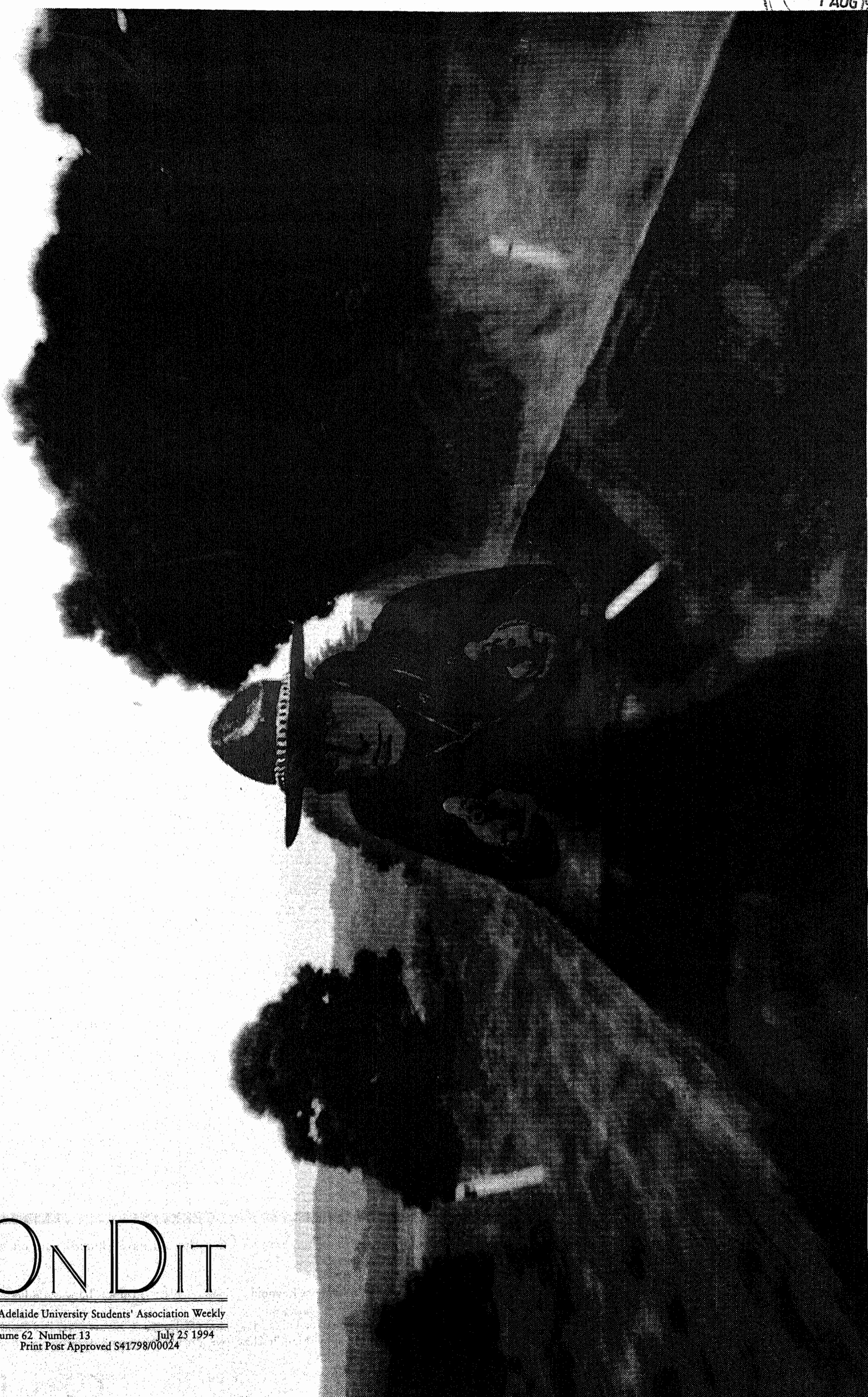


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ON DIT

The Adelaide University Students' Association Weekly

Volume 62 Number 13 July 25 1994
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Production Notes

On Dit is the weekly newspaper of the Students' Association of the University of Adelaide. The editors have complete editorial control although quite often they don't agree with the opinions expressed in the paper and wonder why they're printing them at all.

Contact us on 303 5404 or 223 2685 or find us downstairs in the George Murray Building.

Editors: Lorien Kaye, David Mills, Tim Gow • Advertising Manager: Adam Le Nevez • Cover: Jesse Reynolds, Virtual Artists • Typing: Sharon Middleton • Freight: Simon Lee

Cool Things: Jesse Reynolds, Michael Woodhouse, Catherine Follett, Simon Healy (we will miss you bulk heaps), Fiona Dalton, Kim Evans, Kaz, Tim Holden, Jocelyn Fredericks, Bridget Booth, David Ormsby, Sara Stokely-Wilcox, Rachel Thorpe, Jo'Anna Finlay, Maddie Shaw (we already miss you bulk heaps), Cathy Abell.

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Crean acts on VSU

The Federal Minister for Employment, Education and Training, Simon Crean, has introduced an amendment to the Higher Education Funding Act which will effectively counteract the effect of Voluntary Student Unionism legislation in Victoria and Western Australia.

The amendment has so far only gone through its first reading in parliament; however, support canvassed by the NUS from the Greens and Democrat Senators should ensure that the legislation passes without major alteration.

The mechanisms of Crean's proposal have yet to be finalised. Basically, the new legislation will enable student associations to be reimbursed yearly for the work they perform which would not otherwise be provided for under a Voluntary Student Unionism arrangement. On Victorian campuses next year, students will most likely be paying a fee to the universities themselves for the upkeep of essential services. It is thought that the three

main areas for which the Federal Government will reimburse the students associations are student representation, media, and clubs and societies. The student associations will be required to place a submission to the Federal Government in March of each year.

It is at this stage unclear what the response from the Victorian State Government to Crean's legislation will be. NUS President Penny Sharpe believes that any attempt to circumvent Crean's legislation on the part of the Kennett government would have to take the form of a High Court challenge.

Sharpe claims Crean's legislation is a major victory for students: "It's convinced the Federal Government of the importance of our organisations, and the right of students to be represented. It isn't, however, the end result. Basically, if a Coalition government gets in federally it's a useless piece of legislation." The NUS campaign against Voluntary Student Unionism continues.

David Mills

Separation packages prove a hit

In previous issues of *On Dit*, we reported on the funding crisis in the university, also referring to the voluntary separation package that was offered to both general and academic staff by the university. In return for this voluntary redundancy, staff have been offered two year's salary, which is inclusive of all leave allowances. The result was that some 250 aging staff members were left with dreamy thoughts of what the two years salary could do for their superannuation funds. Of these, 91 lucky candidates were offered the package. It should be noted that this occurrence is not solely or intrinsically related to the Arts Faculty funding crisis, as the packages were offered in all departments. The primary reason that the move was considered necessary was a perceived need to reduce long term spending on staff in order to cope with the lack of funding being received from the Federal Government. Naturally,

the main concern about such a move is that it will at best impair and at worst decimate the ability of some departments to provide quality teaching resources for students.

Some departments have been affected more than others. Agricultural and Natural Resource Sciences have been the hardest hit, losing 12 academic staff, whilst Arts have lost 8 academic staff. The Performing Arts Faculty has also been significantly altered; although it lost only 4 academic staff members, the fact that it is a relatively small department would suggest that its resources may be stretched as badly as some of the larger departments which face larger reductions. The needs of the soon to be separated staff have obviously been met by this scheme, although the major beneficiaries may prove to be resort owners in North Queensland inundated by recently retired academics.

Tim Gow

The State of the Union

The overall direction of our Union is set by the Board of Directors of the Union, annually elected from the student body. This year the Board has been concerned in particular about the state of the Union both industrially and financially and it has moved to redress many of the problems it inherited from previous years by:

New Secretary Manager

The Board initiated a comprehensive review of the role and function of the Chief Executive Officer position following the resignation in October 1993 of the previous CEO. This identified many issues including staff morale, financial future and management style, and as a result the Board appointed Mr Mark Johnson as the new Secretary and Manager of the Union. He was previously General Manager of the University of Canterbury Student Association (an organisation similar to the Union) and has demonstrated experience in the leadership and management of such a complex organisation. He was specifically employed to bring his expertise to bear on the current situation of the Union and set it up as an efficient, responsive student service provider. One issue previously identified by the Board which Mark will address is the perceived inefficiency of two separate accounting systems!

Enterprise Agreement

In response to previous industrial relations and morale problems the Board has overseen the establishment of enterprise consultation between all staff employed by the AU Union. While this is merely one mechanism for increasing staff participation in the Union, it will allow the free flow of ideas and feedback, which should see an end to industrial disputes which disrupted both staff and the provision of services to students.

Functioning of the Board

A major step in improving student services is improving the quality of the direction provided by the Board. This has

lead to a revamped induction process for Board members and a clear definition of what the Board is there to do. Unfortunately, changes to the structure of the Board to get greater stability and experience by having staggered terms for Board members could not be approved as the referendum earlier this year was not quorate. Votes cast were quite close.

Review of Policy

Now that the union has a functioning CEO, the Board will be able to concentrate more effectively on the strategic direction and future of the union. If you have any ideas please speak to the President or use the suggestion boxes in the refectories.

Annual Report

The Union's annual report is now available for reading. Just ask to have a look at the Union administration, Lady Symon building. Due to environmental concerns we do not have copies for everyone, but you can photocopy any vital information.

Union Gallery Review

Comments on the issues listed below are requested from any students or other members of the Union. With the impending review of the position of Gallery Director due to the expiration of the contract, the Union Board is currently considering the Union Gallery; why it is there, what the Union wants it to achieve, and what are the priority goals/objectives for the Union of the Gallery.

Union Activities Review

Comments on the issues listed below are requested from any students or other members of the Union. With the impending review of the position of Activities Officer due to the expiration of the contract, the Union Board is currently considering Activities and how best they should be structured within the University; why we have them, what the Union and its student members want activities to achieve, and what are the priority goals/objectives for the Union of the activities it runs.

Comments on the Union Activities and Union Gallery should be in writing, addressed to Anthony Roediger, Presi-

dent of the Union, and can be left at Union reception, Lady Symon Building or at the SAUA office. Postal address c/- Adelaide Uni, SA 5005. Please respond before Tuesday August 2nd.

Review Of Sport

The Sports Association and the Union have successfully approached the Vice-Chancellor regarding a review of sport at the University. This followed concerns that the financial and administrative actions of the University did not match up to the stated commitment to sport and the health of its students and staff (e.g. unilaterally requesting that students through their student organisations pay an extra \$84 000 to maintain sports grounds). It will be imperative for all those involved or concerned about sport in the University community to express their belief in sport as an integral part of University when the time of the review comes. Further information can be obtained from the Sports Association or the Union President.

Pay By Weight In The Mayo Refectory

In the interim and for Semester Two the Board of the Union has decided to maintain pay by weight for hot dishes, salads etc (as requested by some) BUT to introduce *daily fixed price specials* to meet the concerns of many students.

In response to these concerns the Board has initiated a review of all pricing within Union Catering to achieve consistency and competitiveness. This is part of looking at the whole Catering operation being conducted by the new CEO of the Union, and should be completed by October. Prices for pay by weight will be consistent throughout the Union. If you have any concerns about Union catering please forward them to the Chair of the Catering Committee, c/- Union Admin, Lady Symon Building.

Anthony Roediger
Union President

on campus

The bistro is reborn

The bistro has been reborn. It looks pretty much the same as it used to, it still has the salad, hot vegetable and bread bar, which is no bad thing, and the Arthur Boyds are still hanging. What has really changed is the menu and the quality of the food.

The nineties have hit the bistro. While there may not be foccacia or sundried anything on the menu, there are now such hip and happening items as potato wedges, warm Asian chicken salad and even laksa. And, as we were to discover, the food isn't half bad.

We started with a serve of calamari and chicken satays to share for entree. The bistro's calamari (\$6) manages to avoid the plague that curses much squid: rubberiness. Instead the half dozen pieces were tender and enveloped by a nice, light batter and served with a (definitely not home-made) tartare sauce. The chicken satays, all two of them, (\$4.50) were served on a bed of rice with a tasty peanut and chilli sauce. The sauce was

by no means hot (in the chilli sense, that is) but was good all the same, and the chicken was tender.

After an extremely short wait we were served, by the charming waiting staff, with our main courses. Along with these we sampled the delights of the salad and vegetable bar. The salads are pretty much the same as what you can get in the refecs, that's fine, and some were new and exciting. The hot vegetables on offer the night we were there were broccoli, potatoes and carrots: all acceptable if not amazing, but pretty good considering they'd been sitting in a bain-marie for the night.

The hit of the night was the Kakadu pork (\$9.50). Tender, *tender* pork chops served in a tangy soy and plum sauce. Delicious, and naturally not the one I chose. Don't you hate it when you have to sit and watch someone else eat the best thing on the table? God damn. I had the kangaroo (\$8), which was an odd cut of the meat and obviously not the

most tender. It was served with a very yummy bush chutney, but the fact that it was a little tough let it down. I should have chosen the pork. My other companion had the apricot chicken fillet (\$7), which, again, could have been a little more tender, but was served with a great apricot sauce. It was all accompanied by an extremely satisfactory bottle of the St Hallets Cabernet Merlot: what a lovely drop.

There were a selection of cakes on offer, but we had to pass these up having eaten to our satisfaction already. And we did eat with satisfaction. If you are currently rejecting the bistro in memory of its earlier days, then do so no more. If you are rejecting it in favour of places in town then reconsider. The bistro is probably as cheap or cheaper (don't forget that you get a 10% discount with student card), it's closer and the food is fine.

Lorien Kaye

Activities Conference

Student pollies are often sent out on conferences. What *really* happens at these events? Are they just an excuse to go interstate? Why don't we ever hear about what they actually achieve? Marian Clarkin lifts the lid on the National Activities Conference...

The 21st National Activities Conference of the Australian Association for Campus Activities was convened by Griffith University Gold Coast (GUGC) and held at Ocean Blue Resort, Surfers Paradise (2-5 July, 1994).

Approximately 100 representatives from all over Australia attended. I was fortunate enough to be one of them, as a result of Union Board agreeing to the proposal of sending a student representative.

The Conference consisted of various speeches, workshops and activities. An address was given on sponsorship and I participated in workshops dealing with developing volunteers, clubs and societies, and sports. There were also campus tours of Bond University (which many representatives found to be sterile!) and GUGC, which has a good activities programme, despite being a relatively new campus which is restricted to small grounds.

Also on the agenda was a sports lunch and a quiz game, to demonstrate different types of activities, in addition to spending hours talking about the subject of activities and that crucial element of conferences known as networking (i.e. getting to know the other representatives and stealing good ideas from them).

I was able to find out about many different types of events, which other universities have in their activities programmes. As a result of this, I would like there to be more activities of a sporting

nature included in ours, and I'm currently looking into the possibility of lunchtime volleyball, on the Barr Smith Lawns. This is on the cards for summer and prizes would be provided. Other types of competitions could also be organised, if they could be played on either the Barr Smith Lawns or the Maths Lawns. If you have any suggestions, hurl them at me, via my pigeonhole in the SAUA.

We should not restrict our sporting activities to the North Terrace campus. Events using boats on the Torrens and go-carts on Montefiore Hill are feasible, provided that there is support for events such as these. The University of Newcastle holds an annual go-cart race where students build their own entries. Judging from the video I watched of the race, it is an enormously popular activity.

The closing dinner of the Conference was held in the Grand Ballroom of the Gold Coast International Hotel. At the rear of the room was an inflatable boxing ring, a mechanical bucking bull and sumo wrestling. These are other ideas which could easily be incorporated into existing events and were fun to watch, in addition to participating in.

The people involved in the Conference were a fun bunch - and so they should be, as they are responsible for helping other people to enjoy themselves (if the opposite was true this would obviously indicate incompetence!). On most nights, after meetings and workshops, we found ourselves taking in the nightlife of Surfers, such as Jupiter's Casino, where we spotted celebs like John Waters, Rex Hunt and Don Burke.

Overall, I found the Conference to be informative and worthwhile. I also managed to squeeze in a few sights, such as

tourist traps like Movieworld (out of my own pocket), before preparing a report for Union Board, upon my speedy return to Adelaide.

Over the next few months, I hope to be able to implement what I learned from the National Activities Conference. I am currently working on another report, which is more detailed and makes recommendations to Union staff and students, with the objective of improving activities. I also aim to keep everyone informed about the latest developments in the activities scene, so stay tuned!

The National Activities Conference is probably one of the most enjoyable conferences. The whole aim is a hedonist's ideal: to make uni life more enjoyable. The most serious matter raised was the issue of whether alcohol sponsorship should be endorsed. It was not surprising that the answer was yes.

The first event to put what I gained from the Conference into practice is the S & M Fancy Dress Ball, to be held at the Unibar on the 27th of August. We will be requiring volunteers to assist in numerous tasks, such as body-painting, handcuffing people, handing out free drinks, smearing honey on guests - and the list goes on! If you're interested, leave your details on the form in the SAUA.

Adelaide Uni is set to become more lively over the next few months, as activities undergoes a major overhaul, as a result of the Conference. Better, bigger, inexpensive, frequent events will continue the trend we started earlier in the year with Prosh. There will be events that you actually will want to go to. Believe me, this is the best \$1,000 that the Union has spent on activities this year.

A vision

Kooringa Co-Housing Permaculture Village

'Permaculture design creates the potential for many and varied opportunities that could be accomplished on the village site, integrating perennial vegetation, energy efficient housing clusters and productive garden systems. Our vision incorporates a small farm developed in association with the village to create sustainable yields to support the community and enhance the environment. Our vision is to pioneer the housing, land-use, recycling, energy and water systems to ensure a future for generations to come ...'

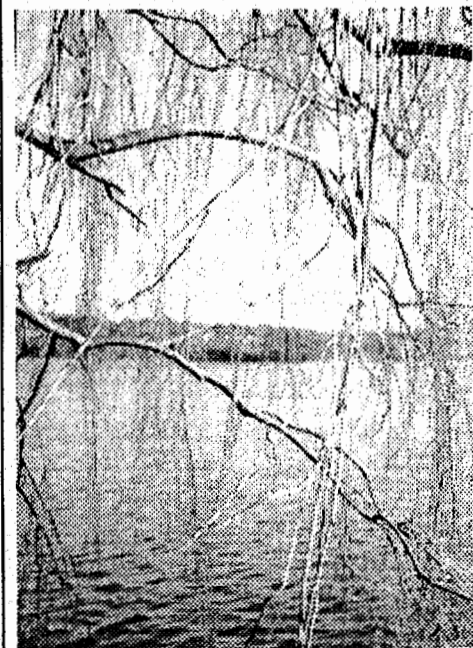
(vision statement - Kooringa Co-Housing Permaculture Village 1993)

The Kooringa Co-Housing Co-operative has just been approved by SACHA after a lot of hard work by a dedicated group. The group plan to live at a site in Burra, two hours drive north of Adelaide in an "environmentally friendly" manner following permaculture principles and ecopolis building design.

At present, the 5 acres intended for housing look like the surrounding land - just grass. However, the plans for this area include 23 houses and a community centre.

The small farm area has already been purchased privately and will be run as a workers' co-operative. The group have made 'swales' along the contours of the hill to help retain moisture and have planted many trees in these. The group also has an interest in a house in the main street of Burra where there are facilities to run permaculture workshops and courses. The co-operative also plan to develop a number of other activities based at the house.

Steve Poole of the Kooringa Co-Housing Co-operative will be coming to speak about this exciting and inspiring project on Tuesday, 2nd August, 1 pm in the Margaret Murray Room (Level 5, Union Building) for Friends of the Earth. We hope to see you there. There will also be a working trip to the Burra site on 27th - 28th August, please contact FoE through their club pigeonhole if you are interested.



What's Cooking?

in your Union

FREE PASTA
first 500
Bowls
Bistro
level 4

SPECIAL MEAL DEALS
Mayo
Refec
level 2

ASIAN FOOD
Flaming
Wok
level 2

\$2.50 COFFEE & CAKE
after 3pm
Gallery
Coffee Shop
level 6

Pizza Hut.
PERSONAL PAN PIZZA
level 2

80c SCHOONERS
Uni Bar
level 5

BEST BURGERS IN TOWN
Grill Bar
level 2

by your Union

\$1.20 BBQ
Napier
Caravan

HOME BAKED ROLLS & PASTRIES
4 Season's
level 4

MEALS SNACKS DRINKS
Backstage
Cafe,
Scott
Theatre

**Good Fresh Food,
Student Prices**

UNDERGROUND COFFEE
Catacombs
under
Union Hall



Please present this voucher for a
FREE Spaghetti Bolognese only
in the Bistro, Level 4,
Union House

Letters

A temptation that's oh-so-strong

Dear Troy Heywood,
The temptation to call you a complete loser and leave it at that is very strong. However, there are probably people out there who took your letter seriously, so, I will do the same and answer all the points you've made.

1. There is actually evidence to suggest that the various Aboriginal communities on this continent have been present for up to 100,000 years - 60,000 years is a conservative estimate. The importance of land rights is qualitative; anyway, even if they were only here for 40,000 or even 20,000 years, the fact remains that colonisation by the British meant that their life and culture was almost destroyed in 200 years. That's genocide - the destruction of a people who have sovereign rights to this land.

