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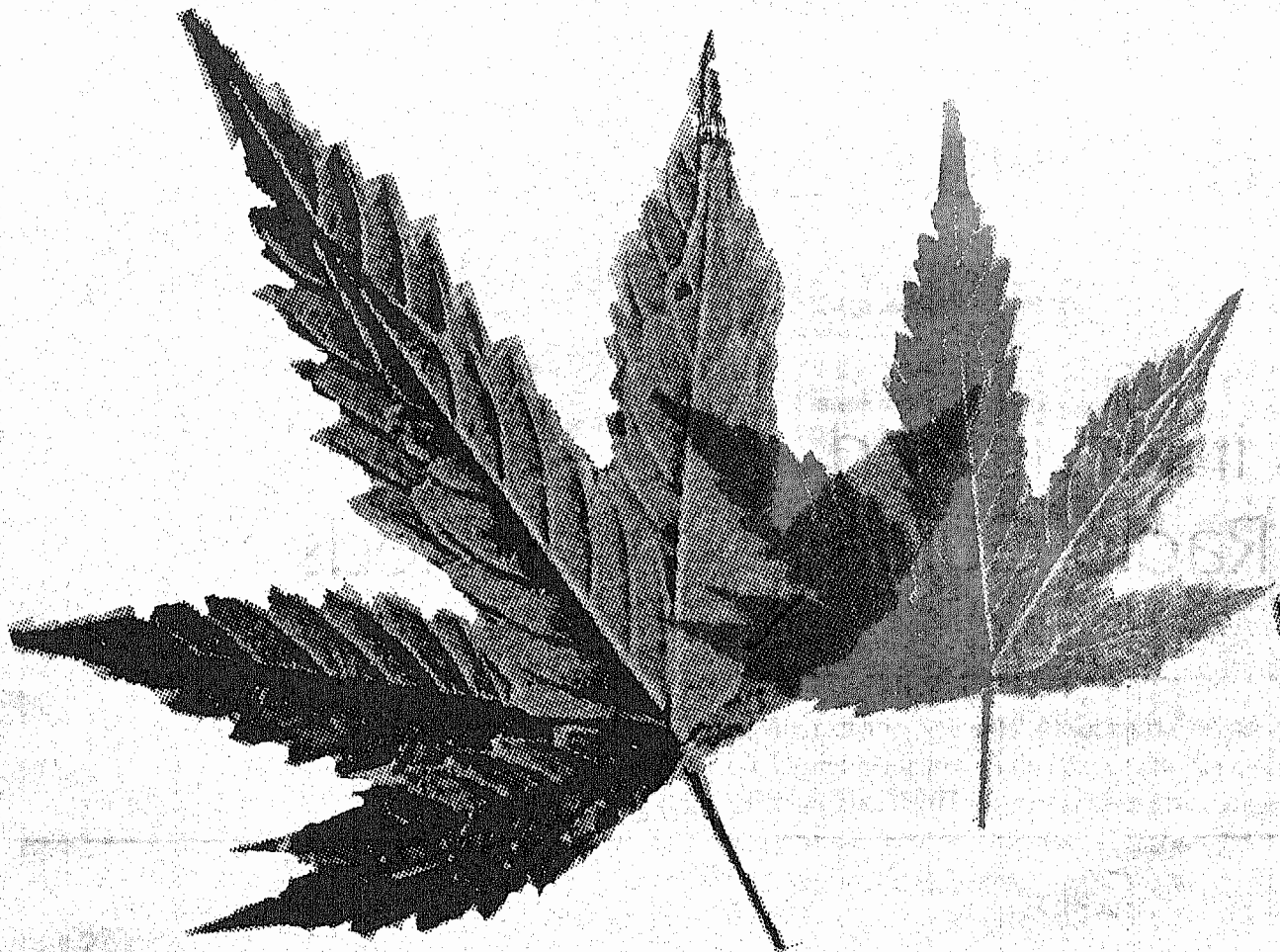
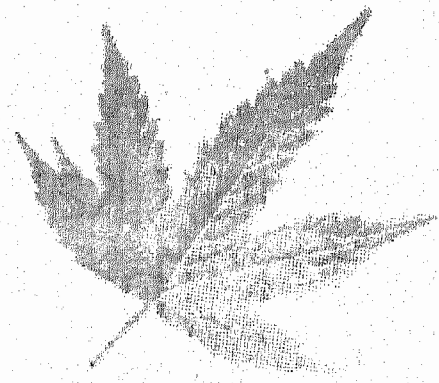
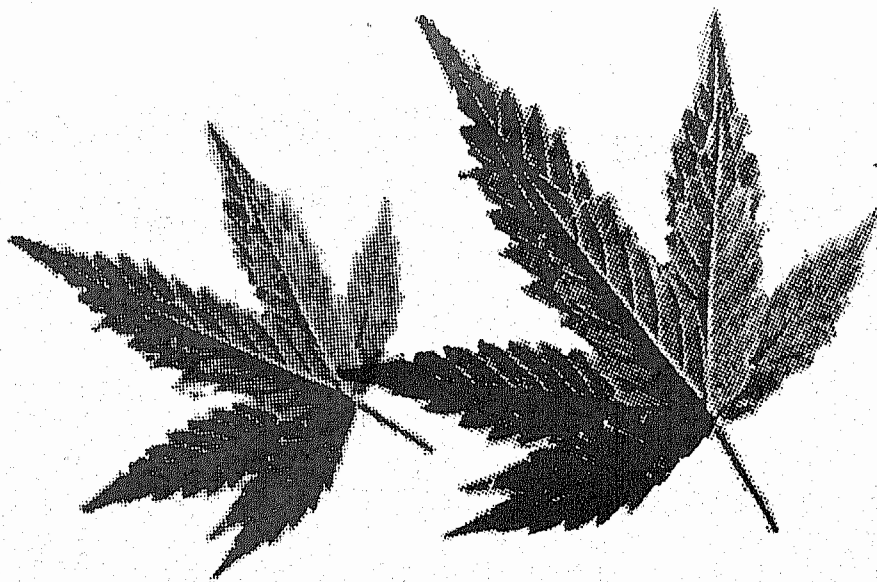
# ON DIT

