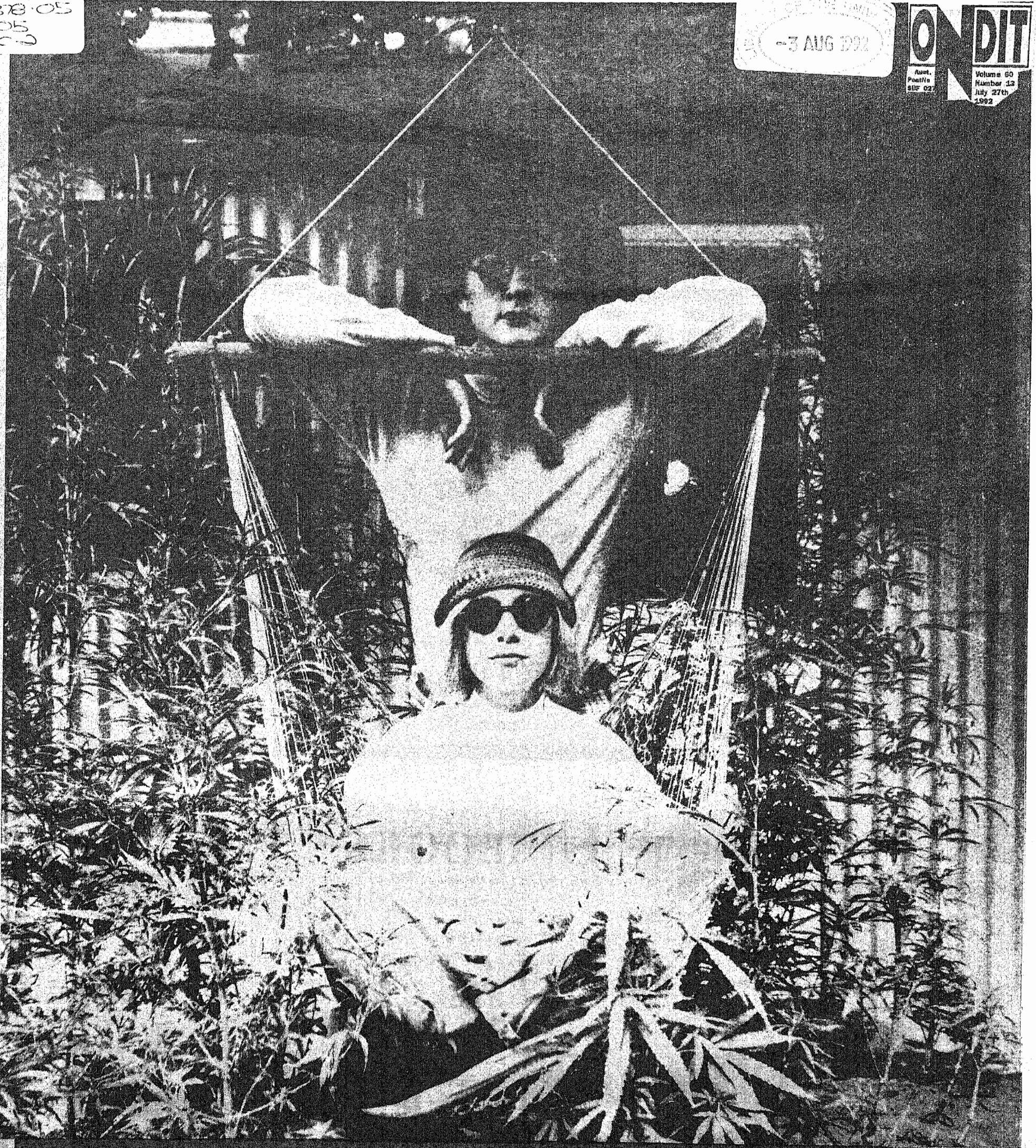


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Marijuana - growing it for fun and profit

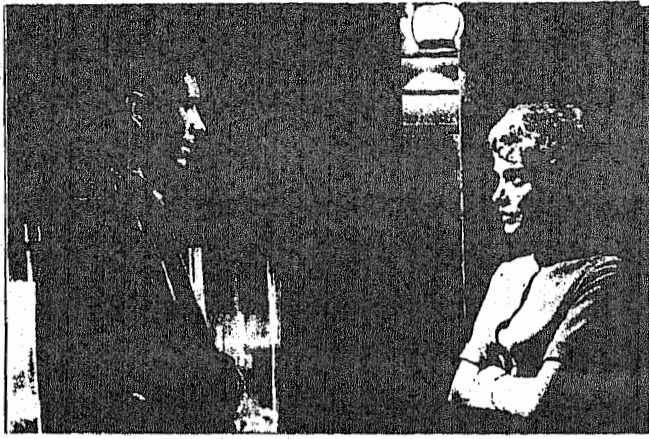
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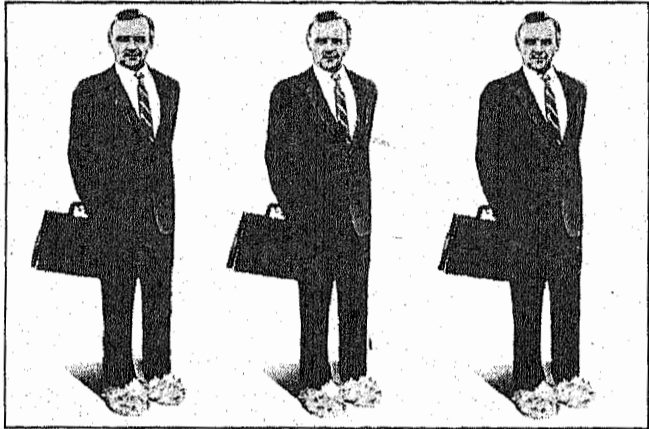
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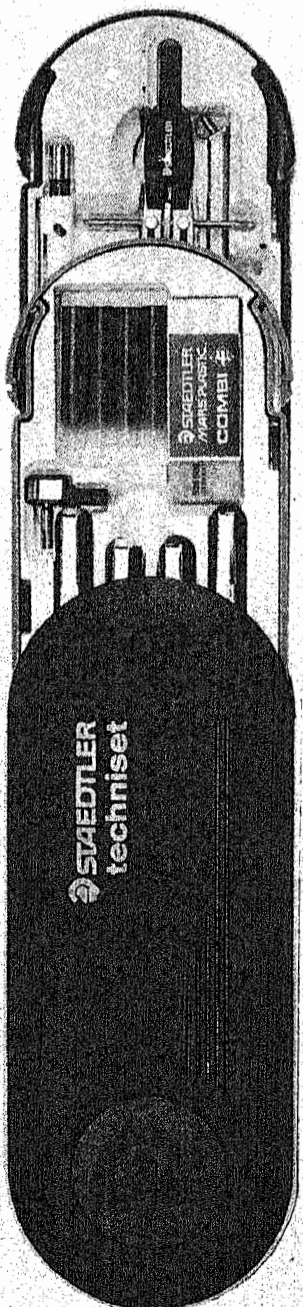
An off-beat account of a not-so-ordinary family
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TOTAL RECALL

TUESDAY 8 SEPTEMBER 7.30

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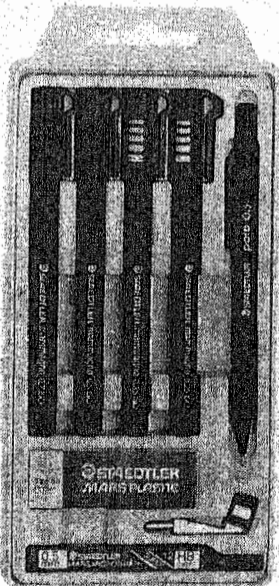
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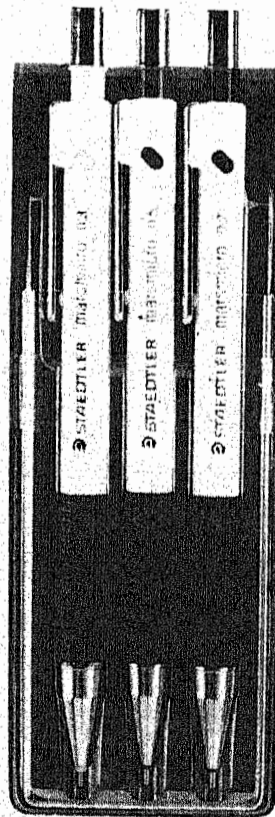
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Ground Floor

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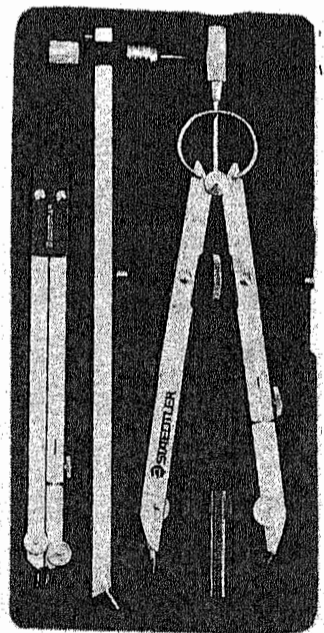


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STAEDTLER

5 AUG 2012

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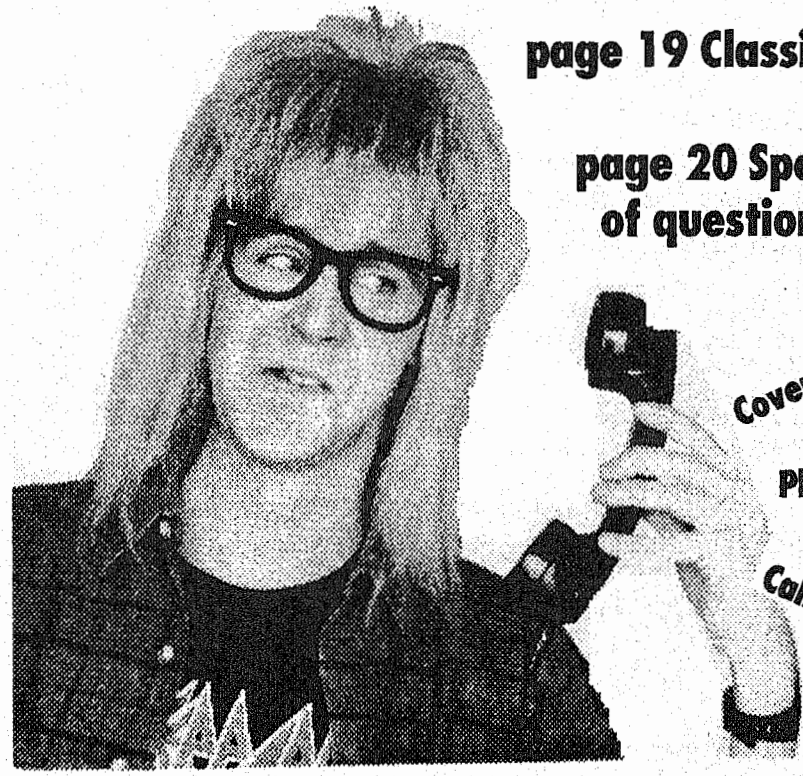
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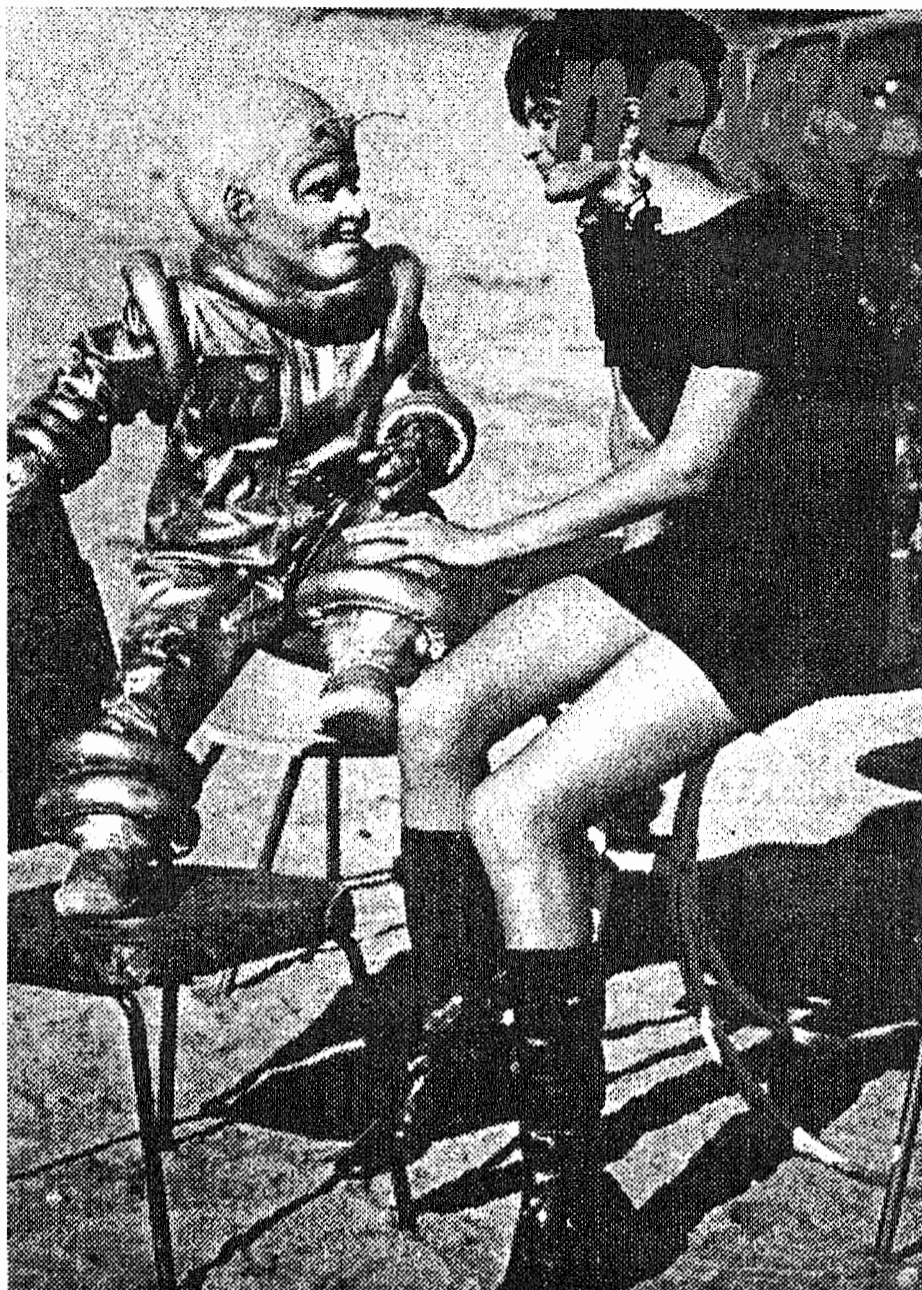


Cover: Sam Maiden

Photo: Matt Netheim

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RICHARD VOWLES
THANKS ANDREW J, DAVE S, DANIEL K
,KERRY, MONICA, JO M, KATARINA FOR THE NICE PARTY



events info

go down to the Fisher our in for a big surprise

All lectures in the Fisher Building have been relocated for the first few weeks of Semester Two due to the discovery of asbestos.

The discovery was made on the weekend July 11/12, during building operations to provide an improved safety exit from the building.

Asbestos was found inside the ductwork of the ventilating system, and it is believed to have been there since the building was built. The system has now been closed down and all outlets to the ducts sealed.

In a letter to staff and students on the 23rd of July FJ O'Neil stressed that work involving the new exit stair was being undertaken according to statutory regulations, including air monitoring.

"This most recent monitoring,

together with monitoring during asbestos audit, has had results reading well below the statutory limit."

This is not the first time asbestos has been found in the Fisher Building. Just over ten years ago the building underwent removal of asbestos. The recent building alterations have revealed 'small pockets' of asbestos which were not discovered in the 1981 clean up.