2. The theme "think globally, act locally" is actually fundamental to our survival. At the least, it is a *huge* generalisation to say "like most environmentalists, the car is the target of their anger because it represents everything they resent in our modern society". Talk to Greenpeace, Troy! Their concerns range from cars to rainforest destruction to the illegal and dangerous activities of the chemical and war industries to recycling. The car is a part of the problem - and there are plenty of ways to make car use much safer environmentally. And did you consider that the problem we have with cow dung is that we have too many cows and not enough trees? The beef industry is both unnecessarily large and environmentally destructive - look at Brazil.

3. The Union is there for all students and subsidises every service in the Union building. The actual point of VSU is to shut people up - Jeff Kennett is one of its biggest supporters and you may not be aware that he has decreed that public servants in Victoria are not allowed to criticise the government in public. That appears to me, at the very least, to be undemocratic - you might want to think about that.

4. The special facilities for oppressed groups are there for a specific reason and that is to provide a safe space for student minorities. If short people want a space, then let them have it! And if you're worried about fees, why don't you lobby the government to increase funding to universities? I'm sure they'd listen to an economic rationalist like you! If the safe space was the only way that minority groups countered oppression, then I would agree with you, but as before, you're making a huge generalisation. Facilities for women are simply *one* part of the struggle for liberation - people don't hide away in there, they *work*!

5. Perhaps the most important point to be made is in response to your criticism of *On Dit*. The paper is neither rabid, nor Marxist, nor feminist (perhaps you've missed out on Marx in your Economics course) but prints articles from a whole spectrum of the left wing, which is actually a very diverse group of people. And

that is what it should do. There is no need for *On Dit* to be "impartial" - if you want the conservative point of view, go get a copy of *The Advertiser*. And who produces the wealth and who is a parasite? I think you've got it the wrong way round, Troy - how many Kerry Packers or Conrad Blacks are actually on the assembly line? *On Dit* provides a balance to the mainstream media - any industry that can afford full page ads opposing the Mabo decision doesn't need space in a student newspaper!

I'm not even going to reply to your abuse of Kurt Cobain - as usual, it's a generalisation and misses the whole point. University is supposed to *open* your mind, Troy!

Paula De Angelis

Arts
P.S. Read the GATTzilla article again. I think you'll find that it does come out and say "I hate the US" - US imperialism, anyway (and if you think there's no such thing, talk to a refugee from Latin America).

They call me Bruce?

Dear Troy Heywood,
Your letter reminded me of the Bruce Ruxton parody on "Fast Forward", full of the unsubstantiated ravings of an ignorant, arrogant mind.

Perhaps you've had your nose buried in the Dr John Hewson Bedtime Book of Economics for too long, but you really have missed the bus - and more than once!

Your statement that there is "no new evidence to suggest that Aborigines have been here any longer than 40,000 years" is wrong, and has been wrong for ages. Anita Butler was right - evidence currently available suggests the non-European population began moving in more than 60,000 years ago.

Your attack on the green movement was similarly misguided. The fact that you doubt the "existence" of the greenhouse effect merely lays the foundation for the crumbling edifice of misinformation that you offer as an informed, unbiased opinion. Countless studies in numerous countries have shown again and again that global temperatures have increased since the Industrial Revolution as a result of industrial activity. Your statement that the car is resented is true (possibly the truest comment in your letter) but the car is rightly hated. What other machine uses so much material (most non-recyclable) for so little reason and so much pollution?

Your obvious partiality towards the mining industry (a "... sector of our economy that ... produces wealth rather than parasitically sucking the lifeblood of our economy"), especially coupled with your comments on Greenpeace made me choke. Mining is a *finite* industry which parasitically sucks the lifeblood of our economy by reducing our capital base of natural resources at a phenomenally sickening rate. The green movement, while realising that mined minerals are necessary (in some areas, and the advent of new materials is reducing this need), also points out

the piles of rusting hulks of used cars, old saucepans...the list goes on. Even DuPont, the world's worst polluter, is taking the sustainable approach to their industry (sorry Troy, is sustainable development a profanity to economic rationalists?! If even the staunchest capitalist can see that the current rate of planet-pillaging can not possibly continue without adverse effect on all of us, why can't you (perhaps you *have* had your nose in that book?). As for your Judge Bollen style attack on minorities, what do you suggest; a little rougher than usual handling to shut the little people up? These groups get facilities because they ask for it (they pay fees too, they deserve it) and who are you to refuse them equal access to resources because they are less in numbers. They learned the lesson: if you want facilities, ask the Student Union (that's why it's there, Troy) and if the students didn't control it, students (even Economics students) could not get access to it. Just think, Troy, even your anti-Marxist-Satanist-dickwad group can get facilities now (stick that up your VSU!). This policy does not enforce stereotypes; if the minority groups of nature (e.g. logger head turtles, giant pandas, etc.) were not provided with resources, the apathy and bigotry of ignoramuses like yourself would ensure the loss of these unique and special creatures. It's the same with humans. Every group has a valuable contribution to make to our society; their beliefs, attitudes, ideas and cultures. Even you have the right to expound your views to the world at large, but not to the detriment of any other group (this is the basis of liberal theory!).

If you are, in future, planning to issue further generalised encyclicals (with about the same relevance as the papal documents), please ensure, for the sake of your "impartial and objective" conscience, find out a bit about what you are talking about before you shoot yourself in the foot and stick it in your mouth (again)! And you have the gall to ask, "Where the hell is reality?"

You truly are a loser, baby.

Dave Probert

Science
P.S. I'm not a Marxist or rabid feminist. P.P.S. Kurt Cobain *was* a wank for topping himself, but he made good music.

You express anger at what you see as vested interest groups being excessively catered for. If the worst thing that this does is to give you the impression that they are stereotyped as being inferior, then so what. It may be news to you, but you are not the centre of the universe.

The reality of the world is that groups with vested interests do exist and those groups will exert whatever influence they can to further those interests. This is as true for the OSA as it is for the CWA.

Letters from mining companies? Well, perhaps they should write some, the editors are always complaining for lack of material. You then use this as a lead to call mining companies wealth producers. Like out of thin air wealth is just created, maybe there is something magic in economics after all. And just what is the lifeblood of our economy that Greenpeace is sucking up?

And just how could your letter have been complete without the old drugs

rhetoric? Harry Anslinger would be proud of you. Sure, drugs don't hurt you; after taking drugs you can go on to become president of the USA, or leader of the Liberal party. Surely, as an economic rationalist, you realise that the potential profits of selling drugs are great, or are you just so concerned at the potential damage they might do to society that you could never bring yourself to be party to such an act?

Sean Abel
P.S. I am very pleased for you that you are an economic rationalist.

Give us yer milk money, punk
Dear Mr Roediger,
Thank you for publishing the breakdown list of expenditure from our \$256 Union fee in the last edition of *On Dit*. Unfortunately, there seems to have been some kind of mistake. I'm not, and don't intend being, a post-graduate student, I don't come from overseas and have never been to Roseworthy or Waite. I don't use any of the Union Buildings, least of all the Craft Studio and the Gallery, for any purpose whatsoever and I don't need them to be cleaned, maintained or supplied with electricity and water (shouldn't the rent holders pay enough to cover this? Isn't that the whole point of charging rent?). I don't play any sport on Union grounds, I don't need insurance or NUS affiliation and I certainly don't appreciate my money being used to build up a stockpile of capital.

With that in mind, I hope you will therefore be able to rectify this situation and refund my \$194.96 as speedily as possible. I could really do with the money.

Yours in anticipation,
Roy Flavel

One of our more intelligent letters
Dear Martin Hope,
Go and fuck yourself - twice.

Yours sincerely,
Dean Kielpinski
2nd Year Arts

P.S. And that goes for you too, Adele Koh.

And another...

Martin Hope ... according to you, it seems that everyone who writes in to "slag off at others" is a wanker. However, you then put yourself into this category by paying the shit out of a list of people as long as my arm.

So Martin, fuck you, wanker!

Racist, Sexist, Schizo, Psycho, Skinhead, Grunge Fan, Engineering

P.S. Troy Heywood - you can fuck off, too!

Hey music lover

Dear Editors,
Thank Scott Berry for his review of The Holy Toledos album "Blood" (30th May), however, I must point out we don't support his view of "hire before you buy"!!

We at Sony are totally committed to bringing music lovers the best of new

A very puzzled man

Dear Tim, Lorien, David, the student population ... read on.

Right now I am a very puzzled man. This letter may quite well be long but I would appreciate it if you print it, thanks. As some of your readers' views are most welcomingly accepted (sic sic sic).

OK, I have been in the library throughout the extended time to 10.40 pm and then I mosey on down to the bus stop and catch the Bus 218A. I have been using \$5.10 multirip bus tickets for some time now and the other day I got a scare when I was told that University students are supposed to be using \$7.30 tickets. Now I bought some of these tickets, three in all, and have been using them at night coming home from Pizza Hut. Anyway, just this once I put in the \$5.10 ticket again, to use them up and then I was going to proceed with the regular Uni ticket (i.e. \$7.30). Following? Good. Well ... I got to stop 30 and the bus inspector hopped on. Now I asked her whether I had an option of ...

1. putting proper ticket in machine (1. and 2. have the same consequences);

2. staying still and seated - hence dry (as it was raining);

3. getting off the bus - which to this day is the cheapest thing in the world.

Option 2. was selected in her interest as this is the number one money making technique in the interest of the STA.

I hope I am giving enough detail because this will help you to answer my question.

So I get a fine - 56 bucks - not much! Seriously not much but the principle is the thing with me, but there really is no principle.

The thing is, I have several options. Here they are ...

1. write a letter stating that I actually used a 73¢ instead of a 51¢ ticket. This may need reiterating. Huge misunderstanding. Remember this is really all about 22¢;

2. catch bus without ticket - do the unthinkable - mornings and nights for exactly \$56 divided by 51¢, roughly 100 days or 3 months;

3. just pay \$56 and so be it and pay 73¢ from this day on;

4. pay \$56, nights 73¢, days 51¢, which I am currently doing at this moment in time with the exception of tonight;

5. pay \$56 and continue with the 51¢ stamps, get caught over again and maybe get a \$560 fine. Great! Not!;

6. wait, don't pay \$56 go to court and find out what the court system is like;

7. this is my personal favourite but sometimes could have a long wait -

More on the law ball

Dear Friend,
I watched from a distance the war of words over the Law School Ball and am immodest enough to add my tuppence worth to the debate (slanging match) now.

Not everyone who attends Law School is a Born-To-Rule type, destined for Liberal Party leadership or whatever Mum and Dad steer them into. But having said that, the Law School draws its students from a narrow portion of society. The obvious reasons are the stringent entry requirements, the time it takes to complete the course and the tradition and connections within the upper middle class. Law in (South) Australia is also very conservative and is heavily dependent on the written word of precedents, especially long turgid judgements of omnipotent (in the power sense) old men. We don't need Bollen J to remind us that the law here is Anglo- and male-centric and is therefore neither accessible nor appealing to many people.

Craig Pett (*On Dit* letters, 6/6/94) claimed that Law School was now multicultural. What was the adjective, Craig? I've forgotten in my mirth: "incredibly" multicultural? Sorry, it ain't. I've already pointed that out to Craig at a Law lecture, where 80% of attendance was by 18 - 22 year old Anglos and Celts drawn mostly from, it seems (one has to take sociological licence here), what the partners of Tory ministers like the dishonourable Kenneth Clarke call, "upstairs class".

As for the Law Ball, after 5 years at Law School, I've never attended one. The whole idea of any ball other than my own (two) and a soccer ball frightens me because of my working-class background. I've got nothing against the Law students enjoying themselves. They are actually a very nice, well-behaved lot - but then, as my dad would say: the rich can afford to be nice. However, if they want to draw some of the square-pegs-in-round-hole types like me to their functions (then again they may not!), then perhaps the Law School Society could make it just a "dance" and drop the formality of a "ball" with all its pretension and practice for the kind of social life the upstairs crowd wish to aspire to.

Con O'Neill

Dear George Black,
Please come down to the On Dit office to discuss the letter you submitted.

David, Tim & Lorien.

Give us yer milk money, punk

music. The practice of hiring CDs deprives the artist of income and inhibits the recording company's ability to invest in new talent. I would suggest a more positive approach such as encouraging radio to play more new music.

Best regards,
Richard Ortner
SA State Manager
Sony Music

walk, get off the bus every time an inspector gets on;

8. goddamn drive my car into town like Kurt Strabl - environmental issues pertain to this one;

9. ride bike to Uni and not pay the return ticket home on the train - it is so easy on the train - for 100 days;

10. ride bike to Uni and ride back every day for 100 days or more - hard work, get fit;

11. ride back to University, pay for ticket on the way back - either me or my bike or both;

12. write nice letter to STA about certain environment, service issues, as I have done before, and the nice people at STA gave me some \$14.60 (wow! big time!) multitrips;

13. these letters can be about, say, the kids on the back of the bus that were actually quite a lot smarter / intelligent because they got off the bus probably because they had the wrong tickets as well (P.S. the bottle-o was nearby). Should have got drunk with those 16 year olds, hey!;

14. drive to Blackwood, forget about everything, never catch a bus again and use 73¢ on train - or sit in the seat near the ticket machine when the inspector hops on - bang the ticket in machine;

15. skateboard to Uni;

16. ski to Uni;

17. surf to Uni;

18. run to Uni;

19. skip to Uni;

20. don't go at all - to Uni - too bloody stressful, which is another thing, after doing 4 hours solid study for the week ahead, assignments finished up to Friday, I simply don't need this shit - nobody does.


Anyway, waiting for the hoards of reply and editorial opinion. I put my two bobs in this year hope we get some valid output.

Thanking you all sincerely,
Rob de Jonge
Maths Science

P.S. I hope you get a little giggle from this as well, thanks. It hopefully gets it all off my chest. There is more but I think I'll do something trippy right now and go and paint the ping pong table at 12.57 am at night. Not bad. It is just that I can't sleep. Bye guys and girl.

Anyway, 56 bucks is going to be half a day's work next year.
1.17 am - done, bed.

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SAUA

president



bec
shinnick

Welcome back to a new semester and welcome to "ReO". Now with the exams over and a bit of a holiday it's time to ease back into term time. This year we have decided to run a re-orientation program so once again there will be activities on the lawns (North Terrace). We will also be distributing information to other campuses. You will be able to have a bit of fun, listen to some music and eat cheap food. The aim is to provide students with information on some of the services the SAUA, Union and University have to offer in terms of learning and academic and other support. This is a valuable opportunity if you feel you are floundering a bit at uni to seek out information that can help you.

Aboriginal Programmes

Recently, Aboriginal Programmes have been experiencing severe problems that resulted in a lack of support for the Aboriginal students that study here. I have been involved in negotiations with the University, the wider Aboriginal community and the students to help them make sure the problems are fixed. Fortunately the program is now being re-established and students are being involved. Unlike many other students who come to university many Aboriginal students experience a unique set of problems and their needs have to be recognised. In order to ensure the success of the programme students must be involved in its development.

Childcare

The SAUA has always been concerned about child care and access for student parents. Currently child care on campus is provided by an independent body who have decided that the occasional/part-time care wing of their operation has to close down as fire and safety standards are not being met. No provision was made for an alternative. We have been approached by some people who were obviously not happy with that outcome and it is one that the SAUA refuses to accept. Last Friday at University Council a motion was passed to the effect that this was not acceptable and that the University would find a solution to ensure care is provided. We will be campaigning hard on this one to make sure a suitable ground floor location is found that is not only OK by regulation but also suitable for young children. I understand that the Management Committee of the Centre will also be investigating further. If you currently use the facilities, or would like to be able to use child care on campus please contact me and voice your opinions.

I have also been working on the University Environment policy and I am attending a two day conference with Anita (with the support of the Univer-

sity); looking at the never ending saga of new grievance procedures for students; expressing concern to the Federal Government about the pro rata HECS changes and the unfair nature of them; been involved in a review of Student Administration; preparing submissions and being involved in the Quality Audit process; making suggestions as to the new University Plan which has now incorporated the Environment Policy and value of independent student organisations and sat on the Library Tribunal as a student representative amongst other things.

The SAUA is here to serve students; make use of what we offer. A flier will be in your pigeon holes letting you know what services we provide. If you have a problem, ask one of the office bearers and they will be able to assist you.



evp
suzie
mccourt

Re-Orientation

Welcome to Re-O! This week the SAUA is putting on a week full of activities and information sharing for students to get back into the swing of things for the new semester. Basically the aims of this week are two-fold: first, to make the transition back into Uni life not so dull as it could be, and secondly to promote a lot of services and clubs that are around Uni and in the community but are not well known by a lot of people. A programme of the week is elsewhere in the paper, so look out for it and the happening things on the lawns.

Student Services

You may also see a pamphlet the SAUA has produced which outlines many of the University, Union, and SAUA student services. The services are set out in a concise, easy to read format so stick it on your fridge for the times when you need some help in the University. The services outlined range from Health and Counselling services to student representation to the Uni Gym. Any information that is not in the services pamphlet may be found in the Union diary, the Student Guide (published by the University) or come into the SAUA and we will head you in the right direction.

Quality Funding

Since the last edition of *On Dit* I have been involved in the distribution of money allocated to the advancement of 'Teaching and Learning' from the total amount awarded to the University in the Federal Government's Quality Audit (see previous *On Dit* editions for details). It was heartening to see so much effort put into proposals by many University departments, academics and students. Unfortunately, there was not enough money to spend on all the projects requested, so not all the projects will be able to be funded. I will give more details when the allocation of money has been finalised,

so you can actively monitor the effectiveness of the money spent. As the SAUA has input into the process for the University's bid for next years Quality money, we are in a position to ensure that the money is being used to benefit students, in the quality of teaching they receive, at all times. If you have any comments on this, please let me know.

Rent Assistance Campaign

The National Union of Students, in conjunction with numerous Youth Housing bodies are currently campaigning for AUSTUDY recipients to be entitled to a federal rent assistance, similar to the assistance that people on Job Search and pensions receive. We need some students that are prepared to be case studies for this project. If you are trying to live off AUSTUDY and are finding this very difficult to do (surprise, surprise!!), and you are willing to be interviewed by the local media (your identity can be kept concealed if you choose) about your financial situation, please contact me in the SAUA by dropping in, or phone 303 5406. Look out for a petition and some more information in Re-Orientation.

Exams

If you were not happy with your exam or essay mark, remember you have the right to a re-mark, and to view your paper. If you have a complaint or are being told you are not able to exercise your rights as a student, contact myself or Rebecca Shinnick, the SAUA President, and we can liaise with the University on your behalf. If you do not believe your final mark is a true representation of the work you did, you may appeal that mark. Again, contact the SAUA and we can assist you with this appeals process.



acvp
matt
deaner

Re-Orientation

A great deal of work has gone into ReO so please come out and get involved. Look out for the jumping castle, earth ball, free beer, food and bands. In addition there are heaps of clubs and service groups waiting to be talked to about their work and the sort of services and opportunities they can give you - so check them out.

S&M Fancy Dress Ball

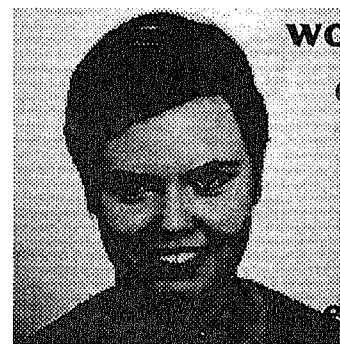
This is being planned for a Saturday night and will be heaps of fun. It's planned as a dress-up event with a few novelties thrown in - rather than a hard core hell-fire club event, but that's not to say it won't raise a few eyebrows (amongst other things). Helpers for the event will be in strong demand - so come in and register your name in the SAUA.

Information Day

This is the day for school students and

others looking to enter the University to come in and check everything out. I'm helping to co-ordinate entertainment during the day and hopefully this will be a big success.

As well as this the University committee work has been pushing on - and life has been pretty hectic throughout the holidays. Please call in if you have any questions, suggestions or thoughts.



women's
officer
jo
england

Welcome back! I hope that you all had great hols. Here's an update of what's been happening while you've been away. NOWSA

I attended the National Network of Women Students in Australia's annual conference. A fun-filled week, as anyone who was there will tell you.

Security

For those of you who were good enough to brave the cold and trot around campus on that dreary evening in May, congratulations! The walk around was successful in obtaining \$70,000 in additional lighting.

I have also put in an application for some of the quality money obtained by the university via the Quality Audit process. The submission was put together with the co-operation of security manager Ron Roney and seeks to have hard wired phones placed in strategic locations around campus, allowing students 24 hour access to the security office from anywhere and in any given situation.

National Safety on Campus Week

NUS have organised a National Safety on Campus Week from the 1st-5th of August. In conjunction with this exercise is the Rape and Sexual Assault Awareness Campaign, which aims to raise awareness of the instances and extent of rape and sexual assault. The campaign asks students, both men and women, to place a yellow ribbon on a pin up board for *each* woman they know who has either been raped or sexually assaulted.

The campaign acknowledges that statistically the campaign will be inaccurate but that is not the intention of the campaign. Whilst we will be referring to the actual statistics, we will also be acknowledging that even these are inaccurate as they only refer to those acts which are actually reported. Thus the campaign will simply be a symbolic representation of the high incidence of rape and an opportunity to demonstrate that this goes largely unreported.

For more details on the campaign, contact me in the SAUA.