The Adelaide University Students' Association Weekly

Volume 62 Number 14

August 1 1994

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# We have a cunning plan

The Union has a strategic plan. A strategic plan for all its areas and bodies. "Strategic plan" is one of those management whizzy terms for saying what you want from your organisation, suggesting how it could happen and how you can evaluate its success. The Union's would probably make another great back page feature for *On Dit*. But Union management is reviewing the current strategic plan which has been in existence for the last few years.

While the Strategic Plan covers many, many areas, and will be worked on for the

next few months, the Union is currently concentrating on the Union Gallery and Union Activities. These parts of the review of the strategic plan have been brought forward because the positions of Gallery Director and Entertainment Officer are under automatic review. So before new appointments or reappointments are made it has been decided to clarify those objectives, strategies and performance indicators stated in the current strategic plan. And the Union is getting the kids involved, or trying to at least. (Although one might ask if little more

than one week's notice in a column in *On Dit* shows much enthusiasm for getting the kids' ideas) But it says that it wants us, the students, to tell it what we want from the Gallery and from Activities.

The current objectives can be found in the Strategic Plan. The objectives for the Gallery include "contributing to the cultural life of members and the University by providing a diverse range of exhibitions"; to "lift the profile of the Gallery in South Australia"; to be "self-sufficient", and to serve the members of the Union in a

variety of other ways. For Activities the objectives include "providing members with the opportunity to engage in social and entertainment activities that enhance University life"; to "use activities to promote the Union" and to "minimise the budgetary impact".

The objectives for both areas have a lot in common: financial awareness, a desire to make the Union well-known, a hope to get a variety and a large number of people involved. They also recognise that there is more to being at University than studying, that there is more to learn-

ing than attending lectures. This recognition should be entrenched in the new objectives, whatever they may be. While financial considerations are important in view of the fact that we pay the fees, and raising the profile of the Union important given the spectre of anti-student-union legislation, they can't override the importance of the broader aims of having a student organisation.

As clichéd as this sounds, it is worth having a say. It is your money. It is your life, and you may as well enjoy it while you're here.

David, Tim and Lorien

## SAUA Food Drive

Students from the University of Adelaide are supporting the North East Community Assistance project (NECAP) and the Daughters of Charity day care centre in Hutt Street by collecting donations. The food drive is being organised by the Students' Association as part of its commitment to the Adelaide community.

Collection bins will be appearing around the University, so if you can spare even one tin of food it will go a little way towards helping important community work.



"Students' Association President Rebecca Shinnick says:

"Students and the University see their responsibility to go out into the community, and see that this is an excellent way to change that perception. Students working together have enormous power and enormous potential."

For more information, or to pledge donations for the food drive call NECAP on 266 2780 or 261 06955, the Daughters of Charity on 223 2068 or the Student's Association on 303 5383.



## Childcare Crisis

Closure of Part-time and Occasional Childcare facilities

Recently, the Child Care Centre decided to close its part-time and occasional child care facilities, a move that will seriously affect student parents.

The reason provided for the closure is the failure to meet health and safety standards in its present location in the George Murray Building. However, there also appear to be significant budgetary reasons. The only provision for this type of care will be in the remaining existing facility, which the SAUA is informed is nearing its capacity.

The SAUA questions whether health and safety requirements could be met in the present location with some modifications, or why, given the essential nature of childcare, the Centre has not sought another location on campus.

The SAUA is calling upon the University and the Child Care Centre to ensure that this is provided. Student parents should not be shut out of University. They are under increasing pressures and demands at University and the provision of accessible, safe and suitable child care is an essential support service.

The SAUA and the PGSA, in consultation with various student parents, are co-ordinating a campaign. Any help is welcome. If you are a student parent and have concerns about child care on campus please write to Mr Frank O'Neill, the Registrar, University of Adelaide or sign the petitions around campus.

## Production Notes

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

**Editors:** David Mills, Lorien Kaye and Tim Gow. **Advertising Manager:** Adam Le Nevez. **Typing:** Jo'Anna Finlay. **Freight:** Simon Lee. **Printer:** Cadillac Colour Web. **Cover:** Lorien Kaye

**They held our hands:** Catherine Follett, Jo'Anna Finlay, Monica Carroll, Simon Slade, Mike Hepburn, Paula De Angelis, Natasha Yacoub, Matt Batten, Kaz Ujvari and Jocelyn Fredericks, Ian Milnes, Dominic Lian.

