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The Adelaide University Students' Association Weekly

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AUSTUDY/ABSTUDY SUPPLEMENT

The AUSTUDY/ABSTUDY SUPPLEMENT gives tertiary students access to a voluntary loan of up to \$4000 per year, WITH NO REAL RATE OF INTEREST.

Eligibility

You are eligible to apply for the supplement if you are in the following categories:

1. Students who are eligible for an AUSTUDY or ABSTUDY grant
2. Students who don't qualify for an AUSTUDY or ABSTUDY grant because their adjusted family income is above the cut-off but below \$50,000.

How does it work?

If you are a Category 1 student, you can trade in between \$250 and \$2000 of your grant to receive double that figure as a Supplement.

If you are a Category 2, you can choose to take a Supplement of between \$500 and \$2000.

Repayments

You do not have to start making repayments for at least five years from the year in which the Supplement was paid. If you do, a 15% discount applies.

After five years, repayments are collected through the tax system as a percentage of your taxable income. Repayments only begin once your taxable income is above average earnings. Currently, that amount is \$27,748.



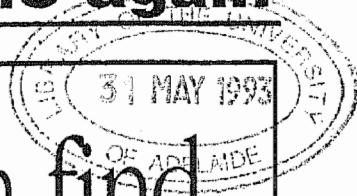
For more information

Call in at your local Student Assistance Centre
115 Grenfell Street, Adelaide
or call **224 6433**



Remember . . .

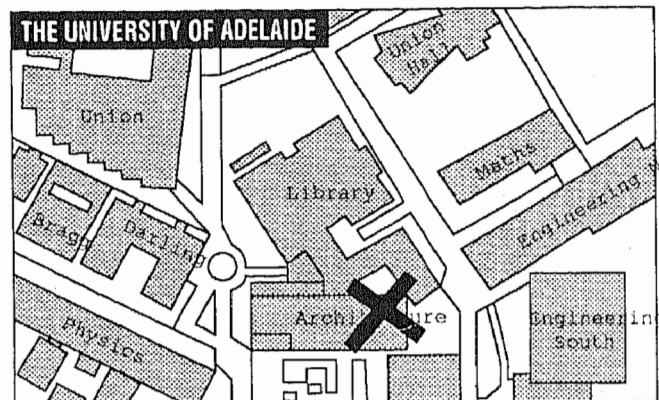
the closing date for SUPPLEMENT applications is **31 MAY**



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If you can find our shop, you deserve a prize.



Now here's a dream assignment for you...one which can't possibly fail and which could win you a dream machine, the brilliant new Macintosh Colour Classic computer valued at \$2,495*

All you have to do is mark the location of the Computer Shop on the map above with a large 'X'.

Then give your name and address in the space provided and - now that you know where to go - pop this completed form into the competition box at the computer shop.

Your entry form must be lodged by the closing date and you must be a person. All entries then go into a draw and the first correct entry draws the Macintosh Colour Classic.

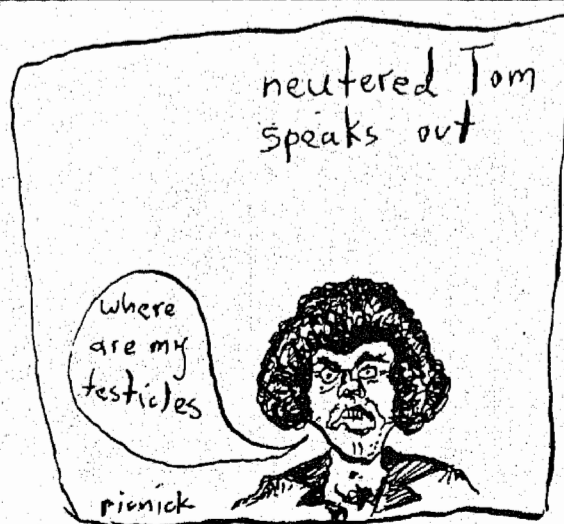
It could be you. It should be you. Enter now and you could complete your studies in full on your very own personal Macintosh.

Win a Macintosh Colour Classic

Name Chung Tsung Pai
 Address Adelaide University Postcode _____

What are you studying? Engineering

Here's a clue!



The Big Sleep

During the eighties Adelaide Uni bought up big on prime real estate, while ignoring the warning signs of falling interest rates and buildings in urgent need of repair. Were they warned to wake up or were they left uninformed? In the first of a series On Dit looks at what went wrong

Eighteen months and one expensive report later, debate continues as to how Adelaide University came to the point in December 1991 when it was forced to announce a projected budget deficit of \$15.5 million dollars. One certainty is that this financial crisis is the motivating force behind the cut-backs that continue to dramatically effect almost every area of the University. Unsurprisingly, finding who or what was responsible depends very much on who you talk to. Look into the management of this University and it becomes clear that the split between academics and administrators is as wide as ever.

The divide between those who administer the business of this University and those who teach within it continues to prevent agreement on exactly what happened, and perhaps thereby stop it from reoccurring. But it is hardly unusual in such a highly political arena that the financial disaster lacks an agreed upon official history. The objectives of the administrators and academics is in some fundamental ways very different. Each often perceives the other as an obstruction.

When the crisis was first revealed on the 9th of December 1991, newspapers reported a row had erupted between academics and the administration. But in reality it was not a new conflict, simply an escalation. Senior administrators blamed the crisis on academic

council members meddling in the business of accountants, council members criticised a lack of consultation and information, and department heads wanted to know how and why they should trim another 2% off already struggling areas because of financial bungling.

But the problem, once identified, had to be fixed. And the difficulty is that while the administration is here to balance the books of an organisation with a 200 million dollar turnover, the academics are here to fulfill the objectives of a University, namely, teaching and research. These objectives are not always in harmony. As one administrator told On Dit "The University is a business, and like it or not, that is what it is." It's an attitude that doesn't sit well with some academics and students.

According to former Dean of Arts Robert Dare when the crisis was announced academics were given several explanations of the cause.

"When the problem broke we were told three things. Firstly it was said Executive Committee had mismanaged the problem, then that the bottom fell out of real estate market that property holdings were not returning, and there was the interest rates fall effect upon investment. Later we were also told that the University had staggering debt on the infrastructure of buildings with no plans in place to deal with the problem.

In each of those cases you can shoot various people- why wasn't provision made for buildings, 'why didn't anyone realise interest rates were dropping', in the case of the executive- 'its the academics fault'. These were offered as separate problems, no one has ever said definitively which one of these or combination of was the cause."

The question remains why no one appears to have predicted or warned of a disaster. According to Politics Lecturer Peter Meyer, "We were told the budget was fine right up until late 91"

While some blame the academics on council, the council members themselves argue they were never provided with adequate information. The confidential report by KPMG Peat Marwick itself notes "The Council is right to be concerned over the escalation in the accumulated deficit, the lack of early warning of this deterioration and the failure to progressively reduce the deficit"

Speaking to *The Advertiser*



"The confidential report confirms the purchases significantly reduced the University's cash balances, that they did not form part of a developed or articulated long term strategic plan."

when the story broke, one of the University's most senior administrators, the Deputy Registrar (Resources) David Beecher said many within the university had turned a blind eye to the problem, adopting a "she'll be right attitude" Mr Beecher went on to explain the problem in this way:

"The academic community in the form of the executive committee tends to bring pressure to bear on the budget managers and deals are done to try and minimise adverse funding situations" "I'm not blaming the executive committee, I'm blaming the system which encourages people to introduce politics into financial situations."

"What's happened is that the University got used to a high interest rate situation and being the sort of place that it is where people look to take the easy option it was possible to use overnight interest as a source of funds"

Many academics we spoke to argue that in the long term the financial woes of the University were exploited to limit or cast doubt on the position of academics in managing the University's affairs. The administrators cry let the managers manage, but the academics aren't convinced that the management is done with an eye to the objectives and needs of a University. The difficulty of an explanation which relies solely on the interest rates issue is that this was not the only problem. Biology Professor F Andrew Smith, Executive member for Research 1990-91, believes the problems had another root. In a letter at the time he argued, "The major reason for the projected \$16 million dollar shortfall in the budget is a massive commitment to minor capital works and building programs.

In 1989 the responsibility for the buildings program was transferred from the executive committee to the University's Buildings office and the financial managers within the Registry. At the time the Finance Committee passed the following motion "that the Buildings office prepare an integrated Building maintenance and Renovation plan for the next three years using all available sources of funding" Clearly this sensible resolution was not implemented or monitored adequately: the

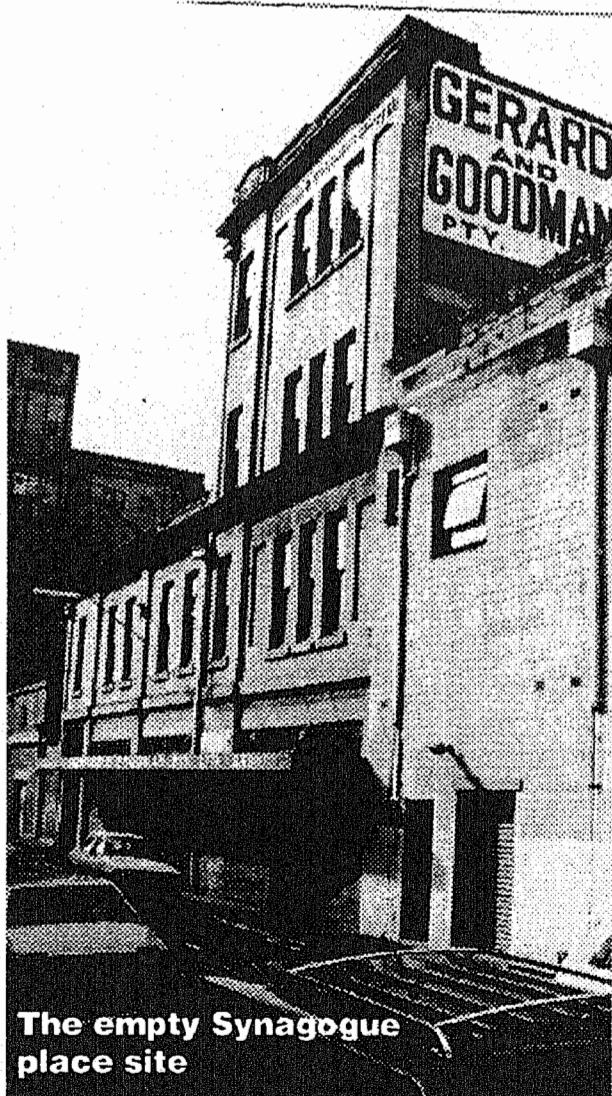
financial results are now apparent."

The Universities Staff Association at the time argued that the deficit was in accounting terms only, that the University carried no other debt other than loans taken for property purchases.

So what happened? The most common response, even by those who were active players at the time, is that no one really knows. By all accounts it was a period of substantial and unsettling change for the University and it's system of governance. The beginning of this decade were marked by the amalgamations, which complicated the proposed budgets, and the changeover from the the old system of governance to the Senior Management Group, a move described by some as more 'corporatist'. Some academics On Dit spoke to suggested that during this changeover, no one was adequately monitoring what was going on financially. More than half a dozen academics spoke of a problem of communication not only with the administration but between the committees. This 'lack of consultation' loomed high on the list of alleged problems, particularly with regard to the Universities expanding property portfolio.

During the eighties the University of Adelaide began a programme of major property purchases both within and outside of the city. The move into speculative real estate investment was always controversial. According to Chair of Politics John Robbins "Speculative real estate investment was entirely inappropriate, we are a university, we are not a profit making institution"

Walk along North Terrace and you will find several prime city addresses which belong to the University. The Capita site, bought with a loan from the State Bank, is among them. Presently it is tenanted private and government departments. The proponents of the purchases point out that the University has a space problem and the sites will one day provide much needed offices and teaching space. Opponents argue that the University has no place in tying up money that could be used for teaching and research to engage in speculative investment. A large number of academics who sat on Council committees claim the level of



The empty Synagogue place site

The University's budget debacle

\$15 million in the red

Issues in the wider community just don't make it onto the State and Federal political agenda by accident — lobby groups and influential individuals put them there.

On Tues. June 1st there will be a forum on the Barr-Smith lawns from 1-2pm to discuss the issues related to this universities financial crisis. At 31st December 1992 Adelaide Uni had an \$11 million deficit, now it's about \$15 million. This is the reason for staff cutbacks, larger tutes, library cuts etc. The forum has been organised by the student reps on the Arts Faculty Board who have invited key players from Administration to give them a chance to explain the How? Why? and To

Where? of the cutbacks and to allow an open questioning of these people from those who are having to cope with the end results — students & academic staff.

The forum is a positive step in questioning not only the background to the cuts and the ability of those who created the problem to fix it, but also the equity of the imposed reductions in spending.

However for the forum to be effective, we need to place the issues involved on the political agenda of the wider community. The monies involved are public ones — the public needs to be raising the questions concerning the qual-

ity of education of this public university.

To do this, let's hold our politicians, State & Federal, accountable to their constituents. If we write to our local and Federal members of Parliament, then they will have to question those in charge of the quality of our university education in order to answer your letters! Key M.P.'s to target are those who sit on this University's council.

The Hon. M.J. Atkinson (Spence) Port Road

The Hon. J.C. Bannon (Ross Smith), Shop 43, North Park Shopping Centre, 264 Main North Rad, Prospect 5082

The Hon. G.L. Bruce (Upper House), care of Parliament House

The Hon. R.J. Ritson (Upper House), care of Parliament House

These members in particular should be held accountable as not only do they represent the Parliament on council, but they enjoy privileges as a result of their council membership that cost the Uni money. Some don't even attend the council meetings!

Let's put the quality of university education on the political agenda — it's our money, the community's money and all our futures at stake.

Judy Clover
Arts Faculty Board
Student Rep

Realism

Every day in the "real world", both men and women are confronted with images which do not realistically portray true life. Advertisements show such things as 100 people climbing out of one limo which realistically we know could fit 10 at the most. Tampon ads show happy, carefree women bounding along the sand with their surfboards when realistically we know that most of them would be at home hugging water bottles or at least swallowing a few panadol and rearranging the furniture. Movies feature rich, eligible men falling in love with long-legged prostitutes and becoming moral-minded sweeties instead of power-hungry bastards just because they've found true love. Now, I don't want to appear to be putting down prostitutes. I'm not. I'm just

pointing out that most of us are realistic enough to realise that if we decided to throw away our books and sell our bodies we will not be rescued by Richard Gere in a shiny lotus spirit. Looking at "Diary Man" in a similar light, we all know that the figure isn't a realistic representation of a uni student, but then Julia Roberts really can't be classed as a typical prostitute.

And in reference to an article in last week's On Dit, using blue liquid to indicate the absorpency of sanitary pads certainly isn't realistic, but who truly would want to see them tested with the real thing?

Uni life really is a sheltered one — we are taught that we can be who we want to be, we can all voice our own opinions and if we have any problems, there is always someone to turn to. But when

we leave uni and hopefully enter the workforce, there will no longer be a women's room or officer, women's dance parties in which we can escape the male chauvinism and discrimination; there we will be confronted with images similar to "Diary Man" and be expected to cope with it.

What is being done to educate students on ways to deal with such matters when we fly from the comforting nest of university? Maybe instead of segregating the sexes, a little time could be spent on educating males and females on how to work together in an equal environment, or at least to become strong enough to deal with problems themselves. For, in the big, "bad" world we can't realistically expect not to be able to fend for ourselves.

There are a lot of problems in our

world today — unemployment, starvation, environmental disasters and war just to name a few, and unless both sexes start to work together and we begin to look at the issues that surround us realistically, then these major problems are going to creep up on us until ... Boom! There won't be anyone left to remember that there was once a cartoon character called "Diary Man".

Tori Dixon-Whittle
AU Liberal Club Women's Officer

The big sleepy cont.

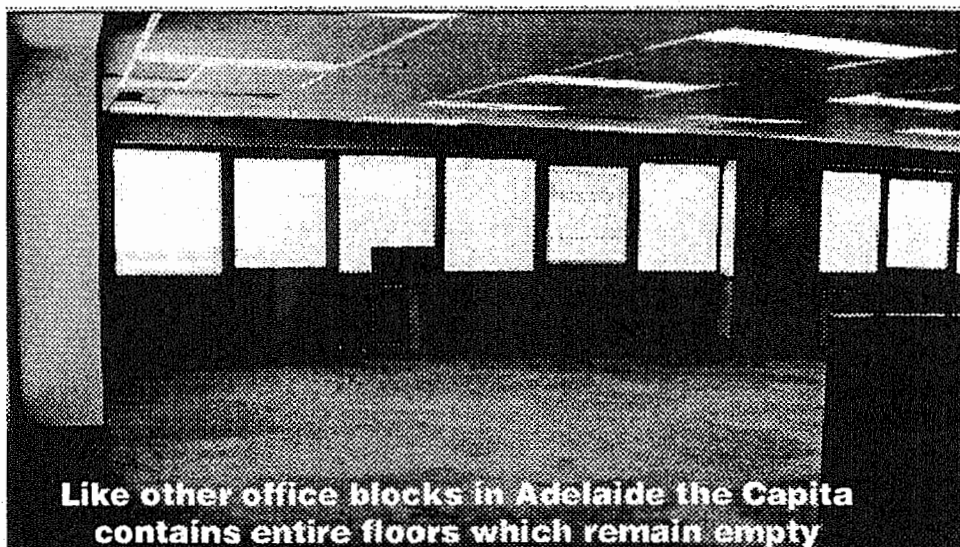
consultation involved in the purchase of the sites was minimal.

David Beecher, Deputy Registrar (Resources) declined to speak to On Dit on the issue as he felt the more appropriate spokesperson on these issues was the Registrar, who was interstate, or the Vice Chancellor who was in China. Subsequent articles in this series will include their responses. What Mr Beecher did say was that University owned office space was fully leased, that the rental signs were simply the Commonwealth attempting to sublet the areas. It is little comfort to those concerned with cramped teaching space when viewing the vacant floors of stylishly appointed office space. Take the lift up to the eighth floor of the Capita, or the second floor of the annexe building, where entire floors complete with splendid views of the North Terrace campus lie empty. It's a problem experienced by many who invested in office blocks in the eighties.

Although the administration argues

the purchases are far sighted, the KPMG report itself notes several problems with the purchases, while taking into consideration the University problems of space. The confidential report confirms the purchases significantly reduced the University's cash balances, that they did not form part of a developed or articulated long term strategic plan, and that with the lease of one major tenant in 1994 there could be some risk the Commonwealth might not renew its lease.

The purchases are not the major problem behind the Universities financial woes. In time they may very well prove good buys. The number of Council and Executive members who claim they were not properly consulted or provided with enough information about the purchases is more disturbing. The governing council of this University logically must have made some bad decisions to result in our present position. The problem is how true are claims they were not kept properly informed.



Like other office blocks in Adelaide the Capita contains entire floors which remain empty

Why is it that the Council's own members cannot give a definitive account of what happened? Says council member Gary Cox

"No one ever got to the bottom of what actually happened, and it would be you know, nice to know. A lot of us on Council are still asking - what happened? Who hit me?"

Samantha Maiden

Next week - The components of the deficit. Why massive programs of building repairs boosted it, and how the first cuts effected faculties

President: Anthony Roediger

The last two weeks have been busy with more committee meetings. However some of these have been productive particularly in getting better treatment for external students, and examining illegal charges in the University.

General Student Meeting

This Thursday everyone is urged to come along and question what their elected (and paid) representatives do with their time and your money. Feel free to ask questions, but remember the Students' Association is your representative body (so we are not the Union and therefore don't provide catering etc) We receive about \$37 of the \$246 Union fee.

Illegal Fees Campaign

If you haven't filled out a survey form yet, please do. To remind you, a Federal Government Act prevents Universities charging for anything *required* for your degree, yet some things are charged for. We would like to make sure that students are not being unfairly and illegally burdened. Response boxes are in the SAUA, Library and Mayo Refec.

University Budget Deficit

See article by Arts Faculty reps. Get angry about cuts to your tuces/pracs/lecturers and ask the Registrar why and how the Administration "lost" \$15 million so that we now suffer. Barr

Smith Lawns Tuesday 1st June.

Library Update

The University has done s.f.a. to address the \$300,000 deficit. They obviously don't care a stuff about ordinary students, despite their rhetoric to become one of Australia's top Universities. Hence the rally. Do come and show that you're angry about getting less for more HEC5 (which the Government wants to increase!).

IMPORTANT DATES

MAY
27th Thursday SAUA General Student Meeting Barr Smith Lawns 1.15pm
31st - 4th June Body Image Campaign Week (Activities all week)
JUNE
1st Tuesday Uni Budget Debacle Form Barr Smith Lawns 1.15pm
2nd Wednesday Libraries Rally Parliament House
Assemble on Lawns at 1pm
5th Saturday World Environment Day

Women's Officer: Liana Buchanan

Hi all. Thanks, first of all, to Amy, Amanda and Teresa and the fifty other women who came along to the Popeye Cruise during Lesbian, Gay and Bisexual Pride week for helping to make it such a huge success. I hope that you all enjoyed it as much as I did!

The NUS Women's Policy Conference has been postponed at the last minute and will now take place in August. I'll give plenty of reminders closer to the time. The NOWSA (Network of Women Students Australia) conference is still happening from July 5th - 9th in Brisbane. Funding will be available for women to go up, and hopefully we can send a large delegation of Adelaide women to NOWSA this year. If you want to go please, please come and put your name down with me. I really need an idea of numbers so that we can

organise funding etc. Feel free to contact me too if you just want to know a little bit more about it.

Starting next week is a campaign on the issue of women and body-image. By the end of this week there will be posters around giving exact details of what's on and when, so look out. Next Monday there will be a forum in the Union Cinema on the portrayal of women and its effects, featuring speakers from Mediaswitch, an advertising agency, an alternative paper plus more. A Tuesday forum will include speakers from the Radical Disabled Women's Union and from Lesbian Times, a Nunga woman and more, speaking on the women who are left out of the media and the impact that this lack of representation may have. On Thursday there will be a workshop on body comfort,

which will examine some of the myths around body image and how to challenge "body shame." Also during this week there will be small group sessions available for women who have or have had some form of eating disorder, or who are worried about their eating patterns or attitude towards food in some way. These discussion groups will be facilitated by experienced counsellors and will be totally confidential. There will also be a similar group for friends, family or partners who are concerned about someone they know or who are supporting a friend etc. and need to talk or get some advice. Other things are happening but you'll have to wait until the programme appears to find out what.