Air monitoring has shown a safe environment, but alternative arrangements have been made for those staff and students presently using the facilities of the Fisher Building. Persons wishing to discuss the matter should contact Ms T. Seide, Manager, Occupational Health and Safety (Telephone 2285 181 Personnel Branch 2nd Floor 230 North Terrace

Sam Maiden

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As well as the usual travel agency facilities, One World Travel provides two different tour options; Study Tours and Travel Wise Tours. The former conduct tours both overseas and within Aboriginal Australia and focuses on an in-depth learning experience while the latter offers overseas trips accommodating both relaxation and learning. Both tour options involve visits to Community Aid Abroad Freedom From

Hunger (CAAFFH) development projects and feature discussions with lifestyle community organisations and their leaders.

In 1992-93, Study Tours to India, Aboriginal Australia and a Central American tour covering Nicaragua, Guatemala, El Salvador, Honduras and Mexico are available. Travel Wise Tours include trips to India, Vietnam and a tour of Thailand, Bangladesh, Nepal and India.

Surplus money earned by One World Travel provides funds for CAAFFH's development work both overseas and in Aboriginal Australia. CAAFFH is an Australian based secular organisation committed to improving the living conditions of people and supporting the poor in their struggle to overcome poverty and injustice. For further information, contact Ms Ruth Ambler, Community Aid Abroad Freedom From Hunger, 125 The Parade, Norwood, 5067 or phone 331 9559.

Marc D. Bowden

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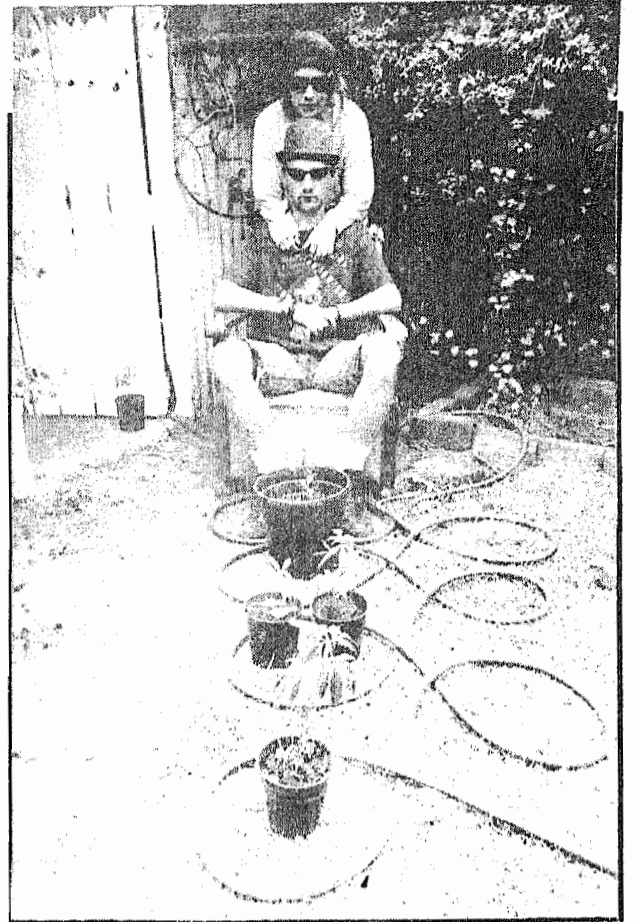
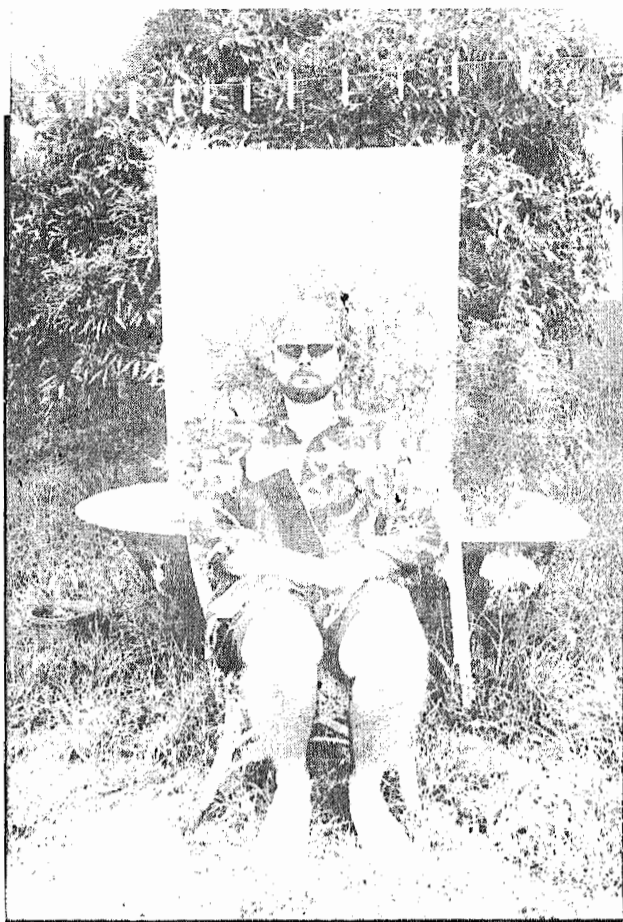
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Name:

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Post modernism, horticulture, and free liquor

Last Tuesday night Adelaide enjoyed the olfactory delight (read free alcohol) of two art exhibitions opening in the one evening. At the Union large numbers gathered for the launch of "Walls One" in the revamped Gallery, which features a number of Adelaide's "major contemporary artists." While the crowd continued to avail itself of the free liquor there, we ventured on to Matt Netheim's collection of various characters with that most sentimental of items - their drugs.

In keeping with the spirit of the exhibition red wine and the evil weed itself was in comforting abundance. Titled Adelaide Growers Club a "Mid Season Survey," Netheim's colourful (although not on these b/w pages) collection of Adelaidians is now showing at the entrance of Sym Choon's in Rundle Street. Some of the photographs

have been generously allowed to be reproduced in On Dit this week, but it's certainly worth having a look for yourself as the pictures look even better in colour.

The exhibition is a very funny look at people of all ages and backgrounds who don't mind growing a bit in their own backyard. While some participants exhibited modest crops others impressed with what appeared to be enough of the stuff to keep my arthritic grandma pain free for the term of her natural life. And what a fine thing it is that this little recession ridden backwater of a town should be at the forefront of such a socially useful suburban trend. The only tragic element to the whole proceedings of course was the continued illegality of such creative endeavours, as demon-

strated by the incognito style apparel of the good time gardeners featured.

Meanwhile at the Union Gallery a large crowd showed for the official launch of the first exhibition in the revamped art space on the sixth floor. Gallery director Paul Hewson - the man with the unfortunate last name and remarkable facial resemblance to the Dalai Lama - presided over the successful launch of 'Walls One.' Paul told On Dit that "the fifteen artists represented in Walls One and Two are local friends and colleagues of mine who are working at what could be called the cutting edge of local post modern practice."

The renovated gallery is a great improvement on the previous space which often allowed the art to be 'lost' on the brick walls, and has met with

vast approval from students and the local arts community. The new set up successfully turns the space into a proper gallery which lends itself well to the display of contemporary pieces such as those currently on exhibition. In these budget conscious days Paul was pleased that the upgrade cost much less than those previously mooted while performing its function so impressively. In keeping with his buddhist looks and generally peaceful demeanor he added "incidentally Walls one and two also represents something of a coming together of various 'factions' or 'groupings' in the Adelaide scene which has happened on a social and entrepreneurial level in Adelaide this year."

Walls One continues until 31 July, with Walls Two from 4-14 August.

Sam Maiden

Unresolved Sexual Tension

Students were concerned about the scheduling of exams during the traditional swot vac period, it seems that a solution has been found - to start the academic year a week earlier.

It was formerly thought that such a move would involve statute changes and would not be in place for 1993, however, it now appears possible to just start a week earlier. This would enable students to have a full swot vac period and to keep common week free for sport and conferences.

Susie O'Brien, Students' Association President, said, "If this goes through, it will be a victory for students. We sent the University a strong message last semester and they appear to have taken notice! It will be moved at University Council either this month or next and should go through."

Dr Elizabeth Dines, Academic Registrar, made these comments about the exam fiasco...

"University Council approved this timetable for 1992 as an alternative to the equally unacceptable clash of exami-

nations with the Australian Vice-Chancellors' Committee common week, which caused so much concern in 1991. Although the revised dates were included in the official university "Student Guide 1992" available to all students at enrolments, unfortunately the Student Diary did not pick up this change and many students were clearly unaware of the change." Students were also upset by the lateness of the timetable. Up to a week before exams some dates were still not set. This caused much unneces-

sary distress for students. Dr Dines explains the problem ...

"The University has faced increasing difficulties since the introduction of semesterisation which have been compounded by the mergers with the City Campus of SACAE and Roseworthy. There has also been a large increase in courses, subjects and students. At the same time, the length of the examination period has not been lengthened and, this year, reduced by one day. Students are not taking an even wider range of subjects across many Faculties and the resolution of clashes has become more difficult."

The Students' Association the Registry invite comments from students.

WOMEN'S OFFICER

If you missed NOWSA, then you can kick yourself with good reason. The NOWSA (Network Of Women Students in Australia) conference happened in Adelaide over the midyear break with over three hundred women attending from SA and interstate. Organised by a volunteer collective from Adelaide, Flinders and the U of SA, NOWSA proved to be a nonstop week filled with forums, workshops, and parties. Workshops (about eighty of them) ranged in topics from witches and political activism to women's sexual power to women and the lead industry, and were conducted by a wide range of women, mostly from South Australia.

Other notable events included a public forum entitled "Feminism Of The Future; Where To Now?", a performance night, film night, market day, dance, as well as a women-only street theatre demonstration against the Liberal three dollar wage; you might have seen this on TV.

After about six months of anxiety and desperate planning, it was revealed that Adelaide could put on a pretty good NOWSA, and the collective was very happy with the way things turned out - thanks must go especially to some Union staff who were very helpful.

There is plenty of stuff left over from NOWSA (if you don't believe me, just look in my mini Hiroshima replica office) so if you're interested in torturing yourself with reading about what you missed out on, drop in and pick up some information. There are also copies of women's editions and papers from other institutions, and very soon a NOWSA video of this year's conference.

SELF DEFENCE - Attention! Crazy, crazy, crazy! The SAUA and OSA are throwing out self defence courses for women at only \$8 for eight two hour lessons! To do the same course with the same instructor at the RAPE CRISIS Centre would cost you \$60. This is the LAST CHANCE for women to sign up for them. The course runs for eight weeks starting THIS THURSDAY (from 3pm - 5pm). They are run by Shauna Ashewood, who ran the courses last year. If you want to capitalise on this wonderful opportunity, come into the SAUA office with \$8 in

unmarked notes and I'll put your name down, or alternatively see Maya in the OSA. Don't miss out!

RECLAIM THE NIGHT. The time of year is coming around again to Reclaim the Night, the annual women's march to demand greater safety on our streets. The march will happen in a month or two, and a group to organise it is currently being assembled. If you are interested in being involved give me a call.

Annabel Crabb
SAUA Women's Officer



E.V.P

AUSTUDY Reform

A third coordinated national action to defeat the proposed loans scheme which would replace the current system of grants to AUSTUDY recipients has been called for the 10th - 14th of August. The federal Cabinet are in the midst of budget session deliberations about the future of AUSTUDY and it is imperative that students demonstrate their opposition to the introduction of student AUSTUDY loans before this process is finalised. Work up until the close of budget meetings will include individual lobbying of Cabinet members, as well as position meetings on our behalf by NUS representatives on areas for reform that we have consistently argued for since 1989 such as independence age lowering, raising the level of AUSTUDY and the personal and spouse income thresholds. Meetings will be occurring between Education Officers and Presidents in the next week to discuss what action we will be taking in South Australia - more details to follow in the next edition.

Student Violence-not enough of it about these days

The National Union of Students hit media prominence last week with press commentary warning that the two federal Ministers of Higher Education would be unsafe if they ventured onto campuses should the ALP adopt a Loans scheme in its federal budget in coming months. Student organisations around the country have expressed concern that this is in some way sanctioning student violence and have run their own lines urging political pressure rather than intellectual intimidation and threats to the personal safety of decision makers. Our State Branch of NUS also expressed concern over the irresponsibility of threats of violence.

Library Facilities

I have circulated a discussion paper about realistic library service improvements in the financial context of the University being faced with a not insignificant budget debt. At the Education Committee meeting in June, it was confirmed that the exemption of the library from budget cuts in the second round that is in the pipeline for 1993 and beyond will remain in place until the end of 1994. The Deans have been very supportive of efforts by the Library to retain this special exemption, recognising the importance of a well-resourced research base to their teaching and learning role. The University's funding model for the next triennium is still to be finalised, however it seems that the cutbacks will be enforced for a period of at least five years, in order that the budget blowout that occurred in the months August to November, 1991 may be corrected. Given this context of financial restraint, a SAUA campaign to increase library funding would fail in its major objective. We are currently looking for student input for both a Library Services Survey proposal and general feedback as to improvements or re-prioritisation of services that you may consider viable. Please let me know if you have any thoughts on the matter.

Faculty and Department Representatives

The Student Representatives Kits that I have been preparing are almost ready for distribution - just waiting on the final section. Hopefully they will be distributed at the end of this week. Notice of a meeting of all Faculty and Department reps has gone out - called for next Thursday, 6th of August at 1.15 pm in the Union Cinema.

Misha Schubert,
Education Vice President



ENVIRONMENT

Busy Days in the Unsustainable Lives of the Environment Officers...

We hope you are all rejuvenated after the all-too-brief break and ready to redeem, in a very nice manner, this wilderness of apathy and ignorance.

Students for Science and Sustainability Conference Jo and Cath attended the National Tertiary Students' Conference on Science and Sustainability, held at Griffith University, Queensland. This gathering of students comprised of the environmentally interested and Environment Officers from around the country. Although a considerable component of the proceedings was listening to informative speakers and forums, the remaining time was devoted to interactive workshops. Here many general issues i.e. Global Energy; were discussed as were issues specifically affecting students. We discussed the environmental happenings and non-happenings occurring across campuses and the bureaucratic hindrances. These sessions offered invaluable advice and positive examples on effective methods to resolve campus environmental problems. All conference proceedings will be compiled, published and sent to delegates. This will include a recycling kit, offering background information, successful recycling ventures on campuses, and suggestions on how to counteract opposing arguments to environmental initiatives. Another major outcome is the establishment of a national student environment network, including campuses who are and those who are not, affiliated to NUS. Hopefully this will ensure that NUS will remain committed to and active on environmental issues, if nothing else! This network will serve as a resource and support system enabling students to work effectively on campus initiatives. **Environment Policy-Waste Management Commission** The Waste Management Commission has contacted us and other tertiary institutions in S.A. to discuss waste minimization and recycling on campuses. They are interested in forming working parties consisting of both student representatives and administrative heavies, to work out what is **NEEDED** on each campus and to ensure something **REAL** happens. The first meeting will be held on August the 11th. Hopefully an astoundingly positive update will follow...

This initiative will complement our in-progress Environment policy for the University. Our next head-banging session on this is scheduled for Wednesday, 29th of July at 3pm in the Gallery Coffee Shop. Be there or don't complain!

Recycling Bins Security, and Parks and Grounds have arranged with the Scout Recycling Centre to implement a can/bottle recycling system on campus. There will be a bin allocated to general rubbish, and one for cans and bottles. This action is mainly in response to the danger of syringes thrown away in cans. The bins will be fitted with a rubber ring preventing people from reaching into the bin to remove cans and possibly pricking themselves on a used syringe. Initially there will be a trial bin on the Barr Smith Lawns and if it is utilized correctly, the University intends to have about three or four scattered around the Barr Smith area. Complementing the bins will be seven boxes for depositing used syringes. Positive things are happening!

Bikes on Campus Another great step forward is the introduction of **DECENT** bike racks around the Barr Smith area. This is the result of a meeting with the Superintendent of Facilities and Security, Ron Roney, where we toured the main student thoroughfares suggesting suitable and safe locations for bike racks. Hopefully within a months time there will be rails near the record shop plaza, under the trees near the bike shed between the B.S. Lawns and the B.S. Library, and on the lane past the Maths Lawn. That this project has the approval of the Head of the Buildings Branch, Mr. Lloyd Cushway, and the Registrar, Mr. Frank O'Neill, is evident in that where we asked for the conversion of two car parks into bike parks, we have been given four! This is line with the Estates Master Plan which intends to remove all interior parking, limiting it to the fringes of the campus, ensuring a pleasant and safe working environment for pedestrians, cyclists and the disabled. Ron Roney has asked that students help identify other areas they consider safe and accessible for extra bike parks. If you have any ideas please don't hesitate to contact either Cath or Jo in the office, where we will collate the suggestions and work out the more favoured areas.

