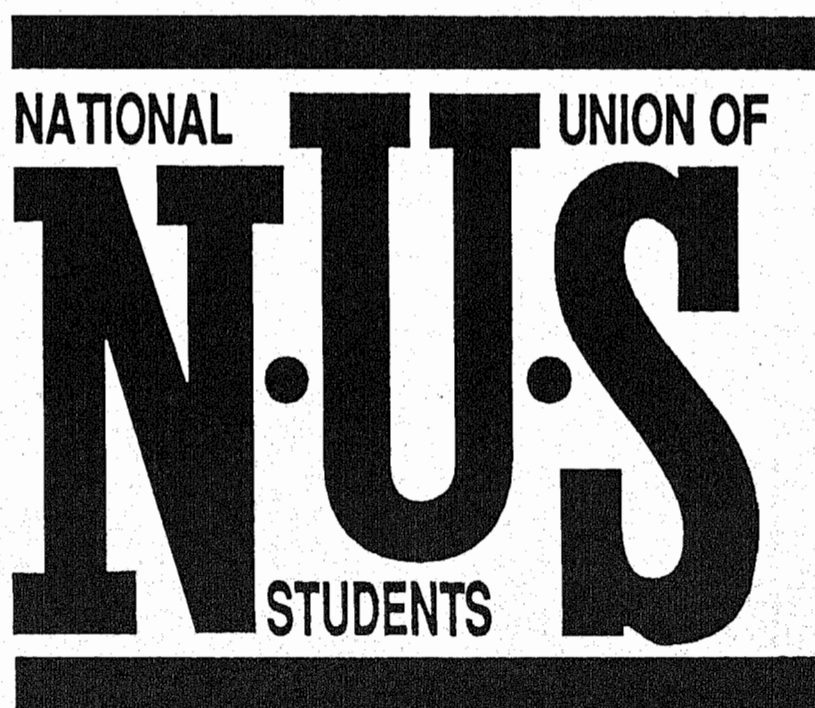
- * *the age of independence be lowered from 25 to 18*
- * *the level of AUSTUDY be raised to 120% of the poverty line*
- * *the spouse income threshold be returned to the 1990 level of \$18,150*
- * *an increase the personal income threshold to \$8,000*
- * *no further increases to HECS*

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THE PERFECTIONIST

David Mills spoke to David Williamson about money, friendship and the middle classes.

He is Australia's leading playwright; a social satirist in the tradition of Moliere, Chekhov and Sheridan; a wit and raconteur with a knack for the vernacular. With twenty-one years in the business and sixteen hit plays behind him, David Williamson towers (and standing at 6ft 8 in. he can do little else) over the theatrical establishment in this country. And he was in town recently to promote his latest play, "Money and Friends".

Not that the play needs much promotion, however. It has already broken box office records in Brisbane, Sydney and Melbourne. Audiences flock to a new Williamson play like iron filings to a magnet: it is as close as you can get to a sure thing in the industry.

You might reasonably think after this much time Williamson might have run out of things to write about, having covered lawyers, writers, journalists, university students and old people. But no! This time it's the sometimes tenuous nature of friendship which comes under his scrutiny. What would you do if a friend came out and asked you for a cool \$10,000? I asked David Williamson if his inspiration for "Money and Friends" came from just such a situation.

"Not quite, but I certainly heard many stories of middle class people who were used to the fact that they were never going to want for anything in life, suddenly in these recessionary times losing everything. I thought - what is the value of friendship? Is it just a game we play to amuse ourselves - or are there deeper levels? I'm not being cynical, but I think a lot of what passes for friendship in a competitive and materialistic society is a form of en-

"I'm not being cynical, but I think a lot of what passes for friendship in a competitive and materialistic society is a form of entertainment."

ertainment."

Maybe he's not being cynical, but if you have seen "Money and Friends" you will know his observations are devastatingly acute. Humour has always been the keynote of a Williamson play but it has changed significantly through the years. His current work has none of the swearing or boorish behaviour prominent in his earlier plays, relying rather on elegantly captured characterisations, and the exploration of how they rub on one another. He strips away the veneer of friendship to reveal totally egocentric characters beneath, whose every motivation is a selfish one.

He says: "I've always been drawn to this particular type of writing, the

writing that tries to puncture the pretensions and pomposities and avarice and greed of the human species. As a social satirist, I'm an observer of the life around me."

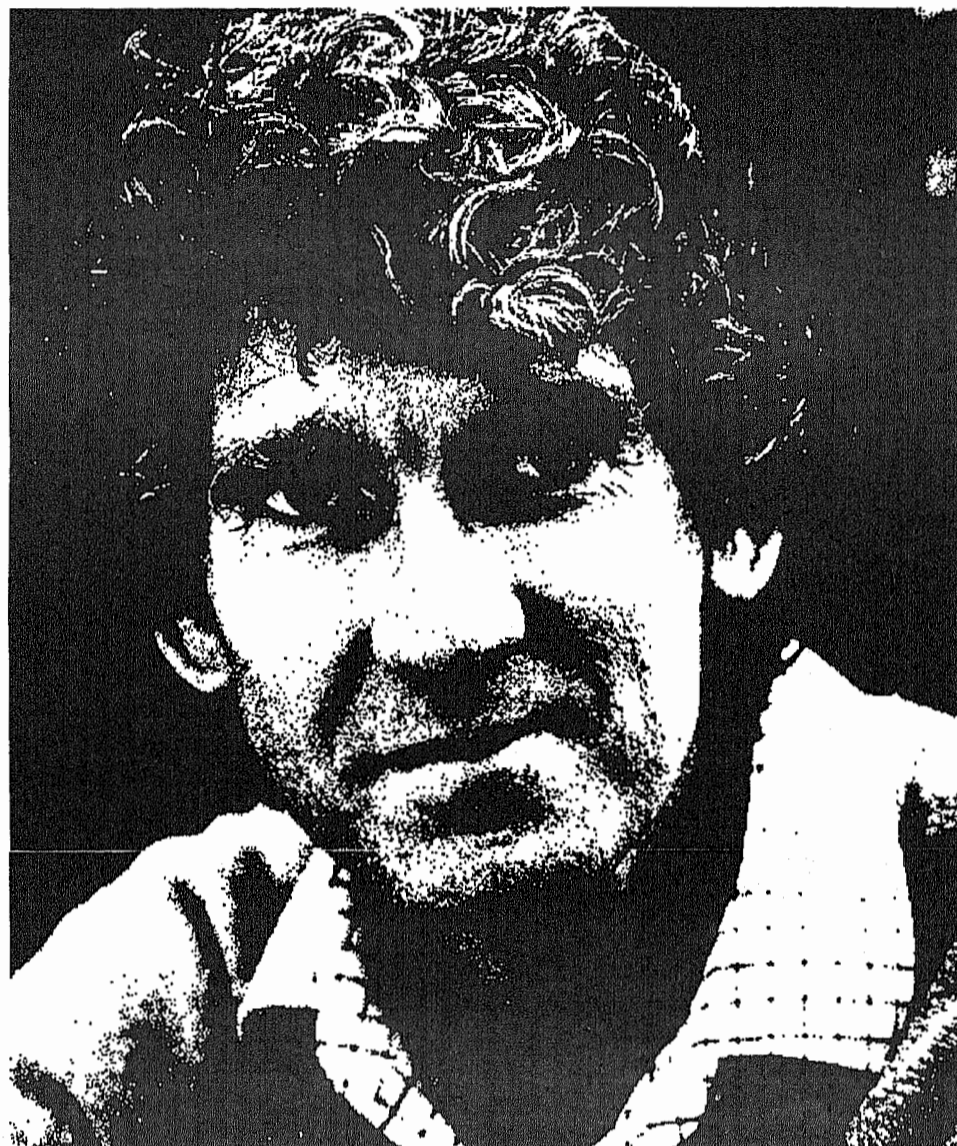
"I write about the middle classes, unashamedly. I am one, I know them, and my plays satirise and examine the mores, manners and methods of the Australian middle class. I used to have to apologise about that back at the Pram Factory days. I used to have to say "I'm sorry I don't write about the working class" because in the APG (Australian Performing Group) the set-up was all middle class students who came from wealthy middle class homes - but their mission was to speak to the working class in the high rise factories around. The fact is, because they were impeccably middle class their programming was intellectual and none of the working class was ever seen to venture in the doors. But they still maintained this fantasy that they were "connecting" and they went out and did factory tours which were so derided by the actual working class that they threw their lunches at them."

(For those not in the know, the Australian Performing Group was an off-mainstream theatrical movement centred on Melbourne in the early 1970's which converted an old pram factory into a theatre. It spawned big names such as Williamson and the actor/director Graeme Blundell, who seems to be doing little more than appearing in ads for Vicks Vapor Drops these days. Old hippies never die....)

David Williamson continues: "In the old days you could pretend. I'm sick of pretending. I write middle class plays for a middle class audience. We

are a species that are entitled to exist." That's fine and good, but unfortunately I was not in a position (having not seen the play at that stage) to remind him that "Money And Friends" really is about rich people. Anybody in a position to lend a friend \$10,000 these days must be more than comfortably well off. Oh well. I changed the subject by asking him how he goes about the writing process.

"A subject area is chosen - in this case the nature of friendship, the underpinning of the play. Then I tend to do a rough outline and a very rough first draft which tries to encompass everything that I want. Then I go onto the word processor and I do about five ..(stops to think).. four or five ..(thinks



again) six more drafts. I did revise it in rehearsal, but no more - and perhaps even less - than usual. I usually do some rewriting in rehearsal and some minor tinkering after the play has been in preview and opened, but this one was fairly set. Money and Friends is the best technical piece of writing I've done, the best bit of structure and the best written by a long shot. The pieces fit together more coherently and the logic of the structure is more aesthetically pleasing." A confident man indeed. This seems strange given that his last play, "Siren", was mauled by the critics and did not even get an Adelaide season. I asked him if the critical response to "Siren" affected him in his writing of "Money and Friends".

"I certainly was affected by it, I'd be lying if I said I wasn't.. (long pause).. it made me a bit touchy. But I move from play to play and remain true to what I want to do in the play, I don't say "Well, I'm going to write a different sort of play because the critics didn't like the last one." I thought that "Siren", which was a fairly tough little piece, was misperceived by some of the critical fraternity, and I hoped "Money and Friends" wouldn't be misperceived either. But it's been a very good critical reception to this one. Swings and

roundabouts - you win some, you lose some."

Unfortunately Adelaide audiences did not get a chance to make up their own minds about "Siren" but they were lucky to have an excellent production of "The Removalists" last year, directed by Robyn Nevin for the State Theatre Company. It was performed as a twentieth anniversary special and successfully toured Sydney.

David Williamson explains, "I saw Robyn's production when it came to Sydney and I thought she did a good job on it. It was hard for her to choreograph the violence with great brutality. She found it very difficult to cope with that and she was criticised in Sydney for the violence not being violent enough."

He feels that of all his works, "The Removalists" too has been the most misunderstood. He explains: "The Removalists was often perceived as a very serious play about police brutality, in fact, it was a very black comedy about the worst type of Australian male behaviour, and audiences always responded in that particular way to it. There was always a lot of laughter as the satire of the piece was recognised, but some critics took it as a very serious work indeed, which it never

was. I always regarded Constable Ross as unfortunate innocent in the situation, manipulated by the older Sergeant and Kenny. So the perception about two appalling cops beating a working class hero to death totally missed the point of the play. The "working class hero" was vile!"

There has been some critical contention that Williamson's work never regained the early high points of "The Removalists" and "Don's Party", a belief which may be well and truly shaken by this production of "Money and Friends". How does he react to this criticism?