If you are interested in the campaign we are having another meeting about it

this Wednesday at 1pm in the Women's Room.

Elle Dit, the women's edition of On Dit is going to be coming out on August 2nd - that's just after the mid-year break - so start thinking about what you might contribute.

This week at Women On Campus there is a special discussion on women and peace activism, where women who have been to Nurrungar and Greenham Common will speak about their experiences and their perspectives. If you have anything you would like to say on the topic or if you would like to hear what is said you are welcome to come along on Tuesday at 1pm in the Women's Room. See you there!

Education Vice President: Bec Shinnik

Three major things this week

1) Faculty/Department Student Representatives

A tentative date has been set for a meeting of all Student Representatives on Friday June 8th at 1pm in the Games Room, Union Building.

If you are from the Department of Anatomy and Histology, Animal Sciences, Paediatrics, Physics, Surgery, or

Women's Studies (post grad needed), these departments need student reps. It's a good experience and lets you know what is happening in the University. Ask at the Departmental Office.

Elections are also underway in the following departments so nominate now: German, History, Labour Studies, Politics, Statistics. Contact your Department Office.

2) Return of Student Exam Papers

We are currently working on a submission to go before Academic Board to make it University policy to return student exam scripts. Monica Carroll prepared a submission that went before Student Affairs Committee and was endorsed now we are doing more research. Target classes have been surveyed to get student response to the suggestion (most students seen it as a good idea).

3) The State Wide rally to demand Quality Resources is going ahead on June 2nd meeting at 1pm in the Barr Smith Lawns. Our library still isn't getting enough funding and staff are being cut in many departments, to name but two aspects of the declining quality of the education we are receiving. Make your voice heard and come along. That's all folks!

Environment Officers: Jo, Tania and Goose

Hyundai

The South Korean multinational Hyundai are mainly known for their automobiles. Hyundai are also the second largest shipper of timber on the high seas. They have been logging on the east side of the Sikhote Alin Mountains (on the coast of the sea of Japan) for two years at 300 million cubic metres annually.

The immense forests in Siberia, known as the taiga, are in fact the largest contiguous forests in the world and contain over one quarter of the world's standing trees.

The Problem

Hyundai want to log in the home of most of the remaining Siberian Tigers, the Bikin River Basin.

The Siberian Tiger, live in a unique

region of coniferous and deciduous forests where taiga and temperate ecosystems mix-an area richer in flora and fauna than anywhere else in Russia. Roadbuilding and logging would have obvious and irreversible impacts on the Tiger.

The Solution

Hyundai must not log in the Bikin Basin. In demonstrations at Hyundai car dealers last week, Hyundai dealers and consumers were asked to send clear messages to Hyundai, opposing any logging of the Bikin. If you want to help the Siberian Tiger and the Siberian forests, send a letter or fax to Hyundai: Hyundai South Korea, K.P.O., Box 92, Seoul, South Korea Fax: 82-2-741-2341

Other Events:

don't forget.....

Tuesday, June 1st Midnight Oil concert.

Saturday, June 5th World Environment Day

11am rally at parliament house then march to east end market for an eco fair.

Friday and Saturday, June 4th and 5th Wilderness Badge Day

Sell a badge for The Wilderness Society and help save S.A. Wilderness. Contact Anne-Marie on 231 9015 or 231 6586.



STUDENTS' ASSOCIATION
OF THE UNIVERSITY OF ADELAIDE

The options for US-NATO forces in Bosnia

Since Vietnam, America's war doctrine has been simple and effective: 1) demand clear objectives; 2) amass an overwhelming force; 3) destroy the enemy with the speed and co-ordinated action of the combined armed forces. But does this apply to the Bosnian predicament where the U.S. and NATO are dealing with approximately 23,000

bombing raid on these targets. The planners see the only drawback with this lying in the fact that after the first wave of attacks, the Serbian artillery will move into the forests and public buildings where they would be difficult to isolate, but are still able to attack the Muslim enclaves with mortars.

ARM THE BOSNIANS



square miles of mountainous terrain, isolated villages, Serbian forces scattered around the land, and a war fought on such complex ethnic and religious grounds?

These factors have led the US to question its doctrine and consider many different proposals for action. As Defence Secretary Les Aspin said, "All options are bad, and some are worse." With this in mind and American-NATO operations seeming inevitable, discussion of the apparent options is warranted.

MOUNT AN AIR CAMPAIGN

Although the weaponry of the Army of the Serbian Republic of Bosnia and Herzegovina is vast and varied, experts agree that it couldn't survive more than a few days of comprehensive air assaults.

A full-scale bombing campaign, as seen in operation Desert Storm could destroy military headquarters, communications systems, and ruin fuel supplies to immobilize enemy forces with the utilization of S.M.A.R.T. missiles and cluster bombs. Napalm and fuel-air explosives would be used to destroy individual units in their barracks and kill or terrify troops maintaining artillery batteries.

Within Bosnia, the Serbs have few air-defence systems to threaten allied planes and an equally sparse radar-defence network. The only retaliatory threat lies with the Serbian anti-aircraft guns and shoulder fired surface to air missiles, which can be avoided by flying night sorties at high altitudes. However such a practise would increase the risk factor and endanger innocent civilians.

Reconnaissance missions have located Serbian artillery emplacements, the 115 Serbian Combat units, army barracks, vehicle parks and fuel dumps. Joint Chief and NATO planners have chosen a combination of air-force F-15Es and F-111s with Navy A-6Es to perform a

U.S. intelligence believes that the 150,000 Bosnian troops only have about half the weaponry as the Serbs. The Bosnian Government, over the past few months, has pleaded with the west to lift the arms embargo and supply them with assault rifles, grenade launchers, mortars and other such infantry weapons to realliate effectively against the Serbs.

John Barry states that the problem lies with how to deliver the arms, because Bosnia has had trouble with Croatian middlemen who take half the weapons that the Bosnians have been able to procure as payment for delivery. Barry believes that the C-130 transport planes, currently dropping relief aid to the Muslims could be used for arms drops. This creates another set of problems as arms will inevitably fall into the wrong hands or the Muslims may use them against innocent civilians to seek revenge for the ethnic cleansing. Personally, I see this idea as being an effort to absolve the U.S. and NATO forces from any blame with the resultant war processes. Also it promotes an increase of killing in a region where, according to the Bosnian Government, about 137,000 people have died since the fighting began.

ESTABLISH MUSLIM ENCLAVES

Since the Srebrenica standoff began, where 135 Canadian troops have restrained several thousand Serbs from attacking about 20,000 civilians, the concept of creating 'safe-Muslim areas', under the police protection of UN forces, has gained increasing support. However, this plan, because of deployment impossibilities, requires the use of paratroopers and the risks associated with them. British and French paratroopers have had intensive training for such a situation and the U.S. C-130 crews have perfected their air drop skills with their relief drops. However the problem of supplying the troops with extra ammunition and food supplies, if

the attack is prolonged, remains.

FORCE BACK SERBIAN LINES

This plan requires the power of massive numbers of ground troops — the costly type of war which the Clinton administration opposes.

Contrary to this stand, General John Shalikashvili (commander of U.S. and NATO forces in Europe, believes that, based on a year of intelligence gathering, the deployment of ground troops and invasion and occupation of Bosnia could be effected "in a matter of days". He believes that if a primarily airborne attack that utilizes ground troops was used, "the fighting would be over in less time than [the ground campaign in] Desert Storm".

According to Barry's "inside source", Shalikashvili's plan sees the deployment of a multinational force of 300,000 soldiers, mostly from America, Britain, Canada and France, with Germany providing logistic and medical support, "for the initial operation, the pull of most of them out in fairly short order.

BOMB SERBIA

This would involve bombing military and civilian leadership headquarters, communications systems, electricity generators, transmission lines, oil supplies, railcars, bridges and airfields.

A combined airforce could dismantle the Serbian air-defence network using anti-radar missiles and cluster bombs,

allowing NATO forces to wage campaigns in the area without forewarning. This would leave such critical targets as Serbia's President Slobodan Milosevic's head office, the Defence Ministry, and Telecommunications centres open for attack by U.S. Navy Tomahawk missiles which could be launched from the Adriatic Coast.

As John Barry points out, such an overwhelming offensive by NATO, aimed at crippling Belgrade to the point where it can no longer support the Serbs in Bosnia would cause a huge international public outcry, something which America, in particular, seeks to avoid. The rest of the world will not tolerate irresponsible offensives by the U.S. and NATO. Therefore their actions must be thought out carefully. What is more important, however, is to consider what the objectives in the campaign would be.

Above all else, "ethnic cleansing" must be stopped and the Muslim must be able to live in peaceful regions within Bosnia. America and NATO should not be allowed to stray from these objectives in the pursuit of "justice" — this is not their role.

George Svigos

Source: The Bulletin, "By Air or Land" by John Barry

This week *WomenOnCampus* presents:

WOMEN & PEACE



Come along to share and hear women's experiences of peace activities at

MURRUMBAR and GREENHAM COMMON.

- Why are women's experiences of peace and activism different to men's?
- Why has Greenham Common lasted for 11 years and changed the nature of international peace activism?

WomenOnCampus meets each Tuesday lunchtime at 1pm in the groovy Women's Room (basement of Lady Symon Bldg.)

Helen Mayo Refectory

UniBooks SAUA	Cloisters	On Dit Lady Symons Bldg *HERE 'TIS
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Organ Donation

Dear Catrioana Barr,

Thankyou for your your article on Organ Donation in "On Dit". As I have been waiting for a donation for a bone marrow transplant for over a year and a half, I am painfully aware of the lack of donors here in Australia, mainly due to ignorance of the process involved and unfounded fear of having a part of their body removed upon their death for the benefit of others. Although there are various ethical issues involved in organ donation, it is an incredibly stupid waste of resources to have people dying or suffering due to people either not being bothered to simply put it down on their driver's licence (or through other methods) or properly informed as to what is involved. In Canada, the system is quite the opposite: everyone is automatically assumed to be organ donors, unless specified.

PLEASE!!!!

For the sake of those who urgently require help, I urge everyone out there to take the trouble to smack the sticker on their licence, or to enquire further into the issue so as to make an informed rather than ignorant decision.

*Jordan Parham
2nd Yr Mechanical Engineering*

Force Fed

Dear On Dit Editors,

Please, would you stop ramming your personal opinions down everyone's throats!

On Dit has always been a leftist paper, however this year, the intensity with which the "correctness" of homosexuality and women's rights have been played up beyond all reason. Each week, we are told of the wrongs committed toward these (and other) groups by the seemingly evil, vindictive and ignorant majority, whose views are portrayed as worthless.

The purpose of a student newspaper is to offer information of interest to all students. Certainly keep your viewpoint, and popularise it if you will. After all, it is worthwhile. But please make On Dit an enjoyable read for all. Not just the minority. Forcefeeding people views only makes them resentful. No matter how much they agree with them. Present us with a balanced viewpoint.

Simon Smolski

Dear Mr. Smolski

We'd love to force our opinions down your throat, if only we had the time to do so! This year we have only written a handful of articles between us. Fiona apologises for forcing her opinions about the library deficit down your throat, it was clearly out of place in the student newspaper, George apologises for the article about the diary man issue and about the departmental

heads training conference at Wirrina, these stories were also clearly not relevant to students, and Richard apologises for his overtly left wing interview with Evan Dando of the Lemonheads, and the incredibly opinionated, news story about the Gay peer support scheme posters.

We must also apologise for printing articles about Liberal, Labour, Democrat, and even independent candidates prior to the March 13 election.

Finally womens issues are only of interest to a minority! Since when has over 50% been a minority!

Get a dog up ya!

G, F & R

Green Left

Weekly Ad no. 2

Dear Ms France,
Regarding your letter in the last edition of On Dit, we wish to explain further why we believe that Green Left Weekly is such an important resource.

You criticised the article that was written by the Resistance Club on Women and the Media for its support of Green Left.

Green Left has an important part to play in the women's movement, the Green movement, the Peace movement and in fact all progressive movements. As you have by no doubt noticed, the mainstream coverage of women's issues, through papers such as The Advertiser, is on the whole, appalling. Green Left seeks to give coverage to women's issues, confronting the numerous attacks on women's rights that come down. Consistently, the paper has had the first, and most comprehensive coverage of events such as the Justice Bollen trial, the closure of the rape crisis centre, and the abortion repeal campaigns interstate. Beyond this, the paper also provides a forum for debate around tactics in the womens movement, eg. the recent debates around the role of femocrats (Liberal feminists) within the struggle. So to imply that the mentioning of Green Left destroys the validity of a feminist article is to have a very narrow minded and limited approach. It implies that you see feminism as academic, rather than practical.

Green Left weekly is a unique paper in Australia, being the only independent, national weekly paper. It does play a role in drawing the movements together, stimulating debate and providing a forum for people to express their ideas. The paper accepts contributions from anyone who wishes to write for it, and as it hits its 100th issue, has a number of sponsors from different green, left orientations.

It is for these reasons that Resistance has supported, and will continue to support the paper.

AU Resistance Club

Cynical

To Lianna Buchanan,

The past year with regards to Women's activities has undoubtedly been a successful year, the effort and the dedication shown by Liana Buchanan is unquestionable.

But There are a few questions with need to be answered,

1. Keeping in mind that the Women's Dance Party during O'Week made a loss, I assume that Pride Week will follow suit, where will the money come from, Gay And Lesbian Association (GALA) or from our Union Fees?

2. After the Budget cuts in the SAUA the budget available to the Education Officer (excluding the Education Bulletin) fell below that of the Women's Officer who theoretically SHOULD be catering for only half the student population, while the Education Officer is there for all students, do you see your funding as being inappropriately high?

*Denis Dragovic
President of the AU Liberal Club*

The Hills are

Alive

Dear Editors,

I am writing on behalf of the committee of the Adelaide University Choral Society (AUCS) in response to the letter from a number of students entitled "Sing, sing a song..." in On Dit 3/5/93. I do this because the letter contains a number of statements that are simply untrue and cast a bad light on our choir. I was also disappointed to read it because I had already spoken with some of its authors and had said the same things that I will cover in this letter. AUCS has been around since 1960 and presently has a membership of over 100. As a university club, there are absolutely no restrictions on joining and there are no auditions. All that is required is the payment of a membership fee. Our aim has been summed up as the ultimate combination of quality choral singing and a damn fine time. In order to achieve the former, we need to have effective rehearsals and to do this, we need to have some consistency in who is in attendance. To achieve this, AUCS has a long standing rehearsal policy which at present dictates that if someone misses more than a certain number of rehearsals for a particular concert, in this case two, their right to sing in the concert is at the discretion of the conductor and the committee. It is true that space is at a premium for this concert, so we have been forced to be stricter than on some occasions in the past. However, as our policy allows, we have been lenient when people have genuine reasons for missing an extra rehearsal or two. It is only when a significant number of rehearsals have been missed and people have gone to and from rehearsals at leisure or had others sign the attendance roll when

they have actually been absent, that people have been asked to leave.

The choir was made well aware of our policy as it was repeatedly stressed at every rehearsal. To plead ignorance of the policy merely highlights the fact that those in question were not paying attention, or indeed were not there at all, and hence not fully contributing to the choir. The letter demands "NO NUMBER RESTRICTIONS" (in impressive capital letters) and indeed there are none. If we found that we had 200 people who paid their membership and missed no more than two rehearsals, we would have had to accommodate them. Fortunately this did not happen and as the number of people eligible to sing fell well within logistical limits, it was only in the extreme cases of rehearsal non-attendance that we asked people to leave.

As to the claim that conflicting interests should be allowed for, well two rehearsals is a reasonable allowance and it is ludicrous to suggest that we are being unreasonable. If a member of the Adelaide University Football Club continuously does not turn up to practice, I don't think anyone would blame the coach if he left him out of the team. It's the same with us. We want to create fine music. This is our method and these are our rules. 100 others seem to be able to comply and, on top of that, we do have fun.

*Andy Turner,
3rd Year Music,
President of AUCS*

P.S. The concert was a fantastic success and we'd welcome anyone to join us for our next one. Rehearsals start this week.

Serious omission

Dear Eds,

I am concerned about the serious omission in the Pride Week issue of On Dit, namely the article about who's who — Gay, Lesbian, Bisexual, Transvestite, Homophobe and Accepting Straight. This is not just because I wrote it, but because it is very important to make the link between a lot of students running around campus in t-shirts and blue jeans and the real world. It is about visibility — one of the main aims of Pride Week. I understand that there was only limited space and there is nothing that can be done about it now, so I ask that it be printed in next week's issue please, and not left to be neglected.

from Sabina Nowak

P.S. my name is SABINA, not Sabrina (which was printed in last week's production notes)

Dear Sabina,

We did not print that "article" (it looked more like a list to us) for two reasons;

1. It would have taken up two pages, and offered little information for that amount of space.

2. Legal reasons, after all we wouldn't want a Jason Donovan/ Face scenario would we now!

G, F, & R

A Passionate Affair

The Student Affairs Committee:

How the University administers student concerns. A tale of many committees on an endless minuted journey towards University Council, related by Anthony Roediger, President of the Students' Association and approved by all those who should.

Students and student related concerns now have a direct input into the peak decision making body of University Council through the Student Affairs Committee, something which arose out of the University's review of governance. It provides a forum for airing student concerns and communicating student viewpoints and addressing these to the Senior Management, other committees and Council. It is co-convened by (this year) a student member of Council, Caroline Knight and Professor Ian Falconer, Academic Deputy Vice Chancellor. Last year, Susie O'Brien co-convened it as Students' Association President.

Membership

There is a good representation of students on this committee, and key personnel from student related administration staff, as can be seen above.

Role

By incorporating a broad range of student representatives, the Committee 'catches' more concerns than just the Students' Association can. These are transferred to Council via the Conveners. This is designed by Council to provide it with information on student issues, however, one would imagine that as the peak student representative body, the Students' Association ought to have direct input to Council, as at most other Universities. This is perhaps something for the future.

Issues

Last year the Committee resolved the Swot Vac fiasco, initiated changes to Assessment procedures, pushed for the need for compulsory evaluation of

teaching and addressed accessibility of Academic staff.

This year we have looked at Orientation at Roseworthy, the existence of which was being threatened, Quality of Teaching, Grievance procedures, computers at CASM, postgraduate concerns on refurbishment and will look at others.

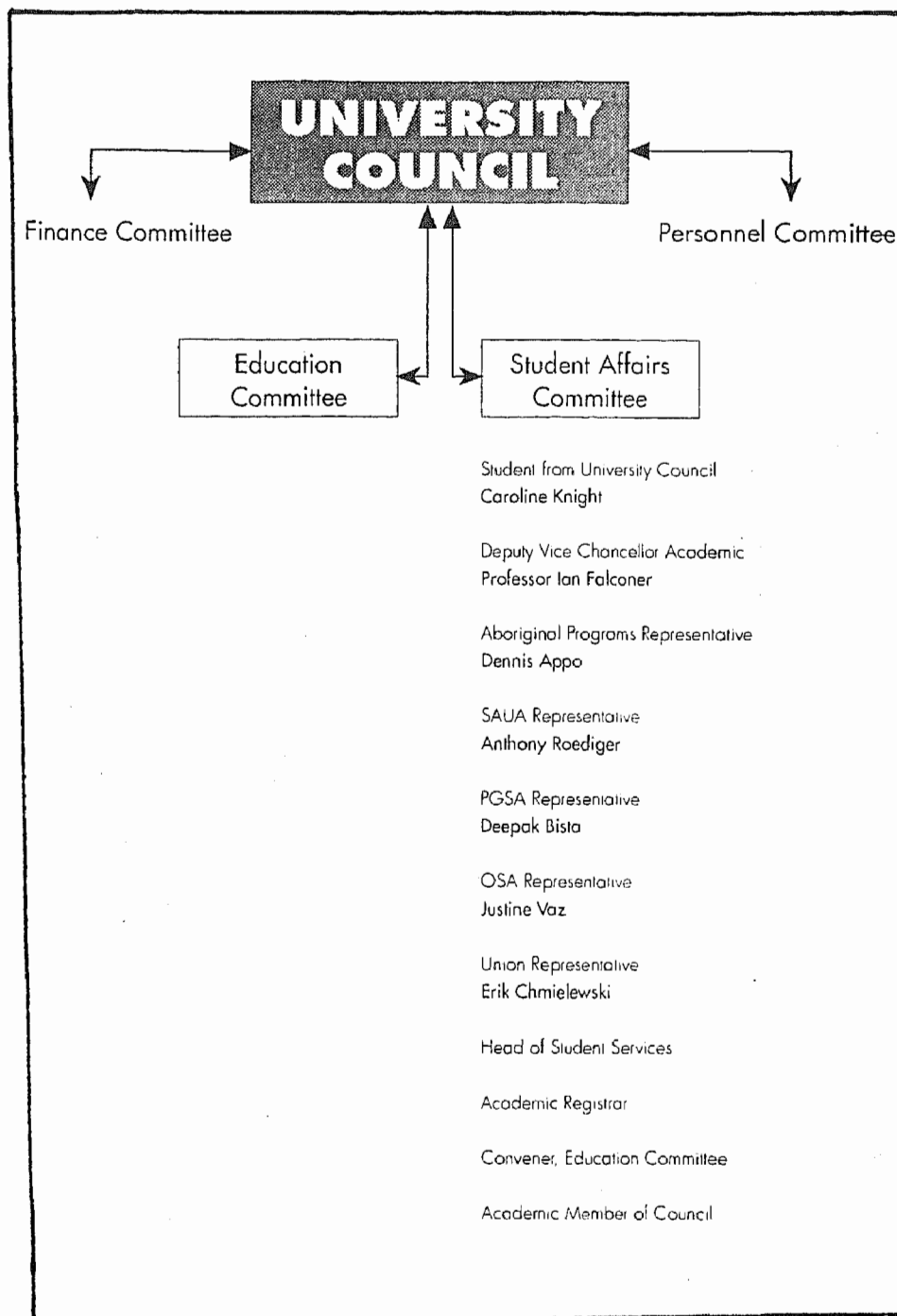
Three things that the Students' Association would like to see, which most students see as intuitively obvious if teaching quality is supposed to be a priority ...

- Compulsory Student Evaluation of Teaching and action on them;
- the return of examination scripts;
- the abolition of illegal fees, as HECS covers these.