Not the Furry Animals Act... Cath and Jo interviewed the leader of the Australian Democrats, Senator John Coulter, questioning him on his proposed Threatened Species Act, particularly focusing on how it differs from Ros Kelly's proposed Endangered Species Act which is rumoured to exist somewhere. This interview will be published in On Dit. Later on...

There have been a lot of things happening while you all have been on holidays! I'll just give you a quick run down, and will expand on things in later editions of On Dit.

FEDERAL

TAFE

As you may know, the government has set up a new national authority to oversee the \$720 million expansions of the TAFE system. The authority will develop policy, standards, establish national priorities and work on training needs.

The states however have regained control over the administration and some policy directions. This expansion will significantly change the balance of the higher education sector.

STUDENT LOANS

The Government keeps sending out reassuring press releases saying that they will not introduce compulsory loans; however there is a certainty that loans will be in the August budget. These loans will allow students to top up a miserable AUSTUDY allowance with a pay back income contingent loan - when your AUSTUDY is \$7260 a year and it costs \$12,000 a year to live above the poverty line, the loan hardly an optional choice for students. A recent study further more showed that rural students incur up to \$8600 a year in extra expenses!

LIBERAL YOUTH WAGE

Both federal parties have come out with the idea of a youth wage however the Liberal/National Coalition's \$3 an hour is the most worrying for young people. For them to play on the desperation of young people like that is disgusting yet typifies the options presented in the "Fright pack" for students.

COMPETENCY BASED LEARNING

The big new fad in higher education is competency based learning (CBL). CBL places primary emphasis on the skills acquired by students and not on their learning process. A competency based training scheme has been suggested in the government's Carmichael Report.

The new training scheme would allow for more flexible work based and TAFE based training with the trainees aiming at 8 different levels of competency.

The last two levels include professional (i.e. university acquired) competencies which has freaked out the university academics who see set minimum standards as a way of restricting innovative achievement. I'm currently wading through the Carmichael Report (very thick and very boring) but stay tuned for more on this exciting (well...) topic.

UNIVERSITY TEACHING QUALITY REPORT

The draft from the Teaching and Learning Quality Working Party has been circulated for comment. It has some very interesting recommendations and I am confident that in the final draft we will have a challenging, exciting and hard hitting document with which to address the poor quality of teaching in this institution.

STUDENT AFFAIRS

Actually I know of several very fascinating student affairs but this probably isn't the place - so I'd better discuss the committee instead. See your pigeon holes for a run down of some of the issues we're discussing. They include regular or compulsory student assessment of teaching, teacher accessibility, student materials fees, assessment procedures, the Barr Smith Library and heaps more. Thanks to all involved - it's great to feel like we're getting somewhere at last... albeit slowly!

THE LIBRARY

At the Student Affairs Committee a motion was passed to protect the library from further funding cuts. I met with Mr Ray Choate, the University Librarian, and discussed the repercussions of a further 2% cut in 1994. It looks as if they may have to close Sundays altogether! And even then they would still have 4 whole staff members to all the Library must be protected. You'll certainly be hearing more about this one!

BUDGET CUTS

In order to amortise the budget deficit, the University is looking at cutting 5% from all areas in 1994. However, we have a 3% increase in DEET funding so it looks as if it will translate into a 2% cut. It's a bloody disgrace that money from DEET for better academic services will have to go towards paying off a debt!

OTHER THINGS

- I travelled to Sydney to take part in the Higher Education Summit Rally however as it was cancelled (due to student protests) there was an AUSTUDY rally instead. I'll do an article soon - it was a mind blowing experience to rally with the International Socialists...

- While in Sydney I visited the University of New South Wales, Sydney University, the University of Technology in Sydney and NUS NSW.

- I also had a few days in Melbourne and managed to see Monash Clayton, Victoria College Toorak (Deakin University), Melbourne University and met several state and National NUS office bearers.

- I took part in the National Organisation of Women Students in Australia Conference (NOWSA), which I enjoyed very much. Congratulations to all members of the collective for a brilliant job, especially Annabel.

- I attended the International Students Seminar on the Quality of Australian Universities, and had a bop and a meal with everyone afterwards. A great night!

- I went to the opening of the Adelaidean (the new university newspaper) and also to the opening of the new campus at The Barton. Phew! I'm exhausted!

Susie O'Brien

President of the Students' Association.

Misha responds to SL Scum

Eds,

Election time looms near and the slag articles begin to appear again! Your article which purported to report on the SAUA referendum held last week contained several factual inaccuracies which I would like to correct.

The problems with the referendum being put as one question appear obvious, however I will outline again why this is not an acceptable format. The referendum proposed changes on a range of issues, and whilst Sam may have supported all of the changes in question, the way in which the referendum question was designed allowed for only two options for voters - to either accept or reject the reform in its entirety. For those voters who disagreed with any section of the referendum, they would be forced to oppose the entire question, or accept changes that they did not agree with in order to have those that they did support passed. At the SAUA Planning Day which is mentioned in your article, I expressed reservation about some of the issues to be put to referendum, but did not propose to have them left out of the questions to be put to referendum, believing that canvassing a wider view of general students than their 14 elected Council reps was appropriate and more democratic. I did not suspect for a second that a bungle drafting all of the proposed changes as one question would occur. When this was brought to my attention, I immediately informed the SAUA President who regretted that the information had already been distributed to students and that the referendum had to go ahead as one set question. I did not think it either responsible or sanctionable that I support changes that I disagreed with merely in fear that if I did not do so the editors of On Dit and various other ALP members would get cross and write slag articles. I will not be intimidated from doing what I think is in the best interests of the SAUA and students on this campus by bullying and harassment from such people.

The Women's Committee forum that was organised late last year was to be ill attended due to the late timing of the event in the year. I cancelled the forum at the last moment, not being able to contact just two of the pre registered participants and for this I later apologised. As Janine Haines and Marilyn Rolls were both still free for the day, I explained that the forum would only have been attended by no more than six women and asked instead if they would like to have lunch with the members of the Women's Committee. The report from which Sam quotes was written in advance of the NUS State Conference at which it was due to be presented (but was not in fact). I had anticipated not having time to conclude a report due to attendance at the proposed forum all day and intended to amend the report in the half hour prior to the conference. As it turned out, I need not have bothered with the report at all as due to the time wasting delays at the State Conference of NUS, quorum was lost after the President's Report and the elections for the following year's office bearers. The draft report that is cited was never presented or accepted and does not have an official status. I believe I clarified the true situation of the Forum with those women that I knew had copies of the draft report.

It seems that in the opinions of the editors I am responsible for every major world disaster in the past five years and most things less serious as well! The character assassination extends to every issue over which myself and various other independent students have come into conflict with the Socialist Left of the Labor Club... more than mere coincidence it might be concluded.

Ms. Maiden and Ms. Almeida also casually make reference to an article written last year by Simon Healy criticising my response to a letter levelling accusations at me which were both untrue and defamatory.

I regret that Ms. Maiden finds it necessary to devote so much time and newspaper space to a personal tirade against a member of another grouping in the Students' Association which directly comes into conflict with the grouping that she supports. As an independent student I am not influenced or bound by party policy, and do not have a budding career to be made by my involvement in student politics. It is ironic then that Ms. Maiden who is associated with the Labor Club and the National Organisation of Labor students throws doubt over my commitment to the SAUA. I have no brownie points to earn or rung in the career ladder to climb in a faction or party and my motivation for being involved in the student movement is driven more by a desire to contribute to improving education and life for students, and to give what skills, time and energy I have to offer, rather than to earn a name for myself in any political party.

I was disappointed that the article was so ill researched as to neglect to interview or ask for comment from the person at the centre of it. Apparently your understanding of quality journalism does not extend to researching both sides of an argument.

I stand by the words that I wrote and which you quoted in the article in last week's edition - "Hold Office Bearers and general reps accountable: hunt them out, ask them what they have been working on, find out their opinions on various student issues." I ask that those students who have read your emotively written diatribe do exactly that - come and see me and ask my opinions and views which were so conspicuously absent from your opinion piece.

Finally I would like to add a heartfelt thank you to those students who I have worked on academic grievances with who have been so supportive in the last week.

**Misha Schubert,
SAUA Education Vice President.**

P.S. A final correction - the NUSSA Women's Committee of which I am Convenor does have the power to direct me and in fact does so regularly. Yet another inaccuracy for the record.

Dear Misha,

Your reply says little to refute our news article. As any On Dit editors worth their salt would do, we wrote the news article to inform students of why the referendum to amend the SAUA Constitution was held and what happened during it. As SAUA Education Vice-President you are paid by the money of students at this university to do productive education work - not to play silly and futile games under the pretence of being a noble, non-aligned student. Your use of emotive terms like "slag articles" and "character assassination" do nothing to give your motivation and actions any credibility.

We pointed out in our article that some students, incidentally including ourselves, disagreed with the referendum being presented en bloc.. What made your behaviour so objectionable was the way you expected SAUA President Susie O'Brien to recall thousands of referendum papers when you decided to become interested in the process - at which point it was far too late to put the motions in a different format. We share the opinion of many student representatives that being the paid NUSSA Women's Officer has something to do with your less than satisfactory presence and performance as EV-P this year. The facts are:

*you are not on speaking terms to any of the four 1992 office bearers you 'work' with and a number of councillors, including those in your own faction

*It is a matter of record that you have not put in a timesheet for the sixty eight dollars of student money you receive weekly for over six weeks

The 'No Case' material which you prepared with Mel Yuan was misleading (we won't go into that, as our news article successfully exposed its errors) and we believe that students have a right to be given information that is correct. If any other student reps had been hawking this kind of crap around campus, we would have written what we did - you two, along with all student reps and especially the ones in paid positions, are accountable for your actions.

Your written report of a women's seminar that never occurred will probably go down in student lore. Regardless of what you write here, that report made an appearance at the State Conference of NUS with no such word as 'draft' on it and student reps from other South Australian campuses picked it up. We have a copy of it. Dr Sandra Taylor wrote in her disclaimer that she had not even been invited to speak at the seminar and so knew nothing about it. Even if the report had been a draft one (which we don't believe), what was her name doing among those of the invited speakers? And we all know that this matter was brought up in the women's caucus of the National Union of Students Annual Conference at Deakin Uni last year.

Your reference to "independent students" coming into "conflict with the Socialist Left of the Labor Club" displays an inability to come to grips with the real issues at stake. The Independent faction which you belong to has distinguished itself with an appalling track record of hiking the Union Manager's pay, sending him on a USA trip, and causing industrial havoc by not following the rules on staff matters.

We're not surprised by opposition to the the constitutional amendment giving the Activities/Campaigns Vice-President some control over Orientation activities - over the past few years, having Independents in charge has meant that your faction has used the Orientation Camps to recruit new members.. Not being a political club, the Independents have not been open in their recruiting but have relied on controlling the camps to scout for new blood. We think this is an abuse of position.

We find your "Socialist Left" label interesting. Neither of us belong to the Labor Club, Labor Party, or the National Organisation of Labor students. You seem to use "Socialist Left" as an insult which is strange, coming as it does from someone who is a self-styled 'leftist'. And why is Sam's name persistently mentioned? We both were responsible for the article. The personal politics which the Independents are infamous for have certainly rubbed off on you.

Regards

Vanessa Almeida and Sam Maiden.

Engineers-always in good taste

It's time that credit was given where credit is due. In light of all the whinging that seems to be going on about On Dit, I'd simply like to say that this week's On Dit was a good read. Sure, the standard does seem to fluctuate like the standard of Morrissey singles, but none the less, it's coming together.

**Rohan Thompson
1st Year Elec Engineering**

It's Biology 1 time again

Dear Ben,

Who the fuck do you think you are? This type of article can only be damaging to the cause at hand.

This blatant trivialising of a very significant and important issue is contemptible. Your 4 years at Uni for 2nd year Science are unsurprising to say the least.

Ben, you are indefensible.

Everyone knows you have to broil the rat to remove the hairs before you stir fry.

B.F. Skinner

Drugs make you creative

As Soon As Noddy

It's time to take a trip in hand
And journey back to Noddy land
Robot, Lotus, I could name more
But wait till Noddy knocks on your door
Pointed blue cap and hot red car
Here to take you to a land afar
Where people seem to have no care
Of how they dress or wear their hair
They talk and dance all day, all night
And not one dozer is in sight
Every soul so full of motion
As though some kind of magic potion
Keeps them alive hour on hour
You know it's due to Noddy power
Now if you find your life is dull
You're sick of piss and low on mull
Drop a Noddy, it won't take long
You'll feel so great, you can't go wrong
Electricity runs through your veins
You've got control - you hold the reigns
Now party on, don't go and hide
Noddy's back - enjoy the ride.

DJ Darren

HE WOULD LIKE YOU TO PUT IN THE PICTURE HE'S DRAWN FOR THE POEM! SO, FIND IT.

Letters- keep them brief, keep them interesting-(two ideals thrown by the wayside on this page) send them to our office, or to the SAUA contribution box. Thanks

The good University Guide?

The Good Universities Guide (published by the Independent Monthly Newspaper) rates all of Australia's 48 Universities in various categories such as Graduate Salaries, employment prospects, gender balance, research track record and library services Adelaide University failed to rate very well in many categories and didn't come anywhere near the top 10. In fact none of the South Australian Universities did well at all.

The following article is an attempt to analyse the performance of Adelaide University from the point of view of the Students' Association. I have compared our performance in several areas with that of the other South Australian Universities, and other old or "ivy league" universities. Also I have compared our universities with three of Western Australia's universities as they are of similar size and age. Here's a quick run down of the universities I refer to.

In South Australia

Flinders University - The Flinders campus is at Bedford Park, with the former Sturt CAE on its doorstep. It was built in 1966, and has 10,400 students.

University of South Australia - A product of the amalgamation of an Institute of Technology and several CAE's, there are 6 campuses scattered from Whyalla to Salisbury to North Terrace, City.

It is a diverse university with each section offering disparate courses and it has 20,632 students.

The North Terrace site dates back to 1890, however most campuses were built in the 60's and 70's.

In Western Australia University of WA it has a beautiful inner city campus, about the same size as Adelaide University. It was established in 1913 and has 11,747 students. Referred to here as UWA.

Murdoch University - Like Flinders it has one main campus just out of the metropolitan area. Built 20 years ago it is about the same age as Flinders yet is smaller at just 7,600 students.

Curtin University of Technology - Like the University of South Australia it is a product of amalgamations with several CAE's and is spread widely over Western Australia. It is smaller than the University of South Australia, at 17,000 students.

The "Ivy League" University

Melbourne University - Melbourne University is Victoria's oldest university, and like Adelaide occupies a prime spot in the CBD. Mergers have seen Melbourne acquire 8 new campuses spread across Victoria. In total it has nearly 30,000 students.

Sydney University - Sydney is Australia's oldest university - 1850 and also one of the biggest at 29,000 students. Sydney also has a prestigious city main campus, and has obtained several new campuses in amalgamations.

Queensland University - Built in 1910, it is Queensland's oldest university, and also the largest. It has a gorgeous metropolitan campus at St Lucia and several other campuses spread over rural Queensland.

How Adelaide Rated (star rating * = worst, * * * * * = best)

Exclusivity (Tertiary Entrance Scores) * * *



We are not as exclusive (in this narrow sense) as some of the older city universities such as Sydney and UWA, but although Flinders has * * * as well, USA has only *.

This suggests that Adelaide University's traditional boast that we are the one and only is becoming less true over time. Our cut off scores in Medicine (91%) and Dentistry (88%) while very high, only rate in the average and low categories across Australia. Our highest cut off scores compared to others across Australia are in accounting, business and engineering.

Access for non year 12 entry students * * *
At first sight we do not fare very well in this category particularly against the USA and Flinders, both which get a * * * * rating.