"I think the only people who would say that were the people who misperceived "The Removalists" and have expected me to be writing that since. I think I'm writing a lot better and a lot more perceptively about the human species now than I was then, and I think the audience reaction, and indeed in this case, the critical reaction, indicates that that's true. I've no desire to keep writing "The Removalists" all my life." But does he hold "The Removalists" as a personal favourite. That and "Don's Party", "The Club", "The Department", "Travelling North", "The Perfectionist", "Emerald City" and of course the latest, "Money and Friends". I asked him if he couldn't pin down to one classic, the one that has made him the

happiest, and he told me he couldn't. Which I can't really blame him for. He continues:

"Writing is one of those artforms where you seem to survive even as you get older. The history of playwrighting shows the long-in-the-tooth playwrights tend to get better, which is a hopeful sign". (I beg to quibble her: take a look at Arthur Miller). "I was pleased to see Neil Simon, at the age of 65, won a Pulitzer Prize after years of being derided by many critics. They suddenly realised he could write after all this time."

David Williamson will surely go on writing for a long while yet. A likely event is the screenplay for "Money and

"There are a host of good Australian playwrights, directors and actors. But there is a tendency for the Australian content to be falling away in these recessionary times as theatre companies go for established classics so they won't risk any box office, which is regrettable."

Friends", a project which he says is "highly likely" to happen. He is no stranger to writing screenplays, either adapting his own works, or original material. He remembers with particular fondness Bruce Beresford's film versions of "Don's Party" and "The Club" and

Carl Schulz's "Travelling North". He is also involved in the Australian Republican Movement. I asked him if he thinks Australia will become a republic on January 1st, 2001.

His reply, "Well, I hope before that! The public sentiment is rapidly switching over. A majority of Australians realise that it is high time we did think of ourselves as a nation in our own right. It's a necessary phase of maturity. We can't maintain colonial attitudes much longer. Two hundred years is long enough."

How true. I suggested he might like to write a play about the subject.

"It's so self-evident it's not worth writing about! It's ludicrous. I simply fail to

understand anyone who thinks the Queen of England should be our constitutional head."

David Williamson's plays have a strong sense of place: he has no sense of the cultural cringe. He spoke briefly about the Australian theatre industry:

"There are a host of good Australian playwrights, directors and actors. But there is a tendency for the Australian content to be falling away in these recessionary times as theatre companies go for established classics so they won't risk any box office, which is regrettable. It's now accepted that a large, or at least a healthy proportion of most subsidised theatre companies' work should be Australian, and that's certainly a big change since I first started writing in the early '70s".

Of Australian actors, David Williamson holds Robyn Nevin (who plays the lead role of Margaret in "Money and Friends") in particularly high regard.

"I've had Robyn in "Emerald City" and "The Perfectionist". She's a consummate actor. One of the great Australian actors of all time. I'm lucky to have a director as good as Aubrey (Mellor) to attract a cast at this level. The play has got to be good, but (as a writer) you're very dependent on director and cast. It makes a lot of difference. I've been lucky to get a very good production." So now you've heard the man. Go and do your bit. See "Money and Friends" to support Australian theatre. See "Money and Friends" so you can be hip and contemporary. See "Money and Friends" - because you will enjoy it immensely.

David Mills

WHEELNUTS

Wheelnuts is back and this week we review the Toyota Corona. Driving the Corona is hardly exciting but then, it doesn't pretend to be a sports car. The Corona is a strong, practical. It is not hard to understand why Victoria drive is littered with them.

The Corona is powered by a two litre/four cylinder engine. It is an appropriate engine for this reasonably heavy sedan. The motor feels strong and provides plenty of low rev torque making the car very easy to drive. Being a single cam engine, it does not respond well to high revs but once again, I must emphasise that this car was not built to be raced or even hooned in.

The car's handling is not brilliant, but it does not need to be for day to day driving. The cornering is adequate for normal driving but starts to feel slouchy at higher speeds. The steering is reasonably light and the brakes are good. The Corona employs disk brakes at the front and drums at the rear ... typical of the early seventies and perfectly adequate for safe driving. The four speed gear box is strong and easy to use, ideal for city driving. The interior is very functional. The dash has no rev meter but this isn't really necessary for the Corona. There is plenty of space inside and the seats can be moved enough to suit drivers of all shapes and sizes. It has a cigarette lighter and ashtray for the smokers, a good de-fogger for those

steamy nights and a very effective heater.

The fact that so many Coronas are driving today is a testament to their strength and practicality. Spare parts are cheap and readily available. Being nearly twenty years old, the first Corona's were built in the days when they used strong heavy duty metal. Many of the Coronas have taken hard knocks and have come out winners over the thinner metal of today's cars. The Corona has survived where many others have failed and will continue to do so for some years to come. I would recommend this car to any student who needs a car to get them from A to B with a minimum of fuss.

Alfresco Cruise Rating: 1 out of 10. It may be practical but this car is far from flamboyant ... expect to be ignored.

Formula One

If you like going to the Grand Prix once a year but know little else about Formula One, you are not alone. Unfortunately, we in Australia get very little information in the media about F1 and its drivers. Wheelnuts will follow the F1 season so when November comes you will have a better understanding and appreciation for this wonderful sport.

It is tempting to have only a big photo of Nigel Mansell in this section and say "This is Formula One for 1992 so far". Mansell has had a dream start to the year winning four out of four races. The

writing was on the wall mid-way through last season when the Williams team started to get their cars better developed than the other teams. This year the Williams cars are dominating as the McLaren's have done for so many years.

The most interesting feature of the F1 season so far has been McLaren's inability to come up with a competitive car. With a huge budget and a brilliant manager in Ron Dennis, one would expect McLaren to be responding to their defeats much more effectively than they have done. It seems that the McLaren's just haven't been able to get their semi-automatic gear box and active suspension to the standard demanded by Williams. When they do, F1 will become much more interesting than it is at the moment.

Although wet, the race a few weeks ago in Barcelona again emphasised Williams' domination in F1. One only had to compare the smooth in-car camera footage of Mansell with the erratic footage from Senna. Mansell appeared to be driving with comfort whilst Senna was sliding and correcting his car on most corners. It must be terribly frustrating for Senna to find himself in this situation.

But take nothing away from Mansell.

He has had many hard knocks throughout his career and it is good to see him rewarded with a good car. Many things can go wrong for a driver in the wet. Lapping tail markers is especially dangerous when a plume of mist blocks the drivers' vision, but Mansell kept a cool head. The one time that Schumacher got within a few seconds of him, Mansell was able to pull away superbly, quashing any hope Schumacher may have had of winning the race.

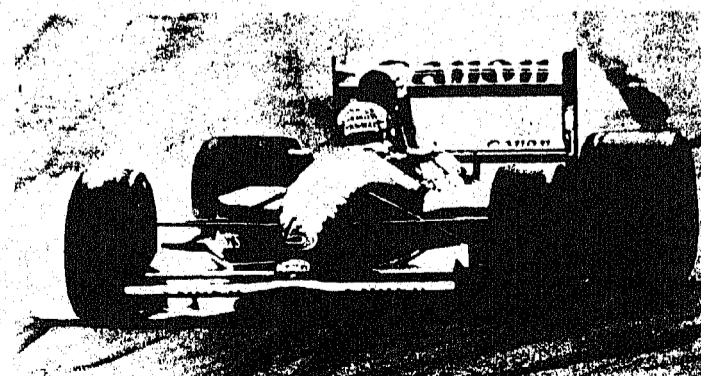
Jean Alesi drove beautifully for a well deserved third and Schumacher continued to show his remarkable ability coming in second after an exciting drive. With Imola just around the corner, let's hope that McLaren come up with more competitive cars.

Wheelnuts Tip of the Week: If you haven't checked your oil level lately, do it tonight before you melt your pride and joy.

Next Time: Wheelnuts will begin its series on buying good second-hand cars and avoiding the lemons. We will look at the psychology of buying a car and how best to deal with the sharks who try to sell them.

'Til then, happy motoring.

Andrew Ramsay



This is Formula One for 1992 so far.

Accident Waiting to Happen Billy Bragg Liberation CD Single

A new double CD single from Mr Bragg, containing 8 tracks for just eight dollars. The first CD contains the title track, which is lifted from Billy's recent album (although it is slightly reworked here). It's a typical Billy Bragg anthem including lines like "You're a dedicated, swallower of fascism". Also included is a bizarre, high speed, almost thrash, version of The Beatles' "Revolution". The second CD is a bit of a taster for Billy's live tour here later this month. It includes the beautiful "Valentine's Day is Over" and the equally wonderful "Levi Stubb's Tears".
D.D.

Burn Hollywood Burn A Rap Record (Hollywood)

This is a rap record. No more, no less, no different.
DJK

The First Too Many Senseless Things Epic

England's favourite pop kids the 'Senseless Things' have released a really cool album. This sound falls somewhere between Ned's Atomic Dustbin and the best band in the world (that's the Mega City Four for those of you who don't know!). Two guitars, bass, drums and a sense of humour level to some great British pop. From the opener "Everybody's Gone" to the final "Fishing at Tesco's" this is a great album.

Richard Vowles

Don't Lose the Magic Shawn Christopher Arista/BMG CD single

Imagine all music as a great ocean; some music demands to be heard, launching itself upward and onto the shore in waves of immense power, its spray drenching everything around it, tainting the air with its salt. And some music just messes about; a minor current far out to sea which surfaces momentarily only to be lost forever in the swirl. "Don't Lose the Magic" by Shawn Christopher is one such piece of music. This single is a

bland slab of commercial dance. It makes the right thumping and squeaking noises and has enough BPM to dance to if you can really be bothered but there's just nothing there to distinguish it from a hundred other tracks. The CD single also includes four remixes of "Don't Lose the Magic" which sound just a bit like the first one. The whole "magic" experience goes on for half an hour and I, for one, can think of better ways to spend thirty minutes; watching *Married With Children* for example. Don't bother with this one. Go to the beach instead.

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Some Girls Wander by Mistake 80 - 83

The Sisters of Mercy WEA

This will piss off everyone who owns the hard-to-obtain first few EPs of the Sisters of Mercy because they are all here on this compilation of the band's releases on the independent label Merciful. The first EP ("The Damage Done", "Watch" and "Home of the Hitmen") through to 1983's "Temple of Love", it's all here. If you like to wear your sunglasses at night, or consider yourself to be a bit of a Goth, you'll love this. Otherwise you'll probably hate it, but that's why they are the Kings of the Goth scene, because hardly anyone else likes 'em! Brilliant.
Rich Vowles

Welcome to the Cheap Seats The Wonderstuff Polydor

This is a fabulous, upbeat song, taken from The Wonderstuff's recent album. It features the wonderful Kirsty MacColl on backing vocals and the CD single contains four songs for a mere three dollars!
D.D.

Nonsuch XTC Virgin

You've probably heard the single off this by now, "The Disappointed". Did you (a) love it; (b) find it really irritating. If you answered (a) read on, if not don't bother, XTC aren't your cup o' tea. "Nonsuch" is full of very XTCesque (surprisingly enough!) pop songs, in fact, there is just over an hour's worth of them. So if you like XTC's quirky brand of pop (they did "Mayor of Simpleton" and "Dear God" ... remember?) buy it. Personally, I think you'd be better off buying "English Settlement", their 1982 album though, that was brilliant, this is just good. XTC have seen their hey day a few years' ago now and are getting a bit old it would seem.

Rich Vowles

Soul 2 Soul Volume 3

: Just Right! In 1989, in the space of six days, Jazzie B (the leader of Soul 2 Soul) created soul music for today. With the infectious grooves that shuffled along in "Keep On Movin'" and "Back To Life", Soul 2 Soul set off the spark which has now become the raging fire called Club/House/Dance music. On the seventh day, Jazzie rested.

For SA-FM, Jazzie B is the anti-Barnesy. He has brought down upon all lovers of "Khe Sahn" and "Working Class Man" (i.e. real music), the plague that is dance music.