Self Defence Classes

This week is your last opportunity to sign up for self defence classes. Interest has been great and classes are filling fast, so get in quick.

elections

Notice of 1994 Annual SAUA Elections

Election week for the 1994 Annual SAUA Elections shall be:

Monday, 29 August until Friday, 2 September 1994

Nominations open: 9:00am, Thursday 4 August 1994

Nominations close: 4:00pm Friday 12 August 1994

Nomination forms shall be available from and lodged with:

- Students' Association Office, Level 2, George Murray Building, Union Complex, North Terrace Campus (9:00am - 5:00pm)
 - RASCU Office, Union Building, Roseworthy Campus (9:00am - 5:00pm)
 - Student Office, Waite Campus (9:00am - 5:00pm)
- Any problem contact the Students' Association office on 303 5404.

NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED.

Positions available for election are:

- President (1 position)
- Education Vice-President (1 position)
- Activities/Campaigns Vice-President (1 position)
- Women's Officer (1 position)
- Environment Officer (1 position)
- Orientation Co-Ordinator (1 position)
- On Dit Editor(s) (1 position)
- Student Radio Director(s) (1 position)
- General Member of the Students' Association Council (8 positions)
- General Member of the Education / Services Standing Committee (6 positions)
- General Member of Activities Standing Committee (6 positions)
- General Member of Women's Standing Committee (4 positions)
- National Union of Students Delegate (5 positions)

Only students of the University of Adelaide may nominate.

Published and authorised by David Moxham, 930424W, Returning Officer, 13th July, 1994.



Election Poster Competition

The Annual elections this year will have a new twist - there will be a competition open to all students to design a poster that encourages students to vote.

There will be two categories of award for the competition - a Public Choice and The Union Gallery Director's Prize. The Public Choice Prize will be a T-Shirt from the Craft Studio printed in the design of the winner's choice. The winner will be selected by vote - all Union members who visit the display of entries in the Gallery from August 11 to midday on August 18 will be entitled to vote, and everyone who votes will have their name placed in a prize draw. (The voting system will be the same as used in counting Union Board elections). The Gallery Director's Prize - to be awarded by The Union Gallery Director Paul Hewson - is "The Postmodern Survival Kit", which Hewson describes as "all the things required to survive in a world where notions of truth and reality have collapsed". After the awards have been announced the poster display will continue in The Union Gallery until September 2.

Entries for the poster competition close on August 9.

For further information about the competition contact David Moxham, the Returning Officer, or Paul Hewson in The Union Gallery.

The Adelaide University Union Notice of 1994 Annual Student Elections

Election week for the 1994 Annual Union Elections shall be:

Monday, 29 August, 1994 until Friday, 2 September, 1994

Nominations open: 9:00am, Thursday 4 August 1994

Nominations close: 4:00pm Friday 12 August 1994

Nominations forms shall be available from and lodged with:

- Union Administration, Level 3, Lady Symon Building, North Terrace Campus (9:00am - 5:00pm)
- RASCU Office, Union Building, Roseworthy Campus (9:00am - 5:00pm)
- Student Office, Waite Campus (9:00am - 5:00pm)



The positions available for election are:

- General Member of Union Board (18 positions)
- General Member of Activities Committee (5 positions)

Candidates shall receive a general guide for the conduct of the election, the Union's Election Regulations and Union's Poster Policy upon lodging a nomination form.

Any problem contact Union Administration by phone on 303 5401.

NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED.

Only students of the University of Adelaide may nominate.

Published and authorised by David Moxham, 930424W, Returning Officer, 20th July, 1994.

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student services



A
guide
to
services
available
to
students
at
the
University
of
Adelaide

- ◆ Students' Association of the University of Adelaide
- ▲ Adelaide University Union
- ☆ University of Adelaide

ACCOMMODATION



- ◆ Accommodation Boards
Students' Association
George Murray Building, Union Complex
Telephone: (08) 303 5406, (08) 303 5383
- ▲ Education / Welfare Officers
Lady Symon Building, Union Complex
Telephone: (08) 303 5401, (08) 303 5131
- ☆ • Non-Collegiate Housing
Accommodation Officer
Tony Frangos
Counselling Centre, Horace Lamb Building
University of Adelaide
Telephone: (08) 303 5220



EQUAL OPPORTUNITY / SEXUAL HARASSMENT

- ☆ Equal Opportunity Office
Level 6, Wills Building
University of Adelaide
Telephone: (08) 303 5926
- ▲ Education / Welfare Officers
Lady Symon Building, Union Complex
Telephone: (08) 303 5915, (08) 303 5430
- ☆ Disabilities Liaison Officer
Tony Frangos
Counselling Centre, Horace Lamb Building
Telephone: (08) 303 5220
- ◆ Women's Officer • Education Vice President
Students' Association
George Murray Building, Union Complex
Telephone: (08) 303 5406, (08) 303 5383



FINANCE

- Austudy
- Rent Relief
- Loans
- ▲ Education / Welfare Office
Lady Symon Building, Union Complex
Telephone: (08) 303 5915, (08) 303 5430
- ☆ Student Finance Officer
Tony Frangos
Counselling Centre, Horace Lamb Building
Telephone: (08) 303 5220



CHILD CARE

North Terrace
Telephone: (08) 303 5429

Roseworthy
Telephone: (08) 303 7895

WELFARE

- Coping with life at University
- ▲ Education / Welfare Officers
Lady Symon Building, Union Complex
Telephone: (08) 303 5915, (08) 303 5430
- ◆ President • Education Vice President • Women's Officer
Students' Association
George Murray Building, Union Complex
Telephone: (08) 303 5406, (08) 303 5383
- ▲ Education / Welfare Officers
Lady Symon Building, Union Complex
Telephone: (08) 303 5915, (08) 303 5430



ADVOCACY / STUDENT GRIEVANCES

- ◆ President • Education Vice President • Women's Officer
Students' Association
George Murray Building, Union Complex
Telephone: (08) 303 5406, (08) 303 5383
- ▲ Education / Welfare Officers
Lady Symon Building, Union Complex
Telephone: (08) 303 5915, (08) 303 5430

STUDENT REPRESENTATION

- ◆ Students' Association
George Murray Building, Union Complex
Telephone: (08) 303 5406, (08) 303 5383
- Overseas Students' Association
Lady Symon Building, Union Complex
Telephone: (08) 303 5852
- Postgraduate Students' Association
Lady Symon Building, Union Complex
Telephone: (08) 303 5898
- Roseworthy Student Union
Roseworthy Agricultural College
Telephone: (08) 303 7810, (08) 303 7809
- Waite Institute Students' Association
Waite Institute, Glen Osmond
Telephone: (08) 303 7428
(10.00 am - 2.00 pm)



HEALTH & COUNSELLING

- General practice
- Personal issues
- ☆ University Health Service
(Bulk billing)
Horace Lamb Building
University of Adelaide
Telephone: (08) 303 5050
- ☆ Counselling Service
Horace Lamb Building
University of Adelaide
Telephone: (08) 303 5663
- Waite. Telephone: (08) 303 7498
Roseworthy. Telephone: (08) 303 7884
- Union Pharmacy
Level 4, Union Building
Telephone: (08) 303 5140



CAREERS AND COURSE ADVICE

- ☆ Careers and Course Advice Centre
University of Adelaide
Telephone: (08) 303 5906
- Your faculty course adviser, Faculty Office



LEARNING SUPPORT

- ☆ Advisory Centre for University Education (ACUE)
Level 6, Hughes Building, Uni of Adelaide
Telephone: (08) 303 5771
- ☆ Maths Learning Centre
Lower Court, Hughes Building
University of Adelaide
Telephone: (08) 303 5862



STUDENT RECORDS

- Changing Address
- Academic Transcripts
- Rail Concession Card
- HECS Remission Forms
- ☆ Student Records Office
Level 5, Wills Building
University of Adelaide
Telephone: (08) 303 5216



SECURITY

- 24 hours, 7 days a week
- Escort Service
- First Aid
- ☆ Security Office
Hughes Plaza, University of Adelaide
Telephone: (08) 303 5990



RECREATION

- Clubs and Sports Association
Lady Symon Building, Union Complex
Telephone: (08) 303 5403



Centre for Physical Health (Uni Gym)
127 Mackinnon Parade, Adelaide
Telephone: (08) 267 2926

COMPUTING

- ▲ Resource Centre
Level 3, Union Building
Telephone: (08) 303 3124
- ☆ Apple Consortium
Camtech, University of Adelaide
Telephone: (08) 303 5441
- ☆ Information Technology Division
Level 1, Plaza Building
University of Adelaide
Telephone: (08) 303 3333
- Your faculty computing officer
(see your Faculty Office)



LIBRARY

- ☆ Barr Smith Library
Telephone: (08) 303 5759



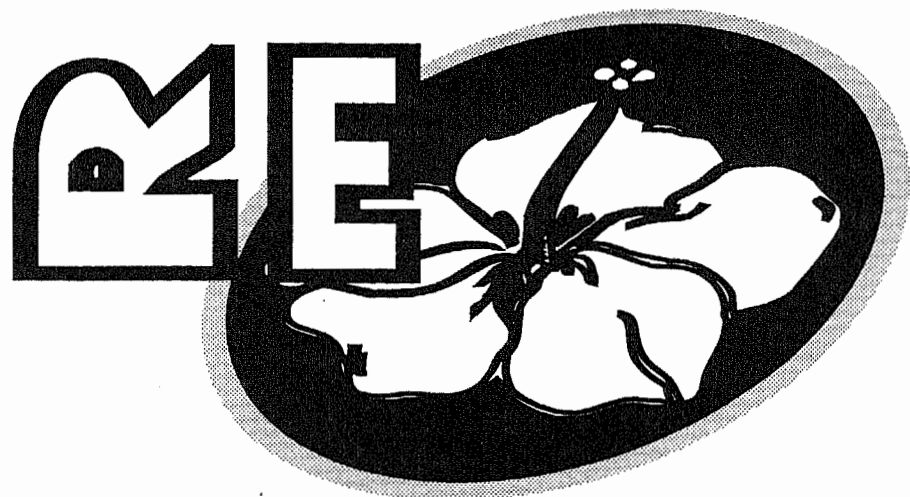
See your Student Guide
or Union Diary for more information.



Published by the Students' Association of the University of Adelaide.
Written and edited by Suzanne McCourt, Education Vice-President.
Layout and design by Sharon Middleton.



WHEN MY BABY SMILES AT ME



RE-ORIENTATION W • E • E • K JULY 25-29 PROGRAMME

Monday 25

* BARR SMITH LAWNS
(Union Cloisters if wet)

Lunchtime 11am-2pm

- Clubs, student services and other stalls
- Cheap Marcellina's pizza (plus pizza eating comp!!)
- Blow-up castle & Earth Ball
- Free Beer
- Tae Kwon Do display
- Band - Which Way

Tuesday 26

* BARR SMITH LAWNS
Lunchtime 11am-2pm

- Clubs, student services and other stalls
- Free BBQ
- Debate - Use of Animals in Laboratories
- * W.P.ROGERS ROOM (behind Uni Bar)
- Japanese anime Club videos 6-8pm

Wednesday 27

* BARR SMITH LAWNS

Lunchtime 12noon-2pm

Prosh Cheque presented to official Prosh charity - Streetlink

- Speaker - Streetlink representative Michael Colin
- Free Hot Dogs
- Free Keg

Band - Soulface (official Prosh band!)

* UNION CINEMA

- Red Dwarf Videos 7.45am-4pm

(continued in North/South Dining Room 4pm - 10pm)

Friday 29

* BARR SMITH LAWNS

Lunchtime 1pm-2pm

Band - Reckoning

* UNION CINEMA

- Bob Roberts + Videos (Alternative Film Makers Club) 1-7pm

* UNI BAR

Band Night

ReOrientation is an old concept with new life this year thanks to the work of a few dedicated individuals over the mid-year break. ReO aims to 'Re-Orientate' students back into University life for Second Semester in much the same way as Orientation did at the start of the year.

A problem we find with Orientation is that students receive too much information too quickly and therefore miss out on a lot of important and useful details. To attempt to rectify this we have invited clubs and other student groups to participate by setting up tables and providing information about themselves to allow all those that missed out on signing up at the start of the year to do so now. Therefore, give careful thought to getting involved in the clubs that are out and about during the week - depending on your interests of course.

In addition, we have invited the University's Student Service departments as well as some off campus groups to come out on the lawns and provide information about the services they provide. Please feel free to approach anyone and everyone about their area of work - whether you need any help or not.

And, most importantly, ReO is a big excuse for a week long party! Every day you'll find free food or beer and bands and activities of every sort. All events are focused around lunch time - given that lectures will have started, so make sure you're around each day between 12 and 2. The detailed program of events follows and there will be handouts available throughout the week. If there are any problems or queries come into the SAUA office and we'll see if we can help.

Matt Deaner

Thursday 28

* BARR SMITH LAWNS
Lunchtime 12noon-2pm

- BBQ - supplied by Country Students Club
- Volleyball - Mixed, 2-a-side, \$1 entry, prizes to be won

Band - Absolutely Brill

* UNION CINEMA

- Weird Twisted Films 7.45am-12.30pm & 2.30pm-12.00 midnight

Arts Students ...

do you need some re-orientation with your BA?

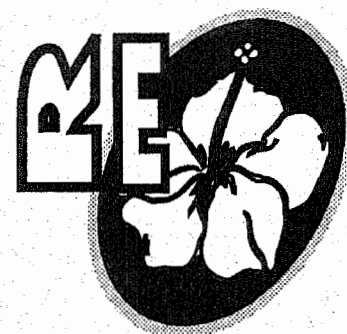
- Do you know how many points you need at what level to satisfy the requirements of the BA?
- Are you aware of the various ways you can make those points add up?
- Are you unsure about which subjects to choose?
- Are you thinking of applying for Law?
- Would you like to talk over your career and future study of options?

The faculty of Arts has a Student Adviser located in Room 205A of the Napier Building who can help you with these questions. Call in any time or write your name on the door for an appointment. Better still ...

Come to a 50 minute Re-Orientation session in Napier 210 at any one of the following times:-

Monday, 25th July at 1.10 pm • Tuesday, 26th July at 9.10 am • Wednesday, 27th July at 1.10 pm • Thursday, 28th July at 3.15 pm • Friday, 29th July at 9.10 am.

Please book in for one of these sessions by writing your name on the lists provided outside Room 205A.



Genetic Ethics

The ethics of genetic engineering have become one of the most contentious debates of the decade. Kathy Kociuba examines some of the issues involved, and reports on the genetic engineering being done right here in Adelaide.

A few months ago, as part of the Investigator Special Lecture Series, four scientists, Dr Graeme Struthers from the Women's and Children's Hospital, Dr Rory Hope (Department of Biochemistry) and Dr Bob Seamark (Department of Obstetrics and Gynaecology) from the University of Adelaide came together to discuss the basics of genes, chromosomes, the role of genes in human development and new processes in genetic engineering. Research into the genetics and biochemistry of every living organism is now breaking ground at an exponential rate, and the outcome of this research will result in vast changes to humanity's lifestyle as well as its understanding of itself. After the forum I was fortunate to speak to these scientists about genes, some of the consequences of genetic manipulation and the type of genetic research being done here in Adelaide.

First of all, what is a gene? Your body is composed of trillions and trillions of cells inside which are nuclei, each nucleus contains 46 chromosomes arranged in 23 pairs (one chromosome of every pair is inherited from each parent) and each chromosome has coiled strands of DNA packed into it. Genes are simply segments of that DNA that contain a set of instructions which ultimately determine each individual's biochemical make up. DNA or deoxyribonucleic acid is a long, thin, chemical molecule made up of four nucleotides (nucleic acid constituents) lined up end on end. All genetic information is contained in the sequence of these four nucleotides along the DNA molecule. It must be emphasised that genes simply provide information; they do not change themselves. The information contained in the genes is used by the body or cell to make other components, and various

other chemicals in the body translate this information to produce (for example) proteins. There is approximately two metres of DNA to be found in each cell and since we have trillions of these cells you can see that there is a lot of potential genetic information. I say potential because not all of it has been found to be useful for anything! In fact less than 5% has been found to be part of a gene so the rest has no known function. No one really knows why all this 'junk' DNA has accumulated through time without a mechanism to remove it. One of the big challenges facing scientists today involves determining just what exactly the rest of this 'junk' DNA is there for. Some scientists tend to think that if something is there then it must have a purpose.

So why do we get genetic diseases? Well, every time a cell divides the message encoded in the DNA molecule must be precisely copied into two copies, the four copies and eight etc, etc. However every time DNA replicates, errors may creep into the system which accumulate to produce mutations which might be transmitted to future generations. So, if an error occurs in a sperm or an egg then all of the cellular offspring will be carrying the defect associated with the particular genetic mutation. Dr Rory Hope emphasised that since these mutations tend to occur at random, they are extremely unpredictable.

"...unfortunately most mutations are harmful rather than beneficial but it is the odd beneficial one that enables species to evolve and change with time."

Dr Hope's field of expertise centres on molecular evolution. His research team looks at (among other things) the structure of genes in different organisms and their comparison, i.e. they determine the sequence of nucleotides in a given gene in a range of different species to try and piece together just how that gene or organism evolved.

Professor Rob Saint from the Department of Biochemistry is involved in the study of genetics of development. His research team is interested in genes that switch on and off during the development of a foetus which ultimately determine the shape of the liver, limbs, etc and the factors associated with it.

As the first in the world to successfully introduce to pig embryos a growth hormone gene which led to

the production of transgenic pigs, Dr Bob Seamark's team at the University of Adelaide gained worldwide recognition for this contribution to the field of genetic engineering. Physically, this pig looks no different from a normal one; however its advantage is that it produces far superior meat with a relatively low percentage of fat. The growth hormone diverts the energy extracted from foodstuffs that would have normally gone into fat to the production of protein. So another advantage is that the pig requires only one third on the food intake of a normal pig which is an important factor for third world countries. In 1988 Australia became the first nation in the world to sell pork from this genetically modified pig.

Then of course there is that infamous three billion dollar Human Genome Project, its aim being to determine the molecular structure of the whole of the human genetic material. The way this project works is that different chromosomes are farmed out to research institutions all over the world so that mapping and localisation of disease genes to each chromosome will eventually form a comprehensive genetic linkage map of the entire human genome. As part of this project, scientists in the Department of Cytogenetics and Molecular Genetics at the Adelaide Women's and Children's Hospital are working on establishing detailed physical and genetic maps of chromosome 16. Genes responsible for various diseases, for example juvenile Batten disease and familial Mediterranean fever have been localised to specific regions in this chromosome and are now in the process of being cloned. This feat has been achieved through collaborative research with laboratories in London and Los Alamos. I asked Dr Hope if the cost of this internationally coordinated initiative could be justified.

"It is one of these difficult sorts of questions because we don't really know the benefits of it until it's finished, but if you can look into the future a bit, if we're going to understand our genetic make up and what sort of defects cause things like cancer and genetic disease the obvious thing to do is to determine the structure of our genes. Until we've done that we can't really start to know the reasons behind genetic disease, mutation and all that sort of thing.."

So it seems that the potential of this Human Genome Project is enormous. The mapping of disease genes to specific chromosomes will ultimately give scientists a better idea on how to treat or cure a certain genetic disorder. In fact, Dr Hope estimates that the complete human genome sequence will be known within ten years, however understanding the entire sequence is another matter! In the future then, it might be possible that an individual will be defined in terms of a specific set of instructions. I asked Dr Hope if that would eventually change the

comes a main concern. Similarly, genetic screening can be used on children so that if there is a problem, it can be treated early prior to any irreversible complications and thus be more effective. I asked Dr Struthers from the Department of Medical Genetics at the hospital if I could easily obtain information on whether I have a genetic predisposition to, for example, heart disease.

"Increasingly we are recognising the genetic basis for a particular predisposition in the sense that we can identify that particular genetic



way humanity perceives itself,

"I suppose it will change the way we think of ourselves in a strange sort of way, although because an understanding of DNA is yet to fully penetrate the public domain, initially I think the main impact will be on the scientific community - it might change their way of looking at an organism. However, we have to guard against becoming too technical or chemical in our thoughts about the human individual... it would be terrible if we came to think of life as simply a DNA sequence, I think there's much more to an individual... I hope it doesn't change the way people think about individuals and their personalities."

Prenatal diagnosis via genetic screening is widely available in South Australia and is used at the Adelaide Women's and Children's Hospital. It is a procedure used to try and identify genetic errors in a foetus or to check if an unborn baby carries a genetic predisposition towards developing a certain disorder. Once identified, preventing progression of that disorder be-

error that has led to someone having a heart attack or whatever. We're not at the stage of being able to take people off the street to pop their blood samples in a super computer that will spit out risk factors for developing leukaemia, bowel cancer or senile dementia. We're not at this stage yet... the important thing is to know what your family history is."

There are some genetic predispositions like breast cancer that can't be corrected yet, so some women who have been diagnosed as having a gene which is connected to this cancer are faced with the dilemma of whether to have an immediate mastectomy even though the cancer itself hasn't developed and possibly might not.

"The revolution in molecular genetics that we're experiencing now does mean that we can potentially identify whether a woman is at high risk of developing breast cancer... but she must want that information, what she does with that information is still in her court. One course of action would be to have a mastectomy, to actually remove the organ in which the cancer could develop... this is only one course of action... all options would have to be discussed carefully but the decision is ultimately made by the woman. The important thing is that any information that is obtainable by the molecular genetic revolution really belongs to the person about whom that information concerns, society should not dictate what you should do with it," explained Dr Suthers.