Issues you have

To bring the matters such as these forward at this level, consult any of the students listed above, as members of the Committee. The SAUA Office is located just off the Cloisters of Union House, in the North Eastern corner, where you can consult me any time. Do drop in, so that Student Affairs can help you.

A positive step from the University This committee reflects the University's and Professor Falconer's commitment to address student issues. As Universities turn more and more to the valuable contribution of students who, in fact, go to make up most of the University community, the Student Affairs Committee will suggest many more positive changes for Adelaide Uni. Remember though, it's only through your 'suggestions' that progress is made.



Only now did Barry realise his captors had not been joking when they had sentenced him to an indefinite period of time with "The sausage Dogs."

Attention all Student Representatives,

There will be a meeting for all Faculty and Department Representatives

When : Tuesday 8th June at 1pm
Where : Games Room, Level 5, Union House

An information kit will be distributed to all reps and there will be a chance for informal discussion with other reps. Please contact Rebecca Shinnick in the Students' Association (ph 303 5926 or come in) to advise if you will be able to attend.



Get ya motor runnin'...

LAMA: Late, Adolescent, Motoring, Attitudes.

Motor vehicles: an object of desire (yes, if it's a Goggomobile) or directly responsible for the greenhouse effect? Whichever is your view, the fact is they are an integral part of our lives.

This is the latest feature for On Dit, a column on motoring, where new motor vehicles will be tested from a university students point of view. It will feature regularly in these pages.

So without further ado here is the report on our first test vehicle, the Nissan Serena Ti.

To those of you who have never heard of the Serena Ti, it is Nissan's effort to capture a share of the family wagon market. On first impressions it may appear to look like a van with a few seats chucked in the back. But like so many first impressions, this one is wrong.

Nissan has designed the Serena from the ground up as an alternative to the traditional passenger car, offering flexible seating for seven with the performance and handling of a sedan. The Serena is an excellent vehicle and is highly enjoyable to drive.

Powering the all new Serena is a mid-mounted four cylinder, two-litre, double overhead cam (dohc), sixteen valve engine. Pumping out a maximum power of 96kw at 6000 rpm, and 172Nm of torque at 4800rpm, the Serena has remarkably good acceleration for this type of vehicle. This gives the car sporty characteristics and would appeal to those who enjoy driving for pleasure, as well as for the more practical needs of a family. Our test vehicle was fitted with

a four speed automatic transmission that was very efficient and well suited to the Serena. The Serena can be purchased with a five speed manual transmission.

On test the vehicle performed well on city roads. Its agile and direct steering combined with the power gave the driver a secure and relaxed feeling. One point of concern is that the drivers view is obstructed when checking the blind spot by the door frame.

When driven on the open road the Serena

independent rear suspension (IRS) and a single, glass fibre reinforced plastic (GRP) transverse leaf spring.

The power assisted steering and compact dimensions (despite appearances this is no bigger than the average sedan) made parking a breeze. The brakes on the Serena Ti were very effective, offering good control when stopping.

We felt however that for the top of the range model, it should have been fitted with 4-wheel disc brakes, instead of the current configuration of disc brakes

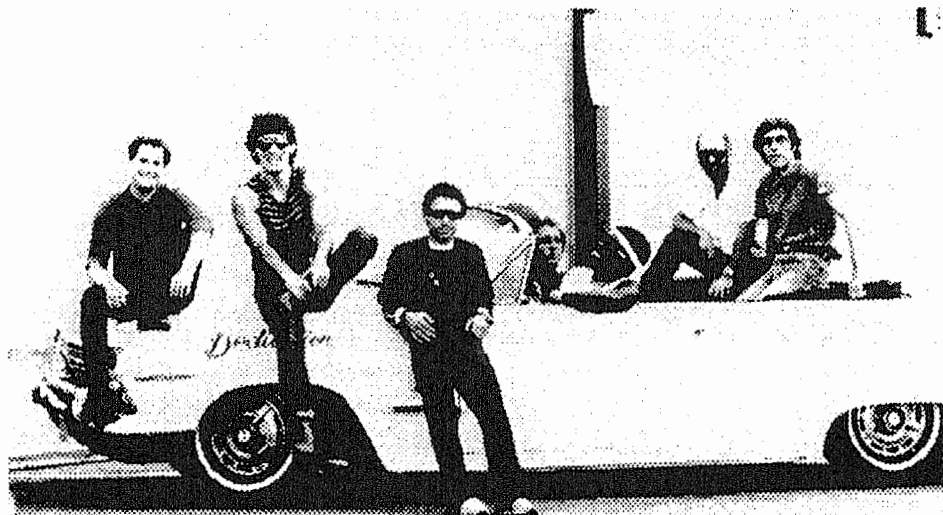
ets to play with. The 4 speaker AM/FM stereo cassette system's features included auto scan and Dolby, which gave exceptional sound quality.

Interior room was effectively utilized with versatile rear seating. The rear seats are individually adjustable, with the 3rd row seats folding to the side of the vehicle. The 2nd row can be folded forward, which gives this seven-seater the ability to be a cargo carrier. Central locking and an electronic door latch for the sliding door added to the vehicles impressive range of features.

In summary the Serena was a practical vehicle, without being boring. This unique design is aimed at the family market, with the added versatility of a performance-oriented engine.

Serena Ti

Price as tested: \$38,190.00 plus on road costs.



a wagon for the whole family

handled well at speed, and only became slightly unsettled on rough roads. This can be attributed to the firm suspension which is necessary for a load carrying vehicle. Cornering was smooth and direct at all speeds, with slight understeer when pushed hard into a corner. Unlike many passenger vans the Serena had surprisingly little body roll whilst cornering. This is due to the

front and drum brakes rear.

The Serena Ti comes with a wide range of features. These included fully automatic front and rear air-conditioning, with separate rear control by an infra red remote (Just like the T.V.). The dual, fully electric glass sunroofs provided hours of amusement to both writers and passengers. Electric windows and mirrors also provided further gad-

In Brief

- Engine performance ***1/2
- Transmission ***1/2
- Steering ****1/2
- Brakes ***
- Suspension ***1/2
- Cornering/Handling ****
- Interior Noise ****
- Overall Build Quality ***

Ratings:

- Bloody Awful
- * Bad
- ** Poor
- *** Good
- **** Very Good
- ***** Excellent

Test vehicle kindly supplied by Nissan Motor Co. (Australia)

We would also like to thank the other car distributors who have made this section possible by their support.

Karl Gehling @ Alex Tronovsky

Make mine wine

There is a wine style that is unique in its origins to Australia. It is a style of wine that reflects the nature of Australian grape growing with its rich fullbodied ripe flavours. It does many things very well for thirsty people.

Sparkling Burgundy (SB) is usually a wine made from a fullbodied dry red base that has had fizz added to it, usually by secondary fermentation in the bottle. As a fullbodied gutsy red, it has a strong flavour and can be matched with any strongly flavoured food. Yet it is a wine that has bubbles and if served well chilled can stand alone purely as a refreshener. Given that it is an entirely unconventional wine style by international standards and that it so adaptable, SB can be served at any stage of a meal and with almost any food. There are few other wine styles that can achieve all this.

The history of SB is that it would appear, Australian soldiers returning from the first World War came back with stories about sparkling reds. It turns out that the story was confused, and these soldiers were referring to Rose.

Regardless, the winemakers at the Minchinbury Cellars of Rooty Hill, near Penrith, Sydney, decided to make a sparkling red and produced the first one in the early 1920s. Soon Minchinbury were acquired by Penfolds and for the next twenty years, Penfolds and Seppelts regularly produced such a wine, now known as "Sparkling Burgundy". SBs achieved the height of their popularity in the 1950s. During the 60s and 70s however the popularity of SB declined to the point where only Seppelts were still regularly producing them, and even then only at every other vintage.

Enter Robert O'Callahan, proprietor and winemaker of "Rockfords" in the Barossa Valley. Due to his sentimentality towards the wine style he decided to relaunch an SB cleverly called "Black Shiraz". He put together only a modest sized batch to start off with. He conservatively gave himself a year to sell it all. It sold out in six weeks. Obviously he was not the only person with a sentimental attachment to SB. O'Callahan's action alone initiated

widespread re-interest in SB. The hedonism of the 80s then did the rest and now SB has been returned to popularity. Many other producers have now joined in the fun. Ten years ago there was only one freshly available, now there are about two dozen.

There are many attractive aspects to SB, but the most immediate and apparent is its appearance when poured. To see a bright crimson effervescence rise to the top of the glass, ahead of a very dark coloured wine. This is the wine that enhances expectation through curiosity, because nothing else looks like it. There are many other technical and historical details to SB, but it will suffice for us to consider the wines available now to drink.

Seppelts Show Reserve

The current release is the 1983. Seppelts unquestionably make the best SB in Australia. They have been making such win longer and better than anyone else. Plus they have the best wine reserves, and the best accumulated knowledge on the matter. Essentially, they have the best resources. The 1983 represents

all this. It is dark coloured, full bodied yet smooth. It is quite sweet, yet has plenty of complexity in terms of the shiraz fruit, and vegemite characters due to delayed disgorging. In other words, it has everything and yet surprisingly finishes very clean after all that flavour. Cost \$30-\$40.

Seppelts Usual Release

The current release is 1989. It is very well priced compared to other wines in the same price bracket, it is vastly more complex. Cost \$8-10.

Rockford, Black Shiraz

The problem with this wine is that it is more sold out than available. It is made exclusively from Shiraz pressings and it certainly comes across as a fullbodied red that has been softened by the addition of bubbles and sweetness. The complex flavour indicates some clever expedition liquering, yet the aroma gives away some characteristic cellar smells. This wine is many peoples sentimental favourite. Cost \$30-\$35.

Continued page 13...

Holiday in Cambodia

Pol Pot's genocidal Khmer Rouge forces are on the move in Cambodia.

Those familiar with the movie *The Killing Fields* will know a bloody chapter of the history of Cambodia. At the end of Pol Pot's rule, which lasted from 1975 to 1978, an estimated 1.5 million people were missing.

Dusted by the Cambodian people with help from Vietnamese forces, the Khmer Rouge went on to wage a 13 year guerilla war from bases along the Thai border. Documentaries such as *Cambodia: The Betrayal* by John Pilger show that the US and its western allies, particularly the British, supplied arms to and trained the Khmer Rouge during the war. The West also diverted relief aid to the Thai border in order to feed these forces.

In an attempt to end this civil war, the State of Cambodia (SOC) signed the Paris Accords in October 1991. Under this peace process they agreed, along with the Khmer Rouge, to a cease-fire and elections under UN supervision. A UN peace keeping force including Australian troops was deployed to the region.

These elections have already been postponed and are now set for May. Yet, the Khmer Rouge seem to have no intentions in seeing that they go ahead.

Instead, they have been using this peace process to make important military and political advances. They are currently terrorising large sections of the Cambodian population. The process, so far, has only allowed the Khmer Rouge to extend their territory, something they had largely been unable to do beforehand.

This expansion is being met with very little armed resistance since the SOC has been largely disarmed under the peace plan and UN force continues to fail to enforce the same terms upon the Khmer Rouge.

The severity of the crisis has led Cambodian Prime Minister Hun Sen to make an appeal to the UN "to safeguard the Cambodian people from the second

Khmer Rouge genocide and to rescue the Paris agreements".

The Khmer Rouge seem set to return to Cambodia in a Trojan horse built for them by the UN. This might lead one to pose the question Why?

The motive for the US invasion into Somalia might provide us with some clues as to why the US might have helped the Khmer Rouge survive and to grow to its present position where it once again threatens the lives of millions of people.

Operation Restore Hope began on December 9, 1992 when 1800 heavily armed US troops stormed an undefended beach in Mogadishu to be confronted by waiting television crews. The sheer force of the invasion eventually consisting of 23,000 US troops displayed the raw power possessed by the US military.

Restore Hope, led by US forces and incidentally only approved by the UN after the invasion, was set to restore relief to the famine stricken country by making sure that urgently needed humanitarian supplies were distributed to the starving people.

Yet, this is not where the story begins. The true tragedy of the situation of Somalia is that it could have been avoided. The suffering of the Somali people has been very much the result of the western nations refusal to recommence aid to the country after the January 1991 uprising that threw out the US backed dictatorship of Siad Barre.

As early as April 1991, Save the Children warned that 500,000 of Mogadishu 1.3 million needed emergency aid. Seventy five children were dying a day.

It was estimated that 60,000 tonnes of relief was required per month to stabilise the situation in Somalia. Last year only a total of 200,000 tonnes were received of which only a mere 17,000 tonnes came from the US.

As a result of the inaction of the west, more than 300,000 Somalis have died as a result of hunger and disease since 1991. It is estimated that another two million out of a population of seven million people are still at risk of meeting the same fate.

The situation in Somalia erupted in

November last year into armed clashes that created the anarchy that allowed US President George Bush to launch the massive US military campaign stating "The people of Somalia, especially the children of Somalia, need our help." Why was a military solution chosen while other options such as actually providing enough food were largely overlooked?

This was mainly because there were more reasons that Bush did not care to mention for the US to intervene in Somalia and particularly using the force that the US did.

Firstly, control either directly or indirectly of Somalia is of vital importance for US military and economic interests. Somalia occupies an important strategic position in the Middle East.

This was outlined in the December 1992 issue of the US magazine, *Navy Times*. David Winterford the National Security Affairs instructor reported that "whoever controls Somalia could control the entrance to the Red Sea and thus the Suez Canal". He went on to describe the contradiction in US foreign policy that "The humanitarian mission is there. But there are lots of instances of starvation around the world that receive little or no official notice from the US government. Here, we can see geostrategic reasons".

Secondly, it has also been reported that the invasion will also mean a boon for four large US oil companies. On January 18, the LA Times revealed that almost two-thirds of Somalia was allocated to these companies by the pro-US dictator Siad Barre before he was overthrown. This oil, potentially worth billions of dollars, may still be allocated to the US companies if another pro-US regime gains control.

This would not be the first time that the US has set up a puppet regime in the Third World.

So, what can we make out of the situation in Cambodia after looking at Somalia? Why isn't the UN using its full mandate or extending it to take action against the Khmer Rouge for humanitarian reasons with the force that it so willingly displayed not only in Somalia but also recently against Iraq?

We need only to look at the US interests in the region. At the moment the US would prefer stability in the oil rich Middle East from which it is obtaining cheap oil, however they presently have no intentions of creating such stability in Indochina.

This situation largely ties up with the victory of the Vietnamese people against Imperialism in the 1970s. While they were able to exploit parts of it, the US thought that stability of the region was quite important as can be testified by the presence of 500,000 US troops at the peak of the Vietnam-US war. This situation has changed dramatically. Since their defeat in Vietnam, the US has sought to destabilise the region hence undermining the spread of the Vietnamese revolution.

They have done this through illegal economic blockades against both Cambodia and Vietnam and by offering support to such groups as the Khmer Rouge. So how far is the US likely too in supporting the Khmer Rouge?

While the situation is critical it is unlikely that the Khmer Rouge will regain full control of Cambodia, the people would not allow it. The Khmer Rouge may even be formally excluded from the forthcoming elections by the UN, but it is unlikely those black figures that terrorise the Cambodian people during the night will be removed by US forces. What is more likely is that the US will ensure that the Khmer Rouge will maintain a presence in the region. To destabilise the region.

The US invasion of Somalia has set a dangerous precedent for future military interventions in the Third World by the US in order to defend its economic and military interests. In this New World Order, the US, when its interests are being harmed, need only destabilise a country by supporting groups such as the Khmer Rouge, to cause internal strife and anarchy and then, as Somalia demonstrates, to use this anarchy to pave the way for another 'humanitarian' intervention. Read "Invasion".

**Anthony Thirlwall
Resistance Club**

More Wine

Peter Rumball, SB5 Batch

This is made from all Coonawarra Shiraz yet the single most distinctive aspect about this wine is the winemaking influence. Other wines reflect the vineyard and/or variety the most, but this captures the aromas of port, vegemite, and clove like spice. On the palate it is just as complex with the spicyness of oak and the vegemite flavours. cost \$18-25.

E&E

The previously mentioned wines are the established benchmarks, this one is the up and coming. Made from all Barossa Shiraz it is a softer style, the strong oak aroma and flavour and the plummy fruit flavours and sweetness

dominate the wine at the moment. It is the resources this wine draws from that provides its great promise. The grapes are grown virtually over the road from where Penfolds grows Grange Hermitage. Once in the winery it is in the hands of some who are usually well experienced with SB. Look out for future vintages. Cost \$20-25.

Tintara 1990

Made from Coonawarra Shiraz, this wine has the spicy ripe fruit flavours you come to expect from SB. It is medium bodied, medium sweetness, moderately and attractively priced. Cost \$8-10.

Lehmann 1987

This wine is made up of fresh plummy

fruit aromas and astringent oak flavours. It is a very well balanced wine that comes over very clean. Cost \$18-20.

Yalumba Sparkling Cabernet

This is very obviously Cabernet. It does not have the ripe spicyness and portly characters of the Shiraz based wines. It does come across a little too light bodied, yet the winemaking is faultless, and the flavour is strong. Cost \$12-\$16.

Mick Morris/Durif N.V.

While this wine continues to be one of my personal favourites, particularly for the use of Durif, the amount of volatility will not please every consumer. I find the flavours strong, rich and long lasting. Cost \$14-20.

Yaldara Great Barossa SB

The problem with unique, interesting wines is that they are always expensive. Here is a wine whos main redeeming features are its cost and its alcohol content. While it does not have the body and the flavours of the aforementioned, it does match student budgets. It does look dark enough to be a SB, but it tastes more like Lambrusco.

Others not tasted or not reported

Andrew Garrett NV SB; Balnaves SB; Irvine 1988 Sparkling Merlot; Charles Melton NV SB; Temple Burer 1989 SB; McWilliams SB; Alkoomi 1989 SB; Brand's Laira SB; Wolf Blass NV SB.

Ben Vagnarelli

Just Calm Down

Relativism in the philosophy of science didn't bother me — let's see how far they get I thought maliciously; relativism in the English Department didn't surprise me — what do you expect in a department where totally opposing views coexist with no more tension than you find in cooked spaghetti; relativism in politics I sort of cynically expected; but it has finally overstepped the mark, it has invaded the last bastion of the Enlightenment — yes fellow seekers of truth it happened on this very campus last Thursday night — **RELATIVISM IN THE UNIVERSITY OF ADELAIDE HISTORY DEPARTMENT!!!!**

Greg Denning from Melbourne University regaled us with such relativist gems as: "the distinction between past and present, fact and fiction, and, reality and representation, are obsolete". OBSOLETE! OBSOLETE MY VERY REAL FOOT. Furthermore (growl, snarl) he asserted that it is writer and reader who make history and that people (like me) who still think history is about establishing "what really happened" are basically dinosaurs.

This rather irritating argument has as its central move the disconnection of subject and object. The subject (ie the I, me, or you in your case, the you in there reading this article, all 4 of you) is split from the object (ie the rest of everything that exists by denying our capac-

ity to understand the object in anything other than a subjective way. If, the argument goes, you can only perceive the object through your own biased/distorted/subjective present-tense self, how can you know what the object really is? (let alone what it was — in the case of history). Hence all knowledge is relative and the capacity to reach real knowledge about the object, ie. find out the truth about the world, disappears in Foucaultian flatulence.

However, it seems to me time to say the emperor has no clothes. Just because lots of people with letters after their names and tenures under their economic bases say real knowledge is impossible, doesn't mean its true (!). Take for example the act of crossing North Tce. at 5pm on Friday arvo. Perhaps Greg Denning would like to test the obsolescence of the distinction between fact and fiction on a number 142 bus. Surely as the bus runs into you it is possible to distinguish between fact and fiction — "yes this bus is real, really heavy actually, sort of hard at the front, then black smelly round things underneath, and perhaps its brakes need a service". A simple interaction with the object can tell you all sorts of real things about it. Subject-Object interaction seems to me a genuine source of knowledge.

And in fact subject interaction with object is part of our daily existence. We simply couldn't get by without assuming that post-structuralism and other relativisms are wrong.

So why do we pay any attention to them in the academy? There are two reasons why I think relativism has gained any credence:

i) There are genuine difficulties in the knowledge gathering business whether Science or Arts. In every facet of our business we use assumptions and theories of how the world is, in order to prod and probe it. So how do we know whether any of these theories and assumptions are true? I think the proof is in the pudding. Our increasing capacity to manipulate the object (the world apart from our minds) seems indisputable. It would be on this peg that I would hang the argument that at least the physical sciences have been able to discover some truth about the world. This case is more difficult in the social sciences I readily admit. However there remain agreed upon points of fact — there was a ship called the Bounty, a Captain Bligh left the Bounty in a smaller boat. Facile facts yes, but facts nonetheless. And once you accept that it is possible to obtain truths about history then you're on board so to speak, let the debate move on from there. But it can move on within the framework of a subject which can gain at least minimal truths about the object even if there are only limited artefacts that link us with that past.

Thus I think these problems taken by themselves do not account for the rise of relativism.

ii) The second, and I think more profound, reason for the turn to relativism is the apparent defeat of the Enlightenment. Our incapacity to transform our societies and economies from the irrational and greed driven to the rational and democratically controlled has been disheartening to say the least. The attempts so far in the twentieth century have ended up pretty botched. This has

produced a crisis of confidence in our ability to use reason to come to terms with the world and our society.

However this is no excuse to rush off and stick our head in the sands of relativism. The bus is going to hit us whether we believe in it or not so we might as well keep our head and try to work out alternatives. After all what's a century in the millennia of history — and its not even over yet! I for one am going to persist with the Marxist project as it seems the most consistent attempt to apply reason to social analysis and transformation.