David Day and his cohorts must feel that Jazzie B's dreadlocks are only there to cover the 666, the number of the beast. For those of you whose favourite four-letter word is SA-FM, who listen to the Morning Zoo and Vinnie's Rock 'n' Roll Lunch Box and who think the Rock 'n' Roll Roadie is funny and who ring up to win competitions and who look out for Black Thunder and who admire David Day's vast knowledge of music, then *stop reading this now.*

OK groovers, Soul 2 Soul is back! Although the Soul 2 Soul sound was crucial to the resurgence of dance music in the late '80's and early '90's, its first two albums were clearly a musical tier above the rest of the club sound glut. Tasteful use of strings, subtle shuffling rhythms, African inflexions, sweet vocals, positive messages and slogans, and an elevated, soulful feel set it apart from the rest.

This third album is in the same mould as the first two: ten songs, including five vocal (sung) tracks, three tracks on which Jazzie B gives his laid-back rap, and two

instrumental tracks. The album is very consistent without reaching the great heights of the first two albums.

Musically, Soul 2 Soul has branched out somewhat on this album. The two most notable changes are the predominant use of brass rather than strings, and the use of a male lead vocal on two tracks (where previously only female vocalists were used). Both of these are positive departures from a proven formula, demonstrating that Jazzie B's musical vision is one which continues to grow and is not limited to one sound or style.

Lyrical, however, there is really nothing new. The messages of living with a positive state of mind, creating one's own opportunities and finding happiness are repeated, but are expressed less poignantly than on the first two albums. Lines like "Elevate your mind, free your soul" from "Get A Life" aren't to be found, and herein lies the biggest disappointment with this album. Jazzie B seems to be resting on his laurels lyrically, almost as if he is sitting back acknowledging his key role in the music industry, rather immodestly. Either this is the case, or he simply has run out of things to say and lost some inspiration, because a couple of the songs seem to just be harping on past achievements. This can be heard on the last song, in particular, where he just goes along referring to past Soul 2 Soul songs and then finishes rather oddly, repeating the phrase "holding on", as the song fades out.

Although it's a reference to the song "Holdin' On Bamelela" from the first album, it's almost as if he's saying, "I'm holding on the what I've got, what we've done", and not moving on.

The high points on this album lie not in the singles which will be lifted from it. These are good, but do not provide the spiritual high of past singles. The high points come in the form of the instrumental track "Storm" and its companion track "Intelligence", and the dreamy "Future". The title track sounds wonderful, but is far too short at 2 1/2 minutes, and does not fulfil its potential.

The lead vocals by males Richie Stephens and Rick Clarke, and female singer Kofi, are exquisite. And, thankfully, Caron Wheeler reappears on "Take Me Higher". Overall, the album provides feel good soul which still hits the mark for grooving along to. Unfortunately, it doesn't have as many of those "goose bumps" moments that were on the first two albums, making this good, rather than great, soul music.

In this time when mindless, formula-driven, commercial dance music is saturating the industry, however, *Just Right* still is able to live up to its name, and with it, Soul 2 Soul is able to remain on the higher plain.

Adrian Tisato.



ROO ART ..LOVE ME LAVE MY DOG

What do the "Hummingbirds", "Tall Tales and True", "Weddings, Parties, Anything" and "Cleopatra Wong" all have in common? Well apart from all being pretty damn fine independent Australian bands, members of each of them were recently in Adelaide for the launch of the new look rooArt record label that they are all signed to.

Having recently joined hands with Warner Music International, rooArt are facing greater distribution strength and a very bright future indeed. The launch, last Tuesday night in Adelaide, but also occurring in Perth and Brisbane, served predominantly as a band/record company "let's get to know each other" type bonding experience, but has also been an opportunity for each band to begin promoting their forthcoming releases.

After appearing on rooArt's first Youngblood compilation, the Hummingbirds, formed in 1985, signed to rooArt and have never looked back. With their debut album "Love BUZZ", the Hummingbirds created quite an impression on the independent Australian music scene, and quickly consolidated their success with the release of their second album "Va Va Voom!". In town to begin promotion of their new four track EP "Know My Mind" (released last Friday), I caught up with a very tired, but very animated Allannah Russak, singer/guitarist/songwriter. When asked how she thought the new EP compared with the very successful "Va Va Voom", Russak answered, "I think the two are pretty much separate entities. We like to think that each of our releases are distinct, and not just extensions of other work we have done." And distinct it is. Only the Hummingbirds would attempt such a sprawling musical canvas and achieve it all in only four tracks, ranging from the very poppy title track "Know My Mind" (a Donovan cover, no less), to the ethereal beauty of "Rainy Daydream" to the supersonic guitar scowls

of "Drowning in Kindness". After a few months break from touring, during which time bassist Robyn St. Clare has given birth to her and guitarist/vocalist Simon Holmes' baby, Milo, the Hummingbirds will again be touring (baby and all) towards the end of May in support of "Know My Mind", which is definitely something to look forward to.

A somewhat vague and slightly incoherent Matthew de la Hunty of Tall Tales and True was in Adelaide to start promotion of their new album "Revenge!" Recorded at Prince's Paisley Park Studios in Minneapolis, "Revenge!" has taken almost a year to be released. The bands new single "Watching the Wind Blow", the third single to be lifted off the album, was the first single to be released by rooArt after the signing of the new joint venture with Warner Music. De la Hunty describes it as a song that "focusses on alienation and disenchantment in a whimsical way", and apparently has a pretty bizarre video clip accompanying it, directed by Brendan Young. Tall Tales and True will be touring in June, after a brief jaunt supporting Billy Bragg in Sydney and Canberra in mid May.

Releasing their debut EP through rooArt are Cleopatra Wong, a band almost unheard of in Adelaide, but enjoying some success in Sydney and Melbourne. Named after a B-Grade karate flick, Cleopatra Wong are Amanda Brown and Lindy Morrison both ex-Go-Betweens. But as Brown is quick to point out, Cleopatra Wong bears little similarity to the Go-Betweens. "Neither of us actually had any musical influence in the Go-Betweens", said Brown, "we were simply hired as musicians having signed contracts barring us from any musical intervention." Both exceptionally talented musicians, it hasn't been until now that

"The house was surrounded by a picket fence"

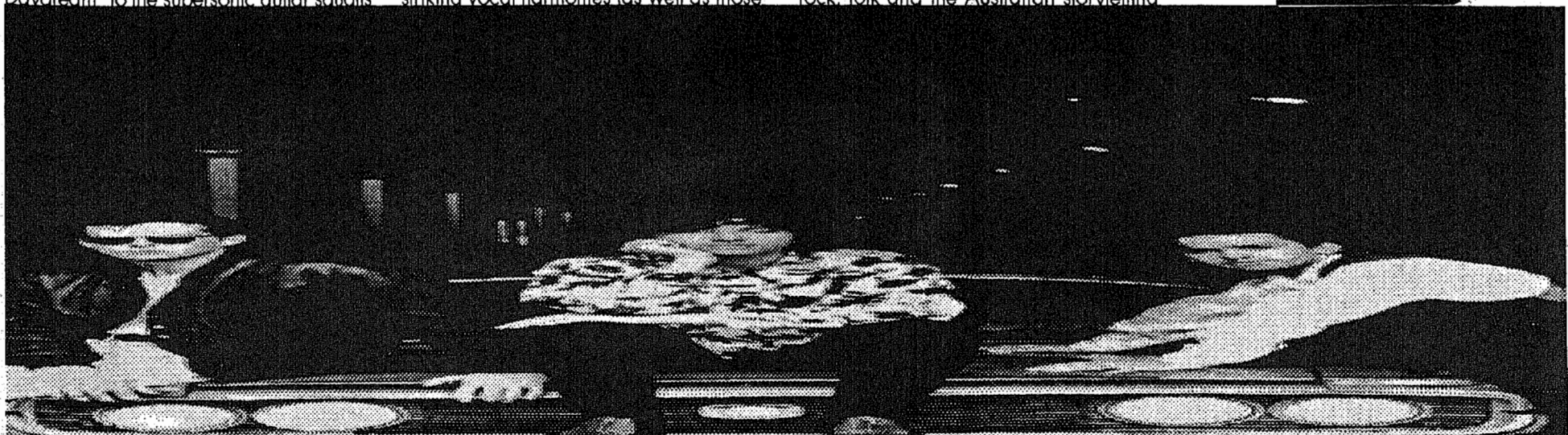
they have had the opportunity to express these talents in a song writing capacity. If there is such a thing as a gentle sound, Cleopatra Wong have just that. Those who enjoy laid back melodies and striking vocal harmonies (as well as those



of the male populace who just like Amanda Brown) will be pleased to hear that they intend to tour in the near future, sometime after the birth of Amanda's baby. Their debut EP will be released towards the end of May.

tradition", a label which Michael Thomas, founder and songwriter, hesitantly agrees with. "It's not we try to invoke a purely Australian image, it just ends up that we write about what we know and what is familiar to us, and that is usually about home and friends". This very relaxed and natural approach to songwriting is evident on the new Strack EP, also called "Father's Day", and has won Weddings, Parties, Anything many admirers, and guaranteed them popularity on the live circuit. They will be supporting Billy Bragg here in Adelaide on May 24th. SAB

Richard Vowles



Whoopsy! ARNA WON'T BE PLEASED.....

What a Lover Eve Polydor/Emerald City Records

CD Maxi Single

What a Lover. . . what crap music! This new release from new Adelaide duo, Eve, *What a Lover* is a four-track, much-less-than-you-deserve maxi-single. I'd like to be able to say nice things about them but their own press release damns them: "They first met in Adelaide in 1984 when they were both playing in [different] cover bands. . . In 1986 [Rob the guitarist founded The Zep Boys, a Led Zeppelin concept act which pioneered the idea of a tribute band". What an innovator!

It's not really a question of what's wrong with this CD, rather what's not right with it. Eve puts out that bland nothing-music which has pride of place in the rock/pop category of your local suburban record store. It has a bit of pub-rock guitar, a bit of synthesizer and rather a lot of a woman singing about how she'd like someone to make love to her all night. And that about sums up the first track, "What a Lover".

And it pretty well covers the second track, "Pyramid of Love", too, except that this little gem of the commercial airwaves deviates from the "Oz-rock" formula and features a rather mystifying female rapper who gives the hard word from the mean streets for about nineteen seconds and then shuts up for good. But wow! Talk about breadth of influences! The third track, "Break thru", is the obligatory "guitar-hero" track. This is where Rob (the guitarist) gets to move out from Karen (the singer's) shadow and prove he has what it takes to ear that carpet on his chest. Whorr! Rock out! Whip out that air-guitar and give it a good, hard tug.

The final track, "I will wait" is one of those very boring songs which are usually referred to as "ballads" simply because the more accurate description, "very boring song" is deemed unacceptable. And it is boring. But take heart, it's the last track on this tedious offering and the chances are pretty good you won't get that far.

Buy this only if you have no taste or possess a loyalty to Adelaide music that borders on the self-destructive.

Nick Smith.

Carter the Unstoppable Sex Machine 1992

The Love Album
Chrysalis

The "difficult" third album from Carter can't have been that hard..could it? They make it sound so easy. Sure, all the songs on the album are written to the typical Carter formula, but so what, if it works..

The album opens in the usual fashion with an instrumental "1993" and is followed by "Is Wrestling Fixed" where Jimbob asks "Did Elvis really Die?" "Did the three bears shit in the woods?" "Was Humpty Dumpty fat?" and "Does the Pope wear a funny hat?"

The single "The Only Living Boy in New Cross" is on there, though thanks to the Rolling Stones "After the Watershed" isn't

, but if you are quick you may get a free copy of "After the Watershed" when you buy the album.