There have been recent studies done purporting

to have found genetic coding that may possibly predict things like homosexuality, alcoholism, even violence. I asked Dr Suthers just how close we are to getting hold of this sort of information,

"I believe that these research reports are technically accurate, however, I have reservations about the interpretation that is placed on that biological information. We all have a fundamental genetic make up... but we have also experienced many other things in our lives, some of them intra-uterine, for example if the mother smoked cigarettes, but even more profoundly we have been exposed to other people, to ideas. We are not just genetic animals. We are also beings that have inherited a culture and are shaping our culture immediately around us. It is a long way from a gene to an alcoholic and I'd be very wary of attributing an error in a particular gene to the end result being alcoholism in a particular individual."

Another important consequence of the genetic revolution is the issue of privacy. A report by the US National Academy of Sciences last year found that some health insurance companies which had gained information about certain individuals from genetic screens used this information to their detriment. Dr Suthers voiced his concern about this, however it must be realised that insurance companies penalise certain individuals by extracting higher premiums comparable to their risk factors already and in concept he believes this is not much different. To individualise premiums based solely on an entire genetic profile is another matter and he emphasised the need for active debate between the insurance companies and the genetic, scientific and lay communities to work out a proposal that will be the best compromise for the various sectors of the population.

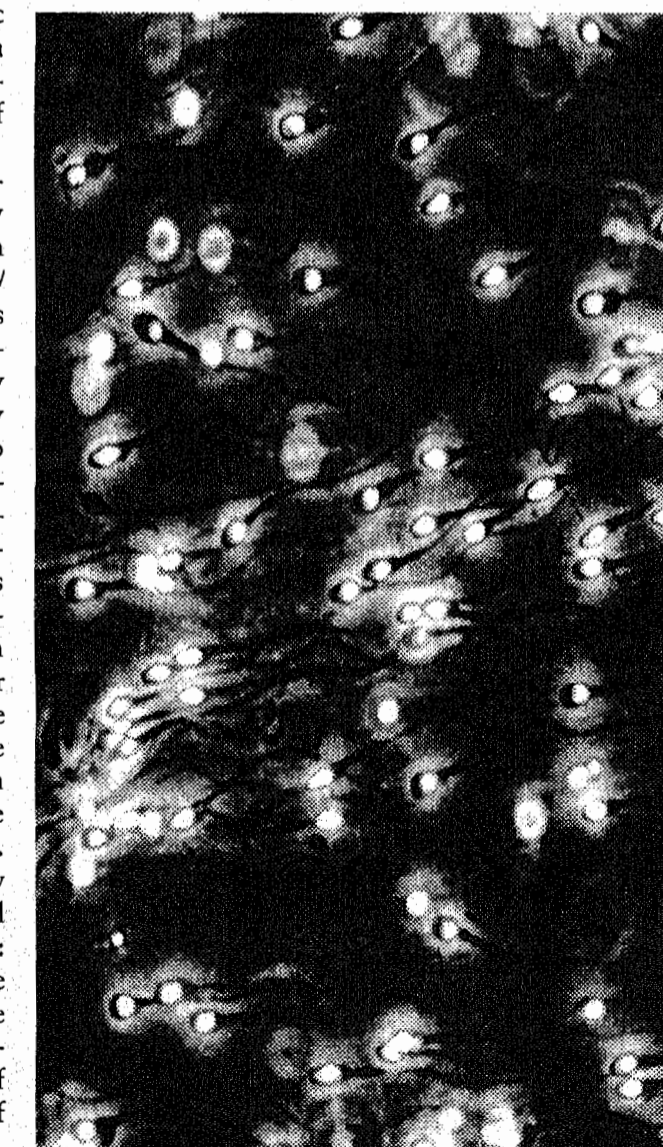
Well, who then decides what research project is and isn't ethically correct in this country? Within each institution there is a local ethics/safety committee, if the project is externally funded then that funding body has its own ethics review committee that consists of a variety of experts in different fields who will review the usefulness of a research proposal in terms of its scientific merit and ethical appropriateness. These review committees are centrally regulated by the National Health and Medical Research Council which consists of a number of committees to enforce suitable standards of ethics and safety in the research programs. Just how much the public's attitude influences the council's decision is difficult to say.

Finally, I asked Dr Suthers how the ability to manipulate genes will change people's lives in the future: "...it is unlikely that there will be a major impact on how people live on the basis of genetic manipulation of people...the total number of people that have had any form of

gene therapy is very small and it remains an expensive and experimental procedure...in terms of actually meeting the needs of individuals who are unwell it may well be that conventional pharmaceuticals or changing the environment will be of more benefit. For example there may be some fancy gene therapy measures that we could use to treat and potentially cure lung cancer, it might be more cost effective to put that money into the pharmaceutical industry to develop new drugs to eradicate the lung cancer. But as a first base it might be better to reduce the population of smokers; this is a simple non-genetic, non-pharmaceutical modality that would have a major impact on the incidence of lung cancer and improve the quality of life of many people in the community."

Dr Seamark's team at the University of Adelaide got a lot of adverse publicity on the project involving genetically modified pigs, I asked him how the scientific community should go about changing people's attitudes toward genetic engineering.

"Well essentially I hope people are becoming increasingly informed about this technology...and the exciting prospects it has to offer...once people become familiar with it then they'll be able to ask the right questions of the breeders and determine for themselves whether or not these animals or plants present a risk and then make decisions on an informed basis. Jurassic Park scenarios are ones which you might speculate about when you've had a few drinks, but in reality there are very good and fundamental reasons why those things are never likely to happen."



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D is for dollar, S is for Satan

In response to an article I wrote earlier in the year, I received some criticism of my questioning of our whole-hearted acceptance of American cultural hegemony. Instead of simply replying to this criticism, I have sought to explain here what I mean by "American consumer-capitalist culture."

American (i.e. US) culture was born out of a rather unique set of circumstances that sets it apart from others. Historically this is due to a number of factors, factors that contributed to produce a cultural rhetoric that appears adaptable, even "radical," and yet is essentially very rigid and conservative. America's Constitution, its Bill of Rights, and its Declaration of Independence, are written in the rhetoric of the Romantics, with the rigidity of the puritans. These two influences on American culture led to a potent brew of individualism, one that stresses man's freedom from the church and its society, but one that is, perhaps more importantly, dominated by the idea that this freedom is a God-given right. America was, and still is, imaged as the promised land, a land of ultimate personal freedom, a new Jerusalem.

What is wrong with that I hear you ask. Well, two things. Firstly it isn't Paradise, and secondly it was never meant to be - despite the rhetoric. Even back at its birth, America witnessed the language of freedom being appropriated for economic reasons. America's independence had more to do with a change of rulers than freedom from them, and yet the myth is constantly perpetuated that individual freedom was the sole aim of its founding fathers. This is conveniently reinforced by the fact that prior to its official government, America was home to religious pilgrims escaping persecution in Europe, and these are the only colonialists that US school history recognises. They were not the only colonialists, American traders and merchants were the driving force behind independence, and it was the King's taxes they were trying to avoid. The revolution was as much about money as freedom, if not more so.

Literary figures have helped to reinforce this idea of America providing ultimate individual freedom. Thoreau, for example, wrote *Walden*, a naive hippy manual on the wonders of pseudo-self sufficiency in the 1850's and man's responsibility to himself alone. This codswallop about not needing society, and being responsible for only yourself has been appropriated by an interestingly diverse group of ideologues, and manifests itself in many facets of American life and culture. The idea of individual freedom was used to promote such diverse ideas as the benefit of cars vs public transport, the hippy dropping-out of the sixties and seventies, the freedom of choice when it comes to abortion, as well as the "rights" of the unborn child, and, of course, the right to bear arms (particularly semi-automatic ones). All rest on the right of the individual: the freedom to speak, the freedom not to speak, etc.

The US is the land of the individual's rights. What they have a problem with is the responsibility that goes with these rights. Namely, the responsibility to ensure that in the pursuit of your own personal freedom you are not depriving others of theirs. This aspect of freedom is almost totally ignored in the States. For example, in driving huge gas guzzling monsters, Americans are depriving the world of its non-renewable natural resources, and through pollution they create, they are depriving people of their quality, and indeed potential quantity of life. Don't get me wrong, Australia is guilty as well in this respect, however, here over-consumption is not sanctioned so completely by our national cultural consciousness.

Luckily in Australia we don't have the same cultural background as Americans. An Australian Prime Minister can call Australia the "arse end of the world" and

sum up what many of our founding fathers felt as they disembarked in leg-irons. In a healthier, yet not unproblematic re-enactment of Milton's *Paradise Lost* we set about building ourselves a kingdom, but unlike Satan (read the US) we didn't set it above that of Paradise (read Europe), rather, much like Adam and Eve we lamented our loss and tried to make the best of our fall down under. Our "cultural cringe" saw us being afraid of even claiming an equality with other countries, let alone putting ourselves above them.

Yet, despite all attempts by the British and their Anglo-Saxon lackeys in this country to diminish Australia's capabilities in our own eyes, we are rapidly gaining confidence. What I ask is that we do not simply adopt American culture as our own, and lose what we are beginning to pride ourselves on, our Australian identity.

American consumer culture has developed to a high stage of sophistication that belies the crude components that make up the whole. Taken individually, for example, Hollywood entertainment, American popular culture, American economic and military might, America's immense political clout, and its rhetoric of righteous indignation and culture of mass-consumption are easy to deconstruct. But the whole is larger than the sum of its parts, and the total metaphysic that can only be called either "advanced" or "late" capitalism, depending on your relative pessimism and ideological perspective, is now upon us. This metaphysic is founded on the double lie that individual freedom is the ultimate goal in life (as opposed to selfless sacrifice perhaps cornily referred to as love but now often called communism) and that this freedom is your right and therefore can be, like everything else, simply bought. Freedom is what the consumer buys. Freedom from need, freedom from responsibility, freedom to express yourself, freedom to be free - ultimately a freedom to consume more. For to be truly free, you must buy everything, hence ensuring your own enslavement to the capitalist system itself. The catch is obviously that the currency for this freedom is the dollar, and the rate of exchange ensures that freedom is always there to be bought if only you had a little more.

But one might ask: where are the tensions; if everything is so bad, then why don't people revolt? Marx explained the reason crudely as "false-consciousness". People cannot make the connection between their freedom and their enslavement. While they sometimes recognise their enslavement, they tend to see themselves as individuals who don't have the same access to the "American Dream". What they don't recognise is that they are living the American Dream well and truly and that it is the dream itself that is flawed. It is hard to accept just how a rhetoric of freedom can enslave, and harder to formulate an alternative to this enslavement. Perhaps the only form of reaction against the lie, and the contradictions that enslave the US people is evidenced in their growing crime rate. In many ways, crime is the ultimate expression of individual rights coupled with a total disregard of responsibility towards others. I want, therefore I take, bypassing the capitalist tool, the almighty, liberating, imprisoning, Dollar with a capital D, the usurper of God's place. In this post-Marxist world, could it be that the only revolutionaries are criminals, or by twist in the same logic, are criminals the high priests of capitalism? - They certainly were in the eighties.

Marc Vickers

LA LA LAND

adventures in Los Angeles

a man came up to me,

"Hi, how y' doin'?"

"Yeah, OK. How're you?"

"Good, man. Good. Listen, you wanna do me a favour? I walk with you and take you to the station and you give me a dollar so I can catch the bus into town."

"OK, I can do that." (Like I could say 'no'.) "You don't see too many white guys around here, huh. Jus' about everybody here's black or Spanish."

"Yeah, I know." (Here I chuckle with relief - glad to have found a friend.)

"Ya know ... those guys down there (he gestured to a group of about a dozen black guys at the station gate), they saw you comin' and they said, 'Look at that white guy, lessgo and beat that guy up,' but I says 'No' and I thought I come an' walk with you so nobody beat you up but you gotta give me the money at the gate 'cause they don't let me inside without a ticket but don't go reachin' for the money or nothin' 'til we get there, OK?"

"Sure, sure." (Lucky, I was thinking, that I found this guy.)

We were at the gate now. I was not in a good position. Loaded down with about 30 kgs of luggage and in the middle of about a dozen guys - none were smiling.

"OK, you give me the five dollars and the door is over there." (It was, I saw about 100 metres away.)

"Five? You said one."

"Man, I just save ya ass. I think you owe me jus' five dollars for that."

"Umm, umm."

"Listen, you give me ten and I give you this five change."

Suddenly, I realised that this guy was not after bus money. I tried pleading.

"Come on, man, I can't afford this."

"Are you trying to cut a deal with me?" His face, his eyes had changed. I was not in a position to make a deal.

"You go over there to that shop (a van on the other side of the street) and get change for me or you ain't gonna get through here - not without me, you ain't."

"OK, but you wait here."

By now my heart was pounding, my mouth was dry and was in the worst possible situation. I had to, I realised, get my wallet out at the shop which was host to another group similarly sized to the one near the gate. I was pretty much fucked, I thought.

I bought a coke for one dollar (way overpriced but was I going to argue?) and got the change - my friend had followed me.

"Now give me \$15 and you can go."

"Fifteen!?"

"Man, that guy was gonna beat you up!"

"OK, but I'll give it to you at the gate."

I walked as quickly as I could towards the gate and, as I passed through, shoved the change in his hand. "Here's 19 bucks. See ya later."

He said something to me but I didn't hear it. Possessed by fear and anguish, I strode past a security guard (who was chewing gum) and into the ticketing and departure lounge.

The bus left in half an hour at 6.45 pm. I had to change at Fresno at 12.30 am and at Oakland at 7.00 am ("Make sure you check that your luggage changes with you," the Teller said). I would get to Hayward at 7.45

am. The fare was \$47.05 (including tax). I could leave at 11 pm and arrive at the same time but do you think I was going to stay in LA any longer? No sir. I just wanted to get out of that goddamn awful place.

On the freeway out of LA I cried. I hated everything I had seen in the last hour and felt embarrassed because I had been so scared and so helpless. We were going through Hollywood and I did not care. I sniffed, then sneezed, and a pretty woman in front of me said, "Bless you". I thanked her but thought, 'Yeah, right, what does she want?'

I got off at Fresno to discover that the station shut at 1 am and I would have to wait outside until 3.30 am for my connecting bus to Oakland. I walked out one set of doors. An old man came up and started,

"How y' doin'?"

"... OK, I guess."

"Hey, can you do me a favour ..."

"No. Bye." I walked back in the station.

"Hey, wait ..."

Fortunately, I waited with the others on the other side of the station, which was secured. One guy came up to me needing to raise money for a cab to his friend's place. He assured me he wasn't "a bum" but I didn't care because by now I only had \$1.50 on me and told him so - and told him why. I didn't mind helping him.

I talked to the security guard a little bit. He was from LA and looked about 15. He worked there from midnight to 8 am. Some nights he worked from 5 pm to 11 pm and then went to another job at 11.30 pm.

"Far out!"

"Yeah, that's a lotta work."

I guess it's tough to get a piece of the American dream if you're part of the East LA human trash dump.

The bus - well, a bus - came at 4.30 am. Where my bus went I have no idea. I was certain that this was not for me but asked the driver,

"You now change at Stockton," he said, scribbling on my ticket.

I was glad I had asked.

My luggage did not come with me. Tired and strung totally out, I got in a heated exchange with the driver, but by now I was beginning to realise that no one gave a shit so I left my luggage at Fresno, assured by the driver it would get to Hayward in the morning.

I sat down next to a sleeping man who really stank. I had left most of my worldly possessions behind, I had not had more than a few hours sleep in the last three days and I did not know where I was going. I cried again. And I cursed the USA, Greyhound and myself.

The change at Stockton was OK. I had my ticket changed again to go straight to Hayward. I was an hour late getting there. My luggage - to my amazement - was waiting for me. If I ever, ever catch a bus again in California, I am going to check myself through as luggage. After a short wait, my cousin, Leanne (formerly from Waikerie, SA) came waltzing into the terminal. I hugged her and greeted her.

"Leanne ... listen to your voice!" I had to exclaim when I heard her accent.

I guess California grows on you.

Some notes:-

1. I do not wish to suggest in this article that African-Americans or Hispanics are to be avoided when in LA or California or wherever. The security guard at Fresno and the guy to whom I gave \$1.50 were both black, but I thought that this "description" seemed strange in the context of the narrative. Rather, I would urge any prospective travellers to be careful where I was not. Walking through downtown LA after hours is hazardous for just about anyone. After the 'Rodney King' police trials and riots, race tensions are high. Good intentions and / or bravado do not, I learned, make one immune to this.
2. Everything in this story is true, apart from the bit about the security guard - he was not chewing gum.
3. When in California, *never* go Greyhound. Flying is safer, quicker, more comfortable and not as expensive as one would think.

Damien Spry



the united states of america

Jesus Christ: fact or fiction?

Tim Kleining from the Evangelical Union gives his opinion on the life of Jesus

Over the past 2,000 years, some of the greatest thinkers of our Western civilisation have held a curious belief; that for a period of 33 years, God became a human being and lived in present day Israel. That this man, whose public ministry lasted three years and who never wrote a word, died to somehow put humanity right with God and after three days, rose from the dead. Augustine, Aquinas, Hildegard, Gallileo, Luther, Copernicus, Newton, Pascal, Kierkegaard, Tolkien, Lewis and Muggeridge were all convinced that this man was their personal and corporate Saviour. Much of the great art and much of our civilisation has been dedicated to him. Practically all humanitarian aid groups have been started by people who name themselves after him. One cannot hope to understand our society without examining the life of the man we know as Jesus Christ.

It is only in the last 100 or so years that people have doubted this man's

historical existence. The motives are perhaps clearer than the scholarly basis for doing this. Jesus made some remarkable claims about himself (discussed later) which must be confronted or ignored. To say that he never existed is a convenient way of discrediting them. The question of his existence is, however, vital. Christianity, maybe more than any other religion, is based on history. It's not only a system of ethical behaviour and not merely a philosophy. Christianity is grounded in the founder himself, in a way Confucianism or Buddhism isn't.

It is clear that his followers - the earliest believers - saw him as nothing less than fully human, fully historical: "We have heard him, we have seen him with our eyes ... our hands have touched him."¹ The gospel writer Luke places his birth in the reign of King Herod, under Emperor Augustus. The Church states every week, as it has for centuries, "He was crucified under Pontius Pilate," the Roman governor of the time.

Extra biblical sources also attest to his existence. Tacitus, a Roman historian of the time and significantly, no friend of Christianity, asserted that Jesus was "executed in the reign of Tiberius by the Procurator Pontius Pilate". Pliny and Suetonius both mention him. The Jewish historian Josephus mentions him twice; one statement has possibly been embellished by later scribes, the other is almost undoubtedly genuine. Josephus also discusses John the Baptist, his testimony agreeing with biblical accounts. There are also several slanderous references to him in the Jewish Talmud, naming him a sorcerer, a ridiculer of authority and religious leader who was executed on the eve of the Passover. This is powerful attestation to his existence. People,

as a rule, do not slander myths. Future historians will still condemn Adolf Hitler in their retrospectives; they will not condemn Darth Vader.

If we then acknowledge his existence, we are still faced with the question who Jesus was (or is?). There are basically two different "non-Christian" camps of thought.

The first, propagated by Barbara Theiring and others, is that Jesus was a social revolutionary, mentioned in the Dead Sea Scrolls, being either the Teacher of Righteousness or the Teacher of Wickedness (opinions vary) whose teaching was somehow perverted by the early Christians. By reading the gospel accounts in a highly allegorical manner, one discovers the truth of Christianity. It must be stated that barely a single respected Old Testament scholar, Christian or otherwise, supports this view. Of course academics have been wrong before, and will be so again. But for Jesus to be one of the figures mentioned in the Scrolls involves ignoring all dating estimates and moulding the facts to the theory. The gospels were not written to conceal knowledge, rather, to make the truth clear; read the end of John's gospel: "he (John) is the disciple who spoke of these things, the one who also wrote down them down; and we know what he said is true"² or the beginning of Luke's, to divine their intention.

The second view, much more widespread and much more lucid, presents Jesus as a prophet, a wise moral teacher, whose teaching was embellished by Paul of Tarsus, who made his human message divine and fabricated his resurrection.

Paul had been an avid persecutor of early Christians before his road to Damascus encounter with the risen Jesus, after which point he joined the Christians, risking death countless times in his desire to spread the "good news". A contemporary analogy would be if Adolf Hitler, in an instant, turned from his persecution of the Jews to become one himself and be the greatest ever Jewish missionary, writing Jewish theology of the highest nature.

Paul's teaching did not in any way conflict with that of Jesus' disciples. If they had disagreed with Paul's teaching, they would have spoken out against it and immediately quashed the pernicious rumours, as a new eyewitness will often turn court-cases on their head.

It wasn't, then, only Paul who made such claims about Jesus: that he was the Son of God, that he died to reconcile God with humanity and that he rose from the dead. It was all his followers and intimate friends. Either they had all misunderstood Jesus, fabricated a hor-

rendous lie, or been witnesses to the greatest event in history.

Few deny that he was a great human being, if not the greatest. Few deny that he was a great moral teacher, if not the best. But was he the Son of God?

The Jews were a monotheistic race: that is, they believed that God is one and one alone. In a manner totally alien to our pluralistic society, heretics were persecuted and blasphemers were stoned to death (*The Life of Brian* stoning scene was quite close to the truth). Into this culture came a man who said he was the Son of God, that if they knew him, they would know the Father, that he and the Father were one, and that no one came to the Father except through him. He claimed to forgive people's sins, as if he was the one who was offended when the sins were committed. If you steal five dollars off me, I can forgive you. If another human being attempted to forgive you, I would regard them with either bemusement or indignation. The Jews of the time knew what he was saying: he was killed for it.