# Student media goes national

Making an appearance around campus late this week or early next week will be *Student Mag*, a new national student newspaper. Attempts to establish a country-wide student media voice are not new; in the late 1980s a publication called *Australian Student News* was set up only to die a quiet death not long after. This year has also seen the National Union of Students join the push with *National Student Life*, which so far has met with widespread criticism. The producers of *Student Mag* will be waiting for the student reaction to their newspaper with baited breath.

The first issue of *Student Mag* will have a print run of 100,000 and be delivered to 35 universities across the country. Three further issues are planned for the remainder of the year, before the paper becomes a proper monthly next year.

Those who may be looking forward to the new paper as a kind of undergraduate *Green Left Weekly* are bound to be disappointed. *Student Mag* is

an advertising-funded venture, and the advertising component will be around half in order to cover production costs. The features will not concentrate on political analysis or higher education issues; rather, the emphasis will be on the student lifestyle. Editor Chris Johnston stated "We're covering a pretty wide range of things that we think interest students. Not as much the more political things that might be covered already in campus student newspapers, but more leisure articles, things like film, music, television, what students do in their spare time".

The writing team for *Student Mag* will be drawn from a team of former and present students. In addition, Johnston hopes to establish a network of contributors on campuses around the country.

The idea for *Student Mag* came from publisher James Power. Power approached Australian Provincial Newspapers, a conglomerate that produces regional dailies in Queensland and New South Wales, as well

as the academic publication *Campus Review*. It was APN that developed Power's initial idea, and it is APN who are taking the financial risk.

Not everybody is excited about APN getting into the world of student media, however. The Burwood Association of Students at Deakin University in Victoria is organising a national campaign in opposition to *Student Mag*. They have sent a fax to media officers and student councils around the country, enlisting their support and asking them not to distribute the new newspaper.

Mark Trajcevski, the coordinator of the campaign, sees the new paper as posing as big a threat to the continued existence of independent student media as the introduction of VSU. In particular, he believes *Student Mag* will deprive campus newspapers of potential advertising revenue.

"We are not against a national student publication", Trajcevski said on behalf of the campaigners. "We are deeply concerned that a non-university

based organisation can potentially undermine a vital source of revenue and therefore threaten the very existence of student newspapers. We are alarmed that students may be encouraged to contribute for payment to *Student Mag* and decide not to voluntarily support their own campus newspaper. Furthermore, students may be disadvantaged through rates of payment for contributions well below that of other publications and they may lose any rights of assignment if the publisher reproduces their work elsewhere."

Johnston describes the reaction to the new paper made by Deakin University as unfortunate: "I would like to think that they could give us a chance. In terms of being a rival to campus papers, in terms of advertising, we won't be taking anything away from them, because the advertising we're targeting is national advertising. *Student Mag* will be filling a gap in the market that isn't filled at the moment, because there is no national publication that is

aimed specifically at students. Advertisers don't have any way of reaching that market at the moment. Big companies that want to target the student market, but just wouldn't be bothered going to the trouble of placing ads in the number of student papers that exist at the moment."

In fact, there are a number of nationally-based advertisers who regularly use the campus newspapers to reach their market: businesses such as Telecom, Link Pagers and Jim Beam have all effectively used the network of existing campus publications. However, the effect of having a national competitor is hardly likely to be felt by the smaller papers overnight.

Johnston, at 23 years of age, is genuinely enthused about the paper he is editing: "We want to be visually appealing and an interesting paper to read...something that students want to pick up and read every month."

David Mills

## 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)

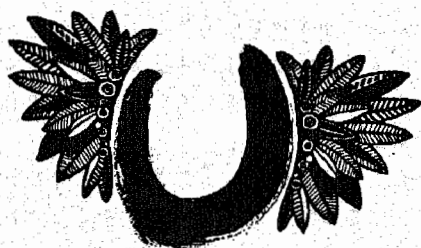
The positions available for election are:  
 General Member of Union Board (18 positions)  
 General Member of Activities Committee (5 positions)

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.

Contact Union Administration by phone on 303 5401 with any problems.

**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.

## Notice of 1994 Annual SAUA Elections

Election week for the 1994 Annual SAUA 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:*

- Students' Association Office, Level 2, George Murray Building, Union Complex, North Terrace Complex (9:00am - 5:00pm)
- RASCU Office, Union Building, Roseworthy Campus (9:00am - 5:00pm)
- Student Office, Waite Campus (9:00am - 5:00pm)

Any problems contact the Students' Association office on 303 5404.