My personal favourite track at the moment is "Suppose You Gave a Funeral and Nobody Came", which features a crap metalesque guitar riff over the usual frenetic Carter drum machine, listen to it!

Another excellent album from Carter, buy it! The single debuted in Britain ant no. 8, and the album had 100,000 advance orders. That many people can't be wrong.

Richard Vowles

P.S. Tour rumoured for late this year.

P.P.S. The CD is yellow with a brussel sprout on it!

"Inferno Bizarre" aka "Madame X Part 2" the funniest shitlover movie ever to have been produced.

Better than the English Choc: 'Shit lovers', better than 'Madame X Part 1: Enema Crazy Transvestites'. In fact, it is almost on a par with the divine 'Mr Jolly Lives Next Door'. 'Inferno Bizarre' is a great German faeces flick, with good production values and witty dialogue.

Time 0:00:10 Two heavily made up, 20 year old girls are walking down the street.

Time 0:00:20 Our protagonist pulls up in his Rolls Royce and shouts at them that he wants some cunt and piss, and that better be soon. He is a distinguished balding 50 year old gentleman wearing a tuxedo and a stylish long white scarf.

Time 0:01:00 He staggers of the car, and lo and behold! On the ground is a full condom. He delicately licks up some of the spunk, pulls out a hanky and saves the condom for later use.

Time 0:02:00 The girls are now standing in a hallway pissing. Our hero is cheering, and looks mightily pleased.

Time 0:03:00 We're on a remote country road, the girls are out in front of the car taking a cascade (definitely not just a leak). Der Direktor (our hero) is overjoyed, and while the girls sing "We're pissing on the road, on the road, on the road" and "We'll see you can piss the longest, the longest, the longest", he dances around in the piss. Later he joins in with the 83 eurodisco classic "Da, Da, Da" and a laugh that can match most of the laughs in 'Mr Jolly'.

Time 0:05:00 They have no reached his courtyard, and the girls are pissing again. Der Direktor pulls off his driver's/butler's hat and lets one of the girls fill it. He puts it on, and runs screaming round the yard. He's dead drunk and having a good time. He rediscovers the used condom in his jacket and puts it on the figure on the front of the Rolls (notice the strong politics) and drinks the spunk. Refreshed they all go to his bathroom.

Time 0:07:00 Der Direktor is now brushing his teeth with a toiletbrush, he is gargling and having fun.

Time 0:10:00 The hot tub. The girls are pissing him in the face and getting their snatches 'cleaned' with the toiletbrush. The butler has put on some white gloves and has undressed. He is massaging his face and drooling. I think this is the single most disturbed human being I have ever seen on film.

Time 0:14:00 One of the girls defecates in the water and Direktor plays 'eat the brown swimming snails'. Having done that (and chewed on the shit with open mouth looking directly into the camera) he calls out, "Willem! Champuss!!" and they have champagne and blowjobs. When Direktor has his orgasm he is screaming and hitting one of the girls. Willem the butler just looks disgusting. Any decent viewer is by now rolling on the floor, laughing and applauding.

Time 0:25:00 Der Direktor (henceforth known as Direk) is sitting on the toilet phoning Madame X. Madame X is a grossly overweight 50 year old hausfrau who organises the 'action' in the most revolting German 'bizarre' flicks. Direk informs Madame X that while others have their football and alcohol, he is an aristocrat searching for the ultimate sexual sensation. He wants to transcend everyday life, and have the wildest experience known to man. Madame X invites him over after this nice conversation:

X: What are you doing now?

D: I'm [uhnnnn] shitting!

X: You must eat it!

D: [Nibbles at the shit, then sucks on a medium sized lump] Ah, this is great! They discuss a bit further while Direk munches on his shit, and draws a heart with it on the toilet wall. Madame X tells him to smear the shit on his genitals, which he does.

D: Ah! Scheisse macht frei! Fin massage mit Scheisse ist der letzte schrei!

[Translation: Ah! shit liberates you! A massage with shit is the new thing!] He then thanks her for the invitation, informing her that he has got enough shit to paint her kitchen.

X: Kom mal hier du perverse scheissefresser!

[Translation: Come here you perverted shit eater!]

Time 0:35:00 - 0:58:00 At Madame X's place, Direk is entertained by her horny slaves, and the film ends with a transsexual having a 'child'.

A most hilarious movie, with good actors, fast action and with dialogue. Rating: Three brown soap-greased stools cooking in an over.

S.S.

Deborah Blando Album

Epic

Steve: A very average album. The two South American songs are the only songs that appealed to me, the rest of the songs were standard, commercial songs which may or may not go well depending on the film clips.

Luna: The single off the album "Innocence" sounds like Kate Bush. The album changes flavour from commercial to South American but it's still a little Bland-O.

5/10

A poor boy blue review.

Annie Lennox Single RCA

Steve: A 'nice' song but it won't change the world. The B side sums it up. "Primitive"!

Luna: Nothing new. I think it's something she did when she was bored because it bored me. What I want to know is why she released it? Why?

Steve: I don't know Luna but you don't have to break your neck to find out.

Luna: Stop saying that Steve it's blasphemous, you know it makes ma cross.

6/10

A poor boy blue review.

James Morrison - Ray Brown Album Two The Max Warner Music

Steve: James Morrison this 29 year old big bad wolf sure has a lot of talent in those little fingers of his. I am sure he can blow down any house. An acquired taste for Jazz is recommended. If you don't like Jazz, odds are you won't like the album.

Luna: A Warner Brothers three little pigs influence definitely in this album. Sorry but it gets boring Two the Max without any singing.

6/10

A poor boy blue review.

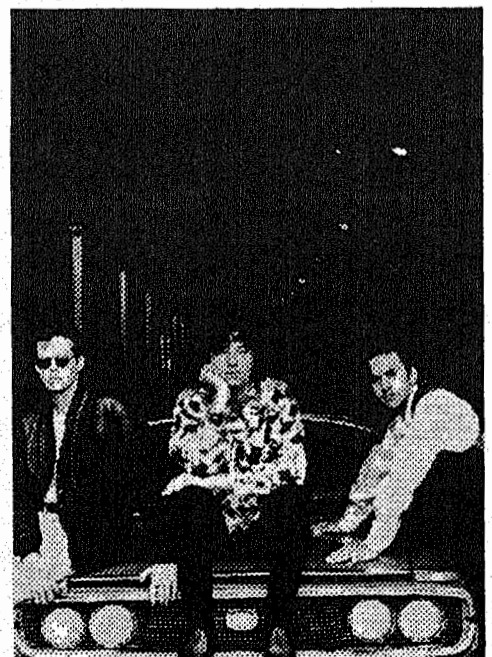
Hard to Handle The Commitments Vol II Single MCA

Steve: Hard to handle is the type of song you want to put between two slices of bread and take a big chunky bite out of, but this version is not as good as the Black Crowes'. The B side Fa Fa Fa Fa is also hard to handle.

Luna: Another white sould group. Remake of classic songs are just hard to handle by Fa Fa Fa Far.

7/10

A poor boy blue review.



When a Pinchpot isn't enough..

Chloe Fox went along to Parting Company's production of "Much Ado About Nothing", a story of love, marriage and some unnecessary garden gnomes.

The feeling of goodwill and enjoyment was unmistakable. Walking out of the first night of The Parting Company's *Much Ado About Nothing* was a very happy group of people indeed. Don't understand by this comment that nothing was wrong with this production - there was the odd hitch. Overall the pace is slow, concentration inconsistent and energy levels are especially low in the ensemble work. But it must be said now that despite its problems, this show is completely entertaining, and well-worth seeing. Having said that....

The story of *Much Ado About Nothing* is a simple and popular one. Set in the imaginary Italian city of Messina, the plot revolves around love, marriage, and some unnecessary garden gnomes. I'm not too sure about the person who decided to introduce the decidedly overplayed gnome motif, but it wasn't Shakespeare. Love and marriage are presented by two different couples: one couple whose romance is slow, thorny and predictable - Beatrice and Benedick; and the other couple - Hero and Claudio - whose romance is quick, flimsy and wrought with difficulties. Marry in haste and repent at leisure as my grandmother didn't use to say.

Hero and Beatrice are cousins, and when Claudio and Benedick return from the wars, it soon becomes obvious to Beatrice that Hero and Claudio are going to get it together. After a lot of Year Nine whispering along the lines of, "ummm do you think he likes me, I'm heaps keen for him, no he hates me I can tell no really I can by the way he looked at me" Hero and her Claudio manage to have a rather endearing snog on stage.

Juliet Nicolle and Jon Gill play Hero and Claudio respectively, and while Mr Gill

sitive new age hair, Gill borders on the amusing.

The remaining pair, Beatrice and Benedick, are a completely different kettle of fish. Matthew Hawkins' Benedick is superb, a witty and challenging man whose superficial suavity is shaken only by Beatrice. a woman of fire and mettle; who eats hard things for breakfast and could kill you just by looking at you.

Beatrice is played by Caroline Mealor, who although competent nevertheless lacks a certain OOOMPH. The material is there, but Ms Mealor never managed to fully extend herself; to go all the way. The body is the actor's tool, the emotions its clay; and quite frankly Ms Mealor gave us a pinchpot when she evidently had the potential to give us a large fruit bowl.

This is a fault of the directors, who appeared to have neglected the basics of characterisation and technique - perhaps wrongly assuming that some of the players could work that sort of stuff out for themselves - in favour of some very tricky little devices which were superfluous but worth it for the laughs they received. Notable amongst such quirky business was the scene where Claudio reads out the love sonnets Benedick had written to Beatrice; the Press scenes; and the tennis scene of sickening love when Hero and Claudio zoom past, waving ever-so jolly tennis rackets and beaming madly at a morose and sullen Benedick.

James Mullighan, who plays Don Pedro, the friend and confidant of both Claudio and Benedick gives an initial impression Mullighan as a clever actor who has thought his role through, and with some help from the never-empty well of homo-

solidity; the crucial building blocks that just weren't there.

Apart from the *incredibly* redundant person who played Verges, (whose name I will not even mention - perhaps she was just having an off night?) the aging and supposedly amusing retainer, the cast was on the whole a strong one. Tim Heffernan was evily enjoyable as Don Pedro's beastly half-brother Don John, while Ben Woodroffe had everyone rivetted as to whom he would play next. Appearing first as a grumpy gallic chef, secondly as the thinnest security guard ever, and lastly as a vague, dippy and amiable priest, Mr Woodroffe was a source of constant delight. His timing was excellent, and he seemed to have grasped the all important basics of characterisation and technique. No masking any of his fellow thespians by Mr Woodruffel!

Music was not lacking either with a strumming minstrel leaping about the stage disguised as a character named Balhasar. Anthony Hawkins as the leather-clad songster was charming - never have the words 'hey nonny no' created such mirth. Less funny but equally *enthusiatic* was Nina Paleologos, who played a serving wench with clarity and conviction. Even less funny and with no apparent enthusiasm *at all* was Juan Crosby-Sluiteer, who along with Martin Welsh played the "naughty" sidekicks of Don John. Slipping from disastrous regional accent to disastrous regional accent, the two men had me totally confused as to their supposed

origin, Martin Welsh sounding like the product of a Lincolnshire man who had mistakenly mated with a Finnish speech therapist.

The set that the actors frolicked about must be mentioned if only for its versatility. A simple yet evocative arrangement of strips of material hanging down in the form of drapes was the basis upon which the set was designed. These gave way to reveal yet another material landscape, this time fashioned out of patchwork around a door. The whole effect was vaguely that of a drawing room comedy set in the twenties - interesting because this particular production of *Much Ado About Nothing* is very much a corporate raider, 80s kind of show. Although you can't see them you can simply *feel* the carphones out there somewhere. Lighting is by the hard-working Suzanne Hall, and is an excellent witness to her diligence and ability in the lighting box.