It is a curious fact that the greater and better a person is, the less likely they are to claim divinity. Stalin could do so, Mao-Tse Tung could do so, any of the Roman emperors could do so. But call Ghandi a God and he would look at you sadly and pity you. Call Confucius a God and he would laugh at you. Call Mohammed a God and he would rend his clothes before chopping your head off. The better people become, the further they realise they are away from perfection. If I called myself God, you would laugh at me, and rightly so. Jesus is the only person to claim divinity and be seriously believed. The only good human who ever claimed to be God.

We cannot accept his goodness and stature as a moral teacher while rejecting his claims to divinity. We have only three possibilities: either he was a fantasy, or someone who deliberately and successfully misled humanity - the worst of all liars, or he is the Son of God. Make your choice. He is either divine, deranged or a devil.

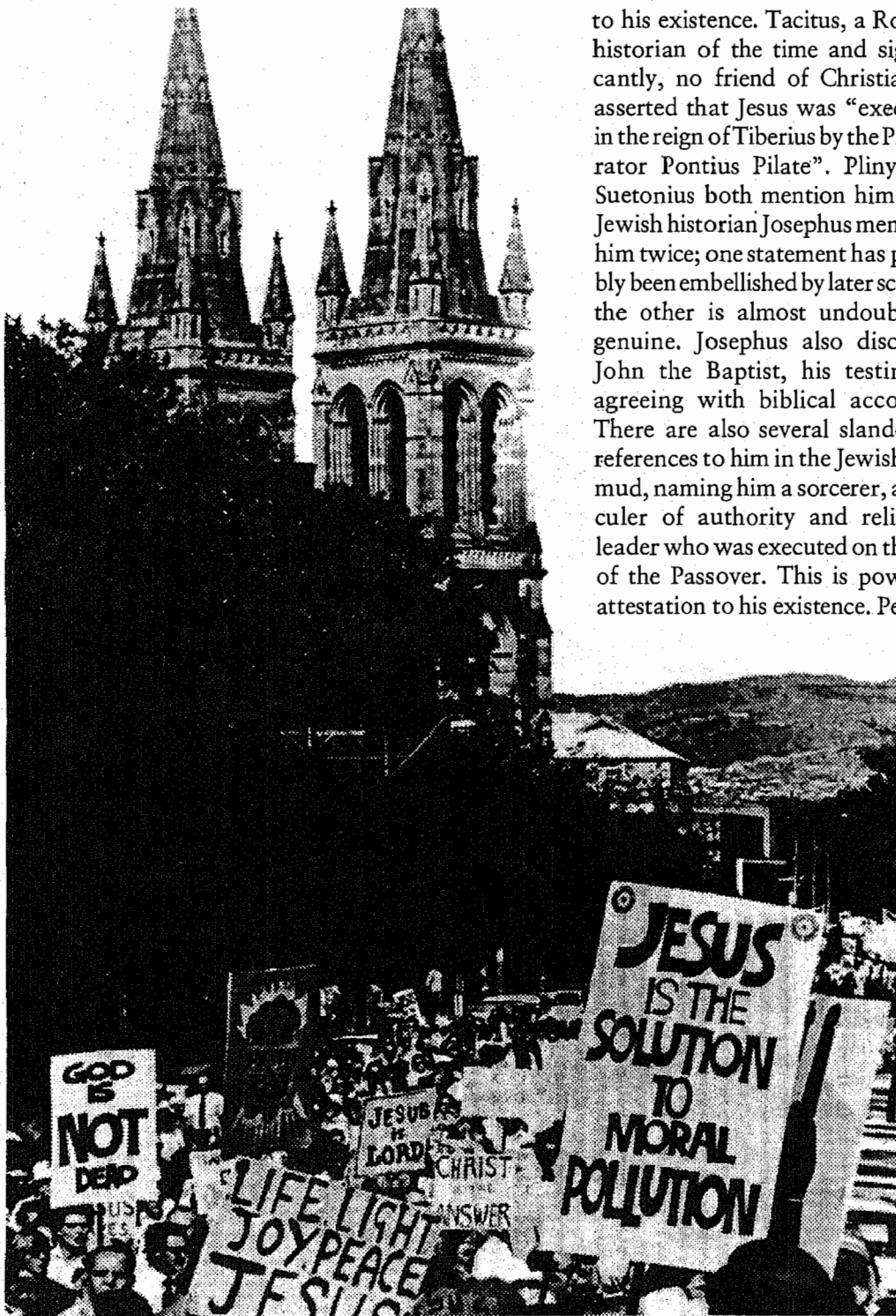
"You can shut Him up for a fool, you can spit at Him and kill Him as a demon; or you can fall at His feet and call Him Lord and God. But let us not come with any patronising nonsense about His being a great human teacher. He has not left that open to me. He did not intend to."³

Notes

¹ The Bible (New International Version) 1 John 1:1

² *Ibid* John 21:24

³ C.S. Lewis *Mere Christianity*



The insight of Atwood

Cathy Abell looks at the work of Canadian author Margaret Atwood.

One of Canada's foremost writers, Margaret Atwood, is the author of eight novels, many books of poetry, several collections of short fiction and two works of non-fiction. Born in 1939, she first achieved critical acclaim in 1967 with *The Circle Game*, for which she won the Governor-General's Award for Poetry. She has received many other awards in recognition of her subsequent writing, and provoked much controversy with the exposition of Canadian literary tradition afforded in *Survival*, her guide to Canadian literature. Adopted by many as a feminist figurehead, Atwood's novels also manifest her various literary, cultural and political concerns. She currently lives in Toronto with the novelist Graeme Gibson and their daughter Jess.

ATWOOD OMNIBUS: *Life Before Man and Cat's Eye*
Allen and Unwin \$24.95 (hardback)

First published in 1979, *Life Before Man* deals with the triangular relationship that develops between two women and a man. Strong, methodical, restrained and elegant, Elizabeth presents a stark contrast to Lesje, who lives in perpetual awe of most other human beings and feels comfortable only when she escapes into the fantasy world inhabited solely by herself and the various dinosaurs she studies. Both Elizabeth and Lesje work at the Museum; Lesje in the Upper Cretaceous, working with fossils, and Elizabeth in the more prominent Special Projects. The two women know each other only slightly and on a professional basis, but, as it is common knowledge amongst the museum staff, Lesje knows about the violent suicide of Elizabeth's ex-lover and sees the effect that it has had on her. The final participant in the triangle is Nate, Elizabeth's husband, whose relationship with Elizabeth has for some time been based on the welfare of their children. Like Elizabeth, he has had several lovers, but has always remained subservient to Elizabeth, in comparison to whom he judges these lovers, and whose strength and seeming ability to surmount any circumstance inspire his respect.

With the death of her ex-lover Chris, however, Elizabeth's immutability is brought into question. She feels alienated from the rituals that have formed the basis of her existence and is no longer content merely to exercise a subtle control over Nate's affairs. Nate, on the other hand, who has always relied to some extent on the protection afforded by Elizabeth's presence in his life, is now unable to view Elizabeth as a constant force and feels the need to act as a protector himself. It is here that Lesje enters the equation. Her obvious vulnerability and social awkwardness impress Nate, who sees a commitment to Lesje as a means of establishing his independence from Elizabeth. In turn, Lesje embraces Nate's attentions as an antidote

to the self-involved condescension of her lover William. The attempts made by each of the three to reconcile their equivocal desires and notions of responsibility constitute the basis of this novel.

By adopting a narrative that changes constantly from the point of view of Elizabeth to that of Nate and then Lesje, Atwood is able to present an intersubjective perspective on all the events that take place. Because of this, each character emerges as an individual whose motivations and concerns are easily understood and for whom one therefore feels great empathy. At no point is the perspective of one character developed at the expense of that of another. Atwood's ability to produce a work that is so free of caricatures indicates an understanding of human nature and an intelligence that are unprecedented. Each character emerges as a logical consequence of their history and yet the actions of these characters are a source of constant surprise. Atwood avoids an overstructured plot and the sense of inevitability that comes with the approach of an increasingly obvious resolution, letting her characters determine their own hereafter. Above all, what makes this novel so outstanding is Atwood's ability to describe in a single paragraph human emotions and outlooks that many authors struggle to convey in an entire book.

Cat's Eye, first published in 1989 and shortlisted for the Booker Prize of that year, covers forty years in the life of Elaine Risley, a Canadian painter of some renown. When Elaine returns to her hometown of Toronto for a retrospective exhibition of her work, the familiar but much changed city evokes many memories, emerging from which is the impression of a life obviously tainted by events in the past. Interspersed with this somewhat mysterious picture of a woman attempting to exorcise the ghosts of those long since mislaid is the story of Elaine's childhood. From this story the ghosts re-emerge, but their significance, although noted, cannot yet be understood.

As the adult Elaine prepares for the opening of her exhibition and attempts to come to terms with the reactions of those around her to herself and her art, she continually envisages the way in which her childhood friend, Cordelia, would respond to her as she is today. Meanwhile, a young Elaine, just moved to Toronto and accustomed to the company only of her mother, father and younger brother, is discovering the rituals that constitute the lives of most girls her age. As she struggles in this unfamiliar terrain, she is influenced by several young girls, including Cordelia, whose superior knowledge of the unspoken rules of conduct give them power over Elaine. The terror roused in Elaine by these girls, with their conventional houses and churchgoing parents, is tempered with the passing of time and, as she comes to

realise the individual traumas that must have afflicted each of these girls, she attains a different perspective on the events of her childhood. Thus, the child Elaine and the adult Elaine begin to merge; both are trying to reconcile the events of the past with their perceptions of the present. Incorporating her childhood influences into her paintings, Elaine charts the effect that these people have had on her adult life, and eventually reaches a point from which she can begin to comprehend their influences and can choose to either accept or dismiss them.

The beauty with which Atwood portrays Elaine's childhood, clearly reminiscent of that she spent travelling in Quebec north bush before her father was given a position at the University of Toronto, is astounding. Through the eyes of this young girl, the absurdity of the social customs and rituals we all take for granted is revealed. Every small incident in Elaine's life combines to create a sympathetic image of the woman who emerges, and it is in such small, often seemingly banal occurrences that the significance of this book lies. By reveal-

bitterness and confusion of the past. There is no guarantee, however, that their combined knowledge will prove adequate armour against Zenia's ability to find and exploit the weaknesses of those around her.

As the three try to determine Zenia's motives for faking her own death and attempt to discover what she wants this time, the past events that have established Zenia as such a significant force in their lives begin to emerge. In a narrative similar to that of *Life Before Man*, the individual preoccupations of each character are revealed, and bit by bit the present is brought into phase with the past. Tony, tiny, mouselike and intellectual, has a fierce interest in wars and battle strategies and seeks solace in the mysterious power that words assume when they are pronounced backwards. She has known Zenia since she began university and has pitted her dependability and earnestness against Zenia's beauty and manipulateness. Charis, never one to let reality disturb her internal order of things, has always chosen to believe the best of those around her and

MARGARET ATWOOD



Life Before Man • Cat's Eye

B L O O M S B U R Y

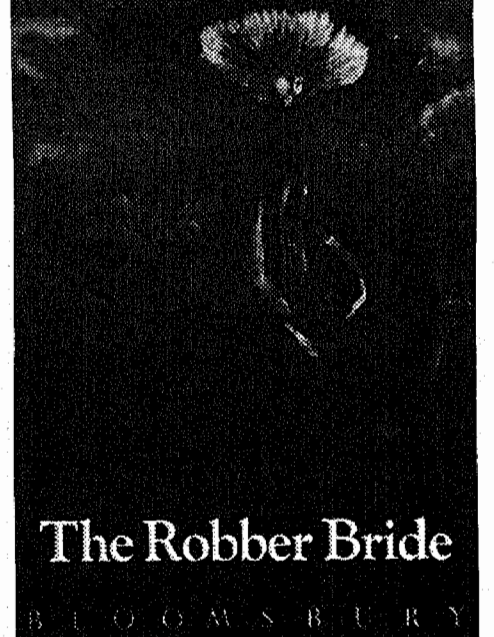
ing everyday life in its surprising richness, Atwood once again demonstrates her remarkable understanding of humankind.

The Robber Bride

Allen and Unwin \$34.95 (hardback)

Atwood's most recent novel, *The Robber Bride*, is concerned with the lives of three very different women who have all been the subject of their contemporary's ruthless malevolence. When they hear of Zenia's death, Roz, Charis and Tony attend her funeral with a feeling of relief. However, Zenia returns from the dead, walking nonchalantly into the restaurant at which they are sharing lunch. Thus begins a new confrontation, one in which Roz, Charis and Tony are determined that their past experiences should help them avoid Zenia's spell and salvage something of themselves from the

MARGARET ATWOOD



The Robber Bride

B L O O M S B U R Y

has become one of Zenia's unwitting victims due to her gullibility and eagerness to please. Roz, wealthy and cumbersome, has been exploited by Zenia because of her belief in second chances and her desire to be fair.

Atwood once again employs incidents from her characters' pasts in order to present a comprehensive emotional history of each person. Avoiding the polemical, she integrates her personal concerns into the novel, charting the reactions of each of the women to the developing feminist movement and the political tensions in Quebec. The desires and fears of her characters reflect those of the reader and force one to realise the threat posed by the individual fantasies and delusions on which Zenia preys. *The Robber Bride* is a superbly constructed novel, whose complexity reveals a wealth of different emotions and perspectives which are a tribute to Atwood's insight.

books/visual art

Hollywood Loaf

If You're Talking To Me, Your Career Must Be In Trouble
Joe Queenan, Pan Macmillan, \$14.95

Hooray for Hollywood this book ain't. Satirist Joe Queenan uses this compilation of magazine articles to take a casual swipe at Tinseltown and all the schmaltz and schlock therein. He writes not of the Hollywood that produced *Citizen Kane* and *Network*, but the Hollywood that gave birth to monstrosities such as the *Die Hard* films and the career of Lou Diamond Phillips.

Queenan himself comes across as a twisted fellow; acerbic, sardonic, with a wit so ferocious it bites. Ouch! Queenan saves the full force of his vitriol for his examination of Barbra Streisand's career, in an article suggestively titled "Sacred Cow":

"I had seriously questioned the cultural and economic savvy of the director and screenwriter of *Nuts*, accusing them of gross ignorance of the economics of the prostitution business. My basis for this accusation was the fact that they had cast Streisand as a \$500-a-night call girl "capable of taking your

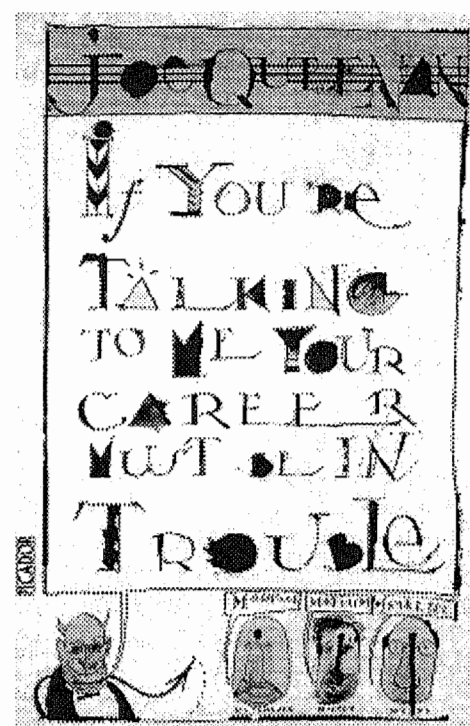
body to heaven and sending your mind south". I had had personal experience with this subject, having had my body sent to heaven and my mind sent south on several occasions, and had also interviewed friends who had had their bodies sent to heaven and their minds sent south. All parties agreed that \$500 was a bit steep for a call girl answering the general physical description of Barbra Streisand, that \$85-a-night was more in the general price range. Room included."

Queenan obviously learned the craft of semi-journalistic writing from the same school as P.J.O'Rourke. If one was to give ol' P.J. a high distinction, Queenan would probably scrape in with a lowish credit. That's not to say *If You're Talking To Me...* is without its share of laughs. The laughs are there alright, but they are interspersed with sections that pall embarrassingly (particularly in the badly flawed "Mickey Rourke for a Day"). Occasionally

Queenan's remarks come across with an irritating predictability. This is not the case when he refers to the talents (or supposed talents) of Dianne Keaton, Mickey Rourke, Lou Diamond Phillips and Keifer Sutherland. Queenan's savagery seemingly knows no bounds, and it will be nothing short of a miracle if he doesn't spend the rest of his life fighting defamation actions in court. It was Queenan's reputation as a mud-slinger that gave him the title of his book: the only stars that would speak to him were those whose careers had hit the skids so badly they needed any publicity they could rustle up.

It's not that hard to see why. The articles in the book bear the traces of the kind of trashy, sensationalistic journalism of the magazines for which they were originally written. Some of the pieces are now hopelessly out of date, and the remarks made about River Phoenix are frankly tasteless.

In other articles, Queenan stops trying to be funny and sets about the business of providing a serious analysis of certain films. His thoughts are often very interesting, and his examination of the iconography used in Alfred Hitchcock films is serious and thought-provoking. The pieces on the films of Woody Allen are in a similar vein. I sense that under-



neath Queenan's callous, flippant exterior, there lies the heart of a real film theorist just waiting to burst out and be recognised. I would like to read more of the serious analysis and less of the so-so satire. Ultimately Queenan has copped out: he has produced a *Die Hard* when the potential for a *Citizen Kane* is evidently there.

David Mills

**This
space
could
be
yours!**

Contact Adam Le Nevez
at *On Dit*.
Phone:
223 2685
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223 2412

These lips were made for walking

Read My Lips, Various Artists, Our Union Gallery.

Those who go up to the Gallery for their daily fix of caffeine this week are in for a treat. A bunch of Melbournian artistes have invaded our humble harbour of harmony with some of the best work my jaded eyes have seen in the longest time. *Read My Lips* consists of 14 artists' diverse responses to an exploration of language. This exhibition reflects the post-modernist concern with the symbolism of language which is all the rage at the moment in the art world. This current trend may only interest a few, but do not let it turn you away from seeing the exhibition because the works are only tenuously thematic, and stand proudly independent.

Out of the 34 works the following, in no particular order, stood out:

- Damiano Bertolli provided four collages for the exhibition entitled "Strappease: Rings of Ion". Number 2 conjures up an image of a Marlowe case in sleazy 40s L.A. The pure cerebral fuck of raw jazz seems to drip from the gaudy wallpaper. Two beautiful, sinister women stand with their backs to some poor joe sprawled dead on the ground. Meanwhile scenes from Africa, Asia, America, the mind are juxtaposed, and are seen through the arched windows that frame the two indifferent murderers. Number 4 is one of my personal faves. It is a very small collage that has been inconveniently hung about 2 inches from the ground, therefore forcing your drunk, arthritic art correspondent down to the floor. However the annoyance that is experienced on the journey down soon dissipates when you discover the Dali/Kahloesque piece. It is made

up of a Victorian portrait of a woman with a large blue eye instead of a head, as well as a bunch of chicken eggs instead of a stomach. Pretty freaky Surrealism.

- Kate Benyon's "Characters" is an installation that demands to be noticed. It is a felt alphabet connected to the wall and sums up the whole exhibition's emphasis on language. In addition there are fluffy felt floating floaty things hanging from the ceiling. This use of the air is nicely contrasted by Wai-Ling Lai's use of the ground in "Supermarket Calligraphy", in which lentils have been neatly laid and symbols moulded by clay have been placed on top. Not quite sure what it all meant, but it tasted good and it was good for me.

- Susan Fereday contributed a series of doorknobs, all labelled with titles like 'Organic', 'Dreaming', 'Spiritual', 'Materialist'. They are door knobs without a door, therefore lead to nowhere; the words hint at direction but are empty, meaningless symbols of the unobtainable. Heavy? Or glib? I can't decide, but I like 'em.

- Anna Nervegna's "Signature (Picasso/Monet/Cezanne)" are simply three spray painted copies of the famous artists' signatures. They boom out at the viewer like glaring neon, saying the name is more important than the work, so fuck off you narrow minded lovers of sanitized old art. The works are reminiscent of one of the more poignant examples of Dada anti-art by Picabia in his "L'oeil Cacodylate" in which he got all his artistic and literary chums to sign their names on a large canvas.

- Laszlo Romer's "Tongue Tied Yet Lucid" intrigued me. I hated it at first; its

canvas seemed to be tortured by washes and drips of paint. However the triumph of this work is in its complexity, it is so confusingly busy that it takes a prolonged viewing for the aptness of the title to gradually emerge. Lucidity does indeed spring out in this clever piece, because calligraphy, the raunchy version of language symbols, stands erect in a sea of incomprehensibility.

- Polaxeni Papapetrou's "E.L.V.I.S, I Love You" is three large photos with my favourite fat-arsed, burger-eating icon. Graffitied declarations of love are given to the modern jump-suited Lazarus.

- I loved Werner Hammersting's "The Difference Between Art and Craft". It is two welcome mats, one is on the ground, the other is on the wall adorned by a gold frame; therefore transforming a simple product of craft into a masterpiece that belongs to the heady realm of art. Simply profound. Profoundly simple. What is art? Art? Art? Art? What is language? What is the language of art? Blah! Blah! Blah! Who gives a fuck anyway?