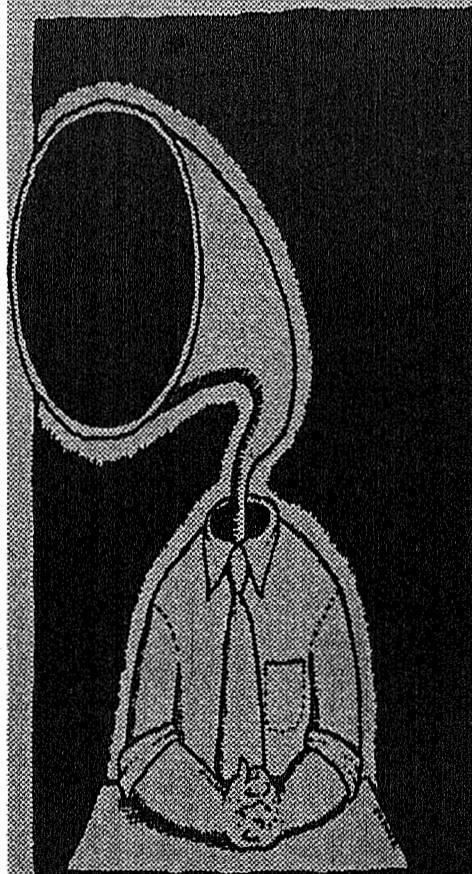
But to return to the supposed object of this piece of attempted political analysis. Greg finished his talk with the story of the guru and the sahib. The sahib asks the guru what holds up the Earth to which the guru replies "a giant elephant"; "what holds up the elephant?" "a donkey"; "what holds up the donkey?" "a turtle"; "and the turtle?" "another turtle"; "but what holds up that turtle?", "Sahib", the guru finally replies, "there's turtles all the way down".

To which Greg added, in his best guru voice, "there is no last turtle".

And finally Greg and I agreed. Yes, I thought, there is no last turtle — except I've seen the satellite photos and there's no first turtle either, let alone giant donkey or elephant.

Russel Norman

The final lecture in this series is on May 27 in Napier Theatre GO3 at 4:15pm. Susan Magarey will speak on the topic "If It's Not Even True, Why Is It So Dull".



give me noise

Student Radio

5UV 531AM

Sundays 2:30pm - 12:30am

Student Radio Guide - Sunday 30th May

2:30 Andrew Fisher takes a look at, and a listen to, one of America's weirdest 'new wave' punk groups, Alice Donut. Psychedelic, chaotic, and nihilistic - with a touch of class.

3:30 Cathy Voskulen & Jane Harvey feature music by, and interviews with, local bands, and give a run down of who's playing in and around Adelaide.

4:30 The Environment Show tackles green issues with gusto.

5:30 David Mills reviews theatre happening in and around Adelaide and plays his usual eclectic blend of music.

6:30 The weekly Current Affairs Show happens.

7:00 Donald and Beverly Rock Adelaide.

8:30 Jo Mills & Marica Illich present an hour of world and experimental music.

9:30 The Byrne Sessions (presented by Peter Byrne). Hopefully this show will be a much less traumatic experience for the boy.

10:30 Talkback with Virgil Thomas & Wakahiri Hemingway. The talkback number is 3035000.

11:30 Andrew Griffin & Andrew Matison as usual, present their own style of radio programming... play as much as possible, of whatever they can get their hands on.

Student Radio is on every Sunday from 2:30p.m. until 12:30a.m. on 5UV 531am (first on the am dial)

Stir fry baby

Ah yes, you've really got everything now haven't you? On Dit has provided you with enough politics to make you want to run as a tree-house based independent, pushing to cut down the over inflated costs of chocolate milk and dim-sims to name but a few. On Dit has reviewed so much music that tomorrow, you'll cut the next 'Double White' album. On Dit's recently established Krazy Komic section has enabled you to greet the idiosyncratic, fictional characters of Sandman, the Lord of the Dreamworld, Cerebus, that crazy Aardvark and alike. But doesn't this leave you feeling quite empty stomached still? Do you not crave for that bucket of salty chips from the Refec, or the more gourmet gravied, served-on-a-plate version from the Bar?

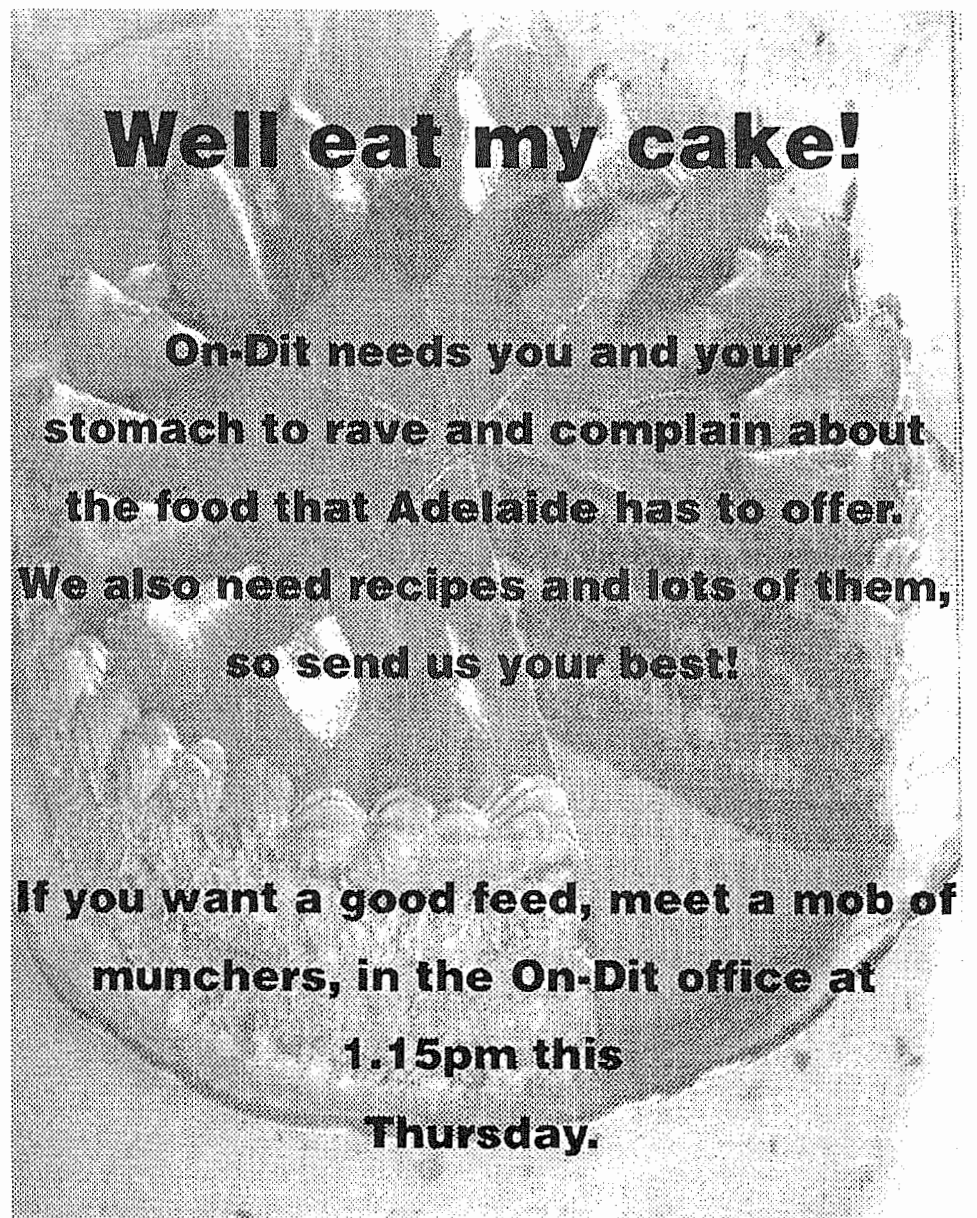
Believe it or not, without food we would die! Not only is food an art, but it is also a medium for pure bliss and self-indulgence. It would be fair to say that for many, food is the only thing in life that takes sex on a run for its money. So, On Dit is going to embellish food to its maximum with the introduction of the food section. Yes folks, forget the morbid steak and two veg, because after a few weeks of dilligent reading, you'll be able to cook a meal (for some, a feat in its own self) like you've never cooked before. You'll impress your parents, you'll impress your friends, and you might even impress yourself. The section will provide more recipes than you can poke a stick at. But please, please don't expect anything of prime

cuisine! Our recipes will be cheap to make, quick and easy yet verrrrry delicious! For those who abstain from meat, worry not, because our aim is also to provide a broad range of vegetarian dishes. We encourage all you Kitchen Kretins to send us your best bites, be it recipe or the real thing. The later is preferred!

The food section will recommend where to go and where not to go to get your best grocery buys. Perhaps, with a bit of luck and bum-lick, we may obtain more student discount. Cool you say, but what about the super-mega speshspecials? Hopefully we'll discover all the 'Big Secrets' like, as mentioned in this year's Orientation Guide, the Donut King (City Centre Arcade) 5:00pm half-price donut sale. You'll be saving many a penny.

All this food requires many eager stomachs who will be willing to subject their inner-most intestines to the best Vindaloos that Adelaide has to offer. Yes! Feel free to join a hungry mob who think only with their gullets on the 'grub'-crawl of a lifetime. We'll review restaurants taking good consideration of the students' preference of taste and most importantly the pocket! So eat, drink and get sloshed for tomorrow we shit.

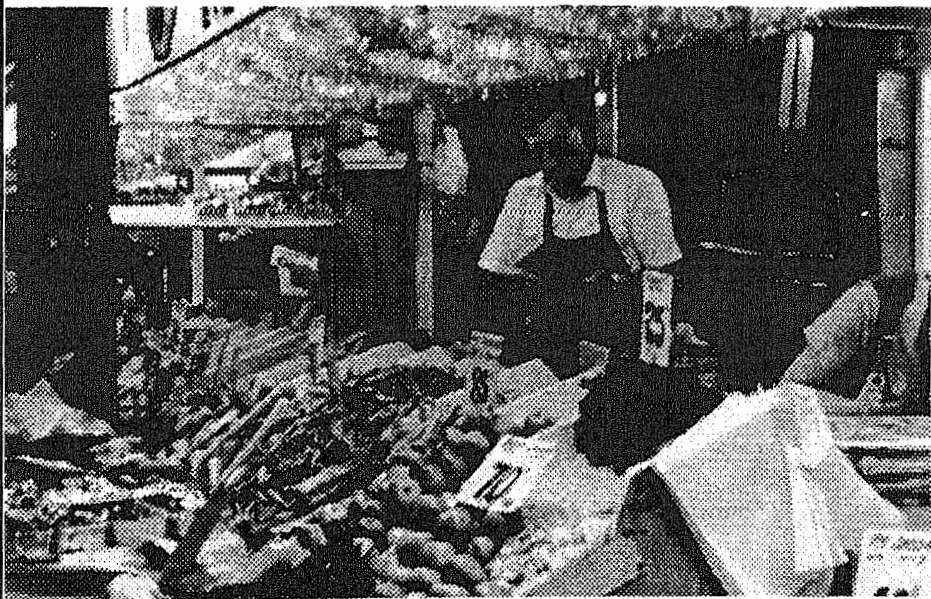
Evan Thompson



Well eat my cake!

On-Dit needs you and your stomach to rave and complain about the food that Adelaide has to offer. We also need recipes and lots of them, so send us your best!

If you want a good feed, meet a mob of munchers, in the On-Dit office at 1.15pm this Thursday.



Remember - "Fresh is Best"

To make the plant, all you need to do, is to throw everything together in the peanut butter jar. Don't forget the pulp from the lemon. Whatever you do, do not seal the jar, otherwise you're dealing with a bomb which has the potential to explode at anytime! Leave the plant for about 2 to 3 days or until fermentation has begun. Now you can start feeding it. For one week's duration, feed your peanut butter jar once every day with a teaspoon of ground green ginger powder and one teaspoon of sugar. If you want more grog, add more sugar. Finally the week's up. Aren't you excited? Filter your plant through the pantihose. Hold on to your filtrate. Don't ditch the remains of your plant. This muck can be halved and you can use one half to start a new brew, and give the other half to your best buddy. Just add another cup of water to get it going again. Now grab a relatively clean bucket or bowl which can take more than six litres. Dissolve 600 grams of sugar in boiling water. Juice your lemons and add this to your wort (a homebrewer's term for the brew mix). Add six litres of water and lastly the plant filtrate. Stir your wort. Have a good taste and smile.

You are now ready to bottle. You should firstly clean your bottles out. Get rid of the cigarette butts and the blobs of mould. Sterilise the bottles by rinsing them with hot water. You can be more professional by sterilising using a sodium metabisulphate solution. The powder is available from the homebrewing section in the supermarket. Pour the wort into the bottles. Don't fill them up too much because once again the pressure can cause them to explode. Cap your bottles. When using crown seals with the beer bottles be really careful when you hammer them on. The beer bottles are very fragile and if there is a homebrewer around when you're bottling, grab her or him. The ginger beer will be gassy and groggy enough in about a week's to two weeks time. However, like all alcoholic drinks the longer you leave them to mature the better they taste. Happy brewing!

Ginger Beer

This is the best introduction to homebrewing that anyone could hope for. Homebrewing is a must in the Bluffer's Guide to being the role model Unihead. This recipe is a family fave and the final product gets you really ginged!

What you need:

To begin with, you need a ginger beer plant. If you don't have one or if you don't have a friend who does, then we've got the perfect one!

The plant:

A peanut butter jar minus the peanut butter of course
4 to 6 sultanas

The juice of one lemon plus the pulp

2 teaspoons of ground green ginger (obtainable from every supermarket in the spices section)

1 cup of water

The rest:

Enough ground green ginger to get you through a week

Loads of sugar to give you loads of grog

5 or 6 lemons

A piece of clean pantihose

3 2litre plastic coke bottles and maybe another small one will be necessary.

If you can get 16 stobbies together then this is better,

however you'll need crown seals (supermarket - homebrewing section)

and a capper and a hammer

I Council, you Council, we all Council...

University Council is, allegedly, the peak decision-making body of the University, and 1 May 1993 was its chance to have a long, hard look at itself through the medium of a Workshop.

Everyone who's ever participated in a Workshop (or a Group Therapy session) before will know what this means. Butcher's paper. Lots of it. What's more, there were no fewer than three colours of text to choose from when preparing one's presentation to take back to the larger group. Allegations that this University is being maladministered are, clearly, utter garbage.

Someone or other came up with a definition of Council's role which I think summarises the mood of the entire day: Council should "accept the responsibility for the superintendence of the affairs of and the co-ordination of the forward planning of the operations and activities of the University". Where would modern management practices be without the sub-clause, huh?

John Bannon hit the nail on the head when he said that Universities tend to attract people who are confident, intelligent and verbose, with the result that decision-making is dominated by people who just won't shut up (I'm paraphrasing here). Getting through the entire business of the Uni in a monthly three-hour meeting is a vain hope when people insist on giving ten-minute monologues on why they're not going to participate in discussion on an issue. The other debate which some people seemed hell-bent on pursuing was whether Adelaide Uni should be run according to the same principles as a corporation. This might seem like a pretty dumb question for the 10,000 or so students who regularly swan into lectures without a second thought about the drain they're placing on the corporate purse by taking up the lecturer's time and the Uni's resources. That's because it is a pretty dumb question.

Thankfully, some semblance of sanity was introduced into the debate when it was pointed out that just because we've got a management which we call "the management" and a Vice-Chancellor whom we call the "Chief Executive Officer" (beats me, too) doesn't mean that we're about to ask Conrad Black to snap up the place on the sly. For better or for worse, academics (and, marginally, students) are always going to be involved in the decision-making process, if that's giving the lunatics control of the asylum, then I'll have a double shot of lithium with a pethidine chase, thanks.

Overall, the Council Workshop was super because I got to see the internal workings of the Staff Club again. This place is incredible. It makes me want to urge students doing honours and unsure whether to take the plunge into academia, it's worth it. The main room of the Club has such a serious collection of wine that all the slight slurs and exaggerated pauses I have ever heard in

post-lunchtime lectures were instantly explained. And what's even better: the tasteful al fresco dining area is almost completely invisible from all student accessible areas. Whoever designed the place really knew what they were doing.

Someone Else

Anyway, on Friday 14 May the gloves were back on for another Council meet

on the locals until June 10, and so Gavin took the helm at the May meeting and looked relaxed, easy, calm, confident and awake throughout the duration (two Councillors nodded off at various stages, which is about average). Thirdly, and most importantly, the format of the serving of tea and coffee has changed. Rather than being brought around to Council members while the

University group called UniPower which is going to develop new Management Information Systems for the University at a fraction of the cost it would take us to go it alone.

To fill you in, Contingency Funds consist of that \$1m. the Uni sets aside every year for things which just seem to leap out of the ground at us, and so aren't budgeted for. The University has known since about 1991 that Information Systems need replacing, so why is money being taken out of our fast-depleting Contingency Funds? The answer is that we knew our Information Systems needed replacing sometime, but just not this year, and we have to jump into UniPower while the offer lasts. When the new systems were going to be budgeted for if this unmissable opportunity hadn't arrived on our doorstep is anyone's guess. Someone up there has got a pretty wacky definition of "Contingency" if long-term capital projects are "chance events, dependent on something uncertain" (Macquarie Dictionary).

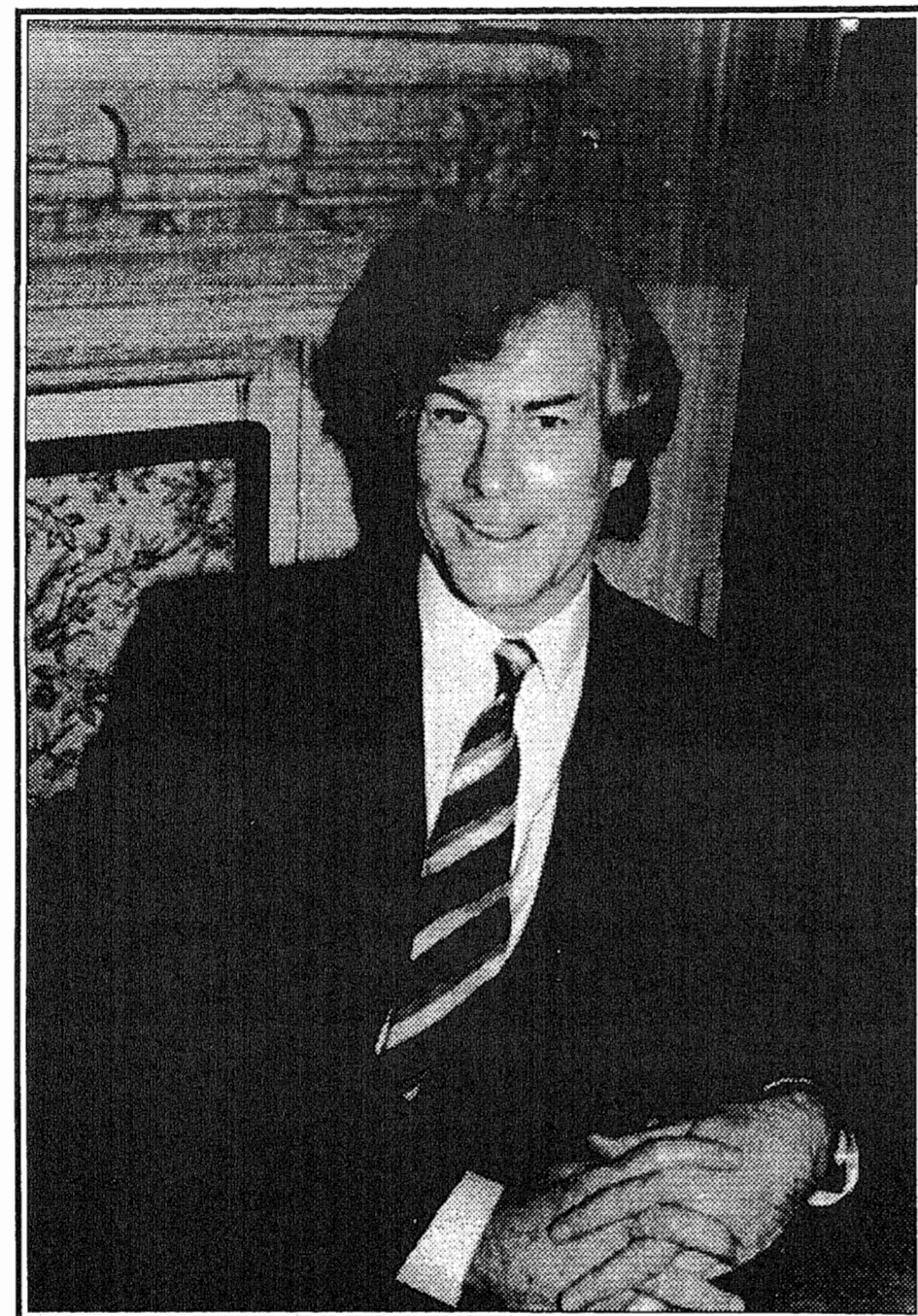
"For better or for worse, academics (and marginally, students) are always going to be involved in the decision making process; if that's giving the lunatics control of the asylum, then I'll have a double shot of lithium with a pethidine chaser, thanks".

If the answer to the SAUA's perennial complaint that Contingency Funds (and any other funds we can lay our hands on) should be diverted to prop up the Libraries is that the money shouldn't be spent on resource allocation but rather genuinely unforeseen circumstances, then maybe the chief Librarian should learn to become rather adept at looking the other way. Admittedly, the safest insurance against cynical grabs for cash is to have no money, and we're doing that pretty well: five months into the year, we have \$177,000 of our \$1m left.

Meeting Strangers

To describe a more positive (and modest) use of the same funds, we're giving \$5,000 to the University of SA for a survey on student housing needs which will hopefully in the long term lead to some more housing for students being built near North Terrace. As another undergraduate member of Council, Caroline Knight, said, new accommodation is only going to be of any use to students if it's stupidly cheap (i.e. subsidised in a Student Housing-type arrangement).

The idea of a bohemian student enclave springing up in and around the East End development site might be pretentious and cliched as all hell ... but then so is the Austral, and people still go there. The best unintentional neo-fundamentalist reference of the meeting belonged to Bill (that's not a beer man's Chancellor) Scammell. When describing the



"Welcome to my Wonder World"

ing, but it would be wrong to say that nothing had changed.

Firstly, we were all going on an autumn holiday down to Roseworthy on the University's own Buzz Bus (sadly sans social workers and video games). I love communal bus trips, although this one lacked both gratuitous alcohol abuse and group singalongs. Perhaps not such a bad thing.

Secondly, the new Vice-Chancellor-in-waiting, Gavin Brown, was officiating. In case you didn't know, Gav was chosen to take up the top job from January '94 after a rigorous selection procedure which bore disappointingly little resemblance to the Japanese gameshow Torture (featured on Clive James). Anyway, Kev Marjoribanks is up in Japan and China making a good impression

meeting continues, there is now a coffee break of about ten minutes, in which Councillors can caucus like mad and check how the numbers are stacking up, or stuff themselves full of as many cakes and biscuits as they can lay their hands on. More ambitious members can try to do both. I believe that this is an excellent innovation which will soon become a highlight of the second Friday afternoon each month, especially if Councillors start inviting their families and friends to share in the goodies.