Here is an interesting key to understanding this particular production from a purely theatrical point of view: the icing on the cake is super, but the cake itself is a little shaky. Fundamentals are thrown to the wind as slick moves and snappy stage 'business' triumph. Sure, the fun is there. You'll laugh, cry, sigh, wheeze and giggle. What I think I'm trying to say is that the quality of this show is not spectacular - although why should it be? It is a University production for University students - it aims to entertain; and so it does - so I guess it's successful... although... perhaps you'd better see and decide for yourselves....

"Plushing around the stage like a wilted dandelion, gullible as a four year old and with some very sensitive new age hair, Gill borders on the amusing"

tries to make something out of a flat and two-dimensional part, Juliet Nicolle fails. Given that both Hero and Claudio are horrific, silent and difficult roles, this is not surprising. Ms Nicolle does little as Hero except to stand around looking breath-takingly decorative, and sometimes scrunching up her face in moments of great emotion. Claudio fares slightly better, at least having created some sort of distinctive character - and a weedy one at that. Plushing around the stage like a wilted dandelion, gullible as a four-year old and with some very sen-

sexual insinuations, he just about manages to maintain that first impression. Look closer however, scratch away the stock characterisation of floppy wrist and roly eye, and you are left with very little. I am not even beginning to deny the entertainment of Mullighan's Don Pedro - it was there alright. What was absent was the depth of characterisation that would have made the part unmistakably his. Playing for cheap laughs is all very well, but under the shimmering cloth of decorative, remembering-the-lines acting I personally demand a



Money and Friends

Royal Queensland Theatre Company Playhouse

With the Demise of many of a hopeless entrepreneur in this glorious "necessary recession", there has emerged what I call the cash-in-on-it generation; high-flying corporate lawyers who litigate to mercilessly cut the throats of the same businesses they helped get started; media moguls with fat fingers in every pot, bitchy journalist types and their friends. David Williamson, as he does in many of his plays, has held a mirror to Australian Society, and reflected these cretins in all their appalling glory, contrasting them beautifully with the financially imperilled Peter, played to perfection by John Gaden. For a play in which the true reflection "life's patterns are seldom neat", is made, we nevertheless witness a very neat, accurate and amusing encapsulation of this cross-section of Australian Society.

I have never enjoyed the device of "narrator", feeling it is too confined and artificial a device, and that it breaks up the focus of the action. However, Robyn Nevin is, as the character 'Margaret', masterful in this capacity. Her projection, demeanor and excellent characterisation draw you into the play from the word go.

She depicts, drawing on Williamson's colourful palette of a script, in a few concise brush strokes, the small community of "Weekenders" who all holiday to "the inlet", on the coast.

As a female Academic with a dry, honest wit, Margaret and Peter are the two more genuine characters. The recently widowed Peter's main quandary is that he agreed to go co-guarantee for his brother, who's business venture subsequently collapsed, and he now stands to lose all his money and assets. As Williamson so often is able to do, the mood of the times is again captured in this play, with the real estate market crash of '89' being alluded to, something no doubt pertinent to many in the audience. Not so much a dark insight, however, this play is more a Noel Cowardesque comedy of Modern manners, with a dash of vitriol, of which the other characters are served.

With the knowledge of Peter's plight, confessed only to Margaret in secrecy, we watch amusedly as the other selfish and indulgent characters proceed to badger Peter with their rather self-centered dilemmas and rather trivial dilemmas. Vicki (Sally McKenzie), is embroiled in (yet another) torrid love affair with a movie producer. McKenzie provides much amusement with her portrayal of this feline who's greatest ambition is a photo in every social pages, and whose dilemma is to go with him to America, or stay. Like her husband, the adversarial Alex, played with a flair for speedy, rhetorical monologues by Brandon Burke, she is too rich and spoiled to care for anyone but herself.

At the other end of the spectrum is Penny (Barbara Stephens), benign, sweet and misguided in her "missionary zeal" this being the only possible reason for her remaining married to her frightful loner

of a husband, Stephen (Peter Carroll). This man is an excruciatingly painful character, stopping in his slow monotonous listing of the woes of the world, including the ozone layer, to indulge in paranoid delusion.

Penny's major problem is indeed Stephen, and as an audience we ghoulishly hope for a split, allowing herself and Peter to get together.

Running beneath these scenarios is the subplot of Margaret's affair with Justin, the 20 year old son of Conrad, a Channel 10 high-up. Peter, sworn to secrecy by Margaret on this, finds it a difficult liaison to digest; partly because of the 20 year age difference, partly because Conrad and his piranha-like, scheming, ex-journalist wife Jackie are "friends", and partly because of Margaret's retort that she would not mind taking Justin to bed and screwing him for the week - "what, do you think men are the only ones entitled to those kinds of urges?" It is Williamson's humorous and empathetic portrayal of Margaret, exemplified in lines such as this, that reinforce his ability as a social commentator, and his character insight into this woman attracts our pathos.

Justin, as a typically over sexual, slightly whingy Australian drongo is a perfect character sketch of an array of such people. When we meet him he is "pissed-off" that Conrad left him when he was young and now Jacqui, played with few words but an effective, aggressive demeanor, refuses to let him back into the house. He, like most of the characters, plonks himself in Peter's life, and beach house.

Thus, the scene is set for clashes and confrontations all of which are played out against a very effectively designed "beach front" set, from which roll out the various "houses" of each character. From the sublime Peter's, stage left, a modest fibro-affair, we go to the ridiculous, Conrad and Vicki's, a vast glass and wood monstrosity spanning the entire stage, upon which Conrad, played by Don Burke, yet another talented Australian actor and Jacqui strut.

Despite what a good "friend" these nitwits realise Peter is to them, the higher priorities of life - a fifty two foot boat, for example, win out, and they do not help him. Peter, and Margaret do not get mad, they get even, giving a good dose of the truth to all of the characters in a scene that leaves the audience feeling well-satisfied.

The end is not picture-perfect, a fact for which I was grateful. Instead it is filled with the sort of observational truth that comes from watching life and appreciating its marked inconsistencies. It is something Williamson has always done well, and this excellently written and acted play proves no exception, and is well worth seeing.

Mel Sander

Lucia di Lammermoor



Adelaide Festival Theatre

Gothic Horror, madness and betrayal set the scene for a spectacular three act journey into the soul of a very remarkable character and an unforgettable opera.

Although Donizetti is perhaps not as exalted as other greats such as Verdi and Puccini he truly comes into the spotlight with his operatic adaptation of Sir Walter Scott's classic The Bride of Lammermoor.

Lucia Di Lammermoor has all the elements of a Shakespearean tragedy which makes for a truly incredible opera.

Protagonists Lucia and Edgardo, are the starcrossed lovers in the mould of Romeo and Juliet. They continue their impossible love in secret even though there is a long running feud between their families. Accordingly when Enrico, Lucia's enraged brother discovers his sister's hidden life he swears to tear them apart at any cost. He finds his opportunity when Edgardo is sent away to France for military service. Edgardo's love letters to Lucia are intercepted and she is duped into believing that her lover has been unfaithful and so she reluctantly agrees to marry Arturo.

At the signing of the marriage deed Edgardo returns but too late and leaves after cursing Lucia and her family.

Lucia is so distraught and on realising her folly she is driven to madness and murder resulting also in her death and ultimately Edgardo's as well.

This tale of intrigue, conspiracy, lust, greed, murder and insanity has all the ingredients of a Stephen King novel and much more. Opera is not outdated nor is it only to be enjoyed by the stuffy upper class. Opera is universal and this production by the State Opera of South Australia proves it.

The production is brought to life with the spectacular talents of New Zealand soprano Malvina Major in the title role of Lucia and fellow countryman, tenor Patrick Paver as Lucia's doomed lover Edgardo.

Major's superb singing talents come to the fore as she reveals Lucia's duality - as a naive and innocent young maiden but also as the demonic and crazed murderer.

Lucia is a complex character in the mould of the madwoman in the mould of the madwoman in the attic in Jane Eyre. Like Bertha Mason, Lucia is both sexually and mentally repressed. Similarly both follow fatal journeys to reassert their womanhood and independence.

Lucia as a young maiden in Act One is ignorant of herself and of those around her and it is when she loses all

that is dear to her in Act three that she comes to full maturity. Her search for identity manifests itself in the murder of her husband Arturo, the man set to imprison her physically and mentally for the rest of her life and it is with her hand that she wields her fate she is both victim and victor.

The most spectacular scene of the piece is Scene two of the final act when Lucia's spectral image emerges on the stairs complete with blood spattered dress and bloodied dagger. This is MAJOR's best piece, as both actress and singer fuse so well together in a fifteen minute coloratura complete with flute obbligato as Lucia's haunting image floats around the stage playing out her imaginary wedding with Edgardo, ending with her death as the madness that has consumed her takes over both body and soul. The Macbeth inspired scene is the crowning glory of a wonderful production.

Malvina Major is definitely the brightest star of the performance but she is complemented beautifully by handsome tenor Patrick Paver who gives an impassioned performance as the betrayed but faithful lover.

Conal Coad as Raimondo the chaplain also stands out with a strong performance. John Boltonwood is perfect as the treacherous and manipulating brother. Wendy Hopkins trained by our own Elder Conservatorium sings sweetly as Lucia's maid. Bernard Hall as Arturo, the ill fated husband plays a short but effective role.

The set is a spectacular recreation of a crumbling seventeenth century Scottish castle of immense proportions. An eerie sense of doom pervades the set aided with lighting that seeps through the crevices of the Gothic ruin and the dry ice that floats around the set.

Colour and vibrance is provided by the breathtaking and elaborate costumes designed by Michael Stennett. The costumes add to the Scottish ambience as does the lovely dancing scene in act two.

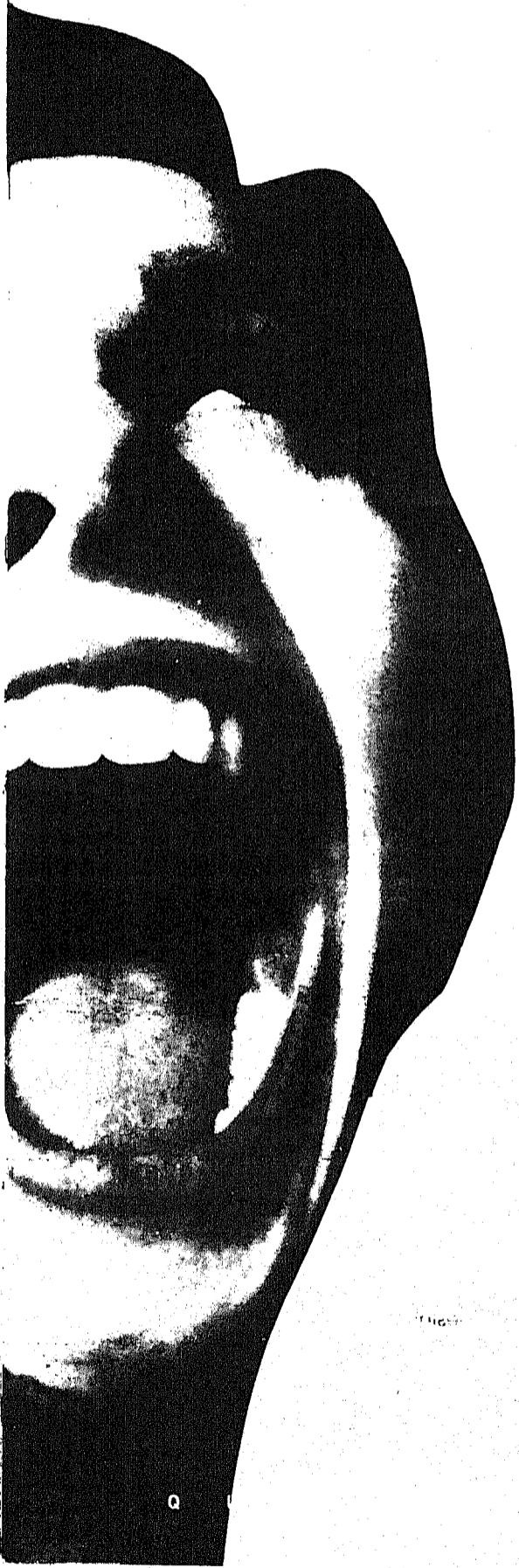
There is never a dull moment as the action in Lucia di Lammermoor hurtles from crisis to crisis before crashing head on into the climactic finale.