Good stuff!

Mike Hepburn

Free Piss!

An important message brought to you by your friendly arts correspondent: need I spell this out to you, yes I think I do - F-R-E-E P-I-S-S. All you need do is go up to YOUR Gallery every third Wednesday at 6.00. I will give details of the next opening in the next exciting installment of *On Dit*.

3 hours of Kevin

Wyatt Earp, Academy Cinema

This movie bored me to tears - literally. Previously I had considered the role of *On Dit* Film Editor pretty plum, but in the dark of the Academy that horrid Wednesday night I had to face the hard truth about the responsibilities of the job. I felt that it was my duty to stay 'til the bitter end of this 3hr 10 min monster, just in case it suddenly improved. It didn't.

Bitch No. 1:

Why did Kevin Costner make a film about Wyatt Earp? It has already been done more than adequately by *Tombstone*, and for a ruthless, moody bastard like Wyatt, once is enough. He's unfeeling and cruel to his family, disrespectful to women, unnecessarily vicious and a hypocrite to boot. I wouldn't throw him a floatie if he was drowning, let alone give him 3 hours and 10 minutes of my time. Speaking of which...

Bitch No. 2:

It is tedious. That a hardened film critic like me should have been reduced to tears (OK, it was one tear, but it felt like blood) is testament to its monumental dullness.

There is something awfully wrong with the script - you are dragged painfully from one uninteresting scene to another, and you just don't care, you just want to go home. *Wyatt Earp* was originally conceived for TV, and that would've been great with the ads to liven it up a little.

A scanty knowledge of Wyatt's life is disastrous, because every time a new location is written on the screen your heart sinks when it's not Tombstone, Arizona, the site of the supposed climax of Wyatt's life. Tip: when you get to Tombstone, don't let your guard down - it ain't over, then ole Wyatt hunts down and kills every member of possibly the largest family the Wild West ever knew.

Bitch No. 3:

Wyatt Earp is Republican Party propaganda, and completely unconvincing at that. Wyatt rambles about family values at great length (before cheating on his wife and mistreating his sisters-in-law), and Gene Hackman spouts the tritest dialogue of all time - there being nothing stronger than blood. And blood you want - Kevin



Kevin Costner and Joanna Going

Costner's, splattered all over the cinema.

Wyatt is also a "strongman" who pistolwhips people from behind and pumps 20 bullets into corpses in the name of law'n'order. If he represents American justice then I'm with OJ.

Bitch No. 4:

The ad misrepresents the movie. It has been presented as an epic romance - hey, it's an epic all right, but almost all of the Love Interest's dialogue is in the ad. She

(Joanna Going) has a very small role - don't believe the hype. And what about her promise "I won't die on you". Yeah, sure honey. It would be kinder on the audience if you contracted typhoid and wiped out the whole cast.

Bitch No. 5:

Kevin Costner. I used to defend him but never again. He's a self-righteous, po-faced git and he's getting fat.

Jocelyn Fredericks

The chips are down

Blue Chips, Greater Union 5

What made me want to see this film originally was the urge to find out whether Shaquille O'Neal, NBA basketball legend in real life, and college recruit Neon Bordeaux in *Blue Chips*, could actually act, or whether he would join the long list of non-actor celebrities who flopped abysmally on the big screen (did someone say Elle?). The answer after seeing the movie is "I'm not sure", because the Shaq doesn't have to act to play his role: he is cast as a young basketball player with unlimited physical ability, great potential and some very raw basketball skills. It is coach Pete Bell's (Nick Nolte) job to develop these skills when Shaq agrees to join Bell's Western University team.

Nolte, as the coach, is a fairly two-dimensional character: when not ranting and screaming at his players or the referees, he is involved in soliloquies about the morality of his recruiting efforts while

drinking whiskey, or he is trying to crack onto his ex-wife. Occasionally, the script allows him to show the other sides of college coaching, such as the father figure that the coach must be to his/her young players, the administrative aspect and having to deal with the alumni who support and in return expect some control over the college athletics program. But one feels that more could have been done with such a talented actor in this role.

The plot deals with a dilemma many US college coaches must deal with yearly: that of trying to obtain top level recruits for their team, many of whom know how much they are worth to a program and the bargaining power they have, while at the same time trying to adhere to the strict NCAA (National College Athletics Association) regulations, which forbid payments of any kind to a player or his/her relatives as an inducement to that player

to join the college. Pete Bell has been enormously successful at Western University until now, but the previous season was his first losing season ever, and the media, the alumni and his own athletics director (played by ex-NBA legend Bob Cousy) combine to put enormous pressure on him to recruit players who will bring the team success. The athletes targeted are (Shaq's NBA team-mate) Anfernee Hardaway, who plays the insecure but enormously talented Butch McRae, and Indiana high school star Ricky Roe. Both turn out to have their price, and this becomes the central plot of the movie.

O'Neal's role, by comparison, is a fairly minor one, as he completes the trio of basketball players targeted by Western Uni, after Bell is tipped off about him by a friend. He presents Bell with a different problem: he must pass his SAT (college entrance exam) to be eligible to play, but as it turns out, his poor previous scores are due to his belief that the SAT is culturally biased, and unfortunately this potential plot is not explored further.

Mary O'Donnell plays Nick Nolte's ex-

wife and acts as both the support and conscience of the coach, as she alternatively encourages him after his losing season and questions him and his ethics as he attempts to recruit the new players. Again, her character is not developed nearly as much as it could be, and she ends up being more of a method to develop Bell's character than an independent character of her own.

There are dozens of past and current basketball players in *Blue Chips*, some more props than anything (e.g. Bobby Hurley and Calbert Cheaney as opponents of Western Uni), some with major roles (Bob Cousy and the NBA stars mentioned above), and there is a tongue-in-cheek appearance by ex utter-legend of the Boston Celtics, Larry Bird, when Bell goes to Indiana to recruit Ricky Roe. All in all, and as you've probably gathered by now, this is not a movie for people who aren't interested in basketball. On the other hand, if you're the type that wears your Orlando Magic cap backwards and searches the Myer centre shops for NBA singlets, then you can't afford to miss this.

Florian Minzlaff

The Ace of Fluff

Maverick, Academy Cinemas

Richard Donner (director) teams up with Mel Gibson starring as a character who can be described, in essence, as an endearing smart-arse. The movie could be described as a lightweight action-comedy with a bit of romance. Sound like *Lethal Weapon* (1, 2 or 3)? It is, and they make no apologies for it. In fact, they play on it quite blatantly with a cameo appearance by Danny Glover.

Take Martin Riggs out of the *LAPD* and stick him in period costume in the 'wild

west' and you have *Maverick*. And it would be trite to criticise it on that basis alone. The *Lethal Weapon* series has been very successful for Donner and Gibson, and if they adhere to the tenet of "If it ain't broke, don't fix it" you can hardly blame them.

Bret Maverick (Gibson) is a card player trying to secure his place in a poker championship. He must first raise the \$25 000 entrance fee, then outsmart and outluck the bad guys in the game itself.

Jodie Foster plays Maverick's love interest and obviously enjoys the role as the vampish and thoroughly unscrupulous Annabelle Bransford.

It can't be denied that *Maverick* is fluff, but it's entertaining, attractive fluff, which excuses a great deal. And it's fluff with cool stars. Foster, as always, is just too damn cool, and James Garner, Graham Greene (remember Kicking Bird in *Dances With Wolves?* The tatunka bloke?) and James Coburn provide plenty of by-the-way kind of entertainment. And of course, Gibson spends a great deal of time without his shirt on, and you have to be happy about that.

The surprise twists at the ending are fun - take along that irritating know-it-all

who always predicts the ending down to the last detail. This is the one they won't guess.

Okay, there aren't many belly laughs, but there's a steady supply of giggles, and like I said, Mel Gibson keeps taking his shirt off.

Kim Evans



film/theatre

Truly, madly, Depply

What's Eating Gilbert Grape?, Wallis Cinemas

Well who knows what's eating him. Juliette Lewis for one and with the character she plays in this film that would be enough to piss anyone off. I hope for her sake that her character Becky was supposed to be annoying to the point of inciting violence, otherwise it's actually Lewis who is so irritating.

Anyway. *What's Eating Gilbert Grape?* is a quirky little film, but kind of self-consciously quirky which can grate on the nerves a bit. Johnny Depp plays Gilbert, a troubled youth living in Endora, a tiny town in Iowa. He doesn't have a lot to do, and he hangs around being moody. He lives with his family, who, like most families, cannot be described as the average American apple-pie nuclear unit. His father is dead, his mother hasn't moved from the house in years because of her extraordinary weight, his elder sister has taken on her mother's role and his younger brother is mentally challenged. He also has a younger sister who is the

least unusual of the bunch.

The film doesn't have a particularly extraordinary plot; climaxes in the movie are such day-to-day excitements as a birthday party, or the opening of a new fast-food franchise. The small-town life provides a background for Gilbert's version of a rite-of-passage: meeting Becky. This meeting somehow intensifies the dull plodding of Gilbert's life as his brother blindly causes trouble, his mother's weight damages the family home, his affair with a married woman drifts nowhere.

Unfortunately the film drifted no-

where too. That said, though, there is plenty to like and parts of it came to mind as I wandered through my life for the next few days after seeing it.

The direction by Lasse Hallstrom (*My Life as a Dog*) is excellent. Where there is the potential both for disrespect and oversentimentalisation of the characters, he manages to avoid both and instead create reason for

empathy. In a scene where Momma goes out into the town in the first time for years, the audience feels the humiliation she experiences rather than sharing the scorn of the townspeople. The delicate issue is handled well.

Also worthy of high praise is Leonardo DiCaprio, who plays Arnie, Gilbert's brother. This is one of the best pieces of convincing character acting you'll ever see.

He delivers an authentic performance, almost making you wonder how they could get someone with such a low mental age to act so well.

I can't tell you whether or not to see this film, since I can't really decide whether I liked it. Hmm. I don't know. Definitely get it on video, but paying money for the big-screen is a toss-up.

Carly Donnelly



Alive and kicking

West Side Story, Festival Theatre, season closed

This production of *West Side Story* is very faithful to the original. The set characterises the urban desolation of the concrete jungle that is 1950s New York; the music, just as Leonard Bernstein would have wanted it, conveys superbly the emotions of the story and the choreography is true to Jerome Robbins' original spectacular steps. This is not to say that *West Side Story* is old fashioned or outdated; rather that it depicts well the America of this time and it is as exciting and unique now as when it first premiered.

Based around the much used, yet ever popular *Romeo and Juliet* style love story, *WSS* is set on the gang turf of the American Jets, which is under threat from the Puerto Rican Sharks. At the school dance, where the 'Americans' and Puerto Ricans try and outdo each other with flamboyant dance steps, the star-crossed lovers Maria (Marina Prior with a slightly overdone latin accent) and Tony (Sean McDermott) meet and naturally fall in love. There is of course a problem: Maria is Puerto Rican and Tony American, and such cross-cultural affairs of the heart are destined for trouble. After a secret rendezvous, the lovers part, for Tony must attend a rumble, which Maria convinces him to break up; yet alas tempers flare, emotions get out of hand, and when Bernardo, Maria's brother kills Riff, leader of the Jets and Tony's best friend, Tony is so incensed that he then kills Bernardo. Both gangs flee, with Tony going to confess his action to Maria, she forgives him, they make love and again part, with plans to meet and run away together. The Sharks want revenge for the death of their leader and find

Maria and Tony on the verge of flight. Again tempers flare and Tony is killed by Maria's betrothed. Unlike *Romeo and Juliet*, Maria does not kill herself, making this tale even more tragic, as the lovers are not reunited and she is left to grieve over what could have been.

With such action and emotion, *WSS* is a brilliantly 'alive' musical, and equal portions of singing, dancing and acting make the performers, out of necessity, extremely talented. Prior and McDermott were both fantastic in their lead roles; their singing was strong, and their duo 'Tonight' was particularly moving. Numerous songs involving the whole cast were spectacular and the grand dance sequences came off well as these were accomplished dancers, with the Latin-American dances being especially flamboyant.

As far as the supporting cast goes, Caroline O'Conner in the role of Anita, Maria's sister-in-law, really stole the show. She was brash and saucy and her rendition of 'America' was exciting and energetic.

WSS is a great musical, and I'm tempted to say, even something for non-musical fans as the music is so well-known and it is theatre, not just song and dance. A revival of *WSS* has been a long time coming, and this performance really does such a grand musical justice, proving it to be relevant and entertaining even in this age of billion dollar dinosaurs.

West Side Story was playing at the Festival Theatre until July 23rd. But you've missed out, so you'll just have to take my word for it.

Nikki Anderson

Crazy guy

The Adolf Hitler Show, The Proscenium, season closed

The Adolf Hitler Show was showing at the Proscenium. It is described as a "pub theatre" show and it does very well inside this genre.

The show is researched, written, produced and directed by Brian McDermott (Adolf Hitler apparently appears by kind permission of Mel Brooks). McDermott, well-known in Britain for his appearances in theatre, movies and BBC productions also stars in the production as its sole cast member.

The play is based on the life of Adolf Hitler, and more specifically explores his ill-fated relationship with his niece Geli. McDermott says he chose Hitler as his topic so as to open up for debate what he saw as the taboo subject of Hitler as a personality.

The show assumes two different forums. The first forum is dramatic - that almost Shakespearian style of acting portraying Hitler as a character in angst over his love for his niece. The second forum is a lot more casual - nearer to stand-up comedy where McDermott as himself describes playing Hitler in the making of the show. As the play develops, McDermott and the character of Hitler become closer and more intertwined until McDermott as himself becomes almost possessed or taken over by the character of Hitler. The only way to describe it is like Lawrence Olivier meets Hale and Pace, curious as it sounds.

My heart started to sink as the first scene of the show began with McDermott playing Hitler in what is

usually described by lay-people such as myself as overly dramatic and overzealous. I looked at my watch apathetically as Hitler, hands flaying, dropped to his knees to demonstrate his angst over his niece.

Things began to look up, however, when I noted that McDermott, in playing Hitler had not paid too much heed to notions of costume. Interestingly, he wore Nike sneakers when playing Hitler.

When McDermott began to play himself, the brief bouts of stand-up were a relief to me and actually worked to make the dramatic scenes more bearable.

McDermott did finally produce a Nazi uniform in his costuming but it was only the jacket, accompanied by some red, frilly knickers and suspender belts on the bottom while he played himself. His descriptions of the way making the show affected his personal life (divorce and accusations of perversion being the main problems) provided a good laugh.

Overall, the mix between the serious drama of Hitler and the hilarity of McDermott as himself playing Hitler works. The biographical nature of the play ends up not to be overwhelming but well balanced by the casual, non-informative but very funny side. McDermott makes good use of the pub-cum-cabaret setting to interact with the audience and provide a cleverly done performance.

Eugenie Thorn

Leo Kottke: Guitarist, Legend.

American maestro Leo Kottke was recently back in Adelaide, performing in his inimitable and slightly eccentric style at the Norwood Concert Hall. Between the bizarre banter, often hilarious, often obscure, sometimes kinda worrying, he enchanted the capacity audience with his exquisite guitar and mellow baritone voice.

A hint of depression permeated his presence, most likely attributable to the death of his very close friend and fellow guitar virtuoso jazz giant Joe Pass. In effect though, this served to heighten the intensity and beauty of his gentler numbers. The last time I saw Leo Kottke was during the 1990 Adelaide Festival performing with Joe Pass, Paco Pena and John Williams under the banner "Four Guitarists".

"It was a lot of fun to meet those guys, and unusual. Usually, if you're on stage with other guitarists, they tend to be from the same neighbourhood. We took that tour on to the States, toured it for about two months. Pepe Romero was in the John Williams chair. It was, you know, very nice. Of course, it was the last I saw of Joe. I got to play with him every night."

"One of the virtues of the job is you frequently get to meet the people that you've listened to and end up playing with them. It's a fairy tale in that sense, it does knock you out sometimes. I never would

have guessed that in my lifetime I'd wind up playing with Joe Pass, but there we were."

Kottke's harmonic language has grown progressively more colourful over the years (decades). I wondered to what extent his work with Joe Pass and hands-on exposure to jazz was responsible for this.

"I like harmony, you know. It's really, at least over here in the West where we are, it's what we do - the more, the better. It's fun to think that way, it's where your curiosity leads you eventually. In the beginning you don't pay much attention to it, but after a while you learn there's a whole world out there."

"It helps you musically to play with other people, you get to ask them questions, find out what might be available, what somebody else does. It's all a matter of attitude finally. If you play with somebody, you get to use their attitude. It's very helpful."

Regarding open tunings, which have been a trademark of much of Kottke's earlier material...

"Tunings are a trap, they're not worth pursuing anymore than...they just aren't worth pursuing. There's some tunes that have been written in tunings that are certainly worth hearing, but basically they're kind of a dead end."

I asked him if he mainly stuck to stand-

ard tuning these days?

"Well, I try to. I've got some old hits that are in tunings that I rarely still cover, I avoid them nowadays. I remember being on stage with Chet Atkins in a sort of seminar along with Albert Lee and Larry Carlton, and someone asked what he thought about, if he used any open tunings, and he said "I despise open tunings, I detest open tunings, and they will get to you after a while. It's like eating too much ice-cream."

Tucked amongst Kottke's barrage of original solo guitar works, the recording of Bach's Bouree from the first Lute Suite in E minor, not usually heard with finger picks on a steel string guitar, warranted a mention.

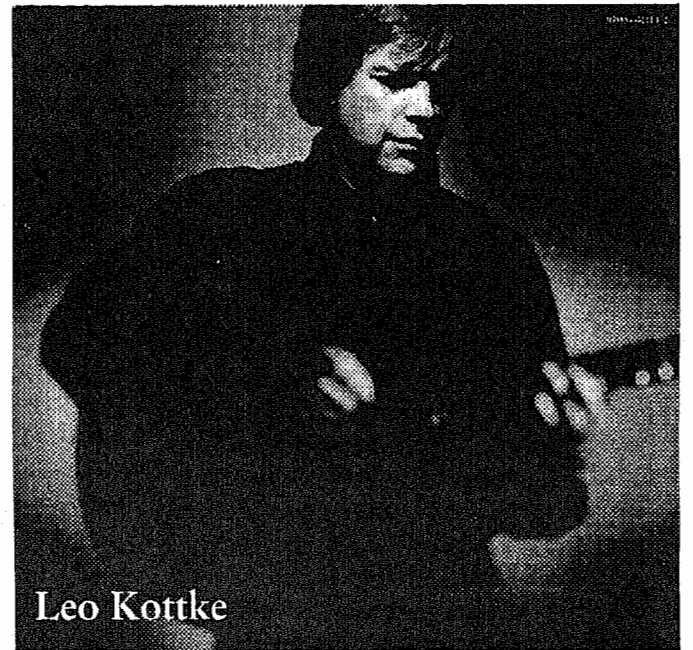
"I read that piece off a piece of piano music which is why it is missing a couple of notes. Yeah, I enjoy it as much as the next guy. I have at one time spent a lot of time reading that stuff. It is territory that is very well covered. A lot of what I wound up doing on the guitar happened because I couldn't find what I wanted to hear on record, stuff that wasn't being done, so I started doing it myself. With your classical repertoire I definitely have places I can go. One of my favourite recordings is the stuff that was done by a German lute player named Walter Gerwig.

He is phenomenally satisfying, especially his recording of Bach's cello stuff. I think that's second to none."

I'll leave you with some mighty fine sentiments from a true master of both the six and twelve string guitar, concerning the source of his inspiration.

"Well, you use everything. For me it is the guitar itself. The instrument is endlessly fascinating to me. The way it sounds, I love the way it feels to play it. It's a great posture to have with beneficial effects, and you go back to it again and again. It's a mysterious instrument. There's enough right there to make you play and try to write. It's very hard for me to walk away from the guitar. I play a lot and I can't seem to stop playing."

Dylan Woolcock



Top of the Pulp

His 'n' Hers is the first Pulp album on a major label (Island) and subsequently the first album to be given any large scale exposure. It is also the first time the band has been given a decent budget and conditions with which to work. Recently, Dominic Stefanson had the pleasure of giving Russell Senior, ten-year member and lead guitarist of Pulp, his first Australian interview.

Pulp have been in existence since 1981 when Jarvis Cocker, at the time still in school, first formed a band called Arabacus Pulp. The band came to the attention of John Peel who duly gave them a session. (The 'Peel Sessions' are a programme on the BBC that features new albums, EPs or demos and if you make it onto the 'Peel Sessions', you've generally made it.) After the promising start the band stagnated, spasmodically releasing low budget albums and singles. The name was shortened to Pulp and six years ago the line up was formalised.

The five members all have completely different musical backgrounds. This comes through on the album which at times sounds as if it is trying to pull in too many different directions. "The only thing we have in common is that we all emerged during the punk era and we are vastly influenced by it. That was in our keen formative years. We were all punks in

various ways." *His 'n' Hers* is a typical English pop album about girls, love and broken relationships. Pulp are still firmly stuck in the 80s and to me, in any case, it all sounds remarkably similar to Echo and the Bunnymen. Nothing wrong with that, of course. *His 'n' Hers* was definitively a make or break album for Pulp and I'd say they've broken even.

"Fortunately, it (the album) has done alright. We weren't doing it for the good of our health, thinking we can make this wonderful music, but we don't care whether anybody likes it. We always wanted to be liked. We did consider that if it was a failure we'd think "Sod it" and pack it in, but it's not been, which is good ... In many ways, it feels like our first album, because it has been the only one that has been released at the time the songs were written. The other albums took so long to release that, by the time they came out, we couldn't remember how to play the songs and we thought they sounded very old hat, and we were very sick of them anyway."