*The 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 the 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.*

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

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



# What's Cooking?

In your Union

## This Week!



**BBQ  
MEAT LOVERS  
PERSONAL  
PAN PIZZA  
only \$3.25  
level 2**

**50c  
\$1-00  
\$2-00  
DAILY  
SPECIALS  
MAYO REFEC  
Level 2**

**FREE!  
GIANT COOKIE  
Buy a homemade  
cookie, toss the dice  
to win  
CATACOMBS  
COFFEE LOUNGE  
under Union  
Hall**

**\$1.50  
DANISH &  
COFFEE  
Fresh baked  
daily in the  
4 SEASONS  
Level 4**



### Keep watching!!

no discount on specials

# Letters

## Punchin' Judy

Dear Eds and fellow students,

It has struck me that we are soon to be chased for our votes in the SAUA elections, and so I thought that I would share my experiences as an un-paid, elected student rep on the Arts Faculty Board, in the hope that it may inform the electorate as to the ability of some of those who will no doubt stand.

For first years, as yet uninitiated into the election process, SAUA elections mean that many would-be student politicians will vie for your votes, assuring you of their capability and experience. The voting process runs over one week and you will be inundated with lecture bashers, be accosted visually by a barrage of posters and physically by those annoying beings commonly referred to in the trade as "vote pigs". (In fairness, I must confess to last year participating in such activities, although I hope people voted because they became informed and not because they were complimented on their shirt!) In the end many people will vote simply to be able to honestly dismiss vote pigs. Many more simply will not vote and of those who do, most will do so in a somewhat uninformed state. Those elected into office bearer positions then disappear into, or should I say down, the SAUA, affectionately referred to as "the sewer". It is rumoured that they emerge occasionally from their paid employment to do something for their student constituents, but after three years here, I have little evidence of what it is they actually can claim to have done!

I thought the student leadership from the SAUA last year was particularly lacklustre and one that you would have to go low to beat. I admit that I was wrong. Last year was bad but this year has seen the incompetence sink to a new low. The arts funding crisis is the perfect example of how ineffective Bec (President) and Suze (EVP) have been. Nowhere in their *On Dit* columns has the financial (and therefore educational) ramifications for the university raised by the arts faculty crisis been discussed, let alone challenged. Bec attended the extraordinary meeting of faculty board at which the Dean was forced to resign effective forthwith, and despite having speaking rights she did not utter one word. It was left to me to give the student view and incur any ill-feeling that resulted. I hoped that the meeting and the crisis in general would surface in her column the following week, but again not a peep out of our paid and elected President of the Student's Association. The Arts faculty is under threat of serious financial cut-backs and yet she remains silent to this day! What do we pay her for?

Suze fairs little better as she has attended part of a board meeting and was just as quiet. As a member of the working party convened by the arts faculty to produce a range of restructuring options for consideration, I know that our

EVP was invited to enter the discussion via a written submission. When I spoke to Suze a couple of months ago and warned her that the request was on its way, she responded by saying that it would be better coming from me!! Pardon me, but I am not paid to do such things and have made my contribution and fulfilled my obligations voluntarily. Forgive me if I draw the line at doing her job for her. A response was received from Suze but why has the problem not been addressed publicly by her in *On Dit* or by organising protests or petitions? I use the arts faculty's problems as an example of the ineptitude inherent with the current paid student leadership. Don't think that this only affects arts students. If the EVP and President can let arts students down they can do the same for students of other faculties as well.

So what does all this mean? It really isn't the ramblings of someone who is upset at not getting voted into EVP last year. If I wished to do a "Moxham" I would not still be giving up so much of my time to Arts Faculty Board, the Strategic Directions Working Party and the Student Matters Committee. Nor is this to soften you all up so that you will vote for me, because I will not be standing in the upcoming SAUA elections (Thanks to those who have badgered me to do so. It's nice to be asked!) Rather I have written this to urge you all to consider your vote this year very carefully. Do not accept what is offered to you at face value. It is possible to sit on a faculty board and not contribute one thing worth minuting; in truth, certain people can sit there and say nothing at all for an entire year! Yet, I have no doubt that a certain student will use her time on arts faculty board as an election tool with which to gloss up her lacklustre performance record when she stands for EVP. I hope United Students, or whatever they call themselves this year, have enough political nous to stand a more credible candidate.

Another tip is to vote for individuals and not tickets. The voting system is stacked by such voting blocks as the OSA and will probably be joined by others. I am really pleased that country students have their own club, but bewildered as to why it has dominated our current EVP's time to the exclusion of more pressing matters.

Vote for candidates who have had experience that is measurable or at least for ones who you know who have been active out of genuine concern for the quality of education offered at this university. Don't get conned into voting because someone is a friend of a friend and they are supposed to be really "good". Ability has to be demonstrated, not merely stated.

Finally, an early plea to arts students. If you are concerned by the issues raised and under discussion within the arts faculty and their educational ramifications, then please consider standing for the student elections for Board later this semester. I will not be re-nominating as I think two years is enough. Capable

voluntary student representation is essential because it is obvious that unless something radical happens in the upcoming SAUA elections, students will be forced yet again to rely on their volunteer reps to speak out and act, and not on the paid ones.

Judy Clover  
Arts/Law

## Kleinig gets his come-uppance

Dear Sir or Madam,

I am sure that Tim Kleinig is a sincere and believing Christian. On that basis I am very happy for him and I have no interest in either deriding or attacking his faith. I am more than a little concerned, however, when his apparent zeal leads him into areas of quasi scholarship that are profoundly flawed and which run the risk of setting Jewish/Christian relations and scholarship back several generations ("Jesus Christ: fact or fiction?" *On Dit* 25 July 1994).