The only sore point of the production is the number of curtain calls throughout. Curtain calls should be restricted till the end so that the orchestra receives the full recognition it deserves after a wonderful and unforgettable performance under the expert command of conductor Richard Benyage. Well done to the State Opera and stay tuned for late productions of Mozart's The Magic Flute and Verdi's Otello.

Patricia Casbarra

Wine Time

it's time it's time, time to get
nice and blind



Compared to the rest of the world, why is Australian wine so good? Because it tastes better and costs less, simple. But we have to quantify what exactly this means, and in particular why does Australia do so well in wine production, is it because Australians are more deserving?

Looking at cost of wine production first, Australia enjoys two enormous advantages. One is plentiful sunshine. Unlike most of Europe, all the vineyards in Australia enjoy enough warmth and sunshine to bring about full ripeness of grapes. In fact, in Australia it is basically illegal to add sugar to grape juice in order to realise an appropriate alcohol level in the resulting wine, unlike France, Germany, Switzerland, Hungary, etc. which routinely add sugar prior to fermentation.

The other big advantage Australia enjoys is the relative freedom we have from the pressure of pest and disease. One hundred years of strict quarantine is really beginning to pay off, particularly in South Australia. Hence, we minimise the economic and environmental expense of spray treatments, crop reduction and rootstock use. This last issue is the specific topic of this column. Sustainable agriculture and avoidance of chemical inputs are big issues in modern primary production, especially in Australia where it is now well recognised that many European farming practices are detrimental to Australian natural resources. Fortunately, recent research shows that, within limits, the economic and environmental requirements of farming Australian land are not necessarily in conflict.

Sustainable agricultural practices are most easy to practise while we can avoid the various agricultural plagues that are rife in the rest of the world.

Wine grape production is an excellent example of this. Let us take the experience of a certain pest called phylloxera. This is a soil-borne insect that kills grapevines. It originates in North America. It was introduced to Europe in the 1830's and in the 20 year period, 1880 to 1900, it succeeded in wiping out over 90% of all the vines in western Europe. Phylloxera has come to Australia, and first appeared in Victoria in 1875. Within 20 years over 50% of all grapevines in that state were either dead or uprooted. The Parliament of South Australia passed legislation in 1894 imposing rigid quarantine restrictions - which are still in force - in a successful attempt to keep phylloxera out of the state. If it were not for phylloxera, Victoria could well have retained its position as the leading grape producing state, but



the effects of this pest were lasting, and by 1915 - 16 plantings in South Australia again surpassed those in all other states, which is still the case today.

It is interesting to note that some of the oldest surviving grapevines in the world are in Australia. Henschke's 125 year old Shiraz vines that provide the 'Hill of Grace' is but one example that immediately comes to mind. Australia also retains an unusual diversity of grapevine varieties, that phylloxera infested countries have lost.

So, the wine industry in Australia is dominated by South Australia. This is gratifying because the wine industry reliably asserts South Australian pre-eminence in at least one arena, seeing we can't do that on the footy field. Can you believe that the Riverland is one of the most disease free horticultural areas in the world? This immediately implies that this area is one of the lowest users of agrichemicals in the world, and this is something we all generally take for granted. The only other countries in the world that can compete with Australia, in terms of price of production, are South Africa and Chile, and their main production advantage comes in the form of cheap labour.

So the moral of the story is, exotic diseases require exotic chemicals. In fact, the moral of the story goes a bit further than this. It could be said that beauty is like a bottle of wine, attractive as the package may be, it's what's inside that counts. The same goes for virtually all food stuffs. The chemicals that go into food for the sake of presentation often have detrimental side effects and it would surprise no On Dit reader to find that agrichemicals and food additives are being removed from the official prescribed lists as fast as new ones are added because they are found to have undesirable effects. The very strict maximum residue limits for added chemicals in food that are now law in Europe and North America are very much to Australia's advantage because we can compete in the minimum chemical input market so effectively, due to naturally occurring environmental circumstance that exist here and virtually nowhere else. We could easily lose this if diseases were introduced, so think of that next time you come across a block of hash, for example, one of many black market commodities that obviously avoid quarantine, or for another example, you've come from overseas and have innocently brought seeds or other vegetation that got stuck to your clothing.

So, in a sense, Australians are deserving of this big agricultural advantage, and will remain deserving as long as we don't abuse this situation through apathy or avarice.

Ben Vagnarelli

Sources: Viticulture Vol. edited by Coombe and Dry 1988.

IMPRESSIONS

and juxtapositions

"As a small child I used to watch, fascinated, for hours as my grandfather wrote Arabic calligraphy using black ink and reed pen on a specially fashioned wooden board. I was amazed at the way he used to finish each board (or calligraphic composition) with abstract patterns, motifs and symbols. I was awed by the precision and finesse and the overall beauty of his work and the way that his ideas just flowed. His hand expressed his thought processes with rapidity and elegance."

Amahl Gaafar.

from Omdurman : Bint al-gabeela (daughter of the clan)

May 28th sees the opening, in the Union Art Gallery, of "Impressions and Juxtapositions", an exhibition incorporating the work of Amahl Gaafar and Allan Bruce, both Queensland based artists. From vastly different backgrounds, Gaafar from Sudan and Bruce having been born and brought up in Scotland, they share the experience of having worked and studied at the School of Fine and Applied Arts in Khartoum, Sudan. Both acknowledge the influence that this experience exerts in their art. However, their work is by no means similar ; whilst Gaafar's drawings and paintings are deeply influenced by Sudanese thought and life, Bruce's work is clearly more influenced by Western culture and what he describes as a "well developed sense of the ridiculous". He names world art history and junkmail catalogues, Rene Magritte and Monty Python, amongst others, as some of his sources of imagery and allusion. He uses such images in an approach which "verges on parody" and is designed to confront attitudes such as closed mindedness, xenophobia, dogmatism, and anti environmentalism.

In speaking about her work, Gaafar discusses the School of Khartoum, a movement originating in the early sixties.

"It was the search for a distinctive Sudanese visual language...a pictorial idiom created from several

traditional sources ; Arabic calligraphy, decorative Islamic patterns, elements from pottery, designs from baskets and leather works, decorations from silver and gold, murals from ancient Nubian tombs..."

Although she describes her work as "a synthesis of Sudanese thought and Western techniques and materials", Gaafar acknowledges the School of Khartoum as her prime stylistic motivator. Her paintings and drawings include Sudanese landscapes and images of religious and folkloric significance.

It has been four years since Gaafar and Bruce last exhibited together, the last occasion being their Toowoomba show "Not an Endorsed Bicentennial Event". Previously, Brisbane, Sydney and Melbourne have all hosted exhibitions featuring their combined work.

About Impressions and Juxtapositions, Bruce has this to say...

"Our attraction is that our work is completely different, Amahl's being intuitive and spontaneous, mine being more formal and realistically presented. Impressions and Juxtapositions should hopefully appeal to a wide range of people for that reason, and also for the eroticism in Amahl's work and the humour in mine."

You can catch this exhibition at the Union Art Gallery from May 28th until June 19th.

Fried Green Tomatoes 'Mr Neal is Entitled to Rambling Rose at the Whistle Stop Cafe be an Agitator'

Cast: Jessica Tandy
Kathy Bates
Mary Stuart Masterson
Mary-Louise Parker

It is often a simple tale that has the tendency to suck you in and provoke you into getting involved as a film unfolds.

It doesn't have car chases, special effects or sex, but despite (or because) of that, 'Fried Green Tomatoes' is a good yarn.

We meet Evelyn (Kathy Bates), who, whilst visiting an elderly relation at a nursing home, encounters Ninny (Jessica Tandy) who charms Evelyn with stories of her childhood, particularly the tale of two women's friendship and problems.

One (Mary Stuart Masterson) is a tomboy who develops a friendship with a former girlfriend of her brother (Mary-Louise Parker), and together they open a cafe in the small Arkansas town of Whistle Stop. The film has the expected tragic accidents and deaths involved, but this serves to enhance the story rather than function as a diversion.

The issue of racism within the movie is dealt with fairly and honestly, and without exaggeration.

The fact that not all Southerners are/were pro KKK (Klu Klux Klan) is a point that best be well remembered. The little quirks of each character, in turn, serves to amuse, invoke admiration and provoke anger.

One of the more memorable scenes in the movie is when 'Evelyn' takes part in a 'Vaginal Awareness' class; certainly a change from the Tupperware parties of years ago!

Jessica Tandy gives a sprightly performance as a wonderful woman with a never-ending capacity for love and friendship.

Kathy Bates is the heroine, emerging from her predictable marriage and timid self image to become what she wants to be.

Mary Stuart Masterson and Mary-Louise Parker, in turn, give credible performances, but Masterson shines as an uncompromising, free-spirited individual whose emotional responses are benefit of the social constraints that incline to restrict us all.

Sara Churchill.



There is so much about law that we, as a community, view as being fundamental. The right to divorce, for example, in the event of marriage breakdown appears so basic to anyone that as a right we don't question it. And yet, the Family Law Act that provides such a right has only been in existence since 1975. Prior to that, proof of a matrimonial offence, like alcohol induced, domestic violence was necessary to end the marriage. But, then again, prior to 1972, Australia did not have Lionel Murphy as its Attorney General. 'Mr Neal Is Entitled To Be An Agitator' is a dramatised documentary about arguably the most important architect of social change in Australian history, High Court Judge Lionel Murphy. The film's title comes directly from one of Murphy's judgements in the High Court. This was a judgement in favour of an Aboriginal activist who had been sentenced to two months hard labour for spitting at a white public servant, who on appeal to the Queensland Supreme Court had his sentence increased to six months. Mr Neal then appealed to the High Court. Murphy supported Neal and said in a judgement that quoted Oscar Wilde, that as an agitator 'he is in good company' as 'human progress owes much' to agitators. What this highly focussed film makes clear is that Murphy was as much the agitator, as Neal, and Australian society owes much to him.

This film relies on a well-coordinated mix of news footage and interviews with some of our most respected politicians, academics and judges. Such persons include Gough Whitlam, Donald Dunstan, Neville Wran, Dr Jocelyne Scott, David Lange, Justice Michael Kirby and Justice James McClelland. In absorbing style, we are then given a moving insight into the life and achievement of Justice Murphy.

He is affectionately described as 'iconoclastic' for as Attorney General and a High Court Judge he believed that the law should ensure personal freedoms. Therein, saw the introduction of such important legislation as the Family Law Act, Trade Practices Act and the Racial Discrimination Act, as well as a range of consumer protection laws and the commencement of environmental awareness in law.

There is also much made of Murphy's 'hands on' approach in securing his objections. The film documents the ASIO scandal in this stylish interplay of techniques and yet courageously expository manner. Former New Zealand Prime Minister, David Lange, describes Murphy's dawn raid on ASIO for becoming a political institution in breach of its charter as a 'sheriff going in on the job'. The CIA saw it as communist conspiracy through Daryl Dellora's clear and focussed direction, the viewer sees it as a brave act of a politician who, unlike so many politicians, had not lost his idealism. It is hardly surprising then that there would be reactionary forces, clandestinely and self interestedly working against him. 'The Age' tapes proved to be the most damaging in their offensive. While they were impossible to authenticate and starkly different to subsequent transcripts, they intended to show Murphy as being guilty of misconduct. Ultimately, Murphy was rightly acquitted, but the speculation, the harassment and the trials took their toll. He delivered his final judgement on 21st October, 1986, dying one hour later of cancer.