Remembering to Forget

The substance of the May meeting was a little troubling in some respects. My eyes nearly popped out of my head when I saw that \$100,000 was being allocated out of Contingency Funds in order to join an Australia-wide inter-

And Council some more.

upcoming negotiations for the establishment of a Helpmann Academy for the Performing Arts, he said that we should make it quite clear the "music and dance are the work of the University of Adelaide". What I was rather hoping he would argue was that music and dance were the work of the devil.

Engineering and its Uses

It's worth mentioning a couple of the more interesting policy issues raised at the April meeting of Council.

Firstly, the Fairway Scheme is undergoing a major review. The Fairway Scheme, I presume I'm allowed to tell you, is an equity program in which students from schools under-represented at University have their raw Year 12 scores boosted for the purposes of entry to University of Adelaide courses. 9% of first-year students go into Uni via this scheme in 1993.

I'm not allowed to tell you anything else because the report leading to the review was labelled Confidential for reasons not immediately obvious. I hope to be able to report something about the review really soon, because it promises to be fascinating, and some student input would scarcely be a bad idea.

Neoliberalism in Crisis (or Scratching One's Balls)

It's a rule of committee papers in general that the longer the report, the more impenetrable and unrewarding its contents.

"The main room of the Staff Club has such a serious collection of wine that all of the slight slurs and exaggerated pauses I have ever heard in post-lunchtime lectures were instantly explained."

An extraordinary exception to this, then, was the Equal Opportunity Board's annual report. The interesting bits consisted of pages and pages of figures on the breakdown of females and males on staff at the Uni. It should be compulsory reading for everyone, particularly those who believe that maintaining a veneer of formal equality (i.e. not saying "You can't have the job because you're a woman") will eventually lead to substantive equality without the need for any of this affirmative action guff. The number of female tenured (and tenurable) staffing each Department and Faculty provides one of the most chilling examples. Category A is for the most progressive Departments

who have a whopping 30% of tenured female academics, and the vast major-



"I'm back in denim"

ity don't get anywhere near this lofty standard. Faculties which deserve special mention are Dentistry (14 males, no females), Science (75 males, 6 females) and everyone's favourite, Engineering (55 males, 2 females). The argument that having a Women's

Studies Department is a form of discrimination because women-have-got-all-the-equality-they-need-and-now-the-craziest-are-trying-to-take-over-where's-my-dinner is shown up for the garbage it is by the fact that Women's Studies is the only Department in the University without a tenured male academic. There are 21 Departments without a woman.

There are those who argue that the notion of "equality" between men and women is a myth predicated on the existence of some common objective standard against which to measure both genders. If this is right, it might mean that Utopia will never arrive and there will always be those who will argue that the social compromise struck is inadequate in one way or another (as there doubtless will be). My point is that we haven't even got close to the point where the argument can begin to bite, and the real question is, Who gets to contribute to the whole debate? And who do they kid themselves they're speaking for?

Simon Healey

SUZANNE Vega

SPECIAL GUEST ARCHIE ROACH

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Singing Sidewalks

Jeremy Mackinnon has a chat with US rockers Pavement

Occasionally, we lovers of music stumble upon a band so refreshingly different and original that we are led to believe that if there is a God, S/He has a stereo, and is sick of listening to the same old stuff. One band that smacks of such divine inspiration is Pavement, a rag-tag assemblage of musicians from various parts of the U.S.A., including two drummers and a guitarist called Spiral Stairs. Recently I had the good fortune to speak to Spiral himself, as the band are to play, almost unbelievably, at our very own Tivoli Hotel this Tuesday, May 25th. I began by asking Spiral (who preferred on this occasion to introduce himself as Scott) what it was like to be back in his small Californian hometown after the hustle and bustle of touring Europe with the monsters of indie-rock themselves, Sonic Youth.



Scott: Well actually I was looking forward to it really. I mean, it's fun to tour for only so long, you know. You need to break it up a little bit. (Note: due to the difficulties involved in transcribing U.S indie-rock speak, it will not be possible for me to reproduce every 'you know', 'I mean' and 'like' spoken during the course of the interview.)

On Dit: How did you get to know each other, coming as you do from different sides of the country?

Scott: Well actually we started here in Stockton, and did all our early stuff here, and I met the other guys through Steve (Malkmus, singer/guitarist/songwriter for the band), who went to school back there.

At least part of Pavement's initial success can be attributed to the fact that one of their first songs, Box Elder, was covered by the popular English guitar band, The Wedding Present. I asked Scott if this came about through some connection with the band, and how beneficial it was to them.

Scott: No, actually we didn't know them when they recorded our song. That seems like a long time ago, now. Well, just in England, people started hearing about us. That came from our first record, when we had a little interest in America, and really nothing in England 'cause we didn't release any records there. We got all these letters from, like, Wedding Present fans, you know, and it was really weird. But our first record didn't come out in England 'till a couple of years later, so those kids are now, you know, married. Anyway, I can't stand the Wedding Present.

OD: What about English music in general over the last couple of years?

Scott: I really don't think anything interesting's come out of England in the last, you know, in the last....oh, I don't know, since the last Mekons record. Something's gone wrong, that's for sure; they've got American T.V., that's what it is.

OD: What was it like touring England with Sonic Youth?

Scott: Yeah, we were playing to, like,

two, three thousand people every night. It helped us - you know, we like Sonic Youth - but actually it probably hurt us in more ways than it helped us. It helped us to get to more people but it kinda hurt us because now we're gonna want nice P.A.s, and all that stuff. That was only for a month and a half though, and before that it was the really shitty P.A. type thing. Actually it's better to see us on terrible, you know, on a little tiny club P.A. than it is on a huge, um, whatever it is.

OD: Have any of you guys ever been to Australia? The obvious question is, why are you coming here?

Scott: No, no-one's ever been there. It seems like the only places that we're gonna play from now on are places that we wanna go to on vacation. I mean, the next place that we're gonna go to after Japan, Australia and New Zealand is we're going to Sweden to play this festival. It's like "yeah, okay, we'll play there," and then we're gonna try to play in South America. Kids down there, I mean if you shove a record down their throats, like they do anywhere, they're gonna love it, but no-one goes down there. They've got all this terrible Lambada music. Nirvana went down there and they had half a million kids in the audience - I'm not comparing us to Nirvana or anything, though.

OD: What would you be doing if you weren't touring the world with Pavement? Did you have any career plans?

Scott: I don't know, because I was at school for six years - I'd probably still be in school! School's just like being in a band, you know, except you get paid a lot more money being in a band. As for a career, I probably would have thought about that the day I graduated, or actually, the day that my parents wouldn't let me stay at their house anymore.

OD: So where are Pavement headed? Do you have a grand plan?

Scott: We're probably going to sign a publishing deal which is for three records. I mean, we could probably just quit after this next record, and go on and do something else, but we like

doing what we do, and having a publishing deal enhances it too, in terms of security. We still have a few good records in us, I think.

OD: Is it a bit strange to be subjected to endless rounds of interviews with people you've never met, after your relatively quiet college existence?

Scott: Before our L.P. came out, and we just had all those singles, we did pretty much everything ourselves, or got our label to do it. They were just starting out, and didn't know what the press was all about, and we didn't know what the press was all about. I mean, it's not really that big of a deal to us; it's just like talking to, you know, someone you talk to every once in a while.

OD: What's your hometown, Stockton, like?

Scott: Well, you know, when we were growing up here it was a nice town, but these days it's not all that great. Kids live here till they're out of high school, and then if you're smart you're gonna go somewhere else. I'm not saying that I'm not smart 'cause I live here, you know. I mean, my parents still live here, but I live all over the place pretty much now. Stockton's a weird place now; it's in Northern California, and I wish it could be more like a Northern Californian city, but it's got more in common with L.A., like a lot of cities in California. The only places in California that have nothing to do with L.A. are San Francisco, and like, when you get way up north, and I mean way up north, and everything in between's just like L.A. That's the way it is now - it wasn't like that when I was growing up. When I got out of high school, I was pretty desperate to get out of Stockton, but I didn't have the means, you know. But Stockton is our hometown, I guess, 'cause the three of us that have made all the records are from Stockton, and our studio's here as well, I guess that's really the main reason why.

OD: You have two drummers. Why? What's the system with who plays when?

Scott: One's, you know, a stand-up

drummer, or more like a stand-in drummer. On the earlier records some of our songs had a kind of tribal, droning sound, and Gary, our real drummer, for some reason just can't play like that, so we would play those songs, and we got this friend of ours to play on our first tour, and he's stuck ever since, to get that kind of feel; he just adds a little more. Actually Bob, who's our stand-in drummer, can't play a drum set, he can only play the stand-up drum and cymbal - he just kind of follows along. Some nights Bob is on the right beat and Gary's not, you know, it just depends who's got it on the night.

OD: What happens with the songwriting? Who does what, and is there a band leader?

Scott: Well, with this new record, Steven's songs are definitely a lot more like, well, songs, whereas my songs are just kinda like riffs, bits and pieces. We pretty much all contribute in the studio, and when we play live it's like, everybody for themselves. That's not the way we really want it, but that's the way it turns out.

OD: Are we going to hear mainly new songs, or some old ones as well? Are you at all bored with playing the older material?

Scott: Well, it depends on how our practices go. We'd like to play a lot of new stuff, but I'm not sure if that's gonna happen; we might be playing all the old stuff. Yeah, we did get a bit sick of it, but once we start practicing it and playing it again, I don't think we'll be bored with it.

OD: Have you heard much about playing in Australia, or did it just seem like a good idea?

Scott: Yeah, I mean, it's a vacation spot! It's logical: any band who's got a few records can do it, and I don't see why more bands don't, you know? There's a huge audience down there, look at all the pubs and clubs.

OD: Is there any Australian music you're into?

Scott: Well, let's see, I guess Nick Cave is probably the greatest, and the Birthday Party of course. Oh yeah, when I was a kid I got caught up in that Midnight Oil thing, just for that one album; not that big album they had, but a few years before, they had, like, one about the U.S. Forces and all that kind of stuff. You know, "here come the Hercules." Them and Hunters and Collectors, that's all you can find over here.

Pavement are not likely to be performing any Oils covers when they play this Tuesday, but what we can expect is a whole lot of original, noisy, inspired music from the band that Sonic Youth's Lee Ranaldo called "the best live band I've ever seen." Be there or lose.

Cosmic Psychos sell out

Daniel Kearney has a chat with Ross Knight about hair replacement, Nirvana & bad debts

The Cosmic Psychos are one of those bands who seem to have been around, spewing out great rock'n'roll, since the dawn of time. There also one of those bands who are impossible not to love, unless you completely miss the point. They've just released a new CD-EP on their own label, Arschloch records, and as luck would have it, they're coming to the city of Coopers this weekend. I caught up with the good looking one who stands out the front hollering and bassing, Ross Knight, who was relaxing on his farm somewhere in Victoria. As most majors want their own little grunge band, I asked why they put this CD out themselves:

R.K: "I'm not in any great hurry to go to a major label. Going to a major label can either kill you or cure you but you tend to lose the core of your following. If you sign to a major label you're expected to work for a major label, and I'm not working for anyone except myself."

Arschloch records have a rather unique logo, a caricature of, well, a male figure bending over.

R.K: "The logo's an absolute ripper - I think it's the highlight of the CD myself. It'll make a good T-shirt! I didn't take notice the first time, but the second time I looked at it I noticed what it was - it's a bloody ripper."

The EP is graced with a touching version of Billy Thorpe's 'Some People I Know'. I asked the obvious question - why?!!

R.K: "I'm buggered if I know! It was a favourite of mine when I was a very, very young tacker. We were looking for early seventies Australian stuff. I never want too be taken to seriously about anything, and we thought we'd do it; the way it came out was pretty funny. It was done very quickly, late at night. We were going to re-do the vocal track, but it came out so bad that we thought we'd leave it."

And who did the backing vocals?

R.K: The back up vocals might have been done by... I think there might be a little bit of Billy Thorpe in there. I think he's blended the two together somehow - what's that called, sampling, or ripping someone off... What!? The Cosmic Psychos sampling?

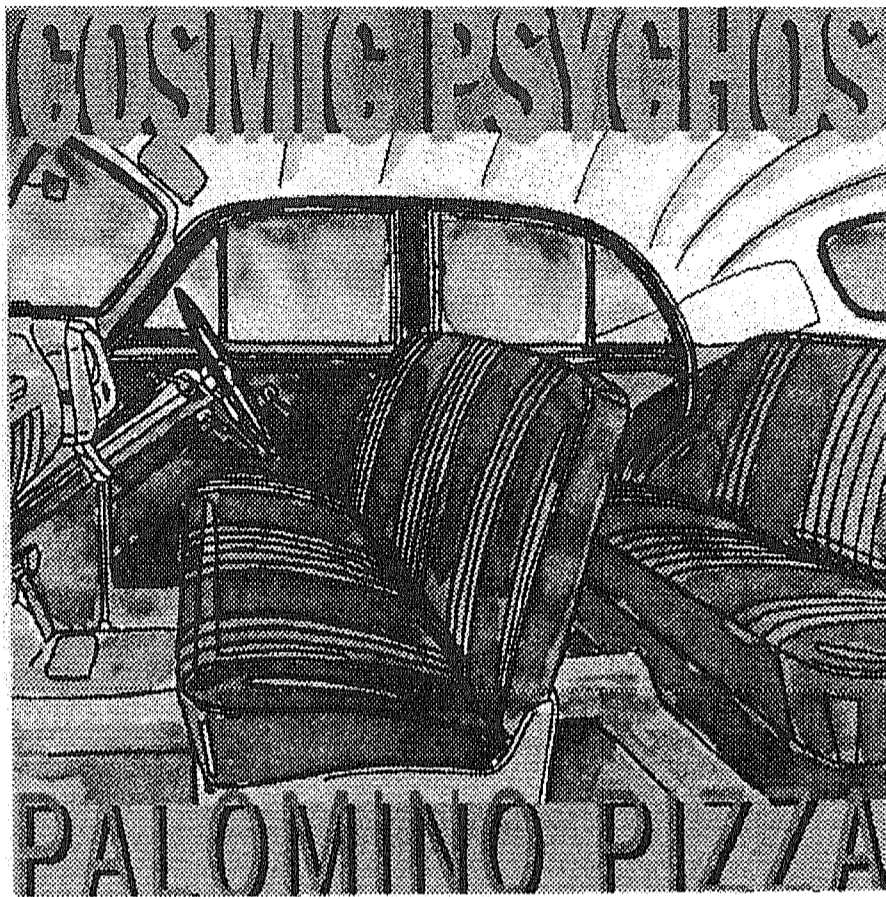
R.K: "Well, we're with the times."

So is Billy Thorpe a role model for the Cosmic Psychos?

R.K: "His earlier days perhaps, he was part of that jeans and T-shirt beer-swilling bare yer bum Aussie rock'n'roll that was around in the early seventies, so I suppose we're basically chuffing along the same line. He's now living in L.A. with his hair permed. I hope he doesn't come back again, he'll probably ask for my hide."

The Cosmic Psychos have long been regarded as even better live than in the studio, as testified by their 'Slave to the Crave' live album. I wondered if they had considered recording an album the same way.

R.K: "Well it wouldn't be a bad idea.



Actually, it doesn't sound it, but there's a couple of tracks on 'Blokes You Can Trust' that were done in one take, no overdubs. It would be good to record an album, vocals and everything live, bang bang bang... but then Kiss have brought out their third live album, we'd better get cracking and bring our second out and catch up."

This recording sees Ross's bass sound reach new heights of gritty scunginess. I asked if he went to great lengths to achieve this.

R.K: "I told Mike (Mariconda, producer and Raunch Hand) that I really wanted the sound straight out of the amplifier, I didn't want any of those little knobs compressing it or upping it or downing it. It was certainly cranked up, in its own little room, you could feel the place shaking. I've got a couple of buggered speakers in my box too, that might all add up. I broke them on purpose of course, for that sound..." Yeah, right.

R.K: "We've actually been rehearsing for a change which is pretty new to us. We're rehearsing tonight, I've got an hour and a half's drive down there, Robbie's got an hour and a half's drive from the beach, we all just meet down there, sit around and talk, have a couple of cigarettes and we'll all realise we're too tired so we pack up and go home. We never get much done.

Melbourne were lucky enough to have the Psychos at their Big Day Out. I asked how they went, having heard about a bit of mudslinging...

R.K: "It was great for the first twenty minutes. My amp got wrecked. My guitar got wrecked. It took me about two weeks to get all the mud off my box. It was just a giant mud heap. They weren't going to pay us, they were going to charge us for wrecking the P.A. We didn't really provoke it at all. It all got sorted out in the wash but I don't

think we're going to be asked back. Mudhoney can get away with it, they're international rock stars! Fred Negro came up and gave us a hand, playing his hobby horse. He copped quite a good one right up the arse, a block of mud, I think it's still half in there. It was his bath night that night anyway, he would have been fine."

When most bands get all emotional and philosophical, they're singing about world peace, the environment, the girlfriend who left them for the roadie, but not the Psychos. No, they get worked up about beer and Ross's farm. I asked for a few farm facts about the cattle ranch.

R.K: "I live here, by myself, try and run it and an earth moving business. I started that up to help pay for the farm and now that's in bigger shit than the farm. I'm doing really well at the moment!"

I suggested that they should sign to a major and use the \$700,000 advance to pay for the farm.

R.K: That would certainly get me out of debt, and buy me a Harley to look for cattle. That'd be nice!

How about getting NME to label them another 'next Nirvana'?

R.K: We'll be much bigger than Nirvana cos were much better looking. I wouldn't say we're younger, but we are more mature. You just have to look at Bill's [Psychos drummer] head."

I suggested the advantage that Bill had over [Kleur] it was the fact that he has far more hair on his bum than his head, as amply displayed in the Psychos' patented three bum farewell salute.

R.K: "Yeah - have you seen the ads for instant hair on telly? Well I reckon that could actually see the Psychos scream into the major charts. All we've got to do is talk Bill into buying a few cans of that stuff. It could be good."

So, have the Psychos got anything spe-

cial planned for their Adelaide shows? R.K: "I don't know if Adelaide has seen the nude fruit juggler yet. 'The little digger', the extra member of the Psychos, he's now world famous for being arrested for nude juggling in front of ten thousand people in Belgium. We were trying to tell the police that he was autistic, they said 'Oh, artistic' and let him off. If I can get a few Coopers into little digger before we go on we might get him to juggle. It's definitely something to behold! I'm looking forward to Adelaide - I haven't seen the Exploding White Mice for ages, and I always enjoy having a few beers with the Iron Sheiks. They're already labelled the 'Granddaddys of Grunge': how long will they keep playing?"

R.K: We did joke one day, we'd had a great tour in Queensland, we were flying back, and we all ordered ourselves a nice mixed drink, it was high fives all round and we made a pact to keep going for twenty years. That was eighteen months ago. I think I'll be on a liver/kidney machine, the hearing will be gone, so we might be doing a show by braille."

There are two other covers on the EP, so I asked where they came from. First, 'Guitar Over Dose', by Lobby Lloyd:

R.K: I think the only recording of it was at the Sunbury festival, basically just a big jam. It was also played by the Bum Steers, they used to do a great version of it about ten years ago. We just all plugged in and had a bit of a go at it."

And Sunrise:

R.K: "That's a Buffalo song, an early seventies band Peter Wells (Rose Tattoo) was in. That's a real doozy, that song. It's got a classic daggy chorus in it. I can't even remember the original Buffalo, I was probably too obsessed with Gary Glitter and Slade at that point in time. In 1970 I was a very impressionable 8 or 9 year old."

I was minus two, I pointed out.

R.K: "No wonder I didn't see you at the pub."

Two other Psychos releases are currently available, a live version of 'David Lee Roth' with the latest Lemon magazine, and a split 7" with Vertigo, covering the Halo of Flies. I asked how that came about.

R.K: "The standard answer, I'm buggered if I know! Tom Hazelmyer, the boss of Amphetamine Reptile Records was in the Halo of Flies, was the Halo of Flies, or still thinks he is the Halo of Flies. Bill said we're doing this Halo of Flies song, Robbie and I had never heard the bloody thing. Well, once at a party." After touring Australia, the Cosmic Psychos head for an eighty date tour of Europe and America, providing Bill Arschloch's dicky back holds out. So catch them at the Adelaide Uni Bar on Saturday the 29th and at the Glenelg Yacht club on Sunday, and get hold of the CD to keep their memory sweet while they're off brawling with each other in exotic locations.

Daniel Kearney



Amen
Salif Keita
Mango

"Kulusi Kolon bennen be ce do la ni togo kolon ye"

A vibrant rhythmic smorgasbord awaits within the laser-etched tracks of this album! With its roots so distant from the modern technology that relays it, the fusion of both has created a masterpiece.

Salif Keita comes from Mali, West Africa, the shunned albino child of a noble family. His exceptional vocal style, and ability to utilise African rhythms (mellow to frantic) to portray his feelings and messages, provide delight to the ears and heart.

For a mere 43 mins 51 secs, up the volume a touch and the speakers start jumping about, the rhythm pervades the air and then through your veins ... just try to stop jiving! And oh ... the words. If only we could all sing along — fortunately the album insert provides them in 3 languages.

Featured throughout, and complementing the rhythm section are the brass interludes, female chorus and chants, splashes of electronic keyboard wizardry, all interspersed with "mystery" percussion sounds: "Kuma" (pleasant reggaeish beat and strong vocal harmonies); the percolating "Nb 'ife" (je t'aime) and "Nyanafin" (slick and brassy) stand out among the 8 tracks. Underlying them all, Salif addresses contemporary issues (including political comment about Mali and the Ivory Coast) and the English translations give us an insight into some of the traditional customs and beliefs through his experience.

The "golden voice of Africa" has created, with a little help from his Paris-based friends and the opportunity of world touring, a unique and wonderful album — seeming simple at first listening, yet deeply rich with percussion and melody ... each listening uncovers some new sound or riff.

This album succeeds ...

"Wear rags if you must, but keep your name immaculate".

Roger Gurr

Celebration - The Best of Osibisa
Osibisa
Larrikin

Osibisa were/are the biggest Afro-pop band on the planet. They rose to fame in the Seventies and continue to play today, (although they are not as huge as

they once were). They use rock band instrumentation, a great horn section and traditional African percussion to complement a strong male vocalist and female backing singers.