The first problem is one of fuzzy thinking that a Year 10 comprehension class should be able to pick up; the title and first couple of paragraphs purport to be about the existence (or otherwise) of Jesus of Nazareth. Tim then slips into a discussion of theological issues that have nothing to do with the historical analysis. This is just not university level argumentation. The blurring of historical analysis with issues of faith is a dangerous practice that would not merit a passing grade in any serious essay.

I am not interested in dealing with Tim's "faith" statements, only his rather strange (and I might say "inadequate") view of history, insofar as it pertains to Judaism.

1. Any classical scholar would be aghast at Tim's "use" of Josephus as a reference. How it is that Tim knows which references have been corrupted and which have not is really quite spectacular. While there is a great deal of scholarly debate about this, with no consensus (let alone unanimity), Tim apparently knows for sure. We await his book breathlessly.

2. Tim's reference to the Talmud indicates a third or fourth hand "knowledge", that has no bearing on real scholarship. For a start, any references to Jesus that may have been in the Talmud were subject to censorship by the medieval Church and were (by their very nature) corrupt and consequently useless as proof of anything. Furthermore, any references that were there were late and far from contemporaneous. They therefore were reactions and polemic based on Church teaching, not "history". The confrontation, then, was not one with "myth" (what does Darth Vader have to do with it, for goodness sake?) but rather persecution and theological attack. The mere presence of Talmudic reference, then, would prove nothing.

3. The most troubling aspects of this article are to be found in the final column. For a start, Tim regards Jews as a "race", whose activities (he reliably informs us) are accurately represented in *The Life of Brian!* What can you do with such nonsense? Jewish "racial

theory" was an invention of the late 19th Century that was "refined" by Nazism. I am not suggesting that Tim is a Nazi, but he is using notions that have left stains on 20th Century civilisation and which have never had substance or credence. It does not tend to support respectful exchanges of ideas, and certainly falls far short of notions of Christian love.

4. There is insufficient space to deal with the nonsense regarding the "persecution" of "heretics" and "ston[ing] to death" of "blasphemers". There are a great many scholarly works on this. Suffice to say, they do not support Tim's hypothesis. The simple fact is that Jesus (according to Gospel accounts) committed no capital offence under Jewish law. Despite Tim's assertions to the contrary, there was in fact a great deal of pluralism in the Jewish thought of the day, but he may not have wanted the facts to muck up a good story. The other simple fact is that Crucifixion was a Roman punishment for crimes committed against Rome.

The saddest element in all this is that Tim, by blurring history and theology, has succeeded in undermining all the healing that has been going on in recent years between Judaism and Christianity. He has, in one fell swoop, rekindled the accusation of "Deicide", which, for much of European history, was the pretext for persecution, murder and rape.

He may believe that the Judeans killed Jesus. An analysis of the historical data will not support that assertion. He may believe that the Judeans killed God. Please do not try to call that history.

Sincerely,  
Rabbi Ian D Morris

## A quick jab to the solar plexus

M is for misrepresent.

W is for wrong.

"If a man walk in the woods for love of them half of each day, he is in danger of being regarded as a loafer; but if he spends his whole day as a speculator shearing off those woods and making earth bald before her time, he is esteemed an industrious and enterprising citizen. As if a town had no interest in its forests but to cut them down."

Thoreau, *Life with Principle*

Dear Marc Vickers,

There might be a certain flippant accuracy in your characterisation of Henry Thoreau as a naïve hippy. However, your extrapolation of his world view as being a precursor to contemporary capitalist materialism is manifestly unfair. His writings which wax so obsessively of his need for solitude and his discomfort with social niceties are equally full of his passion for the natural world, and his pleasure in leading a simple life, with scant possessions, making few demands of the world.

I suspect that the author of "Civil Disobedience" and "Life without Prejudice" would not have been at peace with the America which you criticise in your article.

Yours sincerely,  
Ian Robertson  
Architecture



## Bored bored bored

Dear Rob De Jong,

I suggest that you don't pay the fine, and when the man/woman in blue comes to serve you with the summons, you stab him/her.

Thus if you aren't shot dead in the ensuing siege, you will be locked up for a long time.

Either way you will stop boring us all with such utter crap.

Your friend,  
Simon

## I'm mad as hell and I'm not gonna take it anymore

On Dit,

I'm writing because I'm angry. Angry at all those stupid, irresponsible people who go around breaking into people's cars and stealing their wallets. I hope the dumbfuck who stole mine is satisfied with the \$10 or so he or she found. Because of you I can't drive because you stole my fucking license and I had to go through the hassle of cancelling my cards. For about \$10 you have caused me about \$120 worth of damage. I'd just like to say thanx. I hope you got your thrills for the night and I hope you fucking get what you deserve. Scum like you deserve all the shit you get. But I suppose you're one of the complainers - about how everyone is against you and life isn't fair. Fuck, life's hard for me too! But I don't go around making it harder for others. All I want is my

wallet back - I'll even pay to get it back, as long as all my shit is in there. I might let you keep the \$10.