This is a stunning portrait of an entirely awesome and inspiring figure in Australian history. This is an individual whose legacy is embodied in law that is all pervasive in Australian society. Further, so uplifting is this insightful study that you believe you are likewise capable of such a legacy. This is a must see.

George Selvanera

Based on the book by Calder Willingham, this film features the mother-daughter combination of Cheryl Ladd and Laura Dern, who first worked together on David Lynch's *Wild At Heart*. Set in the deep South around the 1930's, *Rambling Rose* depicts the impact Rose (Laura Dern), a hapless and beguiling young woman, has on the conservative upper middle class family who hire her as a family help, and indeed her impact on the whole town.

Despite her troubled past and family background, Rose is a loving, curiously naive human being. However her naturally exuberant sexuality continually lands her in trouble. As a result the family she lives with must reassess their conservative beliefs about the way people should live their lives.

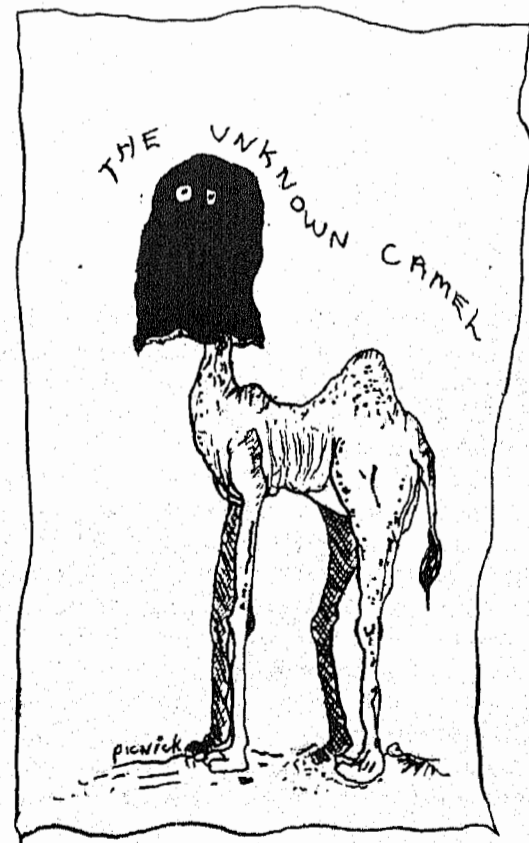
Laura Dern received an Academy Award nomination for her sensitive portrayal of the paradoxical Rose, as did Cheryl Ladd for her "Mother", a character she imbues with shining wisdom and insight. Robert Duvall's character "Daddis" has considerable trouble coming to terms with Rose's unblushing sexuality, unlike Buddy (Lukas Haas) his thirteen year old son who is enamoured with Rose.

The acting in this film is superb, the family's reactions to Rose making for some humorous scenes - including the one in which Buddy ends up in bed with Rose.

However, in some respects the director has failed to do justice to his gifted cast. Visually the film lacks the meticulous attention to detail that gives period films their unique appeal and the ending of the film wallows in sentimentality.

Nonetheless, this is a humorous and touching film not to be missed.

Georgina Safe





My own Private Idaho

A Film by Gus Van Sant. Starring River Phoenix and Keanu Reeves. Greater Union 5.

My Own Private Idaho runs the gamut of emotions and puts you the viewer through the emotional wringer. Changing from happy to sad, from questioning to explaining, from disillusionment to enlightenment is not an easy task for any director or actor/s to pull off but Gus and co. pull this task off with aplomb. M.O.P.I. is part tragedy, part comedy and all search for one's place in society and belief in one's self-worth. Based on the friendship between 2 hustlers, Mike Waters (River Phoenix) and Scott Favor (Keanu Reeves), the film chronicles their life on the street, why they choose to live as they do, their hopes and their individual destinies.

Mike is a victim of narcolepsy, a disease which causes the victim to fall asleep without warning and mostly at inopportune times. Mike stresses out= Mike having a kip. Mike also is a product of a severely dysfunctional familial upbringing and is constantly searching for his mother in the hope to normalise his life. Meeting Scott after a failed prostitution attempt brings Mike into contact with a varied, colourful and interesting band of companions which both confuse and enrich Mike's life.

Scott is a product of a rich and traditional upbringing which causes him to rebel against his family whilst still knowing that he has somewhere to fall back on. In this way contrasting lifestyles, ethics and dreams are explored by Gus Van Sant. What drives a person to do what they do is one of the questions asked in the film.

Both actors are more than admirably supported by William Richert who plays Bob Pigeon, King, philosopher and Poet Laureate to the street people of Portland. Bob was the teacher of Scott and maybe the user as well. Knowledge is passed down, lessons learnt and life is lived according to the frailties of the closeknit band.

The film has its origins in Shakespeare's Henry IV parts one and two but is much, much more than a translation of this story

through time and place. M.O.P.I. cleverly contrasts the lifestyles of the rich and pseudo-rich with the lives of the street hustler and liver and manages to do so without being rampantly critical of either. The street hustler seems to be portrayed to live life every hour at a time, to squeeze every ounce out of the time available whilst the rich seem to drift aimlessly through their evenings. The funeral scene is brilliantly filmed and photographed with heavy emphasis placed on the contrasting scenes. The companions seem to celebrate what the corpse had given them, what they had learnt from it, what that person had stood for and that death seems to be a necessary part of the journey through life while the rich are mourning the passing of somebody important very sombrely and look upon death as a cruel and unkind act of fate.

M.O.P.I. explores the nature of relationships, both love and friendship and celebrates the fact that both can come unlooked for.

The complexity of Mike and Scott's relationship is explored in visual and aural detail and both sides are contrasted against each other superbly. The relationship is sweet and tender and provides the heart of the film and most of the film's high and low emotional points. Mike's view of the relationship is one of love, companionship and guidance and all the time he is hoping for love to blossom between them. Scott views the relationship as one of good friends tinged with his view of his hustling time as a way to pass the time before receiving his just desserts. This leads to sticky situations, emotional entanglements and ultimately threatens to destroy them both.

The photography and filming of M.O.P.I. is absolutely stunning. It manages to portray the passage of time slowly without actually wasting any time at all. Filmed in an unique autumnal feel interspliced with startlingly original images (and not so original), My Own Private Idaho is a beautifully acted, filmed and portrayed film that has that unique Van Sant feel and message.

Darien O'Reilly

Grand Canyon

Director; Laurence Kasdan Academy, Picadilly, Capri

This film is a rare piece of American cinema. One hopes so. Not because it is poorly done, it isn't in any respect. But because Kasdan gives an overwhelmingly depressing vision of contemporary Los Angeles, and the human condition.

The works' principle theme is the impossibility of fitting life's events into an orderly pattern. Early on Davis, a film producer (Steve Martin in a serious role) remarks: "We live in chaos."

Mack (Kevin Kline) discovers this the hard way in the first of a collection of random events which befall the characters. Chance takes the place of a purposive plot in Grand Canyon.

Mack learns that being a white, successful lawyer with a stylish car, suit and cellular phone makes him a target to African American gangsters who happen across him when his car breaks down in South Central Los Angeles. Fortunately Mack is rescued by black tow truck driver Simon, played by Danny Glover. These scenes have a striking tension. The film unfolds from this chance encounter.

One is pleasantly surprised every moment that the central characters remain intact as they and those around them, endure, among other things: drive by gang shooting, window smashing, traffic incidents, robbery, arrest, knife injury, heart attack and earthquake. Considering what could, and does, happen in the movie most of the characters get off lightly - but there is still a pervading sense of random disaster. Mack and Simon, in particular, do attempt to make sense of their confused existence. Occasionally chance leads to happy events: an abandoned baby is rescued, Mack unites Simon and Jane, an acquaintance of Mack's. But as Simon says,

while fortunate things might occur "you can always count on the terrible,"

Simon asks Jane if she believes in fate, to which she replies that she believes in luck. The picture insistently rejects the ability of human or divine power to make life ordered. There is only the chance of happiness, and the certainty of randomly chosen catastrophes.

The Grand Canyon works as a symbol on several levels of this film which bears its name. Its permanence is contrasted with the futility and insignificance of human life. If it is difficult at first to empathise with the multitude of characters and their separate stories, this is precisely because the Kasdans want to stress the triviality of our lives in the universal context.

Most of Grand Canyon's suffering is caused ultimately by the abyss between the rich and poor in today's America. The Grand Canyon also symbolises this gap. Black ghetto life is covered especially by the stories of Simon's sister Deborah (Tina Lifford) and her gangster son Otis, Patrick Malone. At times Grand Canyon recalls Boyz 'N The Hood, another recent film treating life in South Central LA (in which Lifford also appears)

The film ends on a somewhat upbeat note, Mack concludes that life is "not all bad." But Grand Canyon's dominant moods are pessimism and depression. This is no reason not to see the movie. It is a credit to Fox that they have backed such a thoughtful picture. The acting is consistently good. Martin's non comic portrayal is particularly interesting, and Malone gives valuable support as Otis. Given its difficult topics the film is well scripted, the screenplay earned an Oscar nomination.

Davis says "All of Life's riddles are answered in the movies". When you see Grand Canyon don't expect easy answers.

James Greentree



CLASSIFIEDS

Essay Competition

\$2,500. The Association for Good Government and Tax Reform Australia invite students to submit an essay on the best system for collecting public revenues in Australia. The best essay from each S.A. University wins \$500 with another \$1,000 to the pick of the three. Closing date July 31st, 1992. For full details write to the Association for Good Government, 9 Rosemont Street, Norwood, 5067.

Noel Coward's Comedy "Blithe Spirit"

A Literary Society Playreading. Performance: Wednesday, 27th May, 7.30 pm, Little Theatre. \$3 Litsoc Members, \$4 Others.

Trading Table

Community Aid Abroad/Freedom From Hunger craft trading and Information table outside Union Building Wed. 27th May 12 - 2 p.m. Handmade crafts from developing countries for sale. C.A.A. meeting Tuesday 1.10 p.m., Meeting Room 1 re: Wednesday Trading Table.

Car For Sale

LX Torana, 1977, mild 253 V8 engine, 4 speed gearbox, gas shock absorbers, louvered, Hotwire mags, good stereo, air conditioned, velour interior, SLR guages, sports steering wheel. Red with black bonnet. Excellent condition. VCO 995. *\$6,000 o.n.o. Phone Daniel on 390 1292.

For Sale

HP75.C Scientific Computer, Printer, Math Pac. Excellent condition. Any offer considered. 265 4028.

Democrat Club

There will be a General Meeting at 1. p.m. on Thursday 4th June in the Games Room (Level Five)

Literary Society

Film Visit - "Howard's End" by E.M. Forster, the brilliant author of "A Room With A View". Come and see this highly rated movie for just \$5 per student. Venue: Academy Cinema City When: Friday 29th May, 7.00 p.m. Coffee, tea, and furious debate will be had afterwards at Billy Baxter's Coffee Shop.

AU Surf Club Barbecue

Friday, 22nd May, Maths Lawns 1.15 pm. \$3 Members, \$6 Non Members (includes membership)

All English I Students

The Literary Society presents an intertextuality discussion group at the East End Coffee Shop (almost next to the Griffin's Head) on Friday, 22nd May, 4.00 pm. Hosted by Litsoc committee members Sara Willcox and Julian Zytlik, the discussion will be of the course in general and, particularly, how to approach the first essay. For any assistance, please contact Julian on 390 1294.