Like the majority of campuses, and all those in South Australia, we overwhelmingly take school leavers, although unlike many universities, we do accept some TAFE students. The Guide says that we do not accept any special entry and mature age entry. However this is plainly false.

In 1992 Adelaide University made 2318 offers of places in terms of matric results alone. 1626 of these went to school leavers and a further 692 to those holding year 12 qualifications.

A further 676 offers were made to applicants with tertiary qualifications.

In all 2994 out of 3188 offers (94%) were made to candidates on the basis of year 12 or superior qualifications.

43% of these offers were made to mature age students, but only 3% were made on the basis of special entry.

The * * * rating is typical for the older universities unfortunately. It seems that only rural and new universities have the ability and commitment to devote resources and time to achieving greater flexibility in entry.

Student/Staff ratios * * * * *

Surprisingly we were given a very good student/staff ratio rating; it has been suggested that the counting of some research, not academic teaching staff may account for this. Certainly recent budget cuts have put enormous pressure on faculties to cut the number of casual teachers.

We fared much better than both Flinders and the USA; a pattern that was repeated in

Western Australia and around Australia - the older universities tend to have a better student staff ratio. Our average according to University statistics (1991) is 12.4 students to one staff member. The highest last year was Commerce at 26.4:1 and Politics 23.0:1. Both are estimated to be lower this year. It would appear from the statistics that (eg Medicine, 19.5:1, and Dentistry, 4.8:1) have smaller student/staff ratios because of the labour intensive nature of the courses, however conclusions like this are not so easily made.

Larger departments can achieve certain economies of scale, and other factors such as the fact that some teaching is done by hospital staff and not university staff in the faculty of medicine may account for the figure. The actual number of staff per students I believe to be nowhere as important as the quality of these staff members.

Graduate Salaries * * *

We don't seem to fare as well in this section Flinders (* * *) did better although the USA is low also (* * *). Our low rating compare with some of the older universities in Queensland, yet others such as Melbourne University is still the clear leader in the state of Victoria. Our state pattern is not replicated in Western Australia - the older university, UWA, is leading with * * * * * along with Curtin University. It has been suggested that we had a bad year and that it is not generally reflective on our performance. Let's hope so! The graduate starting salaries as a percentage of average weekly income has decreased steadily in the last 20 years, and in April 1990 was 86.8% of the annual rate of average weekly earnings. The average for males was \$26,000 and for females \$24,000.

1992 figures show that health, engineering and education graduates were the highest paid. Surprisingly, law graduates received less money than arts graduates (however they probably overtake them sooner).

The highest graduate salaries come from Charles Sturt University (Mitchell Campus), Macquarie University, The University of Technology in Sydney, Wollongong University (all NSW), Melbourne University (formerly Victorian College of Agriculture and Horticulture), Northern Territory University, Canberra University and the Australian Catholic University in the ACT.

Proportions of Graduates Seeking Work * * *

The Guide states that the unemployment rate for graduates is still less than half that of non-graduates.

The study here compares the number of graduates in 1990 who were still seeking work in their field of study in April 1991. (These are the latest figures though perhaps may be quite different for 1992). The figures are skewed slightly by students going onto further study (20% of all graduates in 1990), many of whom would prefer to be working, and would stop studying to work full time if given the opportunity.

The best graduates are those from small specialised institutions in big cities; the rating for Roseworthy (*) shows the importance of regional variations.

Adelaide University was mostly classed as average compared to other universities, however we had better than average employ-

ment rates in VPA, accounting and economics but we are worse than average for engineering and education.

This trend is consistent for the older universities, such as Queensland University (* * * * *) and UWA (* * * * *) and state comparisons consistently show newer universities as having a lower employment prospects i.e. Flinders (*) and USA (*1/2).

Staff

The overwhelming characteristics of staff in Universities is that they are mostly male and mostly of average age.

Not surprisingly Adelaide University has one of the highest percentage of staff over 55 years old (15%); significantly more than USA (9%) and Flinders (11%). This pattern is not consistent in Western Australia - UWA has only 11% over the age of 55 and a younger staff generally. It is suggested that rapid growth in higher education in the 1950s when a lot of young men entered the system and obtained tenure could account for these statistics.

Both Adelaide University and Flinders were labelled "male" and surprisingly the USA rated "very male". Most universities have at least a "male" rating (i.e. an overwhelming number of male staff) and it is only the newer universities and former teachers colleges that rate as having even numbers of males and females.

The statistics for the numbers and positions of female staff at Adelaide still astound me. Above senior lecture status there are only 7 women compared to 191 males, and only 9% of staff are tenured females as against 63.3% tenured males. Women make up 45% of the casual tutoring staff. (Adelaide University Equal Opportunity Board Annual Report 1991)

No universities have more than 9% senior female staff. For students we get a * * * * * star rating for gender balance, so let's hope things are changing!

Conclusion

The rhetoric surrounding Adelaide University being one of the country's finest institutions is misleading. We have some problem areas such as our buildings, teaching and facilities. Nevertheless, we have a wonderful history, some excellent and dedicated people and a beautiful campus.

As we recover from the financial crisis, weed out the poor performers, and look at ourselves critically, we will get somewhere.

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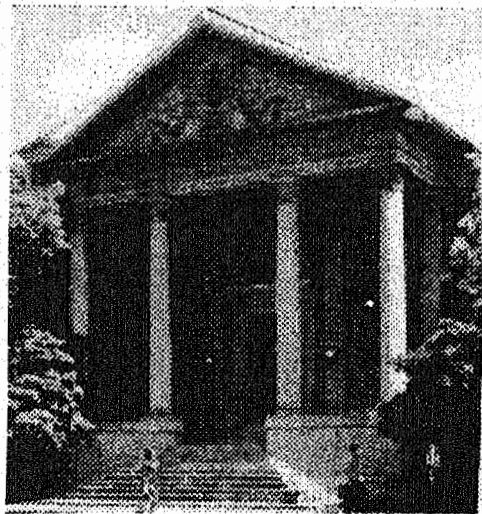
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Susie O'Brien, SAUA President.



The good Drug Guide

Marijuana - A Slice of Heaven on Earth.

Marijuana is one of the most misunderstood plants on the face of the earth. It is estimated that at least one Australian in six has smoked 'dope'; a fact seemingly born out by the recent revelation that 'Tally Ho' cigarette rolling papers are the seventh most commonly bought item from supermarkets

(Coke-a-cola took out places one to three). Smokers of 'The Weed with its Roots in Hell' have no gender: There is no evidence to show that the typical dope smoker is either male or female, in fact, there is no real evidence to show the existence of the typical dope smoker at all. Smokers come from all walks of life, they can be unemployed or they could be (and usually are) doctors and scientists. Despite the overwhelming evidence which suggests that the legalisation of marijuana would only benefit our society, the blind attitudes and prejudices of the past still remain to hamper any real progress.

What does it do?

The marijuana plant contains a psychoactive component known as THC. THC is the groovy chemical which gets into your bloodstream and begins to metabolise. As it is dissolved by the body it changes into a slightly different form of THC. There is a receptor in the brain which is sensitive to this version of the THC molecule and produces the effects known as being stoned. Eventually however, the THC molecule is metabolised to a third form of THC which is fat soluble and a fair old proportion is stored in your body's fat cells where it eventually breaks down completely. This explains why you get very 'stoned' to start with, but then the effect seems to taper off. Cool eh?

There is an argument which suggests that the only reason that people experience common stoned sensations is because they are socialised to do so. While this is to some extent true, there is no doubt that while under the influence, everyone I know feels distracted, amused, confused and a bit stupid. Comments such as "Wow, wouldn't it be great if the whole world were made of Tim Tams", closely followed by "What if you had a block of hash the size of a Tim Tam", followed by "Basically, I reckon it'd be great if the whole world were made of hash, like tables and everything". While under the influence, people are more likely to do the big shit and get it out of their system soon stops as they become more interested in the sensations involved in listening

to other people speak and music being played. Driving while stoned can be more fun than anything else in the world, but should be approached with caution. Only do this if you really want to combine fear with fun.

How much does it cost?

Dope is pretty cheap. \$25 will buy a hardened smoker enough dope to last her or him about a week. A less intense consumer of the demon weed could go for a month with this same bag. (But I doubt it.) Your single biggest expense is more likely to be on impulse junk food. This IJF syndrome is common to all myth and legend which surrounds Marijuana. You can buy an ounce bag (aka an ozzy, an O.Z. or a Burger) for between \$200 and \$400 depending on quality and, of course, weight. An ounce is not so much a measure of weight, it is more a measure of trust.

The best bet is to grow your own. Get some seeds from a friend, bung em in the ground about a metre apart from each other, and hope they grow. The chances of them coming up are about the same as the chance that someone will rip them off. If you grow then remember one rule - The fewer people who know about it, the better your chances of keeping them are. You can expect to harvest about two pounds (16 oz) of

plant. Buying heads is preferable to buying leaf. Never buy stem. Never pay more than \$20 per ounce for leaf. If you do buy leaf don't smoke it, bake it up into cookies.) off one mature plant. Good news eh?

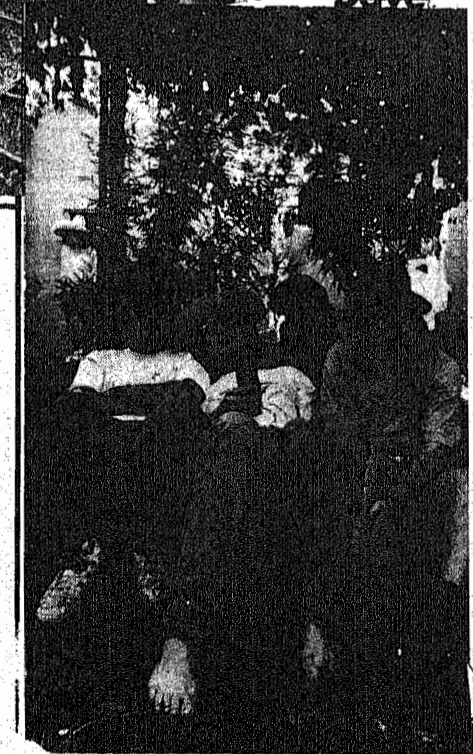
Why is it still prohibited?

This one's not too hard to work out. The cops make a fortune by busting and then reselling marijuana. Cops receive pay outs from organised crime. Organised crime gets to sell marijuana to dealers. etc etc. Dope is the second largest cash crop in Australia!

Conclusion.

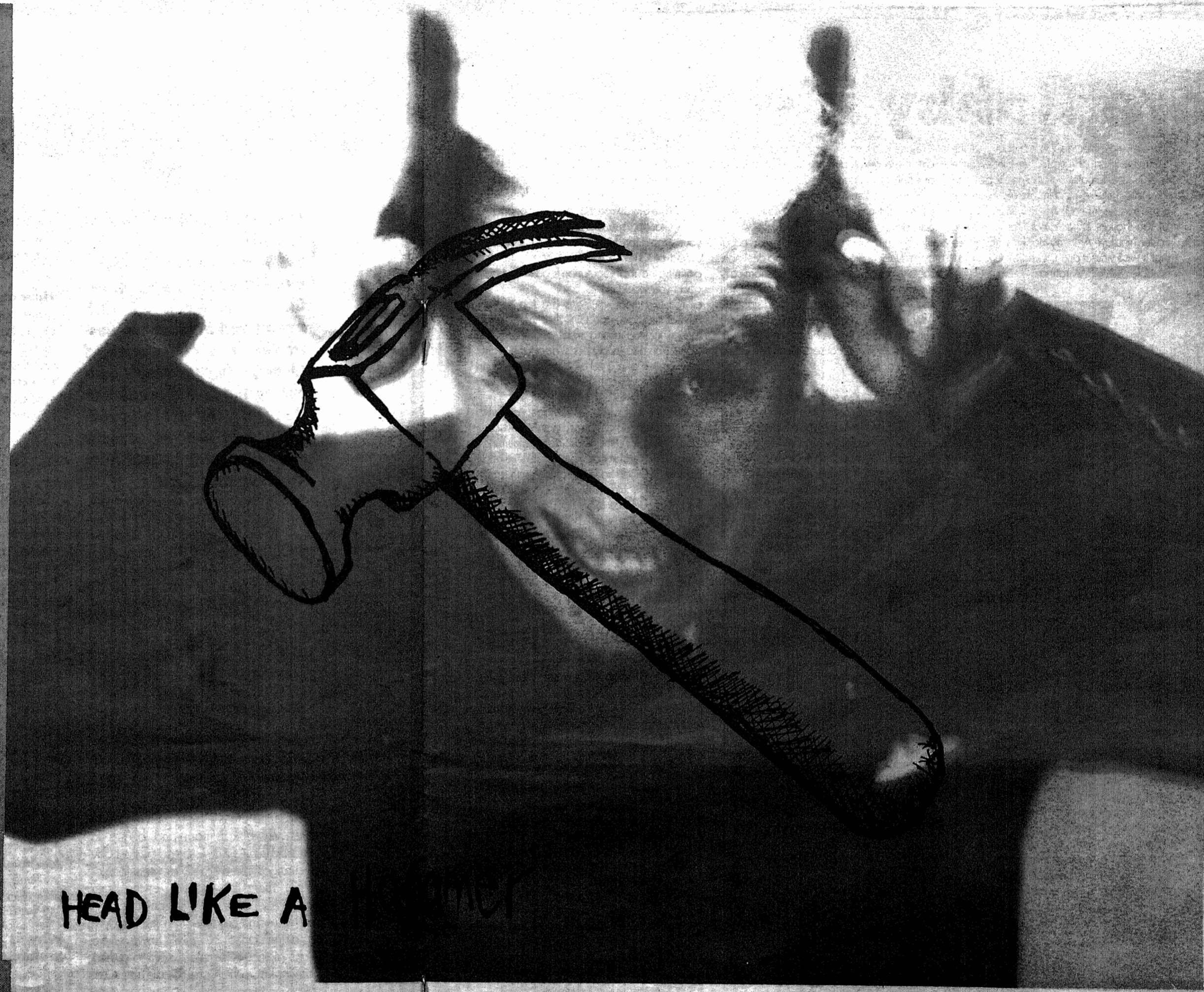
I must quote the Furry Freak Brothers when they said "Dope will get you through times of no money better than money will get you through times of no dope". This has never been as true today. We are faced with high unemployment and public apathy. Marijuana relieves boredom, frees up your instinct to relax and is a great medicine for flu. It won't cure it, but it will give you something to do while lounging around in bed feeling like shit.

THC is very good for you as it improves the blood flow in reducing its blood flow of chemotherapy. Marijuana



not really very harmful and quite good fun. I recommend you buy some at the earliest possible opportunity and light up a cone. Good luck and good smoking Dave.

...the demon within my mind
rose once again with all the
passion of lovers...
my every move was automated
and my recollection is dim...
but I know it was supposed to
happen...
just like it did the last time...



HEAD LIKE A

No more flabby ideologies!



You are, however, deeply concerned at the film's depiction of graphic female violence and its perpetuation of homophobic and therefore believe the film should be either (i) banned or; (ii) have an 'R' rating.
 b) You thought it was great. You love Jodie Foster. You love Anthony Hopkins. You agree that it was violent and are therefore comfortable with its 'M' rating.

'Frescos' is 'very 1989' and therefore advocate these ideas in trendy Hyde Park cafés or at tennis game parties.

c) What is affirmative action? You don't like coffee, but enjoy beers at the British on a Saturday.

d) You think that they, along with equal opportunities, are the antithesis to a desirable society. You think that social economically disadvantaged groups should not work. You find working women particularly distasteful. After all, they'll simply get married, have children and leave their jobs anyway. Your favourite drink is consecrated wine on a Sunday at ten thirty.

several seconds and comment that the viable alternative is plastic which is not biodegradable and therefore as a question of greater societal good must make this sacrifice.

b) You are always on the verge of becoming a vegetarian. You are genuinely proud of your vegetarian friends and are known for eating at Cafe Violetta and Mrs Giffords, claiming that if all vegetarian food tasted that good you would do it.

c) You like meat. Humans are top of the animal kingdom. You think that there is no reason to stop eating meat and therefore won't. You also loudly boast about the night you vomited at a \$10 all the meat you can eat and beer you can drink night as your best anecdote.

d) You think vegetables are weirdos. You think they are leftist, socialist, pinko-wankers whose idea of a good time is an incense burning drug party. You think they are subversive and that they (i) should have no contact with small children; (ii) should not be in the armed forces and; (iii) should be shot.