If anyone happens to find a brown leather purse wallet, please contact its owner. It will be greatly appreciated.

Completely Jacked off  
1st Year Science Student  
whose car was broken into outside  
the uni gym during Tuesday night  
volleyball training

## Life's not so bad

Thank you, Dear ? and ?,  
A few days ago, I lost my folder containing my multi-tickets. Two nice and honest people returned my folder with the multi-tickets to the Adelaide University Union's Studio. Unfortunately, I do not know who these people are, but I would like to thank them for being so nice and honest.

Very much appreciated,  
Dennis Patrick

## Getting personal

To women this may interest,  
My name is Stuart, I'm a 24 year old male looking for a special lady to correspond with as I've just, unfortunately, been locked up for traffic violations and I'm looking at a few months in this extremely exciting place. I'm also presently single.

I'm 5 foot 11, slim build, dark brown shoulder length hair, goatee beard, greenish / blue eyes, few tattoos.

My interests are: art, travelling, movies, the outdoors, camping, socialising, swimming, playing the drums, going to bike and tatt shows, seeing

live bands and British-American bikes and much more!

I'll try to answer all letters.

Stuart W. Sutherland,  
C/- Adelaide Remand Centre,  
208 Currie Street,  
Adelaide, SA, 5000

## Huh?

Dear Eds,  
You stuffed up.

I did not write fuck the environment! I wrote "Fuck *the* environment. What about *my* environment." My point being that I have changed the concern I feel, from the impersonal to the personal. This is a vital change of emphasis. For example, think (1) the use of leaded fuel is polluting the atmosphere, or (2) by using leaded fuel I add a residual poison to the air I breathe. Do you see the difference? If you can, could someone communicate it to Anita "someone's Apple-cheeked old Grandmother" Butler, who stands hand on hip wagging a finger at us warning, "we really do have to think globally act locally ...", "do it for the planet, not the rest of us and yourself". Come off it, Gran, if you can't do it for yourself, the rest is just cactus.

David Broadbent

## Shoot the proof-reader

Dear Simon Hunt,

I must admit that your article was a nice try to boost a sport that deserves a much higher profile than it currently enjoys, and I hope that this will

change. But if you want to increase the public's knowledge about this sport and its competitors, at least try to spell their names correctly. Julian Prosser, never heard of him, but Julien Prosser, I've heard of him. Randy Stocklos, who's that? I have however heard of Randy Stoklos. Could these perhaps be the ones you possibly meant? Close, but no cigar.

Yours in correction,  
Volleyballed.

P.S. You should perhaps acknowledge the contribution to your article made by Travis Cranley, writer of the original article about Prosser in *Australian Volleyball Magazine*, Autumn 1994 No. 6, pages 16-18. At least you could have copied the names properly.

## Letters Policy

The deadline for letters is 5pm on the Wednesday before publication. Bring your letters into the office, or place them in the contributions box in the SAUA. Alternately, you can post them to us:

On Dit

University of Adelaide  
North Terrace  
Adelaide 5005

Letters may be edited for space requirements or slanderous content.

# War Games

## U.S. war moves on the Korean Peninsula

More than two million people died in the 1950-53 Korean War when the United States, under UN cover, went to war against North Korea. Of those two million, only 53,000 were American troops. The majority of deaths were Korean civilians. Despite this historical tragedy, to all appearances, massive preparations for war with North Korea are being made by the US over their nuclear program. This is upon the 49th anniversary of the US use of nuclear weapons on Hiroshima. It is the only country to have used these weapons of mass destruction.

The enormous price paid in the Korean War was in the name of protecting a 'democratic' South Korea from a North Korean dictatorship. South Korea's first presidency in 1960 was actually under the dictatorship of Syngman Rhee, overthrown a year later by the military dictatorship of General Park Chung Hee. Their first elected president wasn't until Kim Yong Sam in 1992 while the US had 50,000 troops stationed in South Korea to supposedly protect democracy.

Bringing the issue to the present is the current US led campaign against the North. This opened in May 1992 but evidence shows that it was never

an attempt to stop nuclear "non-proliferation" on the Korean peninsula. Apart from the fact that the US maintains hundreds of nuclear weapons in the South, their own Central Intelligence Agency has evidence which points to the North already having nuclear weapons.

The US is not serious about stopping the world-wide spread of nuclear weapons. At least eight countries now have nuclear weapons, including the five-member UN Security Council, India, Pakistan and Israel. The technology for nuclear weapons is in fact supplied by the US to its allies, shown in its support for the Israeli nuclear program.

US aims on the Korean peninsula include toppling the North's regime and in so doing displaying their military and economic might in the Asia-Pacific region. This will obviously bring advantageous economic and diplomatic benefits to the world's remaining economic and military big brother. US imperialism continues today.

There are obviously dangers for the US intervention, as China maintains strong trade links with the North and is unlikely to uphold the economic embargoes set in place. Clinton's administration can keep the campaign



against North Korea going indefinitely. But any attempt to stop the North's nuclear program have failed.