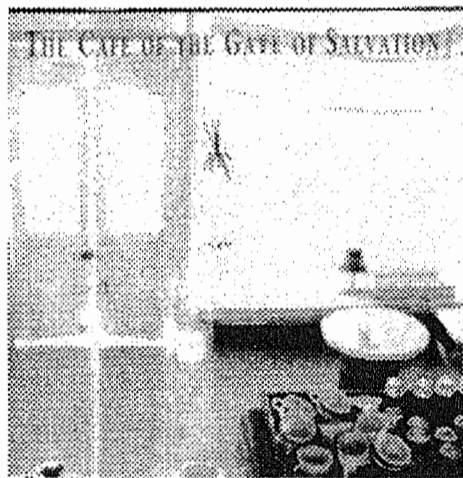
Osibisa (Translation: "criss cross rhythms exploding with happiness"), play a funky mix of African polyrhythms, pop, disco, rock and traditional African melodies. They fuse these styles effortlessly, creating a mighty groove and irresistibly catchy tunes.

This 15-track "best of" collection mixes classic studio tracks and live recordings to show off the various facets of the band. The most amazing moments on the CD are the live tracks, especially "Meeting Point", a mind-boggling Hendrix-meets-Coltrane-over-an-African-groove piece that rips your head off with guitar and saxophone virtuosity. On the more tender side, Osibisa create beautiful vocal harmonies in an African vein on "Woyaya" and "Ke Le Le", with great laid-back percussion underneath.

It's not all fantastic, however. "Dance the body music" and "Obinkabimame" sound like Boney M on a bad day, and should be cast back into the carigan-wearing disco hell from whence they came. They spoil an otherwise fine album. I guess they needed the money. So, if you like disco-tinged, feel-good, poppy funk, check Osibisa out. As the title track says:

"De sun is up, de spirit's high
People everywhere. (Yeah!)
De food is good, de wine is fine,
De people gettin' high."

Jason Allen



The Cafe at the Gate of Salvation
The Cafe at the Gate of Salvation
Real World

Even though I really liked this, it was kind of like seeing a really weird but interesting sculpture-type thing, and thinking to yourself "I really like that, but where would I put it?"

Not that I'm trying to say every musical venture has to be classified, but the material of this album is gospel, bordering on the Hymn side of this. Thus while it is exhilarating and uplifting, it's sort of not really conducive to, say, a dinner party, or disco dancing. In fact being a nice Jewish girl I felt vaguely like I had trespassed in to a foreign territory.

Still, like any piece of art that I like, I'd get it, just because good art and music is always worthwhile; even if you only listened to it once in a blue moon be-

Musica Viva
Borodin String Quartet

One definition of a masterpiece is that the more one comes into contact with the work, the greater the experience. Each re-acquaintance with the work reveals previously unnoticed relationships within the work which increasingly bind it into a powerful whole. Some works show great promise the first few times, yet disintegrate with sustained acquaintance.

Much was my disappointment when the purported Shostakovich String Quartet authority (and judging by their recordings, well - deserved), the Borodin String Quartet, failed to live up to any of the expectations that Shostakovich's String Quartet No. 8 held for me. I found it disintegrating before ears. Certainly, they played each section well, but there was little connection between each of the sections - like a poorly put together Shostakovich's Greatest Hits record. It was comparable to a Picasso painting after it had been cut into sixty four thousand pieces - it is no longer art; just a pile of unusual confetti.

The other piece in the first half of the program, Beethoven's Gross Fugue, was like listening to a washing machine. Beethoven didn't have any washing machines around in his day, so the sound of it must have been quite novel and certainly there are some pretty exciting washing machine noises around even in our day. Every time I stop to hear one, however, I feel like I should be doing something else. We were relieved when the often-looked-at programme said that the second half of the show was to be shorter than the first half.

At the commencement of the second half, something remarkable happened, a different quartet came out. They still looked the same but this time they were musicians, not technicians. Schnittke's 1983 piece, String Quartet No. 3 (I think), combined humorous folk-type passages with more serious passages in such a way to effectively sustain the listener's interests and was very impressive in its sparing use of modern string effects. He seems to be not only a composer with technical mastery, but a human as well.

Stravinsky's Three Movements for String Quartet was refreshingly lighter-hearted and Schnittke's In Memorandum of Stravinsky piece, with its sparseness allowed one to revel in the quality of the strong tones. It's strange, but after being bombarded with fast pieces or fast "slow" pieces, one doesn't know what an instrument truly sounds like. It's only in very slow or in sparsely-textured passages that the true beauty of an instrumental tone becomes noticeable (like when a tenor holds the second last note - only a semiquaver - on for so long in "Nessun Dorma"). More slower music please. The quartet encoored with a very enjoyable set of Shostakovich ditties. One left the Town Hall thinking that they had heard a sometime great quartet but pissed off that in the short concert, half of it was wasted on repertoire for which the quartet had little new to offer.

Shane Doohan

cause you felt like being uplifted, it'd be worth it.

Because uplifting it is. Originally formed in response to an ad for singers interested in Black Gospel, it comprises 28 singers; the material is all done accapella (unaccompanied) and the clarity and beauty of some of the voices makes it an outstanding example of one of the oldest forms of vocal expression.

Its aim, "to form a choir inspired by the Afro-American religious singing tradition" comes through in a joyous and passionate mode of singing. The smooth mellow beginning of the opening track, and my favorite, "don't wait (for Sunday)" shows off the perfect harmonious unity the group is capable of.

The soloists introduce the distinct gospel sound, moving from a clear unwavering note into a lower, more earthy register, and then punctuating the end of the phrase with a loud "yeah"!

The different sections in "Rise Up" again show the groups mastering of different styles, with the bass taking a fairly traditional choral mode and the higher registers singing in the more unrestrained passionate mode of gospel singers.

The result is a great album which shows off 28 joyous and talented voices. It's

possible that this is the sort of outfit you'd do better to see live, as the obvious energy would be a great drawcard. But on tape, I suppose, you have inspiration at the touch of a button!

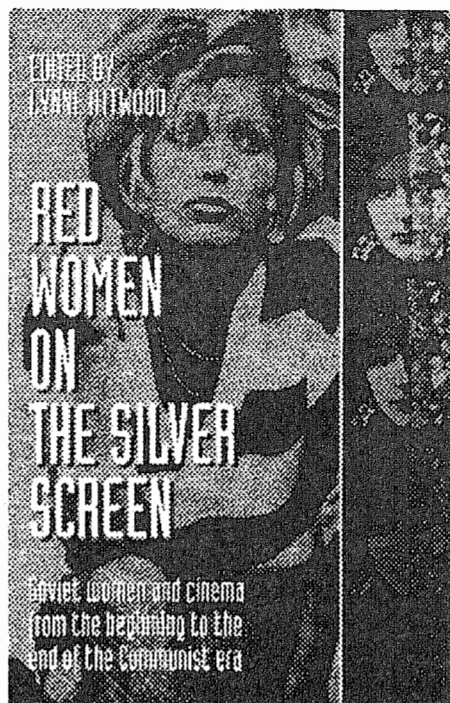
Mel Sander

Freebies!!!



On dit has 8 double passes to see Bigg at 151 Melbourne Street North Adelaide on Saturday May 29th. Come and see us at 1:00 on Wednesday and get yours.

Red women on the silver screen



Red Women on the Silver Screen.
 Edited by Lynne Attwood
 Pandora \$29.95

In a country where proverbs such as "When the hair is long, the brain is

short,' are considered pretty witty, women may find it a bit tough to survive.

After the October Revolution of 1917, the new Soviet government prepared to make feminism a priority, but the agenda was warped. While the government got the benefit of the extra workforce, the women were still required to do all the housework after they returned from their paid jobs.

Film was seen as a medium to reach the people. In 1917 the illiteracy rate was almost 80 per cent. With traditional rule abolished, the people of this enormous country had to be exposed to positive imagery, and it must be appealing. Film served these needs. But in watching samples of this genre, it is evident that politics are the background, set, bit parts, crowd scene, and soundtrack.

You can see this kind of conscious patriotism in American films like 'Under Siege', 'Patriot Games', and a hell of a lot of teen-shag-surf flicks, celebrating the American way of life. Films serve as a constant re-enforcement of the current political and social myths

that form our society. It groups, identifies and sticky labels everyone, and like any organised sport, endangers life and sanity for a goal which is only vaguely understood and rarely worth it.

In the 70's the Soviet press was riddled with headlines like 'The Bitter Fruits of Emancipation.' "The divorce rate had reached alarming proportions, the birth-rate had collapsed and neglected children had grown into teenage delinquents." All this concerned women's roles. There was no question that men help out, but only that women have failed.

Film acts not just to confront issues and entertain, but to analyse situations and people. Popular movies such 'Moscow doesn't believe in Tears' (1981) and the analytical "One Day 20 Years Later" (1980), look at more traditional family values and personalities.

Role models are highlighted as a significant inducement to create movies. The government supported them as long as they were 'politically correct'. Role models as not only a human entity, but as a way of life. Sexually, romantically, socially, politically, economically, the

boundaries were established, presented and represented again and again to create a society that saw only one way of life, one attitude, and hopefully followed it.

"The function of the cinema was to infect the audience with an optimism and confidence in society which bordered on mindlessness, an energy and a collective laughter which concealed backwardness and a lack of awareness." The book pulls no punches, working with broader issues and then giving examples, which is a successful method but would have been clearer with the use of more photos. This would allow the reader to identify with the images which are described but not brought to life. Perhaps it is a campaign for more people to watch Soviet films. This sounds like a good idea because the approach seems more human (If that really is a conscious choice) and like some French films I have seen, deal with people rather than racy, saucy storylines.

Kirsty Brooks

Sun, sex and self discovery

Swimming with Dolphins
 Erin Pizzey
 Harper Collins

Swimming with Dolphins stands somewhere close to, but a bit above, pulp fiction. It is the story of Pandora, whose relationships with men have been less than successful. She retreats to the Caribbean island paradise of Little Egg after her third husband asks for his freedom to be with another woman. On Little Egg she meets Ben, a native of the island, younger than her and, by the sounds of things, good looking and a good bonk. There is certainly no stinting on the sex scenes in this novel, but you can read a number of pages without coming across any and they aren't too

gratuitous.

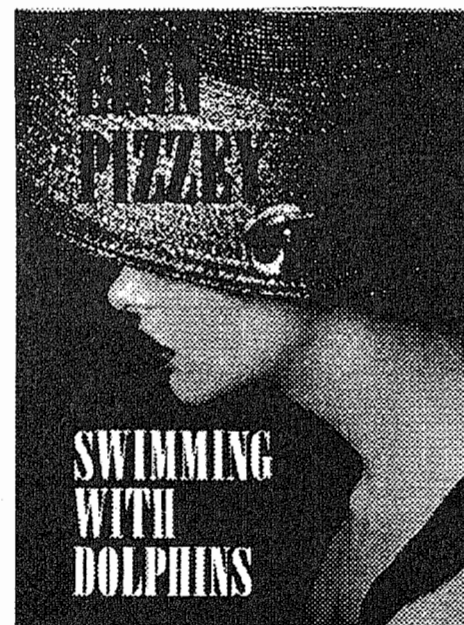
Little Egg is the place where Pandora becomes healed from all her wounds inflicted by her previous relationships with no-good men, and her relationship with Ben is part of this. The purity of Little Egg as compared to mainland America is the biggest healing force and she ends up being able to face all her old emotional problems, make peace with her mother and start feeling good about herself. Pretty impressive for a little island. Amazing what swimming with dolphins can do for you!

Erin Pizzey has worked with battered women and children and she tries to get some depth in her work from this experience. Pandora seems to be an incarnation of the battered woman syndrome,

having suffered just about every type of abuse, physical, sexual, verbal and emotional. In the sense that Pizzey explores these problems this book is somewhat more interesting and challenging than most best-seller type books. But it is still fairly shallow. Ultimately, though, Pizzey does let Pandora find strength, and not just through another relationship with a man, here again breaking out of the mould of the typical best-seller.

This is a book of Sun, Sex and Self-discovery. It's easy reading, easy thinking, and would probably go well with some easy listening.

Lorien Kaye



Crossing seeds

care enough to review this book in great detail because I don't think the author cared enough to finish exploring the great themes and characters she'd initially established. There are few things as annoying and disappointing as liking a book to begin with and winding up hating it. Not that I hated (as in completely loathed with inexhaustible passion) this book; on the contrary, I began it with that "oh-boy-this-is-going-to-be-a-great-book" feeling. Somewhere between beginning and end, though, I lost interest, as I felt Mara lost interest in her characters and themes.

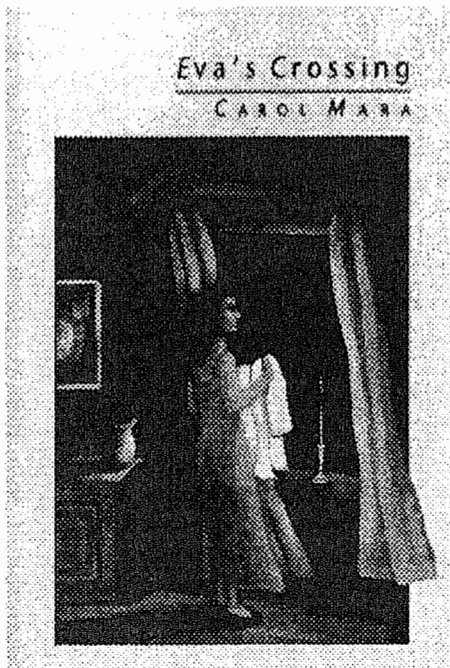
Eva's Crossing tells the story of two separate families living in the same small town of Clarence. Eva and Harry are introduced in Part One as a couple who are settling down to retirement together. Whether Eva is going through

a mid-life crisis, menopause or just a crazy period, I'm not sure. I think that she is quite simply bored. Harry is considerably older and Eva, for perhaps the first time in her life, is becoming aware of the down side of this age difference. Eva is put in a mental institute, amidst other "rejects" from society, and it is never established upon her release whether she is "sane" or "insane". The second story narrates the growth of Moira and Joseph from abused children to two courageous and determined young adults.

Mara introduces and begins to develop several other interesting characters within the two stories, but then suddenly cuts them out as if pursuing them were too much effort. There may be some stylistic or thematic reason for doing this (i.e. it's probably just the style of short stories) but I could not

figure out what or why. The first person narrative is switched many times throughout and, again, this may be a stylistic technique (used to echo the disjointedness of the characters' lives perhaps?). I won't go into a Freudian analysis because, quite frankly, I found the technique irritating and confusing. Mara raises some fascinating issues about people who dare to try and exist outside their allotted positions in society, but I don't think she explores them fully. Perhaps this is simply the nature of short stories. Perhaps Mara deliberately leaves off further exploration in order to encourage us to think about the issues and decide for ourselves. Perhaps I'm being completely ignorant and this novel will win the next Nobel Prize for Literature. I don't know and, basically, I don't care.

Melanie Newstead



Eva's Crossing
 Carol Mara
 Allen and Unwin
 I'll be honest folks. Basically I don't

Ghost Writer

The Ghost Writer
Chelsea

The Ghost Writer is in many ways similar to the popular Bob Roberts. It is a story of corruption and politicians, a seemingly tautologous pairing. But, at the risk of being lynched by Bob Roberts devotees, I think that The Ghost Writer is in many ways more complex, and wittier. It is true that it too is overstated in places, spelling out what is already obvious. But it has important differences; it does not have the true believers of Bob Roberts, so there is no simple goodies versus baddies theme. The Ghost Writer does not make distinctions between good and bad according to political ideology. In The Ghost Writer corruption extends everywhere, affecting everyone, and tempting everyone. The film is seen from the viewpoint of Luciano (Silvio Orlando), an earnest teacher who ghost-writes for a well known "writer" to earn money to save his family home. It is through his witnessing of the workings of corruption that various themes are explored. Luciano is wooed away from his school to write for Cesare Boreto (Nanni Moretti), the

sleazy and economically rational government minister. There is a huge difference between the opulent surroundings of the politician and the ramshackle world of Luciano. There is also a huge difference between the strategic workings of politics and the bewilderment of a passionate teacher. It may well be a case of the well worn innocent-in-a-corrupt-world theme being done once again, but it is done well.

There are a number of nice touches about the film. One is that it doesn't rely on a romance plot to carry it along. Luciano's relationships remain ambiguous and in the background. Another is that the focus is on Luciano's reactions to the evident corruption around him, rather than the shock-horror "Oh my God politicians are corrupt" of Bob Roberts. It is also a timely film, considering the political scandal coming out of Italy. Some knowledge of the Italian political system might have made it even more interesting.

The acting is another aspect which makes this a good film. Orlando is especially good and plays Luciano beautifully, retaining a bewildered look



throughout and remaining ruffled despite the suits and ties he is constrained in as he becomes part of the political world.

By the same token, there are a number of irritating things too. Some parts are over-explicit, and the ending seems unnecessary. One of the main complaints I have

is about the subtitles. When subtitles have simple grammatical mistakes in them you start to wonder how good the actual translation is, and how much you are missing out on. But the problems are not problems which spoil the whole film.

Lorien Kaye

Lovers on the Pont Neuf

Lovers on the Pont Neuf
Trak

Nobody does it better than the French. Making love stories, that is. Their latest, and no doubt one of the best is *Les Amants du Pont Neuf* (Lovers on the Pont Neuf). Best described as raw but beautiful, it tells of the "mad love" between Alex (Denis Lavant) and Michele (Juliette Binoche), a middle class painter who runs away from home to paint life, before her worsening eyesight deteriorates totally. Like I said, "mad love"!

The volatile affair with dark undertones of self-mutilation and betrayal courtesy of Alex begins, thrives, dies and is rekindled on the closed Pont-Neuf bridge. Here we meet Hans (Klaus-Michael Gruber) the third and final member of the main cast (you'd think the film would have more main actors, considering its \$30 million budget), an elderly tramp who is a father figure to Alex, and whose hostility towards Michele eventually turns to sympathy.

From here the film descends into raw sensuality, startling violence and haunt-

ing beauty, with France's bicentenary celebrations providing a colourful backdrop to the otherwise bleak air of the bridge. *Les Amants du Pont Neuf* is director Leos Carrax's reaction to "reason.... bodily hygiene and cleanliness of the soul" all of which disgust him. For him, "condoms are everywhere, not only in the bedroom- we live in them...." Poor guy! How the French critics could give such a brilliant film bad publicity is incomprehensible. How can one overlook the visual beauty of scenes such as Alex's firebreathing, water-skiing down a fire-

works-lit Seine River and dancing on the Pont Neuf during bicentenary celebrations? Apparently the contempt of the critics was directed toward the director's "wasting" of money. Who couldn't think of other ways to spend a few million dollars? However, the waste isn't in making a movie for a large amount of money, it's when it's a good movie and you don't go and see it.

Kanesan Nathan

Giveaway Crazy!

On Dit has received lots of free passes for "ACDC: Live at Domington" and Jimi Hendrix at Woodstock". Both films are playing at Her Majesty's as part of the 2nd Adelaide Film Festival.

We have also received some single passes to see "Apocalypse Now", courtesy of Greater Union 5 Cinemas. Tell us the name of Marlon Brando's character in the film and you could be a winner.

For any of these tickets, come and see Tom or Alan in On Dit on Tuesday after 1.15.

Be there.

And now for the weather..

Groundhog Day
Hoyts Cinemas

Groundhog Day has tired and cynical television weatherman Phil Connors (Bill Murray) being able to perfect one day of his life, but taking about ten years to do so. While doing a story on the obscure but real event of Groundhog Day in the obscure but real town of Punxsutawney, Pennsylvania, Phil becomes stuck in a time-warp (for want of a better term) and finds himself repeating GHD over and over. This *Twilight Zone*-type story has great potential, although the weak points as far as I could see were how will the time-warp be broken out of (romance will be mandatory), and how can everyone else lose 24 hours without any problems, while Phil is endlessly repeating his? The first was resolved as expected, and the second merely requires us suspending our disbelief about three metres high. Phil's producer, Rita, is played by Andie Macdowell, and she's able in the tread-

mill of repetition to find out every subtle nuance of her character, making himself into someone who (unexpectedly) turns out to feel exactly the same way about things as her, which helps tremendously in the bedding stakes. Along the way he also saves some lives, a marriage and reports GHD every morning for what seems like years. I'd go mad, and Phil nearly does, but is saved by the fact that he can do God-like things like drive a truck off a cliff and wake up the next (or the same) morning unscathed and fresh for another go at GHD.

Phil eventually pleases the being who has put him in the timewarp, finds romance and regains a normal existence. Once again Hollywood tells us that there is a benevolent hand on the steering wheel of life, and *Groundhog Day* succeeds if you're not too worried by not having your paradoxes resolved in a logical way.

Alan Merritt

Hey Frenchie, you can't do that

A French Vampire in America
Academy Cinema Centre
Season open.

Fantastic...Frightening...Funny... 'A French Vampire In America' is all of these plus more. Marie (Anne Parillaud) sleeps all day, stays out all night and always watches what she eats... She loves Italian. She's a French vampire living in America. Teaming up with Joe Gennaro (Anthony LaPaglia), an undercover cop, she fights a vicious Mafia family by eating it. Sal Macelli (Robert Loggia), a particularly gruesome culinary delight discovers the joy of vampire habits for the benefit of his power hungry mob of crims. Thus, the plot thickens and the blood splatters.

Directed by John Landis, the maker of the classic 'An American Werewolf in London', 'A French Vampire...' is in a very similar stylistic theme. A romance of sorts, it incorporates a fair degree of black humour and gore. This combined with a touch of horror is not as bad in taste as it sounds, it actually works to create a classic 'splatter' comedy.

Anne Parillaud makes her debut in the

American film scene as Marie, however she is no stranger to acting. She gained widespread acclaim for her title performance in the 1990 French thriller 'La Femme Nikita'. She has also acted in various roles for other films and theatre. Her portrayal of a melancholic vampire who only eats bad guys is very believable. She portrays Marie as a mixture of calculated innocence, sensuality and melancholy which her victims find irresistible, as she does the taste of blood. Marie's partner in her quest, Anthony LaPaglia is actually Australian, yet embarked on his American acting career in such films like 'Betsy's Wedding', 'One Good Cop' and '29th Street' after graduating from "days of our Lives".