In recent months, there has been much discussion about political correctness (PC). PC, in its simplest terms, is about making minor adjustments to speech and behaviour so as to ensure that you do not offend anyone by respecting the rights of other groups. It is closely connected to concepts of equity, justice and tolerance promotion.

In terms of television, there are many examples of PC TV. Think of 'LA Law' with its contingent of powerful women who challenge traditional gender stereotypes, black persons who likewise challenge their traditional racially defined stereotypes, a positive bisexual character and positive gay/lesbian/transsexual storylines, a Jew, a mentally challenged staff member, and Hispanics as its team of regulars. Very PC.

Other examples of PC programs have included 'Doctor Doctor', 'Thirtysomething', 'The Golden Girls' and 'Murphy Brown'.

'Murphy Brown' has recently been the centre of much controversy in its attempts at political correctness. Its value neutral stance on single parent Murphy's (Candice Bergen) pregnancy is evidence of this. In fact, if one considers more broadly the Brown character, one realises how it challenges traditional female norms. Brown is an early 40s, ex-Betty Ford alcoholic, ambitious, career orientated success story who has reached the top of a male dominated profession. She is also a single, pregnant woman (she has had the child in the US), uncertain as to the child's paternity, without cooking, cleaning and domestic skills.

US couch potato Vice President, or in his case couch potato VP, Dan Quayle blamed Murphy Brown as a catalyst to the LA riots for blatantly flaunting immorality. President Bush, in a desperate disclaimer, said that he respected Murphy's decision to follow through with her pregnancy. Bush panders to Pro-Life and Quayle panders to pinheadedness. The fact is, all this has served to do is ensure improved ratings for what is often an intelligently humorous sit-com.

I have compiled a short 'Dolly' like quiz for assessing your own political correctness, as defined by my interpretation of what the PC movement stands for.

(NB: defined interpretation is a very PC stance.)

1. What is your view of 'The Silence of the Lambs'?

a) You thought The Silence of the Lamb's acting and technical aspects were brilliant.

c) You loved it. You loved it so much that you took your ten five year old cousins to see it.

You might acknowledge the furor that surrounded it but believe that the media does not shape people's minds and therefore it doesn't matter. You have brought your own VC copy.

d) You thought it was excellent. What you liked best was the graphic female violence and homophobia perpetuation. You think that because of this, it should be shown repeatedly to small children to teach them the appropriate ideology. You were disappointed, however, that none of the victims were black.

2. What is your view of affirmative action policies?

a) You agreed with them wholeheartedly. You recognise enormous inequities in our society and see affirmative action policies as one tool of combating the problem. In fact, you are well known for advocating these policies over a latter at 'Frescos'.

b) You believe equal opportunities legislation is the way to go. You think affirmative action is anti-real equal opportunities.

You also think

3. What is your view on vegetarianism?

a) You are vegetarian. You believe that all animals, of which humans are a part, have a basic instinct to survive and therefore we, humans, should not murder our fellow animal for unnecessary internal consumption. When people say to you, "Are they leather shoes, you're wearing?", you throw your head back superciliously, sigh audibly for

4. What do you call someone aged 75 years?

a) Either chronologically gifted, 75 years young or loudly say, "It doesn't matter how old you are. You are as young or as old as you feel".

b) "75 years old. But you would never have guessed."

c) An old person.

d) Either a geriatric, an old fart, old fogey, relic, codger, wrinkly, ancient or hag. You also think that the old are a drain on our resources and therefore have been known to recover these resources by bag stealing on a pension day.

5. What is your view on the HIV/AIDS issue?

a) You think there is a great tragedy in the way in which those persons who live with HIV/AIDS are treated. You have strongly championed their cause. "AIDS does not discriminate. It's people that do" is your favourite line and you own a copy of 'That's What Friends Are For'. You have seen 'Longtime Companion', cried, but felt it too mainstream.

b) You feel sad for those persons living with HIV/AIDS. You know at least one or two people who would answer A to this question and tend to let them do the talking on this subject, while nodding your head ruefully.

c) You regret the existence of HIV/AIDS but believe that there is too much hype about it. The only person affected by it are not people you know anyway.

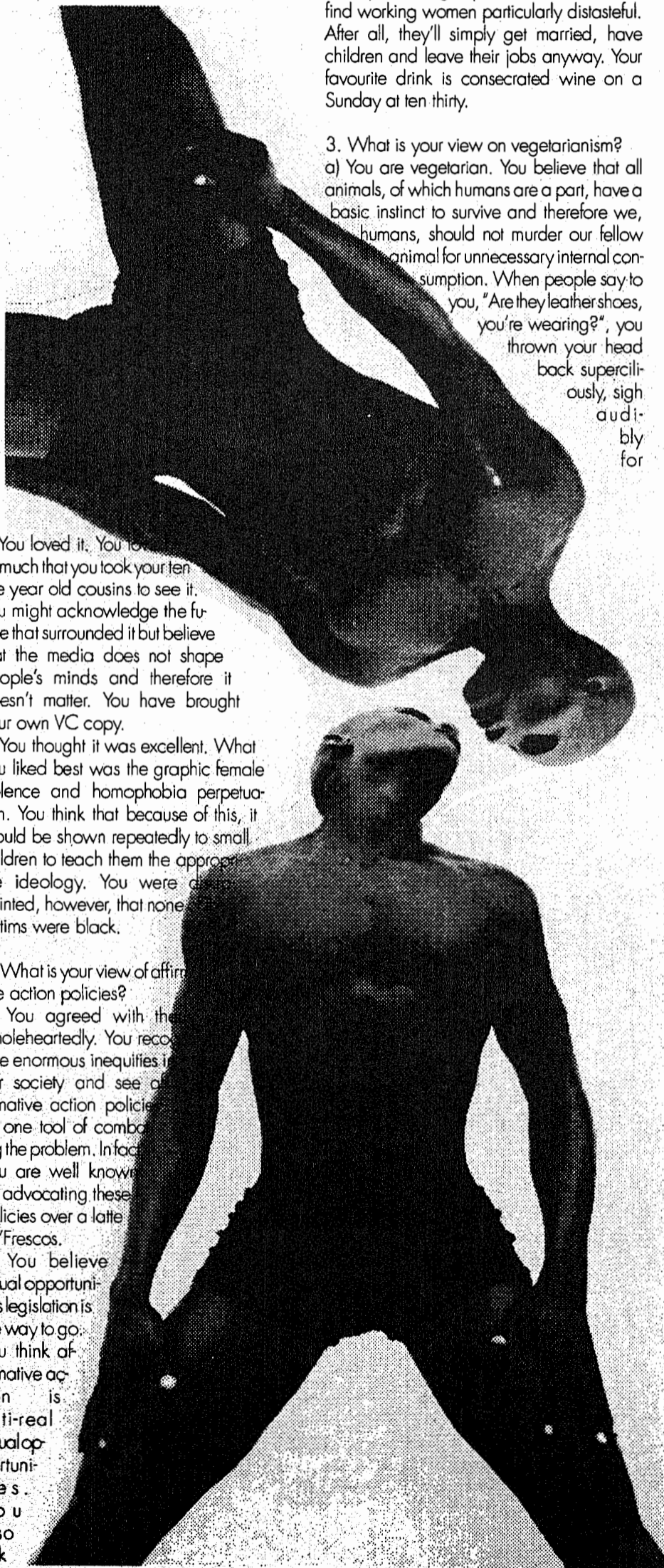
d) You gleefully smile at the latest death by AIDS related illness statistics, thankful to have rid 'another one of those' from this planet. You lead a youth choir and belong to the Amy Grant fan club.

6. What do you call someone who is overweight?

a) You say that weight is a ridiculous concept given credence by an irresponsible patriarchal media. You have seen 'The Famine Within' and can quote the statistics.

b) You think s/he is a beautiful person on the inside and ultimately that's what counts. And, anyway, there are some nice clothes for the 'bigger' person these days.

c) You say they lack respect for themselves. You call over weight people fat and useless. Elle is the woman of your dreams.



ON DIT quiz

d) You agree with all of C's sentiments, except are pragmatic. Overweight people are ugly. Ugly is unemployable. Unemployable is unemployment benefits. Unemployment benefits are your tax dollars. Kill them.

7. What is your view on censorship?

a) You argue aggressively that free speech is not about saying things but having access to those societal mechanisms that allow you to be heard. You support the censorship of those things that seek to perpetuate the ideas of the ruling class. 'Cape Fear' gave you at least 3 months conversation.

b) You are very against censorship as an inhibitor of creative freedom. You believe that everyone has a right to say what s/he thinks regardless of whether you agree with that viewpoint or not. You loved 'Dead Poets' Society' and were disappointed when it did not win the Oscar for Best Film. Buy, hey, that's the price you pay of allowing other people to exercise their right to judge creative works.



How politically correct are you?

c) You think censorship equates to Stalinism. You think America is the bastion of free speech. You love America. You love its dream. You love Oliver Stone. 'JFK' is among your favourite films and you've definitely seen 'Far and Away' by now.

d) You support the censorship of any ideas and beliefs that challenge the existing ruling class. You love the mass media, but want 'The Independent', 'HQ', 'Four Corners' and 'Media Watch' dead.

8. Who is more likely your idol?

a) Susan Faludi and Naomi Wolf. Two women with their respective fingers on the

button. You adore their honesty, respect their intuitive perceptions and applaud their works. They are women you would kill to have a vegetarian focaccia with.

b) Tina Turner. You think the way she has kept herself in shape is brilliant, especially at her age. You know how to do the Madison and so ask DJs to play 'Nutbush City Limits' (the original - definitely *not* the new version).

c) Warren Beatty. He is the stud of all time, bar what is said of your own exploits at varying points of intoxication. He is a cool person. You think that it was unfair that he appeared to be a complete loser in 'In Bed With Madonna'. He's everything you want to be and more.

d) Fred Nile. You worship his tenacity in dealing with those undesirables. You don't believe the allegations of his being corrupt. You don't think he is an intolerant, bigoted lunatic. You view him as an intelligent, stable example of Christian tolerance in an ever corrupt society.

9. What is your view on the Rodney King decision?

a) You were abhorred. You felt that this was another example of white America's maltreatment of the African American underclass. You felt that the LA riots could be justified completely.

b) You were abhorred. You feel that riots, however, are destructive to peace. You can remember the day the riots began, because you were listening to Michael Jackson's 'It don't matter if you're black or white'.

c) Who is Rodney King? What was the charge?

d) The African American community are evil. They must be destroyed. You support comprehensive apartheid policies, were disappointed by Nelson Mandela's release and think that in excess of fifty blows to an individual, lying on the ground, by a gang of police officers is completely justifiable. Further, the LA riots were 'Murphy Brown's' fault.

10. What is your view of Beverly Hills 90210?

a) You despise it. The mere thought of this fairy floss mainstream America makes you dry reich. You hate the way the program glosses over issues and are outraged by its perpetuation of stereotyped body images within a heterosexual, gender stereotyped wealthy environment.

b) You love this show. You think its fantastical but love it anyway. You have probably bought a 90210 t-shirt, but for 'cred' wear it sneakily under your flannelette shirt. You are lusting after at least one of the characters and always appear on Rundle Street between 9.00 and 9.30 on Fridays.

c) You are normally inebriated by this time on a Friday, that you care as much for television as you do about the price of toilet paper in Denmark. In that hour, you could down at least another eight pints, vomit twice, ogle some passerby, be generally offensive and make a fool out of yourself.

d) You detest this program. How dare Dylan and Brenda go to bed together. They were



unmarried. this is pornographic filth. Friday nights should be prayer nights devoted to improving the inner sanctum as opposed to being corrupted by this evil. You want to see positive married relationships on air where the decision for sex is confined to decisions for children, not prom nights. You can often be seen on the corner of Frome Road and North Terrace chanting, "Jesus is coming".

> 15 Bob Santamaria is your hero. Fred Nile is your demigod. Your idea of fun is Monday night youth group Karaoke singing Sr Janet Mead songs. You are as politically correct as Madonna is poor.

George Selvanera



Basic Insult!

Scores:

A - 5 points; B - 3 points; C - 1 point.

40 - 50 You are mega politically correct. You are probably a safe sex prac car pooler. You belong to Amnesty, in to III, watch SBS and were in rap over the Mercury's opening.

25 - 39 You display some political correct tendencies. You occasionally watch 'A Current Affair' and definitely watch 'Beverly Hills 90210'. You do, however, also follow 'LA Law' and 'Murphy Brown'.

15 - 24 You are not very politically correct at all. You probably practise the withdrawal method as a safe sex technique. You love MacDonalds and know the cashier on first name terms. You enjoy a drink and have vomit stores.



Camille Paglia on line one!

REVIEWS ALBUMS
music
SINGLES

**Hummingbirds
le Rox**

Friday 3rd July

The Hummingbirds looking like they're having fun? no way I hear you say but its true, they all seemed to be enjoying themselves.

After good sets from all three support bands (the Undecided, Neptune Lolly Shoppe and Be Brave) the new look Hummingbirds took the stage. Alanah has had her hair cut, Simon and Robyn have grown theirs and the drummer has had vast amounts of facial surgery ... well not exactly, he's just new to the band.

After the release of Va Va Voom Robyn had a baby and the band took a bit of a spell. Now they're back with the new single/ep and a new attitude to live performance.

They raced through all of the old favourites including "Blush", "Alimony", "Defiant", "if a Vow", "Let Your freak flag fly", "Two weeks" and of course "You just gotta know my mind." "Everything you said" saw Robyn having to put up with people chanting the chorus over her sweet vocals, and new song "Crush" sounded great.

After they left the stage the crowd started begging for more so Simon came back and threatened to sing "love me tender" unless anyone had any requests. With everyone yelling at once all he could hear was the words Black Sabbath, so he gave it a go! Then played "love me tender" anyway. The band then rejoined him for a racy instrumental and they left us with a groovy version of the Misfits "where eagles dare".

I have finally enjoyed a live Hummingbirds show, next time they come to town, be there!
Richard Vowles

**Tall Tales and True
Zulus**

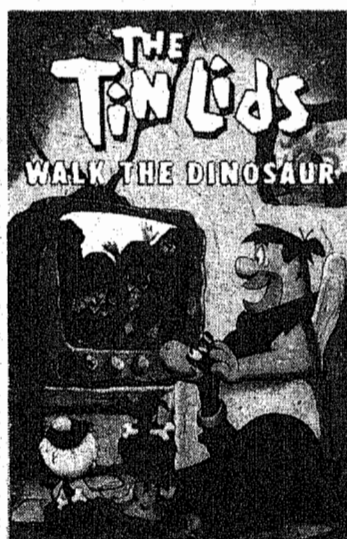
July 10

I always feel really sorry for bands who come to play in Adelaide because the crowds here are so fucking catatonic. Now admittedly I'm not the most animated of concert goers, but compared to the bunch who went along to see the three T's on Friday I looked like I was doing a fucking aerobics lesson. Fuck, fuck, fuck.. In fact shame on Zulus for not making them all more comfortable by providing each patron with a bed or hammock - or maybe a stick or a walking frame. So Matt and Co., my sympathy is with you and, on behalf of all who saw you, I apologise.

Because, you see, Tall Tales and True really did put up quite a decent show on the weekend. Sure, they started off a little slow, but by the middle of the set (around about the time they played 'Summer of Love'), they were really getting in to it. Triple T will certainly never be the best band to see but they do provide a very enjoyable night out. They're not outstanding but they are really good. It helps, I daresay, that Matthew de la Hunty is such an object of lust. Except for when you're driving home with two salivating people who can't stop talking about that right nipple, poking out behind that black skiwy, tucked into those black jeans, atop those red shoes. Dribble dribble...