For numerous years, Pulp were fucked around by various independent labels, which "just didn't release records for some reason, which is a problem for a band, I'm sure you can imagine. We'd always been very cool and hip but no records released, no market forces whatsoever". The move

to a major has been a very positive one. "It's great! It really is. Don't believe everything you hear about majors being tyrants, it's not true. They're very cool and laid back. They don't try and tell us how to dress or anything like that. There is always the constraint that you have to sell records, but we are quite happy with that."

Although the notion of success was important for the band, they did not want to 'sell out'. "If we had have felt that it was a pile of rubbish and was just what people wanted, I don't think we could sleep easy at night. We've been together for such a long time that if we wanted to sell out we should have done it years ago. We've been ploughing this lonely furrow of doing what we wanted to do. But having said that, I don't want to say that success isn't important, because it is. We've always wanted it but just never had it before. We haven't really changed things to get it."

After having been ignored by the English press for so long, Russell does not hold them in very high esteem. "I don't taken anything they write very seriously. We've been dismissed for many years by the press and have had to suffer that and you have to take it with a grain of salt, you have to take praise with a grain of salt too. We're very fashionable at the moment and we know that it can all change very quickly ... There are two big weekly magazines (*NME* and *Melody Maker*) and they have to fill a lot of pages with a lot of talk about music and therefore a lot of it is irrelevant and low quality talk. I don't find it elsewhere.

It's funny, you seem to be asked more intelligent questions the further from England you get."

So what would Russell be doing if it weren't for Pulp?

"(Silence) ... well, um ... Before I had been trained to be a manager of all the things in the world. That's where I was headed career-wise, but I'm glad I didn't."

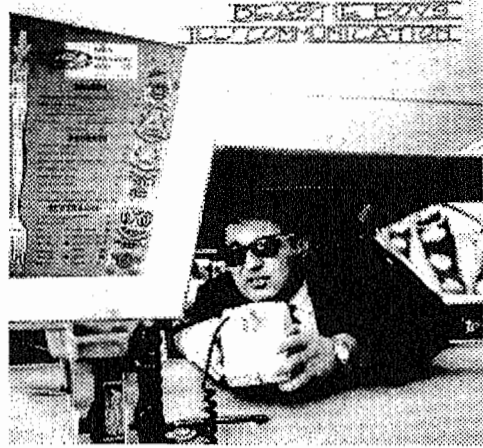
And what do the olds think of it all?
 "(Laughs) ... For the most part, they thought it was a waste of time, but now they think it is very good. They're basking in reflected glory."

Pulp's major ambition is to make it onto *Top of the Pops*, which is the big thing in England; being on the show is the definition of being a pop star in England. So, what is the huge attraction of this weekly television program? Why does everyone in the country from Blur to Morrissey have this burning ambition to be on *Top of the Pops*?

"It's what you grew up with. It's on at tea time and its criteria is that to be on it you need to be in the charts. You can't be a pop star unless you're on *Top of the Pops*. You just grew up with it and there are the seminal performances you remember from your youth, like David Bowie doing "Jean Genie" and you just want to be on it. The whole thing is very cheesy and artificial. They prod the audience around with cattle prods, but we are quite attracted to that cheesiness."

Interview conducted for 3D Radio.

music



Ill Communication Beastie Boys EMI

This release has been long-awaited, by myself at least. After their previous released *Licensed to Ill* and *Paul's Boutique*, the Beastie Boys could claim to be the best white rappers around. Both of these albums offered original ideas and lyrics which flowed with the tunes and the Boys profile.

Unfortunately, I can't praise this new release to the same extent. The Beastie Boys had the potential to produce an album revolutionary in rap circles. Throughout the album *Ill Communication* the Boys attempted combinations of Grunge, Jazz, Rap, Hip Hop and Hard Rock. The ideas were there, but the outcome failed. *Ill Communication* is not a bad album, but, with the evident potential, it was disappointing.

Throughout their previous releases, the Beastie Boys' lyrics have been exceptionally entertaining and usually light-hearted. The same can be said of the lyrics throughout *Ill Communication* however one is forced to read the lyrics inside the CD booklet to realise what is being said. The result of the experimental variation of musical styles is the fact that the Beastie Boys cannot be understood. This was their greatest fault.

I have been very critical as one always is when disappointed. The album is worth a listen but not worth a buy.

Stephen F.J.E. Dickinson

Living Room

Cell
BMG
CELL products are better...
..or so claim the advertisers

All right, hands up if you've heard Cell's previous album *Slo-blo*. Well, don't worry, that debut album wasn't anything much to write home about. So then, what about this new disc, *Living Room*? Well, it's good and in fact better and more accessible than the last album while still keeping the snarling guitar sound.

OK, that's the short review. Since you are all in a hurry, go ahead and skip to the last paragraph where I sum up the disc again and give it a rating. For those who have some obscure curiosity about the disc...

Well, like I said, someone must have told them to make their songs more poppy. And the first 100 or so seconds of the first track, "Milky", is as catchy grunge as you are going to find, anywhere. The rest of the song descends into straight-forward snarl, more like the first album.

There are some great hooks in the album. All of "Goodbye", is one huge hook. From the opening vocals, "maybe one time/Life shines/bright on everything" to the way the production engineers subdued the level of the guitar until the appropriate moments to the bass line. Pure hard driving, good fun rocking pop. If you're looking for such things on an album, this has got it. "Sad & Beautiful", "Fly" and the title track (although the title track is arguably one the poorer tracks on the album) are fun songs. And please understand me when I say pop. I am speaking of "Lithium" or "Somebody to Shove" style pop (from the *Nevermind* and *Grave Digger's Union* albums, respectively), not East 17.

For those of you who like the snarl of the first album, fear not. "Come Around", "China Latina" and "Halo" have the grinding growl that makes this music so, well, difficult to put into words. Think Yo La Tango or some other N. Y. band (these guys are from Hoboken, N.J. — close enough). Basically, it's a thick, heavy guitar sound with a repressed bass sound (the bassist is quite good, it is just hard to pick him out). The drums are strong and proficient, the words are nothing special, and the label is David Geffen - which should tell you it all.

A curious thing about this album is the final three tracks. They are way different from the rest of the album and from the traditional sound of Cell. Add that to the fact that they are the coolest songs on the album and who knows? The next album might be a smash.

Overall, this album is pretty good — better than their last one. Pick it up if you can. Definitely borrow it from a friend. It's good American music that isn't going to make it onto Triple J (because this band is not being pushed strongly enough by their record company), and is easily worth listening to. So, pick it up and treat yourself to some stuff that you won't normally hear.

As an album: solid, rocking, snarling guitars with some pop sensibilities: seven out of ten.

Joe Hackel

Mean Disposition

Big Bad Smitty
Judging by the album cover, if looks could kill then Big Bad Smitty would have no fans left. Indeed, Smitty and band seem to have developed a sound that would appear to be the aural equivalent of his scowl - a kind of blues with attitude, I guess.

As the liner notes suggest, this C.D. is definitely the "real thing". Smitty's vocals, while reminiscent of Howlin' Wolf (Chester Burnett), seem to lack the depth and control of the latter - not that I'd tell Smitty to his face. The performances are quite loose, with several endings apt to raise a few eyebrows - that said, some of the feels are great, thanks mainly to some excellent bass playing. When everything clicks, as it does most notably on "You don't love me", "Mean disposition" and (especially) "Lonely Man", it is a joy to listen to...when it doesn't it's a worry.

But even then this doesn't detract from the overall enjoyment because Smitty and his band capture the essence of the blues rather than serving up some homogenised version. It just depends on whether you like your flavours that strong. Still, I can't help thinking that the right place to listen to Smitty is live, in a dive somewhere on the wrong side of midnight, having drunk a beer or twenty too many.

Mark Carrol

Dookie Green Day Reprise

Green Day pissed a lot of their fans off when they took the plunge to a major label, but after hearing the record most have at least partially forgiven them. It's not all that surprising they made the move. Originally, they were bagged when they played at 924 Gilman (Berkeley's home of P.C. punkdom) for not being punk enough. They ended up being one of Gilman's most popular bands, as well as selling a stack of their first two albums on Lookout! records. (No, fuck you, JJJ, they're *not* a new band!!!) *Dookie* sees Green Day enter the fun and games of being a product rather than a band, and although their advance may cripple them financially for a long time to come, it sure paid for a nice recording, one of the few things missing on their previous efforts. They still write killer catchy pop punk tunes, with the emphasis on the pop. The lyrics are fun and kinda confusing, and Billie Joe's voice is that beautiful tuneful American whine that screams 'I'm in a pop punk band from California'. In a nutshell, you could do with all of Green Day's records, and this one probably is a good place to start because of the classy recording and exceptional songs. Unfortunately this locally manufactured disc will cost you more than a copy of either of their independent Lookout! releases imported from the U.S.A. Go figure!

Daniel Kearney



High on a Happy Vibe Urban Cookie Collective Liberation

Part 1 (the record review)

I fell in love. I heard "Feels Like Heaven" and thought this is the *greatest* song. "The Key; The Secret" was another great song and so I'd thought I'd wait until the album was released expecting something good, and I wasn't disappointed. The Urban Cookie Collective is up there with the best dance sensations around at the moment, along with Culture Beat, etc. The album just got better with every listen. The third single "Sail Away" was not as successful as the previous two singles, but was just as excellent, and the current release, "High on a Happy Vibe" has already begun to get airplay in the clubs.

The thing is that every track is as good as another - the album is full of quality dance tracks, unlike some of the other albums around at the moment. The production is smooth and the music is great, but sometimes the lyrics leave a little to be desired - but who cares - this is one great album!

Part 2 (the story)

Andrea opened the door to the apartment. She was using it for a few weeks because her best friend Kathy, who had owned it had been taken into rehab because of a heroin OD. Andrea wasn't surprised though, she was used to Kathy's lifestyle, and really, it came as no shock...

Anyway, the apartment was small and simple, only the bare essentials were needed to live. Andrea loved the goldfish. She stepped into the living room, undressed, and lay herself down on the sofa. Instantly she fell into Dreamland...

Part 3 (the record review)

All in all, this album shows that Urban Cookie Collective are a skilled group that deserve their success and should still be hot years down the track. If you are into the current dance trends then you should love this album!

Part 4 (the story)

An hour later, Andrea opened her eyes and looked around. She noticed the bathroom door ajar.

"Darling," she called.

Darling entered the room, still dripping wet from the shower.

"Darling," Andrea commented, "You look fantastic!"

Yuri

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Live Through This
Hole
Geffen/BMG

Hole records will always be compared to Nirvana records, but after a listen to *Live Through This*, the comparison will not seem entirely unjustified; certain moments and even songs on this album are reminiscent of *In Utero*. One gets the feeling that (Hole's frontwoman) Courtney Love and hubby Kurt Cobain (R.I.P.) had quite a bit to do with each other's songwriting, and I can just imagine them sitting in front of the fireplace with guitars, arguing over where the bridge to "All Apologies" should go (sob!). Ah yes, the album.

Let me just say that it is brilliant. The instrumentation is simple, at times sparse, even, but this suits the music best, and provides the most appropriate backing to Love's vocals, which range from a whisper to brilliantly melodic to an angry scream. The best tracks are "Asking For It", "Jennifer's Body", "Doll Parts" and "I Think That I Would Die", but the absolute standout is the opener, "Violet", which may just be the biggest anthem about misery, apathy and anger since a certain threesome recorded a song about teen spirit.

Florian Minzlaff

Anyone Can Play Guitar
Radiohead
EMI

Will Radiohead be just another one hit wonder? No, I don't think so, or at least that's what this 5 track Tour EP indicates. All 5 songs on it (including "Creep") are great. Another important point to note is that Radiohead are *not* always self pitying losers, in fact, three out of four unknown songs on this EP are faster and happier than "Creep". "Killer Cars" is a slow yet very catchy and cool ballad. "Anyone Can Play Guitar" starts with slow, miserable guitar mess and evolves into a fast, catchy, almost hoppy rock song. "Pop is Dead" showcases all of Radiohead's talent from the extremes of the vocalist's voice, swirling guitars, keyboards ... I love it! "Thinking About You" is also great, I heard influences of Teenage Fanclub in this song which is definitely not a bad thing.

Anyone out there who loves "Creep" really should buy this. It's for anyone going to see them live or anyone who couldn't afford to, or anyone who missed the tour.

Overall, surprisingly brilliant.

Scott Berry

Troublegum
Therapy?
Polygram

Ireland's Therapy? have a scarily realistic view of the world, and *Troublegum* is a depressingly vivid insight of a troubled psyche, troubled by an environment that breeds fear and anger, or the maladaptive avoidance behaviour that most seem to choose. Reactive depression, I guess. Morbid as this may sound, Therapy? make self pity into a beautiful emotion. Needless to say, they don't play easy listening music (only Kristen Hersh can get away with emotions this strong and orchestral backing) but explore territory that a pop-punk version of Helmet might approach. (In fact, Page Hamilton guests on one song - and Lesley from the Silverfish on another.) Included is the 'hit single' "Screamager" and a whole pile of great songs that have slightly less of a pop feel but are equally impressive. They even make a Joy Division song bearable. Recommended, but get the (limited green - ooh er) vinyl version, it's cheaper and looks a lot purdier.

"Here comes a girl with perfect teeth. I bet she won't be smiling at me. I know how Jeffrey Dahmer feels. Lonely, Lonely."

Daniel Kearney

Tai Laeo
Scary Mother
Festival

Australia's very own Scary Mother are on the "Assault On The Senses" tour at the moment with Juice, Defryme and The Truth, and with the show hitting Adelaide this weekend, this album may be worth a listen if you intend going.

Tai Laeo is a very intriguing and just as inconsistent recording. Forget the singles, which were very well produced and quite listenable: this is hard to get used to. Scary Mother create a chaotic orgy of noise, metal riffs and pounding drumming, enhanced and given a weird twist by the swirling, futuristic keyboards. Imagine a combination of the outer fringes of heavy metal, Pearl Jam and The Doors, and you've got some, but by no means a complete idea of what this band sounds like. Interesting, heavy and very different.

The one thing, however, that somewhat marred this album for me is the singing and the lyrics. Andrew Gillespie sounds like a cross between an Eddie Vedder imitator and someone who is just being strangled, and the gloomy lyrics seem deliberately arty and thus pretentious and contrived. With a different singer/vocal style and better words, this album would be very little short of brilliant.

Florian Minzlaff

Dart to the Heart
Bruce Cockburn
Columbia

This is Bruce Cockburn's ninth album, and, unfortunately, I have been unfamiliar with his material until now. This is a twelve track album of country/rock/blues gritty-deep-down-south music, which is interesting, considering Bruce is from Canada. The album was produced by the legendary T Bone Burnett, also who ap-

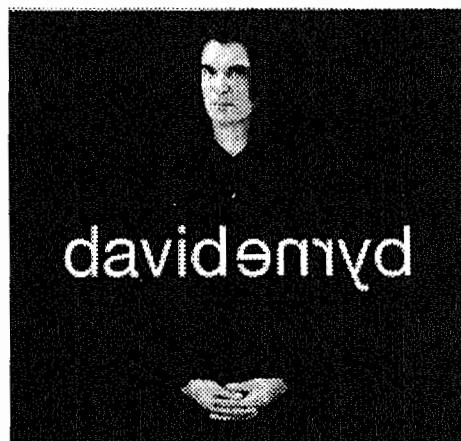
pears on backing vocals on "Tie me at the crossroads".

The music itself is pretty standard country/rock fare, and probably does well on radio in the US. The songs are accessible and lyrics written in down-to-earth language that magically avoids sounding stupid. There are some great arrangements, including "Listen for the Laugh", which features a big, fat horn section.

The best moments on the album are two guitar pieces: "Train in the Rain" and "Sunrise on the Mississippi" which Bruce plays all on his lonesome.

If the album was a little more gutsy and little less 'produced' (and the pedal steel player was shot), this would be a damn fine (as opposed to average) album.

HBC



David Byrne
David Byrne
Luaka Bop / Warner Bros

David Byrne. That musical genius stuck on a bungy cord on one of those very tall New York buildings and swinging be-

tween the blithe '*laissez aller*' of South American improvised rhythm and the rigidity of conventional European melodies. After leaning heavily on the Latin American side on his first two solo albums, David Byrne has swung back and come close to finding the perfect balance. Byrne has taken up residence on a beautiful little sunny island in the middle of the Atlantic. The sounds of the tropics are never far away, "You & Eye", but David Byrne has realised that he had taken these sounds to the limits on *Rei Momo* and *Uh-Oh* and given this album a more complete sound.

This album was to be called *In the Spirit of Talking Heads*, indicating a return to the Talking Heads sound which made David Byrne part of the 80s' decor. This can be most clearly heard on "Back in the Box" and "Angels" and the bass lines which were so incessant on all the Talking Heads albums.

There are some real gems on this album, "Nothing at All" and "Buck Naked", as David Byrne makes the very difficult task of mixing numerous music styles sound easy. The only criticism from this critic is that the album does sound a little disjointed; the songs might have been arranged in a different order. That's very pedantic, hey.

Six years after the last Talking Heads album, this gracefully aging musician still has enough fresh and original ideas to keep him busy making albums for years, as long as some people continue to buy those albums.

Dominic Stefanson



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sport

Goooooool!

With the world cup finally over, we have the chance to ponder "what ifs". What if Australia had been there? What if Roberto Baggio hadn't been hampered by injury in the final? What if Maradona had entertained the thought that since he was a known substance abuser, maybe there was a chance of him having to undergo a dope test sometime, somewhere during the Cup?

In the true spirit of any largish sporting happening where everyone has an opinion about it one way or the other, Matt Rawes offers his thoughts about the importance of this four yearly event to the planet and Brian Scruby narrows his focus to the razzmatazz that marked the end of USA '94.

American glitz

Ah, the US of A, home of glitz, glamor...and the World Cup. I'll admit that I was worried. Could the people that drink the same water as your Hollywood heavies combine the Johnny Warren-style regality of soccer's ultimate event with the austentatious commercialism that is "the states" in one spectacular finale? But as Kenny G opened proceedings with his revolutionary interpretation of the Star Spangled Banner (a unique blend of the efforts of Jimi Hnedrix and Roseanne Arnold) my fears were quickly allayed. The spectacle which followed was a showcase of America's best performing arts talent in white coats that was an obvious tribute to



SANFL grand finals of the 1980s. The use of such hipper than hip 80's retro imagery continued fluro oranges and pinks on the stage for America's greatest and most caring vocalist. Bravo Whitney for not being afraid to sing songs long since relegated to cliché on easy listening world wide. Bravo Whitney for surrounding yourself with young children in a plea for world peace and unity. Bravo Whitney for ensuring that nothing would get in the way of a perfect performance for those 2 billion viewers and lip synching unashamedly. And bravo Whitney for allowing your hubby Bobby Brown to share the accolades on your pastel stage of glory.

Many have complained that the final was an anti climax and have tried to blame this on tight defences and penalty shootouts. But when the three tenors gave each other well deserved high fives as they entered and exited the stage to the applause of Arnie in the almost front row, the real reason became apparent. Not even the world's biggest sporting event could hold a candle on the world's most prolific producers of low brow mass entertainment.

Bryan Scruby

Unibar World Cup Competition Winner

Have you ever been to the dentist and had your mouth full of stainless steel spit suckers, drill and those little white sponge things that mop up your blood? Well then, you'd know that the previously mute dentist often develops an enquiring mind at about this time and starts asking you all sorts of non-rhetorical questions. If one of these conversations turns to the 1994 World Cup of soccer then chances are that you've come across the winner of this week's prize of a dozen beers, first year dentist Grant Johnstone. Even though we don't agree with 60% of his list, he did submit three pages of detailed analysis that both entertained and informed. Well played, sir. The "nice-try-but-no-prize" awards go to Dominic Stefanson and Florian Minzlaff who obviously substituted flagging social lives for hours of late night TV... or maybe they've just got VCRs. Anyway, Grant, come down to the office and claim your beers before we drink them.