Adam Hanieh, from the Democratic Socialist party, will be speaking on US policy in Asia and war threats against North Korea on campus this week. Also outlined will be actions taking place, against the use of nuclear weapons, on Hiroshima Day (August 6, Parliament House, 1:00pm). The forum is open to all in the Margaret Murray Room, Level 5 of the Union Building, Thursday 4 August at 1:15pm.

David Evans, Resistance  
Source: Green Left Weekly

FREEDOM  
FROM  
HUNGER  
APPEAL

... because every family  
deserves Freedom from Hunger

Community Aid Abroad  
MERGED WITH FREEDOM FROM HUNGER  
REG NO CC29173 ACN 055 208 636

WE  
NEED  
YOUR  
HELP

on 10th to 18th September 1994

You can't make it rain ...  
But you can become a  
volunteer collector  
for the annual  
*Freedom From Hunger  
Appeal*

2 hours of your time will  
help two million Ethiopian  
families who are once again  
threatened by drought  
and famine.

You can make a difference  
We need your help

CALL 223 3405

# saua

## Anita Butler Environment Officer

### University Environment Policy

After much hard work by the people in the Students' Association we have finally gained full support from University Council and the Senior Management Group for the University Environment Policy. A working party is being established which will be coordinated by Associate Professor Ken Dyer from the Mawson Graduate Centre for Environmental Studies. The working party will develop a policy to ensure that the University of Adelaide becomes environmentally responsible in its operations and teaches such environmental responsibility to its students. Ken Dyer, Rebecca Shinnick and I attended a conference on environmental policy in the holidays at the University of New South Wales. It was obvious there that we are on relatively new ground and there really is the chance to make a difference. But, it isn't going to be easy and there will be a lot of opportunity for student participation in both the development and in the application and interpretation of the policy. If you are interested, please come and talk to me in the SAUA. For more information, see SAUA news, soon to be appearing in your pigeon hole.

### Hands On Conservation

If you're interested in dirtying your hands to do something for the environment, think about doing some tree planting with the Australian Trust for Conservation Volunteers. Sunday 28 August is the day, and the tree planting will take place at Fox Reserve, Athelstone. Transport is provided and there is no cost to ATCV members (which all members of the SAUA are). All you need to do is come and put your name down in the SAUA by next Friday (12 August). If you'd like to know more, just come into the SAUA and ask.

### Koorunga Co-Housing Permaculture Village

"What is this?", you say. Come along and join Friends of the Earth on Tuesday at 1pm in the Margaret Murray Room (Level 5, Union House), and let Steve Poole from the Koorunga Co-housing Co-operative tell you all about it.

## Jo England Women's Officer

### National Safety on Campus Week

This week is national Safety on Campus Week. Various activities will be taking place during this week.

### Rape and Sexual Assault Awareness Week

As many of you will be aware the main campaign being run in conjunction with safety week is the Rape and Sexual Assault Campaign. We are asking students both male and female to attach yellow ribbons to the specifically designated pin up boards as symbolic representations of those women who have been raped or sexually assaulted.

We acknowledge the statistical inaccuracies associated with this campaign. The aim is not to be statistically accurate, but to highlight the problems with existing statistics - they are not an accurate representation; they only represent those women who actually report these offences. Pin up boards will be located on the Hughes Plaza and in front of the Union Building for people to attach their ribbons. On Friday afternoon these boards will then be transferred to Rundle Mall in order to bring this issue out into the wider community.

If you are a woman who has been raped or sexually assaulted and you feel vulnerable during this week, contact either myself or the University Counselling Centre. Alternatively you can call the Rape Action Hotline on 349 5951 on Tuesdays and Wednesdays.

### Thursdays in Black

A primary focus of safety week is the re-initiation of the Thursdays in Black campaign. Show your support and opposition to rape and sexual assault by wearing black on Thursday.

### Women and the Law Week

A timetable of events will be available at the end of this week. The programme looks exciting, with several keynote speakers.

### Community Women's Health Centres

The Liberal government of South Australia has decided to relocate (read subsume) community health centres to regional centres and major hospitals.

I have copies of a form letter for people to sign addressed to Michael Armitage.

There will also be a public meeting on Saturday 6th of August at the Baptist Church Hall, 65 Flinders Street in the city to discuss this decision.

### Childcare

Significant changes have been occurring within the George Murray Building component of the Child Care Centre and by now you will all be aware of its closure. This will be effective as of this Thursday the 4th of August.

If you are a student parent who is concerned about this issue please contact either myself, Jo England or the President, Rebecca Shinnick.

## President Bec Shinnick

### Exams

It is now University Policy that Departments must allow you access to your exam papers. You can sit down and go through your paper with the lecturer concerned so if you aren't sure where you went wrong or how you could improve do go and make an appointment to see them (at the Departmental Office if they aren't around). University Council also strongly encourages that the papers be returned to students and it has been good to see some departments adopting this approach. If your department does not currently do so contact your department student reps and ask them to lobby for this. Particularly in subjects where it is the only or major form of assessment, looking at what you have done is part of the learning process.

### Child Care

As I wrote last week the Centre has decided to close the part time and occasional wing of its operations. No alternative location has been found. This is outrageous and Jo England and I have spoken to many angry and concerned parents, and the list is growing. If you are a student parent sign the petition, write to the Registrar (c/o the University of Adelaide) or come into the SAUA for more information. There is an article in SAUA News this week.