It also helps that they have such a lovely array of songs. In fact, I can't quite fathom why they're still playing such a small venue and for only \$8. I can't fathom why "Shiver" wasn't bigger. I can't fathom why the EP that followed "Shiver" wasn't Very Big. And no doubt in about six months time I won't be able to fathom why "Revenge" wasn't huge (or at least relatively so). Certainly the music of Tall Tales and True isn't quite deep enough to drown in, but there is enough there for a substantial bathe. Matthew de la Hunty is growing all the time in his art, writing songs with intelligence and sensitivity. Explore TTT. You may well find that it's worth it.

Jennifer Duncan



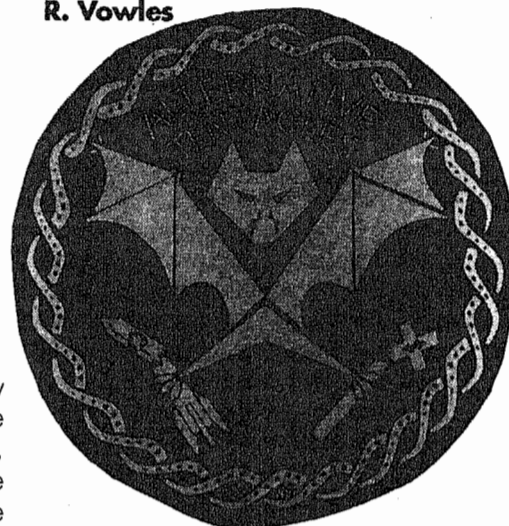
**Walk The Dinosaur
The Tin Lids**

Mushroom

Rocking hard to make a living
Provide shelter from the rain
Father, Son, carry on
Rock 'n' Roll in his veins
He loved the little woman
One day he made her his wife
Spending all of his spare time

Shagging the one love of his life
He ain't worrying about his next album
'Cause he just made up his mind
He'll call his kids "The Tin Lids"
And give them a recording career of their own
Oh! He's a stupid deaf man
Repeat to fade

R. Vowles



**Virus 100
Various Artists**

Alternative Tentacles

Tribute albums are a dime a dozen - this time the Dead Kennedys have been honoured. The difference between this and most other tribute albums is that this one is consistently good. The starting material helped, but the thought put into these covers and the consistently good recording quality make this record a necessary addition to your collection.

The Didjits (read: cool band) start off with "police Truck", which they play as if their own. Squealing pigs at the end make this a highlight.

Evan Jones and his H-Bombs warp "Too Drunk too Fuck" (a hard task I hear you say) by rubbing some poor cat up and down a cheese grater.

Alice Donut who do "Halloween" are specialists at this kind of cover, and this is no exception. Weird vocals, and Donut guitars. Faith no More try to be funny by making a snail tempo polka out of "Let's Lynch the Landlord". Almost funny.

Napalm Death: a death metal version of "Nazi Punks Fuck Off"? I love it!
Nomeansno produce the highlight of the album with a boys club acapella rendition of "Forward to Death". Inspirational is the only word - this has changed my life!

Steel Pole Bathub manage to produce a great guitar sound on "Chemical Warfare", powerful and with a rather lateral bridge in the middle.

Neurosis' version of "Saturday Night Holocaust" is suffocating slow and heavy. Appropriate I guess.

Les Thugs take "Moon over Marin" and turn it into their own epic, superbly produced by Butch Vig. Puts try hards like Ride in their place.

Victims Family do Ill in the head, and its good to see these weirdos mutilate someone else's song the way the mutilate their own. Pretty neat.

Disposable Heroes of Hiphoprisy - California Uber Alles. What is a major label crappy formula hip-hop sample production team doing on a compilation dedicated to independant spirit? The useless blighters even have to sample the original.

Mojo Nixon and the Toadliquors - Winnebago Warrior. Yeah, its Mojo hollerin' and stompin', what else. What more do you want?

Sepultura - Drug Me. Brazilian speed metal, and the little sweethearts are donating the profits to children's charities! This compilation never ceases to amaze.

Kramer - Insight

This guy (and his electronics) have put together an eerie little piece with haunting vocals. A slight departure from the original.

L7 - Let's Lynch the Landlord.

Imagine L7 doing this song - and well, that's what it sounds like.

Sister Double Happiness - Holiday in Cambodia.

Brave bastards for trying, but this song is the DK's, no one elses.

Anyway, with one forgettable exception, this is probably the best (and most varied) tribute album ever. Great stuff.

DJK

MICHAEL BONYTHON PROUDLY PRESENTS

**THE
BHUNDU
BOYS**

DIRECT FROM ZIMBABWE

**"BETTER THAN
A GOOD BONK"
ON DIT '91**

THE OLD LION THURS. 30 JULY Tickets-Austickets (Ph +13 1314) Old Lion, B-Sharp & Seeing Ears

A WORLD MUSIC DANCE PARTY Special Guest Reggae Band **THE RADICS**

BHUNDU BOYS

They play Jit, they're from Zimbabwe, and they've got a reputation for having wild concerts, or Parties as they prefer to call them. The Bhundu Boys are back in Adelaide this Thursday, and after the success of their concert last year you'd have to be mad to miss them. Rise Kagona of the Bhundu Boys was in Darwin last Thursday afternoon, when On Dit spoke to him, recovering from concerts in the Torres Straits Islands.

OD The Bhundu Boys formed in 1980, the year of Zimbabwean independence. Was your forming a result of independence?

RK I would say it was a chance for us, like black people to do our own thing because before that, really, everything was British so we thought that this was our chance to try doing our own thing, put structure in our music and know what we are, what type of music we have in Zimbabwe.

OD Your music was a mix between traditional African and Western music?

RK Well to us really, there are some groups talking with more traditional stuff, like Thomas Mapfumo who plays more traditional music.

OD Based on Mbira Melodies and Rhythms? (The Mbira, or thumb piano, is the traditional instrument of the tribes in Zimbabwe.)

RK From the Mbira stuff - yeah. But then as a younger generation we really couldn't go in to all that stuff. We took the other way round, which is Jit. Jit was the music for the younger generation, from long back, while people were dancing to the Mbira. Mbira was mainly used for dances, like ceremonies for our forefathers, and bringing up spirits. So, while the elders were doing that the younger generation were doing another sort of dance, that is through the moonlight. When the moonlight is there you gather round, get some bongos, and play around and dance to music.

OD This had a less traditional feel to it?

RK Yeah. So we took that direction. Now, since we are still young we are doing that sort of music. We took it from the drums and the hand clapping, and so on, and we took that stuff to modern instruments..

OD Do you still use rhythms and melodies from the Mbira?

RK Yeah we touch on the Mbira stuff here and there, since it is our traditional music we can't leave it out.



OD Your records haven't had as much success as your concerts, do you consider the Bhundus better live than on record?

RK Well most African music hasn't sold as much as European stuff. Since we found that our records were not doing as well as European music, it's best that we play it live. We are better at live music, than recordings. Although people can now start buying our records after they have seen us live.

OD Like "Live at King Tut's Wah Wah Hut" which has more of a live feel to it? (being a live recording I guess it would)

RK Yeah, that one was really live music because our band started in England, we have a big following in England, and doing that album there live was like trying to pull up everyone to see what we are really like.

OD You used to play covers of Beatles, Hendrix and the Eagles' songs at nightclubs in Harare. How did that feel? I mean is that what you wanted to do at the time, or did you feel forced to play this music?

RK Well I wouldn't take it as a matter of force, because its like a child when you are growing up, you really adapt to what you always see in the family. That was the kind of music we

adapted to at that time, because that was the music on radio and television then. So to learn the guitar you have to play covers.

But later on we found out that we have our own music, it was just like a matter of getting away from the one which we grew up listening to. When playing English music it's like trying to be so competitive with the rest of the world, but then switching to our own music ... it gives us identity for ourselves.

OD Independence must have contributed to that spirit.

RK Yeah sure, and we find now its much easier because wherever we go we are introducing our own stuff, rather than playing covers and things like that. I suppose if we were playing covers who would listen to us? Nobody really.

OD You still sing in Shona does it worry you that a lot of your audience don't understand your lyrics?

RK Well it worried us the first time we started touring Europe, since we didn't know what to expect and people didn't also know what we were talking about, but really, after giving it a try and playing it all over now, people know

what to expect from the Bhundus. We have learnt that music is music regardless of the language; so we are happy to play it in our language.

OD Do you write political songs. (Cliche, I know, but I don't speak Shona)

RK Well some people think we are political because we come from Southern Africa, after all these wars which have been going on, but when we sing in our language our songs are mostly about celebration - rather than talking about what happened long back, we are trying to give a hint to people of what we should live like - that the war is over and things like that. We try to iron out our mistakes and try to rebuild our country, learn to live together - all colours. So its a happy music which gathers everyone together.

OD Did your band come up with "Jit"?

RK No, Jit was already there. There was traditional music, then there was Jit music. Traditional music played on the Mbira was for the elders, the old people who used it for their traditional ceremonies and things like that. And those were innocent young boys and girls who didn't know what the Mbira is all about - who'd play Jit - the Jit was there long back, and we just took it up as it is, and are still portraying that Jit up to now, taking it to the young generation.

OD How have Australian audiences been so far on this tour?

RK Well so far we have really fallen in love with this country. The first time we came to Australia in 1990 we had a good response, the next year was better and this year its better than all those in the past. So its like we are improving every time we come here. This has become our second territory now, apart from England.

OD What can audiences expect from your concert this Thursday?

RK Well as usual they should expect a good dance, forget their troubles, come to have a party with us and special to women: they shouldn't wear high heels. Flat shoes are wanted in our gigs. And they can come and sweat it out and have fun at the Bhundus.

Jesse Reynolds

The Bhundu Boys play at the Old Lion this Thursday night. Tickets are available from the Old Lion, B Sharp Records and Seeing Ears. (The support band is the Radics, so be early.)

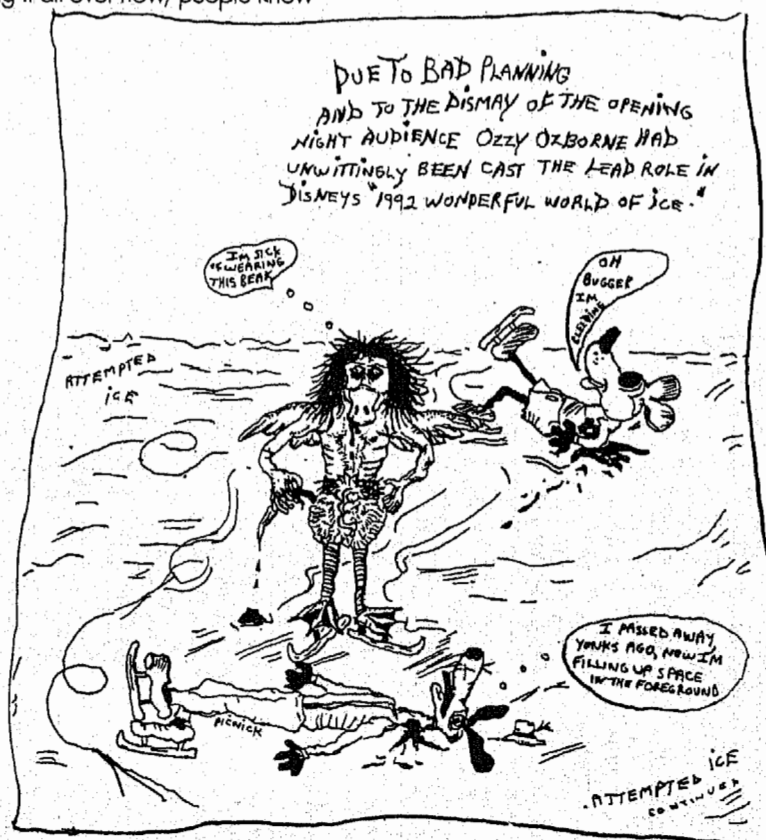


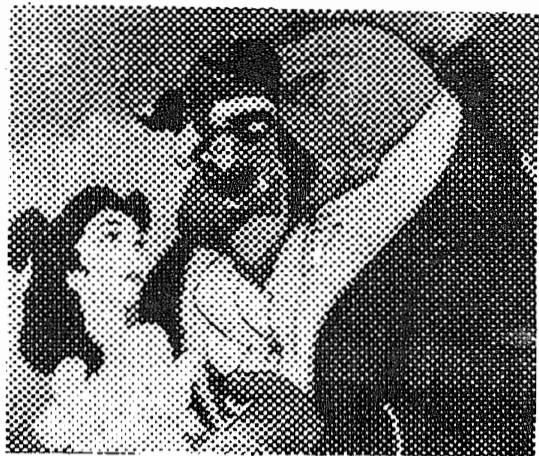
Triple M-FM Top 20 + 1

Artist	Format	Title	Label	LW
1 The Chills	CD	Soft Bomb	Sleash	
2 Exploding White Mice	CD	Collateral Damage (A)	Normal	
3 T.I.S.M.	CD	The Beasts Of Suburban (A)	Shock	
4 P.J. Harvey	CD	Dry	Too Pure	
5 The Faith Healers	CD	Lido	Too Pure	
6 "Weird Al" Yankovic	CD	Off The Deep End	BMG	
7 L7	CD	Bricks Are Heavy	Liberation	
8 Ride	CD	Going Blank Again	Warner	
9 Nick Cave & the Bad Seeds	CD	Henry's Dream (A)	Liberation	
10 Inspiral Carpets	CDS	Two Worlds Collide	Liberation	
11 KWS	CDS	Please Don't Go	BMG	
12 Fireside	Demo	Moonless (A)		
13 Belly	CD	Slow Dust	4AD	
14 Girl Monstar	CD	Monstereo Delicio (A)	Mushroom	
15 Lemonheads	CD	Shame About Ray		
16 The Welcome Mat	CD	Spare (A)	Festival	
17 Def FX	CD	Blink (A)	Phantom	
18 Flat Stanley	Demo	Sinking (A)		
19 Revolver	CD	Baby's Angry	Caroline	
20 HipHopPrisy	CDS	Television, the Drug of the Nation	Island	
21 Hunters & Collectors	CDS	Head Above Water (A)	Mushroom	

(A=Australian L.W=Last Week's Position)

THE TOP 20 + 1 SHOW - SATURDAYS 5-7 PM ON TRIPLE M-FM 93.7





Beauty and the Beast Zentropa

A Walt Disney Animation Greater Union 5

One cold, dark night an old haggard beggar-woman knocks at a castle's door. She is met by a handsome but cold-hearted prince, to whom she pleads for a night's shelter in exchange for the beautiful red rose she holds. She begs him to see through her hideous exterior to the beauty within. When he refuses her request, she is transformed into a beautiful young woman, and lays down a curse on him and his castle: he must take the form of a hideous beast, and has until his twenty-first birthday when the rose will die - to find someone who will love him for his true self, and whom he will love in return.

Sound like a cliché? Of course it is, and that is one of the pleasures of watching a Walt Disney production. Being a cartoon, and based on a fairy tale to boot, "Beauty and the Beast" is not only allowed to have a clichéd plot, but is completely obliged to do so and, unlike some big-name big-budget Hollywood productions now screening, it does not pretend to be anything else.

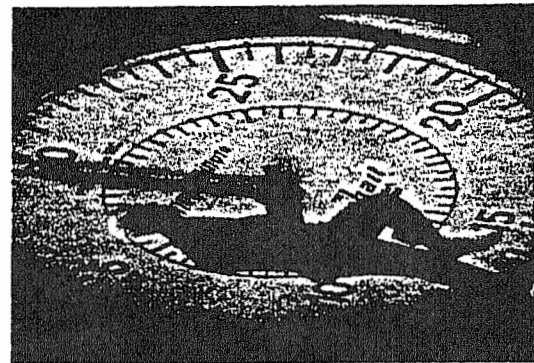
Anyone who has seen a Disney movie - "Fantasia", "Snow White", "The Littlest Mermaid" etc, will know exactly what to expect from "Beauty and the Beast". Brilliant animation brings to life doe-eyed maidens, hulking suitors, and a whole range of eccentric and lovable supporting characters, in this case a horde of household utensils led by the very debonair candlestick Lumiere (Jerry Orbach), the equivalent of Sebastian the Crab in "The Littlest Mermaid". Accompanying the visual delights is an original score by Alan Menken and Howard Ashman, which won an Academy Awards for best musical score and best original song but does not have the immediate catchiness of the "The Littlest Mermaids" Caribbean tunes. Where "Beauty and the Beast" gains ground on its colleagues is in its detailed and often humorous characterisation. Belle (Paige O'Hara), the heroine of the piece, is a not of the usual passive, malleable stuff of fairy tale damsels; to the shock of her neighbours, she has feminist inclinations!