Honour Roll

Surprises

Jordan Letchkov and Bulgaria
Marc Overmars (Holland)
Hong Myung Bo (South Korea)
USA 94 - a success

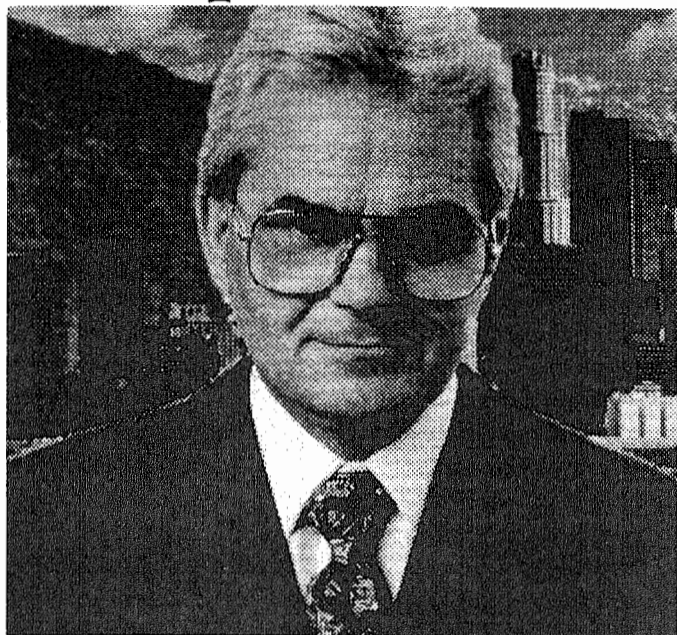
Disappointments

Columbia
Möeller (Germany)
Greece
Cameroon
Maradona (Argentina)
Etcheverry (Bolivia)

On Dit Top Ten

1. Hagi (Romania)
2. Stoichkov (Bulgaria)
3. Maldini (Italy)
4. Jorginho (Brazil)
5. Eminiké (Nigeria)
6. Proud' Homme (Belgium)
7. Bebetto (Brazil)
8. D. Baggio (Italy)
9. Saeed-al Owarian (Saudi Arabia)
10. Luis Enrique (Spain)

Cup roundup



two gurus Johnny "Ten bucks if you can guess what's on my head" Warren and Les "Hey man I can pronounce fucking anything" Murray. Les and Johnny, accompanied by the astute calling of Martin Tyler and Gerry Harrison (Gary Bloom one of the few flaws) provided a controlled and intelligent appraisal far from the somewhat egocentric bullshit constantly thrashed about by the so called experts from

The "American experience" has come and gone and all that is left is time to catch up on some much needed shuteye. Now the time seems right to start dropping some of those ever so popular cliches that seemed to have gone hand in hand with USA '94. Famous calls like "it has been a cup of surprises", "soccer has been the winner" and "expect the unexpected", laborious as they are, have all been true where soccer has been the winner in a Cup of surprises where the unexpected came to be expected.

Beamed into our living rooms from various points of the United States we were taken on a soccer journey by our

our own code.

The mad fervour which surrounds this world game in other countries is not a concept easily grasped by Australians. I admit that the Crows have a fatical following at times and to some that glorified adulation might seem too much. Appreciating the Crow phenom throughout this state means you're about a quarter of the way to grasping what soccer is to some countries. At the Hyundai Heavy Industry plant in South Korea unionists organised a strike each time South Korea graced the pitch so that all 21 000 workers could view the match. In Thailand bankrobbers were

able to bail out with \$US 40 000 while the nightguard kicked back and watched the cup. One Albanian put his wife down as a wager on Argentina when they took on Romania in the second round. When Romania got up 3-2 it is claimed that he said it wasn't personal and that he misses her dearly! The most disturbing act resultant of the Cup was the brutal slaying of columbian defender Andreas Escobar. Having scored an own goal in the defeat to the US and Columbia's subsequent premature elimination from the Cup, Escobar was shot down by drunks back in Columbia. Their words of "Thanks for the own goal" is a sad indictment on the game which commands such an intense following and can in cases such as this go way too far. Some people seem unable to detach themselves from defeat and remember that it is "only a game".

That sad indictment aside it was an enthralling and entertaining cup with infinitely more highlights than lowlights. When Australia qualifies for France '98 and Mark Bosnich realises that playing for the green and gold would fulfill his dream then



make sure you're there to experience what is the greatest sporting event in the world.

Matt Rawes

The Adelaide University Football Club presents

The Bob Neil 100

Saturday July 30

Games Room, level 5

Union Building, 8pm-1am

\$15 all you can drink

70's dress, with fashion parade and prizes

Come and hear Bob spin his favourite 100 disks from the '70s

Results

Football

A1: Uni 17.15 d Brighton OS 12.9

Best: N. Hoskins, S. Tamke, C Schulz, D. Thomas, T. Ford, A. Muir.

A1R: Brighton OS 12.14 d Uni 8.6

Best: A. Mills, D. Kennedy, R. Yeates, G. Fairbrother, J. Koch, T Kuchel.

A6: North Pines 21.14 d Uni 8.7

Best: T. Martin, L. O'Callaghan, D. Reynolds, J. Trotter, N. Paltridge, A. Evans.

A6R: North Pines 16.5 d Uni 8.10

Best: S. Kimber, B. Parsons, F. Warrick, B. Barons, P. Baker, J. Furey.

A8: Uni 32.24 d Inglefarm 1.0 (power side!!)

Best: M. Wilson, M. Bird, B. Ridgen, T. Shierlaw, P. Kube, D. Graetz.

A8R: Uni 24.10 d Inglefarm 6.2

Best: G. Ward, P. Wildy, D. McGrath, N. Holsman, J. Ranford, D. Wildy.

A10: PH OS & Camden 13.6 d Uni 6.10

Best: D. Raftery, B. Sampson, A. Parkinson, M. Bruening, D. Crane, J. Anderson.

City Stroll (Early Times)

by Greg Scales

He catches my eye and for a moment I'm trapped in the crowd; can't move. He clears his throat and shouts at me, "What can jellybeans do that people can't?"

I shrug.

"Come in different colours." He laughs loudly and then the bottleneck bursts and I move on.

I'm walking, or limping, along Rundle Mall, towards the bank. A few nights ago I sprained my toe and I don't remember how I did it. Too drunk. The cliché is that you can't walk down Rundle Mall without bumping into somebody you know. That never happens to me. I don't know very many people.

I walk past a rubbish bin and there's a man with both hands buried deep in the bin. He's got his head buried in there and he's swaying back and forth and, to my hungover eyes, it looks as if he's having sex with the rubbish bin. He's singing. It's that odd man who sings as he collects empty bottles and cans out of bins. Usually early Beatles, though he sometimes does Stevie Wonder. Once, late on a Sunday night, I saw him here. We were the only two people in the Mall, and he wasn't singing. He only sings when he's got a sizeable audience.

I wonder if people are staring at me because of my limp but the Mall is full of blind people, paraplegics, Hare Krishnas and drunks. I'm probably the least interesting person here.

"And they're getting younger. Yesterday, they found a young boy openly smoking marijuana in front of the Virgin Megastore. He was nine years old. Try it again."

A man in a Country Road suit is standing in front of a camera. He clears his throat.

"And they're getting younger. Yesterday, the police arrested a boy who was openly smoking a bong in the middle of Rundle Mall. He was only nine years old. No, shit, it was better the first time.

"And they're getting younger all the time. Yesterday, ..."

But I'm past him now and I'm already in front of the bank. There are four young men, about my age, being searched by four police. A policeman opens one of the young men's bags and starts rummaging through it with both hands. He buries his head in there and makes little grunting noises under his breath. He looks like a pig digging for truffles. There's a crowd inside the bank, watching this scene through the window and another crowd outside on the pavement, watching.

I go into the bank and get my money and leave.

Sitting in the tram waiting for the engine to start, I see an Aboriginal man, about my age, with an empty bottle of whisky. Early Times. He drops the bottle in the bin and then he notices me looking at him. He looks back at me, grins, gives me the thumbs-up sign. The engine starts and the tram begins to lurch, slowly homewards.

student **radio** guide for sunday 5th June

- Sunday**
 June 5, 19; July 3, 17, 31; August 14, 28; September 11, 25; October 9, 23; November 6, 20.
- 2.30 Chris O'Brian and Matt Fleet.** A showcase of English indie pop.
- 3.30 Richard Seamark and Tony Page.** English Pop.
- 4.30 Simon Hunt** Talks about clubs and societies of the University of Adelaide and plays **alternative** releases of the late 80's and 90's.
- 5.30 Mystery Show.** (!)
- 6.00 Grind the Pose.** Social and cultural issues and comment. Paul Hoadley, Dale F Adams and Michael Dwyer.
- 7.00 A Twist of Lemon.** Comedy by Roy Flavel and Danial Kammerman.
- 7.30 Babes in Boyland.** If there are wimmin in it...she'll play it. Katrina Picozzi attempts to redress the imbalance of our boy's club rock industry. From punk to acapella, she'll prove once and for all that babes all over the world know how to rock. Interviews, live recordings, live performances in the studio, music to caress your ears and make them bleed! **TOTALLY GRRRL POWERED FRENZY!!**
- 8.30 The Spiral Perspective.** New American punk brought to you by Darian O'Rielley with Greg Woods from Spiral Objective Records.
- 9.30 Local Noise.** Tracey Skehan (On-dit's music editor - Wow!) show cases Adelaide bands, and finds out what they think about things (yes, she interviews them.)
- 10:30 Sweet Valley University.** Tanya Collins and Ben Wickham present very satirical social comment in the form of short scenes and caricatures. Don't miss them.
- 11.30 David Hewitt and Penny Fredericks** take you through till the BBC at 12:30 with indie pop and other treats.

sundays 2:30pm - 12:30am on 5UV **531am**

Classifieds

Rhodes Scholarship for 1995

The scholarship is open to both men and women and is tenable at Oxford University for two years in the first instance. In 1995 - 1996 a personal allowance of not less than £6,480 sterling a year will be paid in addition to the scholar's College and University fees.

Applications will close with the Honorary Secretary of the South Australian Committee on 1st September, 1994.

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

Labor Club

Free Screenings of *Bob Roberts* on Tuesday at 1pm in the WP Rogers room and on Friday at 1pm in the cinema.

Volunteers Needed

Do you suffer from Athletes Foot (Tinea)?

Would you participate in a short treatment study? An honorarium is payable for your time. For more information, please telephone Helen Hughes R.N., Department of Community Medicine, University of Adelaide, telephone: 224 0119.

Pride

Adelaide University Pride meeting Thursday, 1.00 pm in the North/South Dining Room, Level 4 of the Union Building. All welcome.

The 9th National Judah Waten Story Writing Competition

The 9th National Judah Waten Story Writing Competition officially opened on the 1st July, 1994.

What? The National Judah Waten Story Writing Competition is an annual competition for original short fiction, honouring the Australian writer Judah Waten (1911 - 1985). **When?** Opens 1st July, 1994, closes 30th September, 1994. The awards presentation will be held on the evening of Thursday, 24th November, 1994 and presided over by the Mayor of Box Hill.

Where? The competition is open to all Australian residents. It is administered by the Box Hill-Doncaster Regional Library, 1040 Whitehorse Road, Box Hill, Victoria, 3128. Phone: (03) 890 1002, Fax: (03) 899 0076. Copies of the entry forms can be obtained from any branch of the Library, or by sending a stamped, self-addressed envelope to the address below.

Enquiries...

Community Services Librarian, Box Hill-Doncaster Regional Library, 1040 Whitehorse Road, Box Hill, Vic., 3128. Phone: (03) 890 1002, Fax: (03) 899 0076.

For Sale

Backpack - good condition. \$150. Ph: 331 3165.

For Sale

Black leather jacket. Large size. Ph:

Tai Chi lessons

11.30 - 1.00 on Tuesdays (beginners) and Thursdays (advanced) at Botanic Park on sunny days and on level 5 of the games room when it rains. Cost is \$40 for 7 lessons and membership of the Tai Chi club. Classes start on July 26. Ring Gerrd on 332 7638 to confirm your booking.

Polling clerks wanted:

Students are required to work at the North Terrace campus as polling clerks during the 1994 SAUA and Union elections. For further information contact Jo' Anna Finlay in the SAUA office. (Tel. 303 5926)

Friends of the Earth

There will be a talk on the Permaculture Co-Housing Development at Burra by Steve Poole in the Margaret Murray Room at 1 pm on Tuesday, 2nd August. The working trip to the Burra development will be over the weekend 27th - 28th August. Please contact Tiana on 267 1720 if interested in attending the trip.

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



MAGPIE THEATRE

Competition for New Young Women Playwrights

Magpie Theatre, the State Theatre Company for Young People, is pleased to announce a new competition for young women playwrights. The competition is open to all female residents of South Australia up to the age of 26.

Entrants are asked to submit new one or two act plays for consideration, to be judged by South Australian Writer/Director Cath McKinnon and Magpie Artistic Director Neill Gladwin. The play must not have been published or performed before and there are no restrictions on style or content.

The winner will receive a \$250 book voucher from Imprints Booksellers and the successful entry will have a public play-reading by the company in December 1994. In addition, the work will be considered for inclusion in Magpie Theatre's 1996 season of work.

Further information and entry forms are available from Rachel Healy on (08) 231 5151.

Competition closes 5.00 pm Friday 14 October 1994.

OF HUMAN BONDAGE.

JUST ANOTHER SAUA COUNCIL MEETING

These are some pages taken from the minutes of the last SAUA Council Meeting, unedited and untouched. Read them, they're hilarious. We kid you not.

7.1.4. Environment Conference

The Chair said that this was mentioned in the Environment Officer's report.

Tape was changed, and due to operator error a previously taped side was erased.

7.2.1. S&M Night

Mr Deaner said other than a Rocky Horror Night, what other suggestions were there?

Ms Woon suggested coming up with a really cool line, inferring cross dressing. Unfortunately, she couldn't think of one off the top of her head.

The Chair said it appeared that Council didn't like the idea of an S&M Night, but preferred the idea of a cross dressing night.

Mr Deaner said that he thought that the S&M Night as a whole was still a good idea. Mr Deaner's view, through discussions at ASC and Union Activities and generally, is that people are interested in having an S&M Night. Mr Deaner said that people can always leave an evening if it is not what

they expect it to be. Mr Deaner said that as a whole he wouldn't really want to change it. Mr Deaner said that the idea of a Rocky Horror night was too dorky; Cross Dressing was too restrictive, whereas S&M was a little more adventurous and dangerous. Mr Deaner continued by saying that if Council wasn't happy with this idea, then he was happy to shelve it from a SAUA point of view and run it through Union Activities.

Ms Shaw said that her concern was that it shouldn't happen in the first place.

Mr Deaner said that he thought this idea would work, it had sponsorship, it had backing.

Ms McCourt asked if there would be bondage.

Mr Deaner said that if there was a rack and someone wanted to tie themselves up for ten minutes then it would be funny.

Ms Shaw said that she thought it was a hotbed for intimidation, things to escalate, things to go wrong, sexual harassment. Ms Shaw said that she didn't think it was appropriate at all.

Mr Deaner said in that case it would go through Union Activities.

Ms Shaw said that there may be people at the meeting who secretly like the idea, if Mr Deaner wanted to put the idea to a vote, she didn't want to force through dropping the idea.

Mr Deaner said that he would drop it from a SAUA point of view because if he was going to put time and effort into organising it. Mr Deaner said that he wasn't going to get

Council support for this he had other things to do with his life.

Ms McCourt said that in terms of what Ms England had said previously inviting in a specific crowd which had different intentions...*inaudible*...could result in problems on the night as they would not get what they expected.

Mr Deaner said that from a point of people on Council he didn't share the same...

The Chair asked if this was going to be a dress up night.

Ms England said that S&M referred to a very specific category. It refers to a very specific type of behaviour. Ms England said that she didn't think that there would be any ambiguity about what kind of evening was being put on if he continued with this idea. Ms England continued by saying that as she knew of people who were involved in this activity, she knew what their expectations of this club would be, Ms England believed that Mr Deaner's idea and this part of the community's idea are very disparate.

Mr Deaner said that he would just drop the idea.

The Chair said that she believed that what people had a problem with, was what the evening was being called.

Mr Deaner said that it wasn't his idea to call the evening an S&M Night, it wasn't even his idea to have the evening.

General yelling ensued.

Mr Deaner said that what he would like to see at this Council was a different name being come up with, or else the idea would be dropped from a SAUA point of view.

The Chair asked why not call it the Rocky Horror Night.

Ms England suggested calling the evening Queen's Night Out, except that it would be a few months out from the Queen's Birthday.

Ms Butler asked Mr Deaner to describe to Council what he envisaged.

Mr Deaner said bizarre costumes, maybe sexual, maybe not, something interesting.

Ms Woon said that this wasn't S&M. The Chair asked if anything was worn

for S&M.

Ms Butler said that she thought that it was important that this be talked about, seeing as Council had got this far. However, she still didn't have a clear picture of what Mr Deaner was proposing, because it was obviously not S&M.

Mr Deaner said if Council wished, he would let the ASC members who could then come to a Council meeting. Mr Deaner said that the best person to talk was Marian Clarkin. Mr Deaner said that it sounded like a good idea at the time, he went along with it. There were no problems at ASC and there wasn't any problems at Union Activities.

The Chair said that SAUA Council would endorse a fancy dress night of a name that implied cross dressing. SAUA Council would not be happy to support an S&M Night. Chair asked if she was getting the right message.

Ms Shaw agreed. Ms Shaw said that this wasn't personal, however if he was reporting back from ASC the reason to report back is for Council to approve or not approve. Council shouldn't feel beholden to approve it, if they disagreed with the idea.

Ms Woon said that it wasn't the idea of the night, it was the name.

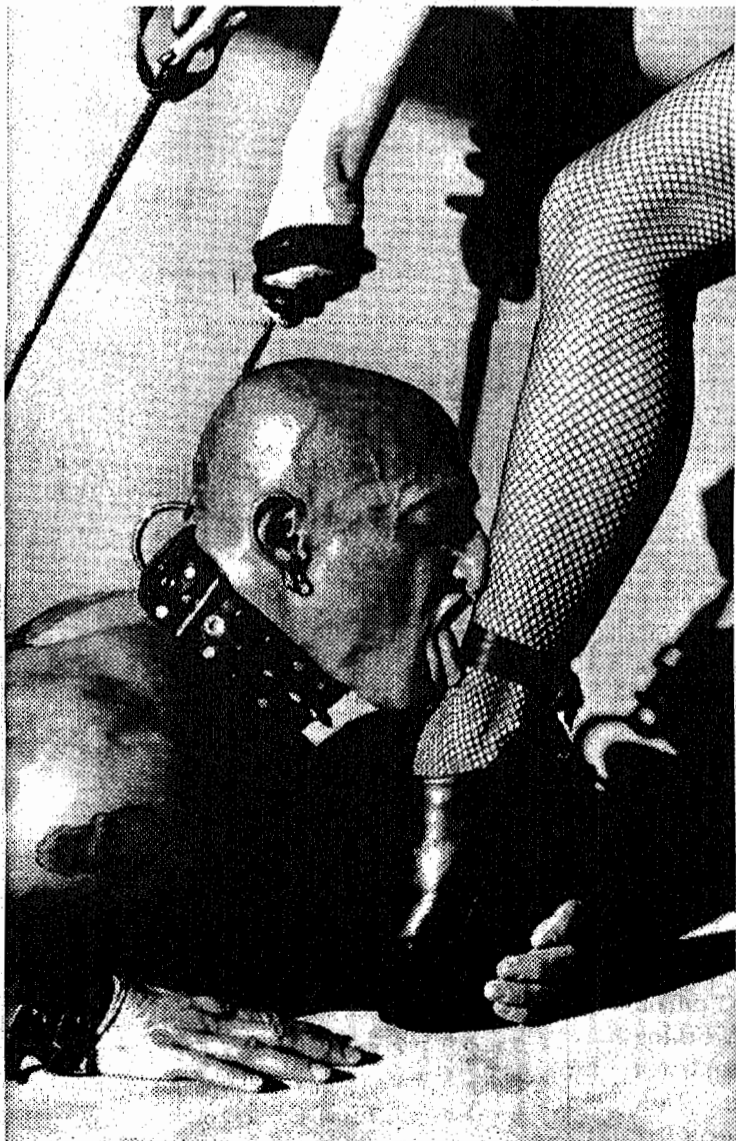
Ms McCourt said there hadn't been concern addressed in other areas because obviously there hadn't been people who were perhaps as fluent with the definition of S&M, so it hadn't been a concern.

The Chair suggested taking this back to ASC with the idea that they look into a cross dressing night, and come up with a groovy name for this night.

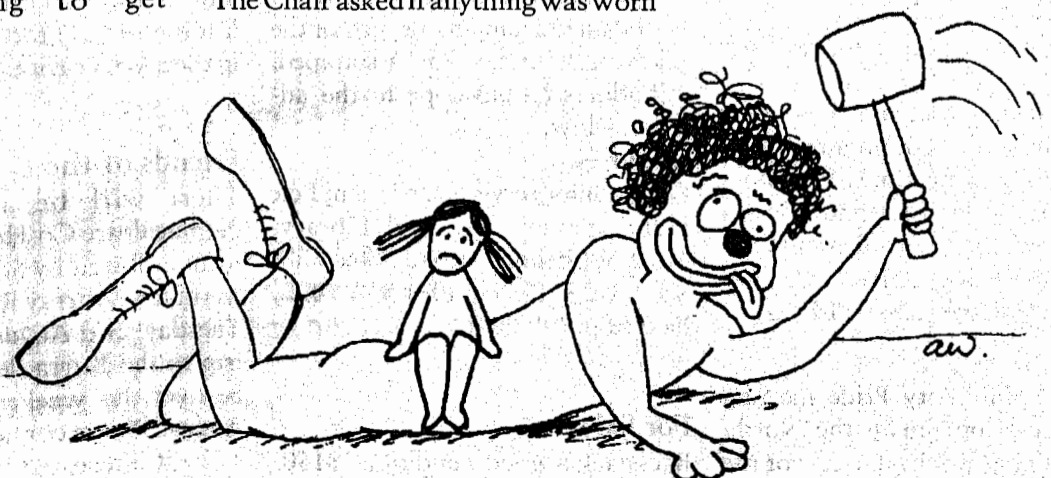
Ms McCourt asked if this could be discussed when Ms Clarkin had returned.

7.2.2 SAUA Shirts

Mr Deaner asked if everyone had bought one yet. Ms Giglio had bought a shirt.



Activities/Campaigns Vice President Matt Deaner attempts a new way of winning Council approval for the S&M Night.



VIRGIN ON THE RIDICULOUS.