Marie and Joe are a perfect couple, despite Marie being one of the undead and having bizarre eating habits: as they, as two lonely outcasts, strive to break up the Mafia family that Joe has infiltrated and Marie has made.

"A French Vampire..." is entertaining but expect no challenges with it. What you see is what you get.

Tracy Skehan

Reinhardt's Dream

Reinhardt's Dream

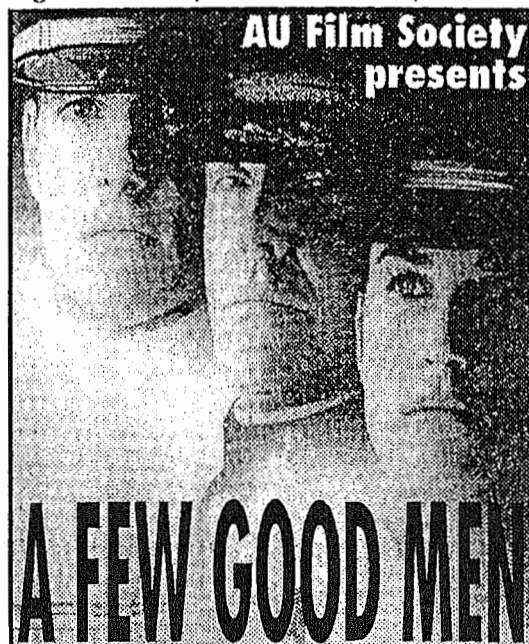
Mickey Rooney as Puck, James Cagney as Bottom, Olivia de Havilland as Hermia and just three of the surprising cast of Max Reinhardt's astonishing 1935 film of *A Midsummer Night's Dream*, filmed in Hollywood in 1935 with William Dieterle as co-director.

With extravagant sets for the palace of Theseus and a lush, mysteriously backlit forest, hidden pools and swirling mists for the wood near Athens this rarely seen film was one of the first productions of Shakespeare's play to bring out the darker underside of the comedy. In some ways the film resolves into a struggle between darkness and light. Oberon makes his entrance on a great horse, a long black cloak streaming out behind him, Titania and her fairies are blonde, shimmering creatures, and the conflict between them is imaged in a dance, erotic for its time,

between predatory Night and sensuous Moonlight (much of the film's choreography was by Nijinsky's sister, Bronislava).

In its combination of Americanization and German Expressionism, this *Dream* proclaimed that Shakespeare was not only for the British, but for the whole world. English director Sidney Carroll was one of the outraged, calling it "a splendiferous cinematic German-American version of 'The Babes in the Woods' ... No expense has been spared with either costumes or scenery completely to eliminate Shakespeare from the picture." History sees it differently. And so can you, at 2pm in Lecutre Theatre G29, Lower Napier Building, Wednesday 26 May. Entrance by donation of a small gold-coloured coin SPU, two small gold-coloured coins for others.

This is a once-only Adelaide screening.



AU Film Society
presents

**Tom Cruise,
Demi Moore &
Jack Nicholson
go for gold in a
courtroom drama**

**Tues 25 May
Union Cinema
5.15, 8.00 pm
Mem \$3, Stu \$4,
Public \$5**

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

Commonwealth Bank

National Campus Band Competition

The first heat of the Band Comp kicked off last Friday. It was a great night and featured:

**Poxsii Barccs
Justice
Legion**

The final tally by four independent judges was:

**Poxsii Barccs 290
Justice 242
Legion 255**

Congratulations to Scott, Paul, Gary, Monique and Paul Smith, of Poxsii Barccs we'll see them at the AUU finals. It was a difficult task for the judges at the heats end. Thanks heaps to Vanessa Almeida, Monica Carol, Darien O'Riley, and Andy Toza (judge + Audio Engineer for all bands) for your time and the quality of your appraisals. Congratulations also to Justice and Legion for solid sets of a high standard. The bands will have access to judges comments after collation, there is about 30 bands entered from Adelaide Uni Union-thats fantastic, and is certain to provide many more great heats with a high standard already being set.

Heat Two-Fri 28 May 8pm

featuring:

My First Shag

Mog

Basket Case

SEE YOU THERE

On Friday 28th at 1:15 in the UniBar Hurdy Gurdy, Breather Hole and the Circus in a Suitcase will provide R&R till mid afternoon, a hoot. Of course theres the Coopers draw, and who knows Roger might even give away another TV! Look for posters of Graham Pugh-Comedian, he may do a lunch in UniBar on Thurs 27.

AA And of course:

Saturday May 29

in UniBar

COSMIC PSYCHOS

Exploding White

Mice

Iron Sheiks

9pm

\$10

tuesnights UniBar 7-12ish
 FUTURE

André
DMc
Further
3XA
T•Com
V-Agent
Spice
NTT

Showcasing new and unused, underground, stage by tenspeed and brownshoe, video P Hewson, URS are here.

Menagerosity

The Glass Menagerie
Axis Theatre Company
At the Odeon and on tour

Who could fail to be moved by this, a play considered by many as the most beautiful written this century? Tennessee Williams' masterpiece is the story of the Wingfield family, and the tragic lives they lead: Tom is trapped in a mindless factory job that kills his wild poet's soul; his self-deluded mother Amanda has her hopes for a better life raised only to be completely crushed; and his sister Laura (*Laura!*), cut off from everything and everybody, lives only for her collection of old records and her glass menagerie.

The last production of this play in Adelaide was the excellent version directed by Gale Edwards for the State Theatre Company several years ago, with Kaarin Fairfax in the role of Laura. Obviously, comparisons are there to be made, and while I reject the notion of a "definitive" production, I'll say this much: Edwards' production was more satisfying. That is not to say that this version, directed by Peter Goers, is not enjoyable. Certainly not. There is a lot to like in this production.

And there is quite a bit I take issue with. The set design is very peculiar, with shiny blue and silver surfaces everywhere. The characters wander about and seem lost in the large spaces between the furniture, some of which is

authentic and some of which is clearly anachronistic. This in itself is not a bad thing; as Tom explains his play is memory, it is not realistic. But with all the sharp edges and general flashiness, the set looks more like the waiting lounge of a futuristic spaceport and less like the soft edges one might expect from a memory play. The design refuses to convey the feeling of claustrophobia ever-present within the script.

This problem is exacerbated by the lighting, which lit up the huge airy expanses of the odeon stage with dazzling inappropriateness. The actors are over-lit, and this shows up their make-up all too obviously. Ryder Grindle's Tom, in particular, looks positively anaemic. I assume the intention behind the design was to create a sense of the deathlike stillness of the character's lives; lives that are temporarily imbued with warmer hues upon the entrance of the Gentleman Caller. But this tack has been chosen at the expense of much else the play has to offer.

The scene between Amanda Shillabeer's Laura and Jamie Nicolai's Gentleman Caller is the strongest scene in the production. Nicolai's characterization exudes a boyish bonhomie that works well when set against Shillabeer's supreme fragility. Her performance captures Laura's gentleness nicely, and she is ultimately a sympathetic (rather than pathetic) figure. And of the four actors, Shillabeer's grasp of the south-

ern accent is the surest.

Ryder Grindle's southern accent is disappointing; it slips and slides all over the place. I have some doubts as to whether Grindle has faced up to all the complexities of Tom's character, although his performance is competent enough. He demonstrates his best work in the scenes of confrontation with his mother (played by Pam O'Grady). As Amanda, O'Grady is most comfortable in the second half, when she flirts outrageously with the Gentleman Caller. In the first half however, she demonstrates a truly awful tendency to really d-r-a-g t-h-i-n-g-s o-u-t. This was unnecessary, and exceedingly boring to watch.

The musical accompaniment contributed greatly to the on-stage tension, and was suitably understated. Michael Darren deserves congratulations for his composition, as it was perfectly in keeping with the mood of the play.

However, the feeling that is generated by this production is completely and irrevocably destroyed by the playing of Annie Lennox's song "Walking On Broken Glass" after the curtain call. Whoever had that bright idea needs a right talking to, as it successfully managed to trivialise the entire production. On my scale of tasteful-fade-out-after-the-play-is-over-music (a scale I previously never knew I had), it registers a whopping several million below zero.

That aside, this production of *The Glass Menagerie* is certainly worthwhile, and the concession ticket price of \$6 makes it quite affordable. By the time you read this, the season will have finished at the Odeon, but despair not! A return season plays at the Donald Horne Performing Arts Centre in Aberfoyle Park from Wednesday June 16 through to Saturday June 26. For all those who make the trek, these performances should be interesting - on a new stage area and with (hopefully) a new lighting rig. It is also touring a number of country centers; good to see the Rurals not being neglected for a change.

Also good to see was the poster at the Opening Night performance which emphatically proclaimed that this production was *not* being sponsored by Foundation South Australia. It really is the height of petty-mindedness that the Foundation does not sponsor plays which feature characters smoking on stage. But the intrigues and issues of arts funding in this state constitute a wholly separate issue...and one on which I will not harp.

So that's my little spiel. See this play, but only if it really grabs you. The acting could be improved and some of the design is dodgy, but the play itself is wonderful. And that's no understatement.

I'll go now.

David Mills.

Macbeff

Macbeth
La Mama At The Q
Till May 29

Tony Moore's production of *Macbeth* is centred around certain images of Celtic mythology. Together with a notable score and some interesting performances, this was the chief interest of the performance and what made it enjoyable.

The stand out feature is undoubtedly the treatment of the three witches. On entry into the theatre we were presented with a smoky and dimly-lit stage, upon which were two female witches in skin-toned bodysuits and a male third witch in a loin-cloth and wearing a skull mask complete with horns - very Iron Maiden. When the three witches began to writhe against one another to begin the first scene, I thought I was perhaps in the wrong theatre and had to ensure my programme didn't mention "hot live acts". It did not. After checking my disappointment I noticed that the performers had successfully gained the full attention of the audience before speaking a word.

The witches established separate personalities which became important symbolically and as part of machinations of the plot. They were a constant presence whenever whether of the *Macbeth's* was the focus of action, adopting the roles of the nurse, the third cut-throat, and even that of Lady

Macbeth's cat. The last of these (played by the first witch, Joanna Webb) was the most rivetting performance of the night. The "unsex me here" scene with Lady *Macbeth* was the best example of the sexually seductive nature of the witches' power, and their influence on the *Macbeth's* generally. Generally, the damned had much more charisma than the blessed.

Delia Stopford played Lady *Macbeth*. Her performance was the best of the mortals, and her interaction with her supernatural attendants added interest to all the characters involved. The subtle slyness of Lady *Macbeth* worked well in comparison to the more aggressive *Macbeth*, and her guilt-stricken episode towards the close of the night's play was enough to ensure a consistent performance.

The giant's robe of *Macbeth* fell squarely on Maris Caune's able shoulders. He was adequately audacious and obnoxious as the power-mad tyrant - so much so that the moments of pathos that accompanied the character fell a little flat. He was not aided by the score during the crucial "Tomorrow, and tomorrow, and tomorrow" passage. The music here was not only distracting, but really quite a dreadful blot on an otherwise pleasing audible landscape.

As for the rest of the Scottish and English noblemen, their performances were characterised by furrowed brows or contemptible snarls as appropriate.

Nick Smart as *Macduff* was probably the best of these, and Gerard Ryan as *Banquo* wasn't too shabby in his less aggressive role (again aided by the witches). Jack Bennet as *Siward* was memorable and amusing, although I'm not sure he meant to be.

Mike Pitman's original score was touted as a feature of the production, and worked well for the most part, espe-

cially in conjunction with the dances of the witches. The episodes involving the appearance of *Banquo's* ghost and *Macbeth's* death were accented by the score and particularly the lighting, which enabled *Macbeth's* head to be sufficiently removed from his body.

All things considered, Tony Moore's production of *Macbeth* is one I can recommend, but not rave about.

Damien Spry



Fixing supper

Dance Magic — Come Out 93

Flamenco, tap, suave blues, waltzing and classical ballet—*Dance Magic* had it all. From the bouncy opening to the disco close this programme had never a dull moment and revealed the ample talents of South Australia's young dancers. Six S.A. dance groups collaborated to produce an evening of dance encompassing different styles, eras and cultures, involving all age-groups and some of the audience! The opening "Come Out Stomp" involved all the dancers and was an exuberant disco-aerobics piece which got the audience clapping along, setting the mood for the rest of the night. This elaborated-Madison style dance was later taught to the audience, many of whom got up on stage or at least out of their seats to boogie with the dancers.

The programme was a lively mix of styles, beginning with a Viennese waltz executed by lovely lasses in billowing dresses, and one mannequin doll... The flamenco which followed was enthusiastically crisp and foot-tapping, a contrast to the next piece portraying amusing and tongue-in-cheek sketches adapted from Sir Frederick Ashton's "Facade". They parodied character dancing of various styles, from the Scottish sword dance to the Charleston. This piece incorporated a large age-range, yet unfortunately no boys. A witty piece called "Sixteen Pockets" rates a special mention for its excellent choreography and equally talented dancers from Charles Campbell High School. Clever dance acrobatics and the innovative use of body-part movement, of balance and propping, and of linking and breaking patterns made this modern dance piece stand out, as did the clean movements and acting abilities of the eight girls.

A chic stylized performance in black boas, dinner suits and tap shoes outlined the artistic highlights of the 1920s, with the help of bluesy vocals and piano accompaniment. This was the first piece which included boys yet they were given frustratingly little to do, particularly considering the possibilities of interesting male choreography offered by the medium of tap. The next and final individual presentation from a dance group was a truly classical piece called "Red Poppy", involving a troupe of girls in long tutus and three boys in Russian tunics and boots. This piece gave the boys more to do than just partnering, and they managed several exciting turns and leaps in their pas de trois.

Each dance group gave a brief encore in the final ensemble farewell, a spectacularly managed explosion of movement with which to end the evening. The "Come Out Stomp" was repeated, and the dancers streamed from the stage through the audience, getting down and disco-dancing off to the beat of the music as the audience clapped in time. *Dance Magic* was ideal to kick off the Stretching Boundaries theme of Come Out 93 — reminding us how encompassing dance is in all its different forms, closing gaps of age, culture and time.

Celia Brissenden

COME OUT 93

More Reviews Than You Can Poke A Poky Thing At

The Fostering

The *Fostering* is a play about one woman's search of her identity. Through song, dance and speech it explores this universal quest. This search becomes intensified for Lily, the protagonist of the play, because as an Aboriginal woman fostered out at a young age to a white family, she loses all contact with her cultural ties.

The production was performed by only two actors, Lily Sansbury and Carroll Karpny. As writer and main performer of the play Lily's role was autobiographical as she played herself as well as several other characters who have all played a pivotal role in her life. It was a demanding part and she was successful in that, despite the serious subject matter, the dialogue was peppered with humorous moments therefore the play did not regress into pure melodrama. However, she was not quite so successful in her portrayal of the characters who were not herself. The transitions became confusing at times as she played the roles of social worker, her sister, her maternal mother or her pious foster mother. Another negative aspect were the lyrics of the numerous songs, for as

Lily said "if you don't know your song, you don't know where you've come from". This is an indication of the standard of the lyrics. They were quite often painful to listen to, not because they were confronting but because they were so clichéd.

Carroll Karpny played an important but understated supporting role. His musical accompaniment added an emotional ambience with the use of acoustic and electric guitars as well as more traditional Aboriginal instruments including the didgeridoo. These traditional instruments added a rich quality to the earthy rawness of Sansbury's voice. The set was minimalist and effective. The props were also well used with a shawl doubling up as a baby, and a suitcase as a coffin.

In this the International Year of the Indigenous People *The Fostering* was a competent addition to what we hope to see more of during this, and following years. However, although sufficiently performed the story of the alienation of the Aboriginal people could have had a greater impact if this play did not lack the passion which separates adequate theatre from great theatre.

Kate McCormack

On the Lake

The old, tatty comfy chair that dominated the stage set the tone for the performance. This was not going to be an evening of pretence. The spartan setting focused the audience on what was important. One person telling their story through their words and music. Robert Crompton in his first play, *On the Lake*, brought the audience into the world of two men of the Aboriginal community from the Coorong. The first, an old man bewildered frustrated and removed from what he loved. The second a young man angry, torn and trying to make the best of a bad lot. Crompton moves from one character to the other with ease using song to give the audience the breaks they need.

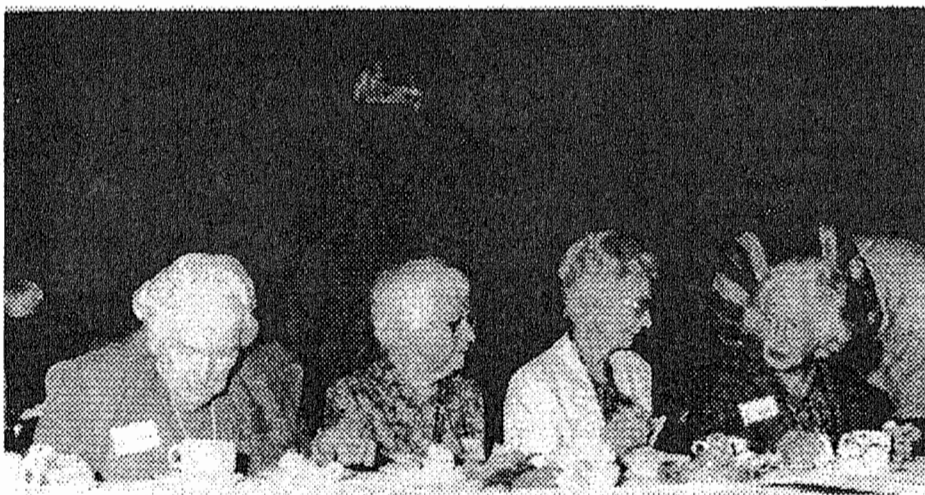
This is no ordinary story teller. Normally the issues of racism, aging, cultural dislocation, violence, alcoholism and death in custody do not leave me feeling uplifted. His wit and humanity cannot but touch you.

The old man was raised on the Coorong. He tells the kids about the Dreaming, living on the lake and the changes to his community brought by white "civilisation". His account of the origins of their area (from Murray Bridge to Kangaroo Is.) was story telling at its best. It was the highlight of the performance. Crompton characterisation of the old man is wonderfully humane. He captures the essence of a lost soul in a nightmare. Cut off from his spiritual home, life has been reduced to two things. Telling stories to the kids about the old times and waiting for the next pension cheque. Yet this is a person who has not given up completely. There is still hope for the next generation.

The young man lives a tightrope of the urban Nunga. The Dreaming of the Coorong is far removed from the traumas of everyday life in white Adelaide. He remembers the old man and his passing and what he meant to his understanding of the Dreaming. The most dramatic part comes with his one-way conversation with his cousin. The cousin had become so embittered that he turned to alcohol and violence. Rarely are such issues faced so honestly. Crompton is not as comfortable in playing this character. This may be that the young man's story may not be that far removed from the reality of his own life.

It is not an accident that story and song are used for this play. The old man asks "who's gonna keep the Dreamin' goin'?" Richard Crompton has taken on that challenge. The Dreaming has been transformed by white occupation, but not diminished. He has a story that needs to be told and that story is worthy to be heard.

David Moxham



Come out, not just for the kids!

Panic Stations

**Panic Stations
Come Out Festival**

Well folks, its around about that time again. Come Out, the politically correct, culturally uplifting opportunity for the youth of South Australia to reassert their long suffering social conscience, has arrived, and not unlike any other year I am forced to ask one question. Come Out for what? Come Out so that thousands of year six classes can be subjected to a Mongol in tights demonstrating the benefits of pretending that you're a tree in the name of art? Come Out so that the public of this fair state can be granted the privilege of better than usual street theatre in their lunch hours? Come Out because there is just nothing else to do? As you may have guessed I have always had some doubts as to the merits of a youth cultural festival, yet being the liberated, sensitive new age reporter that I am, I had to take another look before making up my mind. So, I set out in search of a "Come Out" production, determined to prove that Australian youth has lost its culture.

My quest led me to Port Adelaide and

the Port Youth Theatre Workshop, who in conjunction with Magpie Theatre and (would you believe it) the Police Association of South Australia produced *Panic Stations*, a play, as part of Come Out '93. The production set out to explore the relationships between youth and police and expose the grow-

pointless journey. What I found was quite extraordinary.

Writers Lily Sansbury and Fille Dusseljee created a fast paced, sensually exciting and provocative mix of street theatre, musical expression and live drama. The variety of action itself was exhilarating. Moving from a live

"Not unlike any other year I am forced to ask one question. Come Out for what? Come Out so that thousands of year six classes can be subjected to a Mongol in tights demonstrating the benefits of pretending that you're a tree in the name of art?"

ing animosity that exists within these relationships, and the culture as a whole. The implications of such a theme are far reaching, encompassing topics ranging from vandalism to the fabric of Aboriginal rights. This would be no easy task for South Australian youth, as barren and culturally defunct as I perceived them. These were dark issues that they were dealing with, easily fabricated or overdone, and besides police can't act. This in mind and with grim expectations, I embarked upon what I expected to be a dismal and

car chase complete with blazing sirens and roaring engines, to the depiction of a repressed bureaucrat dictating the "latest" advances in the juvenile correctional process with a consummate ease. The sets themselves were talented and what their performances lacked in experience was well compensated for by the genuine nature of their performance.

In fact if one word could be used to describe *Panic Stations* it would be just that, genuine. The diversity of issues explored by the play, whether they be

domestic violence or the increasing alienation of the Aboriginal culture, were approached with a heartfelt honesty which conveyed the potency of these issues all the more. Without the honesty that the cast imbued into the work, its politics and bias, its anger and outrage would have been disjoint, offensive and consequently lost.

Panic Stations is a fine and well handled portrayal of a painful and diverse tapestry that is the new youth culture. It brings an often arcane and sterile justice system into confrontation with a new generation of youth whose lives have been shaped by recession and social animosity. The result whether right or wrong is explosive. *Panic Stations* draws no immediate conclusions, it simply presents life through the eyes of an emotional and raw youth. Its gift is expression, and it offers that gift in a liberal and measured cacophony of sound, that is the collective voice of the production and its vision of modern culture. If for no other reason it was well worth coming out for.

Mark Douglas

Little Bits Of America

Small pieces of America pour through our TV screens at all hours of the day. SBS, however, now brings us a programme which stands back and takes a deeper look at the hub of the world's only truly global culture. *American Chronicles*, on Tuesday nights at 7:00 takes an unabashed peek at the centre of the world and at the shabby and not so shabby fringe-dwellers at the margins of that centre.