Always buried in a book, she is "tired of this provincial life", as she emphatically sings in the opening piece. Trying to win her affections is Gaston (Richard White), a conceited, arrogant beast-hunter (bells go off in the attentive viewer's head!), whose muscles are outsized only by his machismo. The people at Disney have had a lot of fun with this character, and if you can catch the lyrics to his songs, they are really very amusing. Equally entertaining is the very likeable Beast (Robby Benson), especially in his attempts to control his oafishness and impress Belle; and if an animated lion/bear cross has ever achieved pathos on screen, the scene where The Beast stares at his wilting rose and whimpers "I'm just fooling myself... she'd never look at me" is it.

After the first half of the movie humour takes more of a back seat while the cogs are set in motion for the obligatory happy ending.

Disney movies like "Beauty and the Beast" may be primarily for children, but as an adult viewer one can only feel sorry for them that they miss out on much of the humour that goes on at a different level. So overcome your embarrassment and go and see a children's cartoon - accost a little kid on the street and drag them in with you for credibility if you wish; or don a balaclava and slip into the nearest cinema alone. Either way, you won't regret it.

Elle Leane



Trak Cinema

The camera focuses on an endless railway track which is rushing past you rhythmically, somnolently. Max Von Sydow's voice compels you into a trance: it is mesmerising and hypnotically seductive with a hint of foreboding. "You will now listen to my voice. I shall count from one to ten, and on the count of ten you will be in Europe".

So begins Lars Von Trier's *Zentropa*, a journey into a state of mind: Von Trier's, yours, the mind of Europe at the end of the war and of Europe now as it struggles with the Balkanization of its multifaceted personality. Leopold Kessler (Jean Marc Barr) is a young American AWOL who comes to Germany in 1945 to "show it a little kindness", like so many self-proclaimed philanthropists who feel catharsis is only possible in a foreign land, with his uncle's help to begin training as a sleeping car conductor on Zentropa Railways to become a cog in the machine of war reconstruction, and so enters the lives of a diverse cast of characters.

But is it they who enter his life? In the end it is evident that everyone has been manipulating him from the outset in these last throes of wartime. It is lover Barbara Sukowa, the daughter of Zentropa's founding family, confesses she is - or used to be - a werewolf, those Nazi-collaborating terrorists seen hanging by the side of the railway tracks like putative witches. The American General Goldie Constantine wants him to spy on suspected Nazi sympathisers, and arranges the exoneration (by a hapless Jew played by von Trier) of the Zentropa tycoon, who is later driven to suicide by self-mutilation.

Von Trier has shot the film in black and white (that shade of filmic, almost green-black) where colour enters at opportune moments to highlight emotion or suspense, usually white most of the background remains in black and white. It is a simple yet superb visual trick which achieves heightened dramatic sense. The boy assassin, whom Kessler has inadvertently aided by smuggling him into the first-class sleeper, drops a bullet on the carriage floor. The camera falls to the ground and we view, through the boy's colour feet with the gleaming bullet between them, the horrified realisation of his (black and white) victim.

Von Trier reveals himself as a clever and perspicacious director, both regarding his visual flair and his insights into human nature as the mundane is contrasted with the extraordinary occurrence. The person remains life's protagonist and it is the person who is inexorably thrust into multifarious situations; so we are presented with characters who play out their roles against a seamlessly changing background. The scenes in the Hartmann residence appear as if shot in a gigantic doll's house: the camera moves deftly across walls and down through floors to contrast the recklessness of the tycoon's anguish and the lover's abandonment. And there are touches of Hitchcock, like the scene of Kessler racing against time, depicted as a background shot of the monumental time bomb he has activated. The film is a constant visual delight, probing the outer limits of the medium and emerging as a testament to the possibilities of cinematographic experimentation. Unfortunately it is also narratively very shallow with key points of the story engaging in gross sentimentality, exemplified by Sukowa's proposal. "Will you marry me?" she murmurs. "Yes", Kessler replies, and we revel in the wonderful visual montage while simultaneously

cringing at the dramatic mawkishness of the script. This is redolent of the film as a whole.

But perhaps this is all part of von Trier's agenda, to create a film which has a distinctive '40s ambience about it, including an authentic, sentimental '40s plot.

Zentropa is an intensely mesmerising film and, despite its faults, an opportunity to experience compelling, glorious film-making at its most creative.

Michelle Chan.

Far and Away

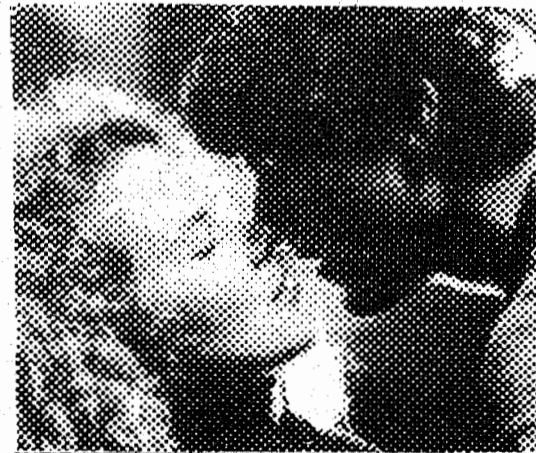
Greater Union 5

Slightly dubious about hiring a husband/wife team to play the two leading roles in this historical romance, I was prepared to be more than a little sceptical about *Far and Away*, the latest Kidman/Cruise 'sensation'. Not only were there rumours about the static electricity sparking between the actors (who hardly needed to pretend) in the love scenes but also that the Irish accents would be no easy achievement for the Hollywood-ised pair. Well, the critics were wrong. The acting on both parts was brilliant, with Cruise's moving portrayal of an impoverished lad from Ireland, possibly topping that of Kidman in a well-suited role as a spoilt lass with a heart for adventure and a stubborn streak, which nearly costs her her happiness.

The scenery is breathtakingly picturesque and the camera work, as it moves over the rolling Irish hills, manages to capture the beauty of the land. The story progresses over a number of months following the couple to their ultimate destiny. The ending manages to squeeze out a few tears and though it is sickeningly corny, it is certainly crowd pleasing.

Far and Away is a 19th century action/romance and where it lacks in the sex scenes it certainly makes up for with quite a few incidences of violence. Whether you lust after Nicole Kidman or Tom Cruise or not, it is definitely worth seeing.

Sonja-Jade Tomas



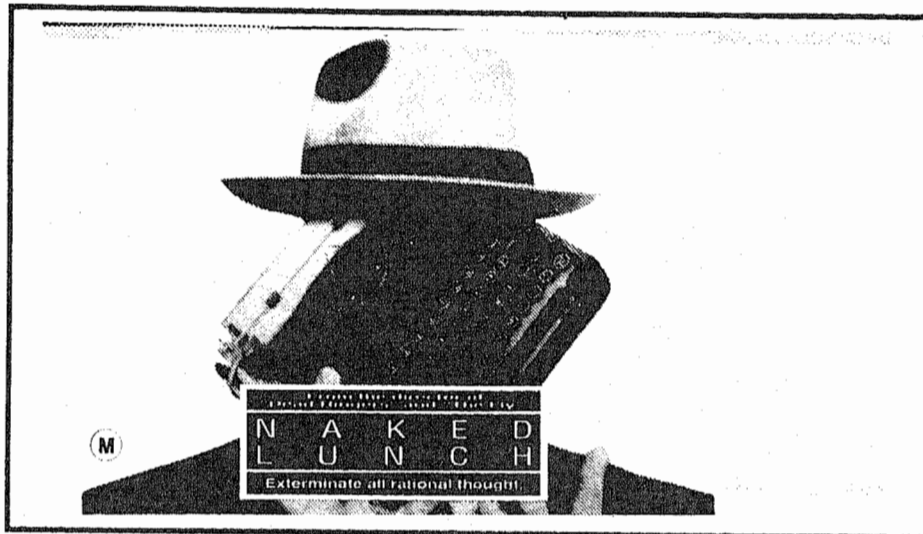
Like, wouldn't it be great if the whole world was made of hash

There were times when I wished that David Cronenberg's *The Naked Lunch* was a little dumber. Fuck literature and the agony of creation, whatever happened to moron drug culture?

Where are the shots of Peter Weller holding up a bag of dope and, with an impish grin and uncharacteristic enthusiasm, proclaiming, "Hey, let's smoke all this tonight"? Did they cut those scenes in which Judy Davis spent close to two hours attempting to construct a sentence, let alone leave the house?

Yet this film is about literature and creation, and despite its deadpan wit, it is driven by a discomforting mood of agony and despair. In the notes collected in *Interzone* as "Lee's Journal", William Burroughs writes of his sense of "sharp depression" at the death of his wife Joan (accidentally wasted by Mr Burroughs himself in a drunken game of William Tell), of being "overwhelmed with disgust and a sort of horror". David Cronenberg's adaption of Burroughs' *The Naked Lunch* intersects with these biographical details to produce a discreetly powerful meditation upon the process of literary creation.

You may, quite legitimately, be sceptical as to the amount of entertainment and interest to be attained from watching some American guy (admittedly drugfucked and dressed in funky suits) type for two hours in a series of semi-exotic locations (dingy American flat, dingy bar, Tangier/"Interzone", Hungry Jacks). Well, when this typewriter is alternatively an insect with a huge talking asshole, a displaced,



spookily sex organ and a Mugwump's head which spurts jism when it likes what you type, then we're talking some serious racy cinema action.

This is because David Cronenberg loves and understands us, his audience. He understands that, despite what usually happens in art films, films that claim to be funny *actually have to be funny*. It is all too easy to get a laugh in art films. The audience, realising that they have just been trapped within the vicinity of "serious art" for anywhere between two to eight hours, are prepared to laugh at anything, be it an ill-conceived burn joke, a heavily laboured and ultimately ludicrous pun, or even a misplaced boom mike. Thus, Peter Greenaway is considered "witty". There has been a lot written about the "appropriateness" of the union between Cronenberg and Burroughs. Both of them detail excursions into the limits of human identity, examining its

point of collapse into a body which is at once the guarantee and apocalypse of this identity. But more importantly, Cronenberg has never really been an "artiste". For years, Burroughs has intersected human refuse (from scatological imagery to the homosexual outlaw) with literary refuse (science fiction, Western, even the "juvenile-delinquent" novel). Similarly, Cronenberg has worked from within the genre of the horror film to produce disturbingly intelligent and original works, cinema that explodes the restrictions of its genre.

Every performance in *The Naked Lunch* is excellent. Peter Weller (ex *Robocop*) and Judy Davis naturally stand out with their incredibly sophisticated and funky portrayals, but the rather eccentric supporting cast (from Ian Holm to Roy Scheider) are just as impressive. Even Julian Sands, the most committed overactor in cinema, manages to calm down for this one.

In "Lee's Journal", William Burroughs writes of "a waking nightmare where no contact with anyone else is possible". He describes his desire to produce a novel that mimics Arab music, a novel without a beginning or end that "just runs along for a while and then stops". "I have wondered if it would be possible to find a note of music that would produce orgasm in the listener, that would react into the spinal column and touch a long white nerve. Tension grows in the abdomen and breaks in long waves through the body, colonic undulation rising to a sudden crescendo. Arab music sounds like that. An orgasm produced mechanically without emotion, a twanging on the nerves, a beating on the viscera."

David Cronenberg's interpretation of *The Naked Lunch* establishes a narrative focus for the work while still maintaining this cool, mechanical alienation.

At certain points in this film I felt that it had become almost too cold, perhaps a little tedious in its apparently random and irrational cycle of events. And yet at its close I found myself curiously affected. For me, the tone of Burroughs' work has always rested in the fury of his prose (as opposed to his controversial imagery). However, as with his imagery, it would be virtually impossible to translate the power of this prose to the screen. Rather than producing an inadequate translation of Burroughs' text, Cronenberg has dug out the agony and horror behind the work. Searching for a connection in a spiritually and emotionally desolate landscape, he has produced a highly inventive film which carries with it an intense emotional impact, an impact which remains, sadly, so alien to modern cinema.

ANDREW JOYNER

Union Activities for Week beginning Monday, 27th July, 1992

Monday, 27th July

10 am - 5 pm "Walls 1" exhibition in Union Gallery featuring the works of 8 Adelaide major contemporary artists on our new Gallery walls. Artists featured included Alan Cruickshank, Bronia Iwanczak, Jyani Steffanson, Richard Grayson, Aldo Iacobelli, Andrew Petrusевич and Suzanne Treister. Come and discover the new intimate Gallery. Exhibitions continues until July 31st.

1 - 2 pm Launch of new Union Logo in Union cloisters. Free BBQ food, drinks including beer and wine, entertainment by "Fabulous Fruitbats" and "Archipelago" and balloon drop.

Friday, 31st July

1 - 2 pm Free lunchtime concert in UniBar with "Bermuda".

6 - 8 pm "Brett Aplin" performs on the grand piano in the Union Bistro. Free.

8 pm - late Not the Campus Battle of the Bands in UniBar with "Blue Steel", "Fish Lemon Eleven", "Six Little Pigs", "Justice" and "The Deluded". \$4 for 4 bands 4 charity.

Coming Soon

• Campus Battle of the Bands Adelaide Uni final on Friday, 7th August in UniBar.

• State Campus Battle of the Bands Final in UniBar, Saturday, 22nd August.

• Jazz-Schmazz in UniBar, Wednesday nights, 8 pm - midnight starting 5th August.

• "Clowns of Decadence", "Cerveza y Putas", "Storytime" (from Perth), "Def FX", "Jeff Laing Band" and heaps more.

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.

Second Semester Activities Booklet

The Activities Booklet for this semester period will be in your student pigeonholes this week. The program has details of entertainment, exhibitions, new craft and leisure program, films, special events and catering information for this semester.

Home Brewing Workshop

Learn how to brew your own beer at the Union Craft Studio on Wednesday, 17th June 6 - 9 pm. Equipment provided to get you started, plus all the know-how to brew beer exactly to your own taste. \$35 includes take home kit, tasting and trip to Coopers! Enquire at the Craft Studio 228 5857.

Hair Cuts without Pretension

Where else can you get your hair cut without pretension, surrounded by works of art in progress, interesting conversation, in a convenient location, and by hairdressers who have worked in the best salons of Europe and Australia?

At the Craft Studio, of course. Haircuts by appointment every Wednesday, 12 - 4 pm. \$10 for everyone. Phone 228 5857 or call in.

Mayo Refectory Specials This Week

• All cans of Coke and other soft drink cans 90¢ this week only • New "Milky Way" drinks 75¢ • New range of Nestles chocolate bars "Golden Cup", "Alpine Fruits" and "Roasted Hazelnut" are \$1.20.

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.

Games in Union Bar

By popular demand, the UniBar now has an 8 ball table and 2 dart boards. Cues and chalk are available at the Bar to play the new 8 ball table, but you will need to bring your own darts to play darts.



With Philip Holder Robert Menzies Helen Morse Leigh Russell Joey Kennedy Yves Stenning Luciano Martucci Angie Milliken Edwin Hodgeman

Dream a little dream

With a play like 'A Midsummer Night's Dream' that is stage with great regularity, whichever company has the task of performing it have a difficult position. There is a necessity for originality and workable innovation. The current State Theatre Company production is certainly an original and innovative version, but ultimately proves unworkable.

Firstly, for those of you unfamiliar with the storyline of the Dream, simply imagine that the production team of 'Pretty Woman' held a seance to inspire Shakespeare storylines: magic intervening to ensure a happy ending for all the lovers in the script. It's a little more complex than that, with Puck, a mischievous fairy, mixing up potions so that the wrong people fall in love, the fairy King and Queen (Oberon and Titania) being upset with one another and the mechanicals desperately rehearsing a play for the King of Athens' (Theseus) wedding to Hippolyta. Eventually, everyone makes up, all fights are resolved, weddings occur and the play is performed. And, who said Shakespeare could only write tragedies?