Friends of the Earth

General Meeting on Wednesday, 20th May in the Club Room (5th Floor, Union Building) at 1.10 pm.

Anti Fur March

Anti-Fur Annual March, congregating on the corner of Rundle Mall and Pulteney Street on May 30th at 10.45 a.m. All welcome.

National East Timor Conference

Originally scheduled for Easter, the Conference has been deferred to Sunday, 6th June, and is open to all individuals and representatives of organisations wanting to do something for the rights of the East Timorese. It will be preceded on the Saturday by an Activists Conference for groups such as Campaign for Independent East Timor (CIET) who are specifically involved in the East Timor struggle. More details, including program, speakers, etc. will be available shortly. The Conference will be at the University of Adelaide. For further information or registration, contact CIET C/- S.A. Development Education Centre, 1st Floor, 155 Pirie Street, Adelaide, or phone 353 1650 or 371 04800 (a.h.).

Win a Trip to Europe

Not by luck, but by your own efforts. Learn the international language Esperanto and enter a contest. The winner will gain an expenses-paid trip to the World Esperanto Youth Congress in 1993. Age limits - 18 to 29 years. For further details, send your name, address and phone number to Einihovici Award, 30 Westbury Street, Hackney, South Australia, 5069.

Labor Club AGM

President - Paul Abfalter; Vice President - Nadine Lambert; Secretary - Daniel Bertossa; Assistant-Secretary - Mel Bailey; Women's Officer - Marian Clarkin; General Executive - Mark Filipowicz, Michael Wait, Matt Duncan, Patricia Casbarra.

GALA : The next meeting of the Gay and Lesbian Association will be on Wednesday, 3rd June at 1.15 p.m. in the North/South Dining Rooms

Literary Society Quiz Night

The Litsoc's magnum opus: a rip-roaring social event and brain-teaser! Grab your tickets (\$5 at the SAUA office) and invite your friends en masse to join in the fun. Friday June 5, 7.30 p.m., North/South Dining Rooms

Attention

All Nungas and those interested in the Anniversary of the 1967 Referendum. Next meeting of the 25 Years to "Freedom" Committee on Thursday, 14th May, 1992 at 12.00 Noon at Tandanya. Your response should be forwarded to Ms Kerry Commerford at the Tandanya Aboriginal Institute, 253 Grenfell Street, Adelaide. Phone 223 2467, Fax 223 2620. Apologies for the error made regarding the date of the next meeting (in the Minutes if you already hve them).

Do you want Australia to be a Republic?

If you do, call me on 2647886 or contact me via my pigeon-hole in the English Dept (6th Floor, Napier) and let's see what we can do. Luv from Stephanie Pribil.

WANTED

A Returning Officer to oversee the conduct of the Union and SAUA Annual Elections, scheduled to be held in late August 1992. The position is responsible for ensuring the elections are well publicised and run smoothly from calling for nominations through to a weekend devoted to counting votes. Familiarity with the Hare-Clark Optional Proportional Voting System would be a distinct advantage. A generous honorarium is paid to compensate the person for the hours and responsibility involved. Those who are interested should forward a short letter to:
Robert Brice
Secretary/Manager
Adelaide University Union
Level 1, Lady Symon Building
Applications close on 5th June 1992
but are we very surprised?

Surf Club

A.U. Surf Club wants some competent surfers who are interested in competing and having a BBQ with Underdale Boardriders on May 31st. Phone Pat on 356 9145 A/H
P.S. You don't have to be hot to compete. Just going along the wave and pulling basic manouevres is all that's required.

Writers' Group

1st meeting, Monday 25th May. Guest - Andrew Taylor from English Department, will talk about his poetry. Venue still to be finalised. Watch English Department noticeboard. Please bring along some of your own work.

ANC Solidarity Group

1pm Meeting Room 1, Level 5. Union Building
Algernon Van der Hoeven, the South Australian representative of the African National Congress works for the ANC's Department of International Affairs. Originally from Capetown, South Africa he has been in Australia for 14 years and returned to the country July 1991 for the first time since he left to attend the first ANC conference inside South Africa for 30 years. We will also be discussing plans for the commemoration of the 1976 Soweto massacre of over 800 students - South African Youth Day. For further information please contact Sarah Goulding on 342 0043

For Sale

69 Torana H.B. Blue 4 CYL. New Tyres, Mech. Good. Reg. RCC 085. \$750 o.n.o. PH: 3373125 (after 1.p.m.)

Correction

In the last edition of OnDit an error occurred which altered the sense of the article "Politics of the US Pro Choice Marches." In the first sentence of the third paragraph of the second column which read in part " what struck me was that they (marchers) were overwhelmingly white, 44%", '44' should have read '94'

"Reality After the Philippine Elections"

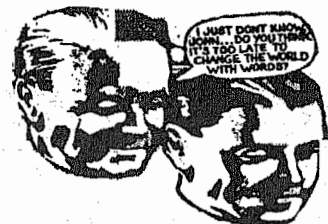
Paulo Ephraime, a Filipino student activist in Adelaide for three weeks, puts the elections in context. Directly afterwards, Youth in Solidarity With the Philippines will hold a brief A.G.M. Tuesday June 2nd, Meeting Room 2, 1.00 p.m.

Amnesty International

There will be an Amnesty letter-writing meeting on Wednesday 27th May at 1.00p.m. in the Jerry Portus Room. Come and write a letter for human rights!



myzone



On Dit manages to catch all the leakages from the upper echelons of power. Yet another memo has managed to slip through the supposedly foolproof Union security system devised by Claude "mumbledrunk" Pronol. This little gem is to do with that dying animal; Prosh.

Dear SAUA Council and esteemed members of Union Board, Us hardworking little bunnies on the Prosh Committee have had a collective mental whip around and have come up with several startlingly original and, dare we say, funny activities that should have the student population rolling in the aisles and emptying their pockets. The charities will love us even more than usual and we wouldn't be surprised if media coverage was expanded. We're talking a Paul "Mr Teev" Makin spot.

Activity One- Raze the University Day.

An interesting idea. An idea that differing merits but should kill two birds with stone. The plan is that on

the Monday of Prosh week all students are encouraged, via a system of rewards, to set fire to the various buildings, theatres and flora on campus. Using the sponsorship method that is so successful for the MS society, the amount of building burnt equals money in the charity's pocket. This would also prove that the campus is a firetrap and enable us to claim heavily and slightly dishonestly on the insurance thus making the process of building student comfortable theatres that much more imperative. The only drawback is the closeness of the Uni to the Fire Station so a cordon of students making protests against AUStudy at every entrance is vital. NUS have been contacted are keen as mustard to help.

Activity two- North Tce Treasure Hunt.

Start a rumour that the lawns in front of the museum etc. are actually the burial places of a huge and ill-gotten fortune. Then confirm the rumour by handily digging up a fortune in Spanish doubloons from in

front of the Mitchell building and watch the public go crazy- spade in hand. Clandestine acquisition of North Tce is crucial to this plan because the raising of funds will take place in a fireside sale of the treasure ridden land. Should be a goody.

Activity three- A variation of the kidnapping theme. Kidnap the pontiff, send a ransom note to the Catholic Church demanding a dollar from every Catholic in the world and then at the end of the day set him free again and explain to the world that it was just a harmless case of undergraduate highjinks in order to raise money for the charities concerned. Approximate returns of 800 million outweigh the costs involved. Only problem at the moment is a lack of a good reason to get him to visit on the day in mind.

Activity four- Student Politician Sexworker Day.

This may sound unsound but in reality would be a moneyspinner of gigantic proportions. The day would

get off by installing beds in the SAUA and other as of yet unconfirmed locations with shifts of You rotating to handle the expected deluge of customers. All funds raised would go directly to the charity and no ideologies need be prostituted. A scale of fees that are competitive is being workshopped presently. With politicians being customers, this would give you the opportunity to meet them in an informal surround and present a list of student grievances face to face. Think about it before saying yay or nay.

Other suggestions have yet to be agreed upon by us and will be tabled in our next report. Prosh could be back if we all work together and want it to. Don't hesitate to call if you have any queries.

Yours most expectantly - The Prosh committee.

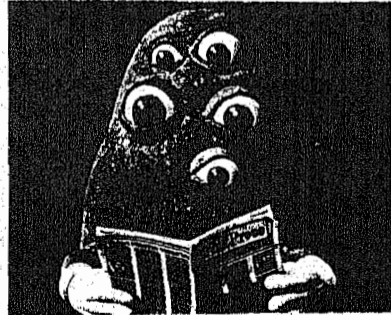


MERCURY



COMING ATTRACTIONS MAY 25- JULY 27

MY OWN PRIVATE POTATO



The new Gus Van Sant film is out and is gathering rave reviews wherever it has been shown.

A heady mix of black comedy and tragedy, My Own Private Potato tells the story of an 8 year old loner called Benny and his wonderful friend Lenny the Potato. Lenny comes alive at night and brightens Benny's day by weaving a magical world in which Benny is important. Stories are told, lessons are learnt and the search for selfworth are explored in a panorama of visual delight.

"Visually Stunning.....Compelling and extraordinarily acted.....A tale told with a depth of feeling rarely seen" TIME

"Melancholic yet strangely uplifting....A film worthy of repeated viewings" Newsweek.

THE BELIEVABLE LIE

The harrowing tale of three teenagers and their desperate race against time. Saturday night is coming up, the party is on and the parents must be convinced. Based on aidea from David Lynch, this film is so lifelike, gritty and convincing that you the viewer will leave wondering whether you have just seen fact or fiction.

LAST DRANO IN PARIS

This classic directed by Bertolucci is backby popular demand. If you haven't seen it yet don't miss out on the gripping tale of the struggle of two ordinary French hotels to buy the last bottles of Drano in the French capital.

WILD AT HEART

After some of their songs who isn't.

RODNEY: A PORTRAIT OF A BANK CLERK.

The most harrowing and unnerving cinematic experience of the year. Filmed both non-judgementally and in a pseudo-documentary style, Rodney chronicles a period in the life of a man with a dark side.

Rodney wants to trade in his 6 year old but new looking blue Commodore for a white Magna. Will he find one at the right price?

Will he do it? What is his secret? Is it that he isn't very good at the white boy shuffle or that he doesn't like Bundy? Only you the viewer will know.

"Hard hitting....left me uncomfortable but engrossed. A journey into the recesses of a mind unlike no other" Sydney Morning Herald.

Michael Rooker as Rodney is scintillating. A performance unmatched by any actor in recent times." Daily Telegraph

THE BONFIRE OF THE VANITIES.

The deeply moving story based on the novel by Tom Wolfe. Highflying New Yorkers are deeply upset at the sudden demise of their favourite sushi bar and in response bankrupt themselves both morally and fiscally by venting their outrage by burning their vanity cupboards and all those they can buy.

PURE SHIT.

The Australian Underground Classic.

EASY RIDER.

THE '60s road classic that spawned a generation is given a workover by the Coen Brothers.

The eloquent and complex story of one actor who rises to heights on the shirttails of another. "A must see" TV Guide

POOR

Ken Russell's most controversial film! Omar Sharif's most challenging role! The seductively told story of the life of a not very rich person. In fact, Guy McNaughton hasn't got two bits to rub together. How the human spirit can triumph over the most desolate of financial islands provides the soul of this film. Highly acclaimed wherever screened, Poor challenges the assumption that a person must have money to be happy and pulls this onerous task off with a degree of sensitivity rarely seen.

"A cinematic probe into the lifestyle of a down and out. Russell attacks the subject with gusto. Double edged, with an attitude that kicks Poor is a moving experience of the finest quality." Bill Collins

"A virtuoso achievement...complex, multi-layered with a plethora of rich and vividly composed images." The New York Times

CHECK THE ADVERTISER FOR DAILY SESSION TIMES.