American Chronicles is one of those oh-so-smooth documentaries which either work well or crash down in the flames of their own pretentiousness. And, although the program squeaks under the strain of its own self-significance occasionally, *American Chronicles* succeeds admirably.

The narrator is Richard Dreyfuss. He tries desperately to sound like a slightly less sober version of the narrator from the *Civil War* series. He doesn't quite make it but he has fun trying.

"American Chronicles' is one of those oh-so-smooth documentaries which either work well or crash down in the flames of their own pretentiousness."

The format starts on familiar ground; a calm, authoritative voice-over explains the significance of various images moving in slow motion while various ponderous, "uplifting" pieces of classical music drift through the background. (Carmina Burana must surely be the most recycled piece of music in the world. Nice, though.) But

this is soon disrupted by fun pop-art cartoon sequences which enliven as they inform. The resultant combination is entertaining, energetic and engaging. The only thing they don't do is allow the subjects to speak for themselves. If this were a documentary on the Kikuyu tribe of Kenya or the Inuit of Baffin Island, then this approach would lead to claims of paternalism and arrogance. But because this is America, which we assume can look after itself, we don't mind that the people remain as unidentified street loonies.

The first episode concerned the annual New Orleans' Mardi Gras. This appears to be no coincidence. New Orleans, we're told, lies to the North of the South and to the South of the North. Quite how this piece of geographical gymnastics is achieved, I don't know, but it serves to locate New Orleans, or, at least, the New Orleans of Episode One, at some mythical heart of a mythical America.

The Mardi Gras reveals America's fascination with bright and shining appearances; with the allure of surface over depth. Its need to garnish and elaborate upon and mimic the merely real to create the hyperreal. The Mardi Gras dashes maniacally from glamorous pre-



Festival Balls for the unhealthily wealthy to a "Show Your Tits" night to a celebrity-studded street procession to tranvestite beauty pageants and back again. The only consistent element is a refusal to discriminate between "high" and "low" culture.

The Mardi Gras also highlights America's peculiar talent for hedonism. Americans only not make their own TV sets anymore but they still don't know how to have fun, whether it's spending the entire GDP of Rwanda on a costume for one night, or throwing up more bourbon than you actually remember drinking or attempting to tear the back legs off a

chicken while dressed as Goofy as someone else dances frenetically on horseback. Yep, Americans haven't forgotten the pleasure of pure pleasure, God bless 'em.

The success of the Mardi Gras each year is evaluated by the vast amount of garbage left behind when the revellers finally piss-off. Because the crushed coke can, as we know, is as American as apple pie or racism.

America, as depicted by *American Chronicles*, is the land of flash, cash, brash and trash. (It's also the land of smarmy advertising jingles, but that's another story as I'm sure we'll find out.) From what I know about America, and I've only been devouring that country's cultural commodities since before I could wet myself, the New Orleans Mardi Gras was an excellent place to start an investigation of America, its fears and desires, whether it knows itself as well as we know it and whether or not it's aware of just what the hell it's doing to the rest of us on this planet.

In future episodes, we leave Louisiana and look at other, very different aspects of the Land of the Free including the Miss Texas Beauty Pageant (surely more cloying than any other as well as being the most artificial production line for human beings on the planet.) and Manhattan after dark. And with a bit of luck they'll be as interesting as the first episode.

American Chronicles is based upon the simple premise that America and its inhabitants are utterly fascinating. If you're like me and you accept this, then this program is not to be missed. If you don't agree with this notion then you'll just have to be content to ingest America through your pores in the normal way.

Nick Smith

Let's chat with GLENN LUMSDEN

Glenn Lumsden is the artist. David de Vries is the writer and Glenn Lumsden is the artist. He's gone from playwright to Kalgoolie gold miner and now he draws some of the worlds best comics. The majors want him and they're going to get him. The other man from the Barossa Valley even thought On Dit would be a good bunch of people to talk to.

Glenn drew comics as a kid then lost interest at about thirteen or fourteen. He was way-laid by odd jobs such as working at Channel Nine in Sydney (which "got me down") and working as a storeman and packer. At 25 years of age a quarter of a century had passed and the prospect of getting older and making something of what could be a none-too-brilliant life has beckoned to more than a small few. Glenn was one of these. "It had taken me ten years of buggersing around to realise that I had been avoiding the obvious career path for me." Glenn decided to do what he'd always wanted to do. He drew comics. Glenn just did it. He found David de Vries and together they made a go of it. Reservations about talent? What's that? Glenn wasn't bothered too much about how good he was "which in hindsight was incredibly foolish because I know when I started the early stuff I did was quite shithouse." He can get away with sparkling best of the glorified high-rollers of the American based comic book industry. There was no other major Australian talent in the early eighties for any prospective artists to compare their valiant (no pun) efforts against. If any person existed then it must have been on an alternate earth. So maybe Glenn wasn't Jack "King" Kirby when he first started but then again Jack Kirby wasn't Jack "King" Kirby when he first started either. "Shape up or ship out". Glenn wasn't holding a ticket to Fairstar the Fun Ship when he began drawing. "We basically just love doing comics." Glenn and David didn't set out to do solely superhero comics. Superheroes are an American product and not really the sort of champions that had long been the heroes of Australia. Australia could never really support its own superhero based comic industry. According to Glenn "people have been educated by the Americans in how to do comics to the extent that they forget that you don't just have to do superheroes and I think that the Australian public at large don't feel all that comfortable with superheroes. They feel very comfortable with humour. They feel very comfortable with sport." Last year Dave Heinrich set the record for the highest selling Australian comic which was quite logically about a topic that appeals to millions of Australians: Aussie Rules Football. Dave Heinrich dodged a major stumbling block of Australian comics and came on top. David de Vries and Glenn have stayed alive by doing much the same thing. Glenn has worked on Australian Mad. He's worked on a strip for Australian Penthouse called "The Bodyguard". Diversity has been the key to success. Not everyone gives a shit about Superman. Glenn took the approach of not just producing comics that to him seemed interesting but producing comics that would sell. Sex sells. Penthouse sells. This brings up the point of just what are comics. Glenn has his opinions that are



along the lines that there is a comic for everyone. "It would be an absurd situation if people felt the same way about books as they do about comics. I mean for instance if you were over twelve years old and found reading a book people would assume it was Enid Blyton or something and you have to go "no,

really this is Marcel Proust's A Remembrance of Things Past" they'd go "ah, blah, books are for kids". It's ridiculous. The public perception of comic books is that if you are over twelve and reading a comic book then it's Mickey Mouse and you go nah, nah it's Sandman." And you'd say "well what's

Sandman" and you'd say that it's written for adults." Comics for adults is a new concept to many. Comics in themselves are not specifically for kids. A comic may be for kids but it may also be for women, men or football fans. comics are just as grown up as any other medium.

The Australian industry is still fraught with problems. The population is so small that marginal comics are not going to make money. "Self publishers of comics in Australia are consistently losing money or breaking even." Glenn's been there. The costs of production are too high especially when you want a flashy, glossy cover. Dave Heinrich's Champions comic had no glossy cover. The Phantom has just a matt cover with a few colours and it makes money. "People don't care too much whether the cover is glossy or not." Is that so now, Glenn? Maybe in Australia but what about Superman number 75?

Getting the books out to the mass market could be a problem. What's the point of having a comic for an adult market if there's no incentive to pick it up. The recent trend is to use gimmicks. Polybag the comic with a trading card. Give it a foil stamped logo or wack a moving hologram on the wrap around, gatefold musical cover. None of Glenn's comics have so far employed any of these means to sell a book. The Bodyguard featured an introduction by Todd McFarlane but if that's a gimmick then what do you call a pop-up cover? The first step is of course to get people to pick the book up but isn't it going a bit too far? "I personally like them," says Glenn "I really get a buzz out of them. every time I go into Tony's shop I'm dazzled by these amazing high-tech covers. I think to myself, I wanna buy them. No, no don't! What are you doing? I don't read Fantastic Four. I just find them really, really attractive." Thanks, Glenn. You've just gone and wonderfully contradicted yourself. So now the cover does matter. Glenn's still off the hook since the topic is American comics where there's a population of 250 million people to buy comics. They can afford to have flashy covers. They can afford to dazzle. If only one percent of the population decides they want to buy a comic then money is to be made. In Australia



John English: The Ghost Who Walks?

it's different. If only one per cent of the Australian population decides to buy a book then you can forget about the hologram cover. In fact you can almost forget about the comic itself. Still, those covers "look kinda cool" by Glenn's reckoning. "I know the reason they do it is for investment reasons to increase the long term value of the comic. I think that's crap." The man is not a speculator and thank your favourite deity for that. "Personally I would like

to see some comics that we do for America come out with some of those naff little holograms just because I think it would be nice to have it in my collection. I could say 'this is what I did'." We're all suckers for the irrelevant suction of mass marketing gimmicks. Is there anyone who never bought a showbag or thought that those kids' toys that changed colour in warm water looked "kinda cool"? We're all excused.

There are a few things to look out for in the future. The Phantom project will be out later this year and The Eternal Warrior will get the Australian treatment. Watch out for that one in September. The recent work of Glenn could easily set the Yanks on fire. The idol

of a million fan-boys he may never but then again he won't be the Kylie Minogue of the comic industry that Rob Liefeld may be. There's a lot of transient efforts around. The one hit wonders of the comics world will come



and go but it's the people such as Glenn and David who honestly care about more than just selling who will be remembered. What are the chances of Glenn and David producing a comic with a lower case "i" in the top left hand corner? "Oh Yeah, Dave and I have our eyes on that place at the moment. We're quietly sowing the seeds so you never know. It would be wonderful, eh instant guaranteed 300 000 sales. We could put out bloody Fucked up Man and the kids would say it's an Image comic, I'll buy my fifty." Fame, fame fatal fame. It can play hideous tricks on the brain.

Rohan Thompson

In This Week

"•" means this a book you gotta buy

Marvel

- Captain America #417
- Barbie #31
- Quasar #48
- Conan #270
- Incredible Hulk #407
- Marvel Tales #275
- Doom 2099 #7
- Punisher #80
- New Warriors #36
- Fantastic Four #377
- Invaders #3
- Fantastic Four Annual #26
- Darkhawk Annual #2
- Marvel Universe Master Edition #31
- Cable #2
- Marvel Masterpiece Collection #3
- Morbius #11
- Spider-man #36
- Spyke #1
- Supersoldiers #4
- Trouble With Girls #2
- Warlock and the Infinity Watch #18

Valiant

- Eternal Warrior #13
- Bloodshot #7
- X-O Manowar #19
- Rai and the Future Force #12
- Magnus Robot Fighter #27
- Harbinger #20

DC

- Green Arrow #75
- Deathstroke the Terminator #26
- Chain Gang War #1
- Green Lantern #43
- Shade the Changing Man #37
- Peter Cannon: Thunderbolt #11
- Star Trek #50
- Sandman Mystery Theatre #4
- Batman: Shadow of the Bat #14
- Shadow of the Bat Annual #1
- Danger Trail #4
- The Demon #37
- Detective Comics #663
- Icon #3
- The Sandman #51
- Superman: Man of Steel #23

Image

- Deathblow #1
- Shadowhawk II #1
- Stupid #1

Dark Horse

- Caravan Kidd (Part 2) #1
- Hard Looks #8
- Sex Warrior #2
- Version #1
- James Bond 007 #2
- Concrete #2

Thanks to Troy Sullivan of the Adelaide Comics Centre for lovingly and passionately compiling the gorgeously informative short-list.



PRESS RELEASE

Commercial gain for a few causes suffering for thousands!!

The Anti-Vivisection Union demands to know what benefits to humans have come from genetically engineered pigs

Protest

11:00AM

Saturday 15th May

Steps of Parliament House

Scientists must become accountable to the public!!!!!!

The public must be consulted on the future of genetic engineering and patented animals!!!!!!

Contact Liz Dealey

PH: 43 4438

The Anti-Vivisection Union — fighting for animals in laboratories!

The Anti-Vivisection Union P.O. Box 726 North Adelaide 5006 PH: 363 1159

Second Semester 1993

Commemoration Ceremony

Monday, 11 October

Application forms for the above ceremony must be lodged with Student Records Office by Friday, 30 July 1993. After that date application forms may be accepted until Wednesday, 1 September. However a late fee of \$20.00 will apply.

Applications will not be accepted after 1 September 1993.

The dates for the annual ceremonies for 1994 have not yet been determined.

Ceda Nikolic

Resistance has a stall on Monday 11-2. Get information on our ANC tour, the Resistance National Conference, buy the 100th copy of Green Left, check out our special offer on back copies, look through our selection of books, T-shirts, badges and stickers.

The International Socialist Club IGM

is now going to be held on Tuesday 25 May, 1pm in the Conference Room, Level 5 Union Building, and it will include a talk followed by discussion about the crisis in South Africa, as well as getting the club officially established. All welcome.

(Contact Vida Weiss, Mathematical Science)

STATE WIDE LIBRARIES RALLY

1pm Wednesday 2nd May

PARLIAMENT HOUSE

(assemble Barr Smith Lawns)

WHY?

Because the Library is cutting \$300,000 still

No University action, yet they can ...

* send the Vice Chancellor to China

* send 60 people overnight to Wirrina

* spend \$850,000 to raise \$680,000

NOTICE TO UNIVERSITY

COMMUNITY

re: Bragg Lecture Theatre — Asbestos Removal Program

The University of Adelaide is presently surveying all its buildings to determine the presence of asbestos. This is a statutory requirement, with the regulations prescribing courses of action according to the findings of asbestos survey audits. The Bragg Laboratories building was surveyed on Tuesday May 4 and asbestos was located on the underside of the metal roof, above the ceiling of the lecture theatre. Although asbestos was known to be there beforehand, the contracted auditor determined that the asbestos sprayed on the roof at the time of the original construction in 1964, has deteriorated and become less stable. The Asbestos Hazards Manager (Keith Symes), after being advised of the situation, made immediate arrangements to monitor the air in the lecture theatre. The results of air monitoring on Wednesday May 5 at four locations in the Lecture theatre did not reveal asbestos above the prescribed statutory limit, i.e. readings were less than 0.01 fibres per millilitre.

The University is now obligated to deal with the deteriorating asbestos by removing it. Although a reasonable time is allowed by the authorities, the University has decided to proceed immediately with the removal of the asbestos to allay any concerns that could develop with students and staff. Consequently, the lecture theatre is to be closed from Friday May 7. Work on asbestos removal is likely to start during the following week and to proceed over the following few weeks. Some essential maintenance will also be undertaken, with the lecture theatre being returned to service in time for the second semester.

The Buildings Branch had planned to rehabilitate the lecture theatre at the end of 1994, including asbestos removal and roof repairs. The effect of undertaking asbestos removal now will be to advance rehabilitation of the lecture theatre to the beginning of 1994. The University expresses its thanks to many people who have co-operated with re-scheduling lectures for the remainder of this semester.

Adelaide Uni Mountain Club

Notice of trips meeting for the mid-year holidays. Come to the Upper Refectory at 7.30pm on Wednesday 26th May 1993. Meet for dinner beforehand in the Bistro at 6pm.

Students interested in joining the University Cycling Club are asked to leave their names and means of contact at the Sports Association Office. The Club is currently inactive and is in need of new members to organise activities.

Notice of SAUA Council Meetings

Chapel Boardroom 6pm Start

All welcome to attend!

25th May

2nd June - New Election Regulations Approval

8th June - 1994 Budget Meeting

Adelaide University Astronomical Society

Do you see stars before your eyes?

For scintillating astronomical speakers, excursions, and vibrant social events, come to the Adelaide University Astronomical Society's first official meeting.

This will take place on Friday 28th May at 1:10pm in the Jerry Portus Room, Ground Floor Lady Symon Building.

\$2.00 membership

All welcome

For more information see Tamath Rainsford contact Maths department.

WORD PROCESSING

Accuracy guaranteed, fast and efficient service, letter quality printer, pick up and deliver. Competitive rates! Phone Lyn 352 - 5720.

(GALA) Gay and Lesbian Assoc.- Meeting This week Thursday 27th May at 1:00pm in the North South Dining Room, Level 4 Union Building. Bring your lunch along. Tea and coffee will be provided.

Everyone welcome!

The Adelaide Uni Writers Group

The Writers' Group are having a BBQ in Rymill Park (next to "that lake" in East Parklands) on Saturday arvo, 1:30pm, 29th of May. All writers very welcome to share a brainstorm or two, or just socialize (though contributions very handy) over some snags and a beer. Any queries, just contact Matt Rubinstein (Law) Ph. 374 1969 or Julian Zytmik (Law) ph. 390 1294.

For all those women who are wondering, "Where do I buy those groovy topical t-shirts that say "I'm a Beer Man's Nightmare" or the The Women Symbol — the circle and cross combined Limited stocks are now available for a limited time in sizes S, M and L for a mere \$13 from the Women's Officer (preferably in correct change if possible) so come and grab one from Liana in the Students' Association office (SAUA). They make cool presents too! (Good quality Tee, green or purple on white shirt)

AU Republican Association

Come and "celebrate" the Queens Birthday with us, Senator Schacht and a big birthday cake.

Friday June 11th

8:30pm onwards

Union Hotel, Waymouth Street.

Inaugural General Meeting Adelaide University Japanese Animation Society

Come along to our IGM in the Games Room (Union House, Level 5) at 1pm on Thursday 27th May. We'll be screening Bubble Gum Crisis and Robot Carnival. If you are interested in joining but can't make it call Brad on 271 5359 between 8:10pm and 9:30pm. All non-Adelaide University students welcome.

On dit

The Adelaide University Students' Association Weekly

Production Notes

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

Editors

Fiona Dalton
George Safe
Richard Vowles

Advertising

Sam Maiden

Typesetting

Sharon

Freight

Adam LeNevez
Nick Smith

Paste'n' Pasta

Darien O'Reilly

Ta Muchly

Twisty(happy twenty first), Dr and Mrs Allen for the neat party, Simone, Julie (happy now?), Ben Vagnarelli for the wine, the pedestrian English attack, Tracey (I hope your hair gets big), Jo, Lorien, David, Allan, Rohan, Daniel (for the mop squeezer), Bethany (for the phone call), Pete (maate), Our mate Box, Sam'n'Andy, Sonja, the Replacements, Pond, and the Monkeywrench.

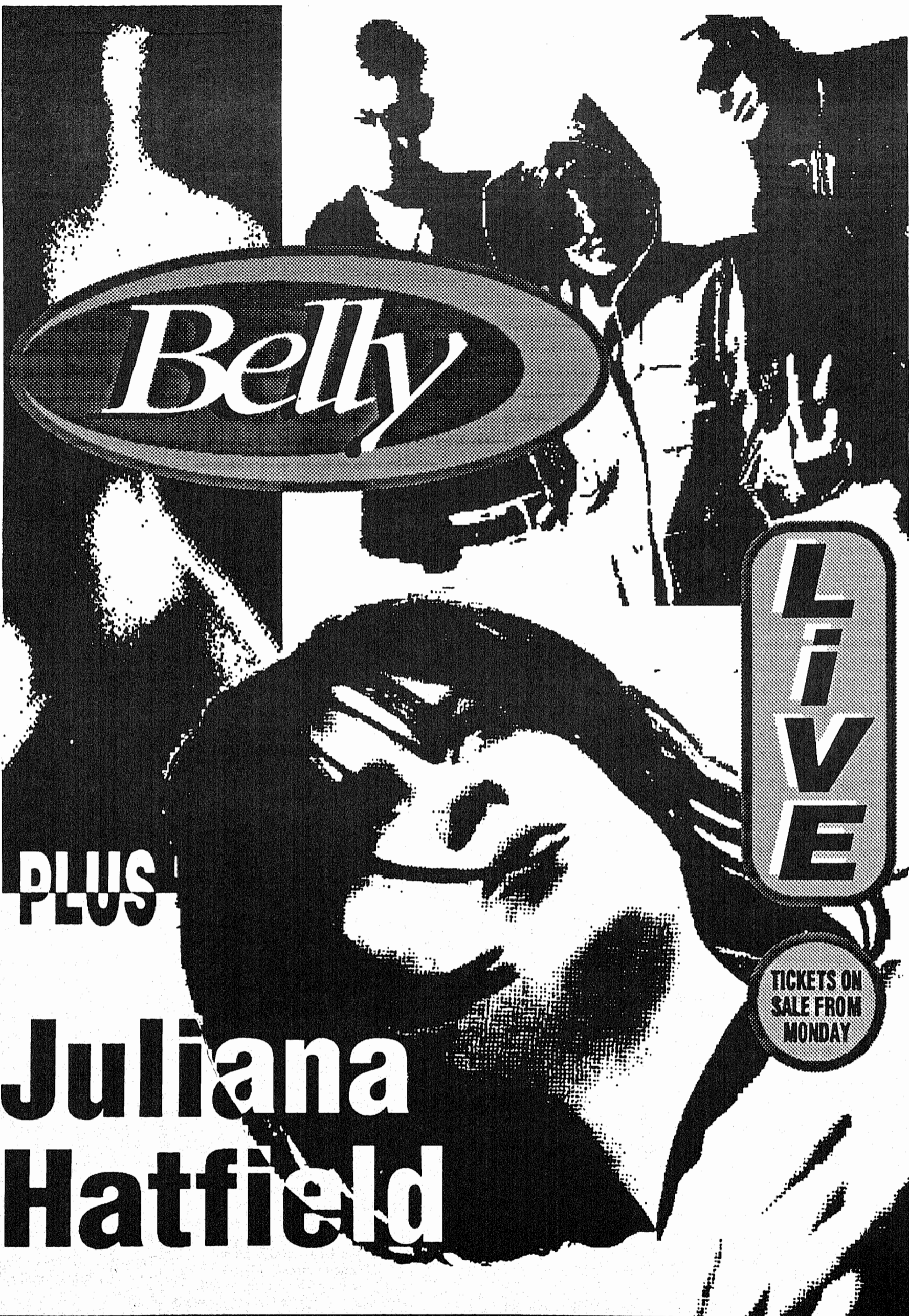
No thanks at all

The script writers responsible for the most appalling episode of 90210 ever

Cover Photo

Luke Matousec

See ya!




**PLUS
PLUS**

Juliana Hatfield

**L
i
V
E**

**TICKETS ON
SALE FROM
MONDAY**

**TUESDAY JUNE 1
H E A V E N**
TICKETS AT  **STUBTICKETS** AND NEWMARKET HOTEL

presented by

dB
MAGAZINE