Director Simon Phillips' vision of the Dream is one set in the post war 1940s. It is dark and it is brooding. There appears to be a very deliberate drawing out of the script to facilitate a sense of insidiousness and uncertainty. Helen Morse as Hippolyta is dressed in a long trench coat with a hat, looking like a stereotypical spy. The young lovers are dressed in public school uniforms and there are a smorgasbord of naval uniforms and army uniforms.

This is coupled with a dramatic score and dramatic set design. This was a credit to Shane Gurhan who has, again, designed a superb set. A giant disc of sand, surrounded by

enormous boxed walls, covered in newsprint from the era and a giant newsprint moon are the imposing set. It was visually brilliant and reinforce the darkness of the directorial focus. The sand, however, was an acoustical nightmare. Almost, without exception, whenever an actor spoke from the back of the stage his/her voice was muffled and unclear. All in all, it is



"Simply imagine that the production team of 'Pretty Woman' held a seance to inspire Shakespeare storylines; magic intervening to ensure a happy ending for all lovers in the script."

clear the vision of Phillips was that of creating a suspenseful and dark thriller.

This brooding quality ends up, however, being a great hindrance to the play's overall enjoyment. Firstly, it shows the play down considerably, such that any indication of where it is going as a whole is lost. Secondly, the reality that this darker style is then juxtaposed with over the top frivolity tends to be disruptive to overall cohesion.

Dad's Army as the mechanicals is high on laughs and works well but appeared incongruous in this context. Similarly, albeit not as effective, the fairies seemed incongruous. On this point, the fairies visibly embarrassed in their seedy drag show meets 'Mad Max III: Beyond Thunderdome' costumes and routines. The obvious homophobic titillation that this relies on reflects grossly populist theatrical intention void of any artistic credibility and innovation. The innovative post war vision of this production, however, seems to suggest at least an attempt for some kind of higher artistic ground. The Dream on its own criteria falls down.

In saying this, however, there are still many enjoyable aspects to this production. Richard Piper who almost singlehandedly saved the 1992 Festival's 'Twelfth Night', again shines as the outrageous, although at times unrestrained, Bottom. The scene where he turns into an ass is pure viewing pleasure. The rapport between he and Titania, played deftly by Helen Morse, was captivating. Similarly, Luciano Martucci and Angie Milliken give charismatic and engrossing performances as Demetrius and Helena respectively. The stylish visuals, impressive costumes and sound choreography are equally as appealing. Therefore, while there are positive attributes to this production, ultimately the inconsistencies in it weigh it down. The directorial focus appears quite indeterminable so that one is ultimately unsure as to the final purpose of this Dream. What was necessary, was higher direction and a stronger commitment to maintaining a single purpose so that the play's underlying thematic development could be allowed to mature unflustered.

George Selvanera

The Bareback Riders

Unley Youth Theatre Season Closed

"Youth Theatre" is problematic. This is a nice way of saying it is often pretty bad. However, this fact does not stop Arts Administrators from going into paroxysms over the energy, the vivacity and the colour of youth theatre, at every opportunity. While these characteristics are undeniable, it has to be said that youth theatre generally lacks subtlety, complexity and originality. Sickeningly trite messages like "Live in Peace and Harmony" and "Don't Litter the Countryside because it's Wrong" are trundled out with a despairing regularity. And with embarrassing sincerity. Yes sir, it takes a brave theatre-goer, indeed, to sit through most youth theatre. So why would anyone pay money to go see it?

The answer is: in amongst all the drass, youth theatre occasionally spawns a production that does all the things great theatre is supposed to do. Sitting through hour upon hour of pubescent wank suddenly seems insignificant when one sees such a play.

And yes, Unley Youth Theatre's production of "The Bareback Riders" is just such a play. It is a mature work with no heavy-handed overstatement or wallowing in adolescent angst. It was presented by Unley Youth Theatre as the last in a season of four plays authored by young people; and if it was any indication of the style and quality of the other three, then they would certainly have been worth catching. This reviewer is cursing himself that he missed them.

"The Bareback Riders" takes place in a sleepy little outback town in South Australia during the 1960s. The town is one of

those crazy little places where everyone is related to each other and the kids entertain themselves by watching cars go past. The play focuses on the experiences of five young people and the stories of each are treated with equal sensitivity.

First of all there is Megan, who is stuck in a point of uncertainty. She has finished school but faces an uncertain future; surely the story of thousands of schoolleavers every year.

There there is Eliot, who is also in a dilemma. He's hopelessly in love. I say "hopelessly" because he doesn't have a hope in hell. It's a universal story ...

And there is Hardy, who's hopelessly in lust. He's the kind of guy who likes to drink, play sport and hang out with the lads; he also gets his jollies a little too often for Eliot's liking.

"Youth theatre is problematic. This is a nice way of saying it is often pretty bad"

Completing this foursome is Alice the Brat, who does a lot of spying on everyone to keep herself up to date with what's happening.

Into this arrangement comes Miranda, a young woman on the run who has something of a shady past, as the intrepid four discover. Megan and Eliot react suspiciously to her at first, but she proves herself to be a true friend.

These stories are unlikely to make shattering revelations, but they do not pretend to. The play twists through simple comic and tragic turns - making the audience laugh, then cry and then laugh again. Such deft manipulation is the work of playwright Mardi McConnochie and director Paul Flanagan. And how do each of these stories wind up, you ask? Well, that would be telling. Suffice to say, the play ends on an upbeat, rather quirky note. This is in no sense a criticism. I like quirky. Quirky is good.

The acting from the cast of six is uniformly strong and all the characters are likeable. Alex Whittam makes an especially convincing Megan and Michael Kumrick is funny as Eliot. The simplest set swims in a sea of sawdust. It is a thought-provoking, earthy set which proves that a designer does not need a budget in the x thousands to achieve something effective.

Having said all that, let me now say that "The Bareback Riders" has some flaws. The opening "music box" scene which introduces the characters, although pretty, was a clichéd idea. On one occasion, one of the characters forgot their lines rather noticeably and the entrances and exits could have been executed more diligently by the whole cast. Some of the actors wandered about altogether too casually for my liking.

But these qualms are minor. The show is a triumph. Unfortunately, by the time you read this review, the season will have long since closed. But who knows? Maybe someday Adelaide will be treated to a return season of "The Bareback Riders". And maybe next time it won't have that irritating tag "Youth Arts" stuck to it. Let's hope.

David Mills

CLASSIFIEDS

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New Zealand Made sleeping bag, poplin inner lining. Temp. rated to minus 2 degrees. Excellent condition, brand new cover, \$60 price negotiable. Phone Michelle 223 4366 or 339 4612

Amendments to Enrolment and HECS Liability Semester II, 1992

All students are asked to take careful note of the following dates and information in order to ensure that they are not disadvantaged by failing to take any appropriate action by the due date.

24th July

Last day to pay Semester II 'Upfront' HECS. Students who have not paid by this date must complete a new HECS Payment Options form and must complete the 'Deferred' payment option. The new form must be lodged by no later than 17th August. Forms must be obtained from and lodged with the Student Records Office, Level 5, Wills Building.

17th August

Last day to pay tuition fees to the Office of Continuing Education for Semester II courses.

21st August

Last day for withdrawing from a full year subject without the withdrawal counting as a failure. [If you withdraw from a full subject after 31st March but before 31st August, you will incur only a Semester I HECS liability for it.]

31st August

Semester II census date. Last day to withdraw from (i.e. delete) a Semester II subject(s). Deletion of subject(s) will not incur any corresponding HECS liability.

12th - 13th September

Semester II "Statement of Enrolment and HECS Liability" notices will be produced during this weekend and posted to students at their semester address on Monday, 14th September. These notices list your course and subject information together with details of your HECS status and liability for second semester.

28th September

Last day (i.e. fourteen days after the issue of the notice) to report to the Student Records Office, in writing, any incorrect or missing information from your second semester HECS notice.

9th October

Last day for withdrawing from a Semester II subject without the withdrawal counting as a failure.

Remember - your HECS liability is calculated on your enrolment at the census dates of 31st March and 31st August. Amendments to enrolments made after the census date may affect your HECS liability. Under the terms of the Higher Education Funding Act 1988, the following rules apply:-

1. Amendments to enrolment made after the census dates which reduce your semester load will not reduce your HECS liability for the semester.
2. Amendments to enrolment made after the census dates which increase your semester load will increase your HECS liability which must be discharged in the same way as your initial liability (e.g. 'Upfront' or 'Deferred' payment option).

Debating Society AGM

Thursday, 13th August at 1:00pm in the Cinema.

Word Processing

Qualified freelance secretary offers fast affordable service. Will accept either handwritten manuscripts or audio tapes. Quality laser printing. Phone Alanna 388 8439.

New Book available

Now available at Union Bookshop, a new book by Garth Dutton (Grad. Dip. Ed. student), "An Olive Tree, A Dictator and A Letterbox". A book of environmental short stories.

Why are olive trees running so wild in the hills? How long will it be before some dictator tackles a 'green' issue for personal glory? If Adelaide had an 'Ecological City' plan, how would a bureaucracy put it into effect? Read this book and find out. Only \$6.00.

Lobethal's 150th Birthday 1992 Art Show

Conducted by the Rotary Club of Onkaparinga. \$6,000 in prizes. Entry forms available from Lyn Roberts 389 6150; John Newman 389 6526; Dean Hayne 389 6131. Entry forms must be returned by 11th September, 1992. Exhibits required 14th November, 1992. More details available in Students' Association Office.

Rhodes Scholarship for 1993

The Scholarship is open to both men and women and is tenable at Oxford University for two years in the first instance. In 1993-94 a personal allowance of not less than 5900 pounds sterling a year will be paid in addition to the scholar's College and University fees. Applications will close with the Honorary Secretary of the South Australian Committee on 1 September, 1992.

Intending applicants are advised to write for application forms and additional information as soon as possible.

Drum Tuition

Drum/percussion tuition in groups of individual lessons. All styles. Phone Tyson 337 3325.

Adelaide University Union

Annual Elections - 31st August to 4th September, 1992.

Positions available: Union Board 18; Activities Committee 5. Nominations open Thursday, 6th August, 1992 at 9 am. Nominations close Friday, 14th August, 1992 at 4 pm (sharp). Nomination forms available from the Union Administration, First Floor, Lady Symon Building; Roseworthy Students can collect nomination forms from Roseworthy Student Union Office.

You could be earning extra money part-time while you study.

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The Literary Society

invites you to a State Theatre Company production of "Tis Pity She's A Whore". Just

\$12 for Club 26 members. Wednesday, 29th July, 8.00 pm at the Playhouse. Meet in the Festival Theatre Bistro afterwards for coffee.

Republican Debate

The Republican Club, the Debating Society, the Labor Club and the Liberal Club will be presenting a Republican debate. To be held on Wednesday August 12th, at 1:00pm in the Cinema. It should be educational and entertaining - everyone is welcome.

The Republican Association is Here!

Citizens and subjects, you are invited to the IGM of the Adelaide University Republican Association on Tuesday, 18th August, in the Jerry Portus Room (NW corner of the Cloisters) at 1 pm for 1.15 pm start. We will be accepting the Constitution (the Association's, not the country's, of course!), electing office bearers and signing up members. All republicans are welcome. Queries? Phone Stephanie on 264 7886.

Advisory Centre for University Education (ACUE)

Student Courses Language and Learning Service Semester 2, 1992

A number of free courses are now available through the ACUE. Booking is essential for all courses at North Terrace Campus, except Drop-ins and held in the ACUE Seminar Room, 6th Level Hughes Building. For more information Phone 228 5771 or call in to the ACUE. Brochures are available from the SAUA.

Courses at Waite Campus

Booking is not required for courses at the Waite Campus. Phone 327 2225 for an appointment there or visit the office downstairs in the teaching wing on Tuesdays or Thursdays.

Commemorations/Graduations 1993

The University will be contacting you in relation to the Commemoration Ceremonies in due course. Would you please, if relevant, complete any forms despatched and return them by the dates notified. Failure to do so may exclude you from receiving your certificate at the ceremony you have nominated. Your assistance in this matter is appreciated.

End Unemployment - We want jobs now!

- Job creation for social needs
 - No youth wage scheme
 - No work for the dole
 - Jobs and people before profits!
- Rally at Parliament House, Wednesday, 19th August, 5 pm (day after the budget) - speakers, street theatre, soup kitchen and entertainment!

Organised by Resistance. Sponsors of the demonstration are welcome. Phone Chris or Jerusha for more information on 231 6982.

Fisher Lecture Theatre Location Changes

As a result of the closure of the R.A. Fisher Lecture Theatre (capacity 273), it is necessary to relocate lectures to other venues during the early part of Semester II, 1992.

Med Physics - Mondays, 9.10 - 10.10 am, from Fisher Theatre to Hone Theatre
 Biology I - Mondays, 11.10 - 12.10 pm, from Fisher Theatre to Bonython Hall
 Genetics & Evol I, Mondays, 12.10 - 1.10 pm, from Fisher Theatre to Bonython Hall
 Biology I - Mondays, 1.10 - 2.15 pm, from Fisher Theatre to Flentje Theatre
 Biology I - Mondays, 5.15 - 6.15 pm, from Fisher Theatre to Benham Theatre
 Genetics & Evol I, Tuesdays, 9.10 - 10.10 am, from Fisher Theatre to Bragg Theatre
 Aust Legal System, Tuesdays, 11.10 - 12.10 pm, from Fisher Theatre to Flentje Theatre
 Atomic Nucl, Tuesdays, 11.10 - 12.10 pm, from Flentje Theatre to Shulz Building - Room S704

Chem I Tuts, Tuesdays, 11.10 - 12.10 pm, from Fisher Theatre to Kerr Grant Theatre
 Solid State, Tuesdays, 11.10 - 12.10 pm, from Kerr Grant Theatre to Hughes Theatre
 Chem I, Tuesdays, 3.15 - 4.15 pm, from Fisher Theatre to Bragg Theatre
 Biology IM&ID, Wednesdays, 9.10 - 10.10 am, from Fisher Theatre to Mawson Theatre
 Hist Geol & Pal II, Wednesdays, 9.10 - 10.10 am, from Mawson Theatre to South Med School - Room S125

Economics, Wednesdays, 10.10 - 11.10 am, from Fisher Theatre to Florey Theatre
 Behav Science, Wednesdays, 10.10 - 11.10 am, from Florey Theatre to Hone Theatre
 Third World Pol Economy, Wednesdays, 11.10 - 12.10 pm, from Napier 102 to Stirling Theatre

Biology I, Wednesdays, 1.10 - 2.15 pm, from Fisher Theatre to Napier 102
 Gen & Evol I, Wednesdays, 12.10 - 1.10 pm, from Fisher Theatre to Florey Theatre

Biology I, Wednesdays, 5.15 - 6.15 pm, from Fisher Theatre to Benham Theatre
 Gen & Evol I, Thursdays, 9.10 - 10.10 am, from Fisher Theatre to Kerr Grant Theatre

Anatomy II MB, Thursdays, 2.15 - 3.15 pm, from Fisher Theatre to Bragg Theatre
 Biology IM & ID, Fridays, 9.10 - 10.10 am, from Fisher Theatre to Flentje Theatre

Genetics ID, Fridays, 10.10 - 11.10 am, from Fisher Theatre to Mawson Theatre
 Zoology II, Fridays, 10.10 - 11.10 am, from Mawson Theatre to Napier G03

Biology I, Fridays, 11.10 - 12.10 pm, from Fisher Theatre to Florey Theatre
 Eng Comp I, Fridays, 11.10 - 12.10 pm, from Florey Theatre to Mawson Theatre

Genetics ID, Fridays, 12.10 - 1.10 pm, from Fisher Theatre to Florey Theatre
 Biology I, Fridays, 1.10 - 2.15 pm, from Fisher Theatre to Florey Theatre

Biology I, Fridays, 5.15 - 6.15 pm, from Fisher Theatre to Benham Theatre

Tom Keneally Comes to Town

Tom Keneally, AO, author and Chair of the Australian Republican Movement (ARM) will be visiting us on Thursday, 20th August, as a guest speaker or possibly for a debate (if we can find a monarchist, that is). Venue is the Union Cinema, Level 5, Union Building at 1 pm.

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The boss says I'm trying...



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