### Review Of Student Administration

Student Admin (Student Records, Careers and Course Advice and Examinations and Commemorations) is currently under review. If you have any gripes on the way it operates do send though your thoughts to David Lamb, c/o Careers and Course Advice, or contact him for further information.

### Pro Rata HECS Changes

The SAUA has been looking into the changes announced in the federal budget that are still coming through parliament. We

got several questions asked in parliament and have managed to get assurances that the new ways of paying back HECS will not affect student holiday pay or contract employment. We will be continuing to scrutinise the Bills though to ensure there are no nasty loop holes. Proposed AUSTUDY changes are cause for concern and we have secured Democrat support to oppose them. Currently student groups are lobbying the opposition which we hope will be successful. More info...read SAUA News.

### Illegal Fees

Our long running campaign against illegal fees being charged in the University is now heading towards a positive outcome. The next meeting of University Council will be considering recommendations that originally stemmed from a Student Affairs Working Party that was established due to SAUA lobbying. I will be speaking out very strongly to ensure support from Council to address the unfair and ad hoc practices that currently occur.

Lastly I want to thank all those involved in the ReOrientation program. It was the first time the SAUA has run a big activities program to kick off semester two and it was great to see so many involved. Sponsorship and a successful Orientation at the beginning of the year allowed it to happen and I hope next year's crew can continue with it.

Check your pigeon holes this week - the information sheet on the SAUA and SAUA News will be there.

## EVP Suze McCourt

### Re-orientation

The first week of Second Semester went off with a bang with a week full of activities, bands, free and cheap food, and of course the blow up donkey on the Barr Smith Lawns (the one good reason to come to University on the Monday of the first week!!). The week had two aims in mind. The first aim was to make the move back to Uni after a fairly long break not so hard to swallow. Hence the sports comps, bands, beer etc. The second was to get information out to students. Many clubs and societies came out to promote themselves and look for new members, and University student services groups and other community groups were able to show how they were relevant and of importance to students.

Both objectives of the week were met with enthusiasm by the participants. Thanks must go to all those who sat on stalls, or helped out with the general running of the week. A special thanks must go to the student bands who volunteered their time to play during the week, namely Which Way, a band made up of students from the Centre For Aboriginal Studies In Music, and Soul Face, a band that also played during Prosh Week. Despite the dubious weather, lots of people participated, and great fun was had by all. One of the highlights of the week was the handing over of the Prosh charity cheque to a representative of Streetlink, the official 1994 Prosh charity.

### Students Services Sheet

Obviously some people would not have made their way past the Barr Smith Lawns or Union Building during the first week, but a lot of the information that was available can be collected from various places around the University. The sheet is available from the Students' Association office. Put it on your fridge and refer to it when you need help or information about the

University. A copy was also published in last weeks *On Dit*.

### Arts Faculty Funding Crisis

As many of you know the Arts Faculty is currently in a period of consultation and looking internally at itself as a result of the funding crisis it currently faces. The Students' Association and Department and Faculty reps have been involved in this consultation process, spelling out to the University the options that students feel are appropriate for the future of the Arts Faculty. In conjunction with this process is the review of Humanities and Social Sciences to be conducted by an external panel in the near future. It was reported at Academic Board last week that this review will focus on the Arts and Economics and Commerce faculties, but the many other faculties that provide Humanities and Social Science subjects will also be looked to the extent they provide this teaching.

The Students' Association is pushing strongly for cuts in administration expenses both in the Arts Faculty and in the University, to ensure that the ever decreasing (real) pool of money available to Adelaide University is spent on ensuring the quality of teaching and research, and diversity of subjects available is maintained and improved. The campaign for funding must be tackled at many levels. The Arts faculty crisis stems from mismanagement of money in the Faculty, a failure of the University to give Arts priority in the University, and the Labor government not giving Universities the funding they need to even maintain the existing quality of teaching and research, let alone to improve upon it. I encourage you to write to your local MP and Senators, drawing to their attention the dire need for an injection of funds in to the Higher Education system. Write to Professor Gavin Brown, the Vice Chancellor of the University to remind him of the need at all times to focus on the quality of learning that students receive from the University when looking at budgetary issues. This means among other things, keeping the library at a high standard, and tutorial sizes small. Also speak to Arts student reps or myself about what you see as essential for the guaranteed future of the Arts Faculty. I will keep you posted as events unfold in the next few months.

### Counter Calendar

In the past there have been complaints made by students on the quality, layout and content of the annual Counter Calendar publication. This Calendar, published by the Students' Association, is designed to give an alternative (student) point of view about subjects that are offered. It provides a chance for those that took a subject in the previous year to give their opinion about the subject, lecturer, course content and tutes and lectures for the benefit of prospective students in that subject. This type of detail is not available in the short summary of the course in the official University Calendar.

Through wide consultation, many ideas for changes have been made, including a decision to publish statistical data taken from the Student Evaluation of Teaching (SET) results of a subject, and ensure first semester subjects are also surveyed. I welcome any ideas, opinions or comments on the Counter Calendar. Old copies of the Counter Calendar are available in the Students' Association to look at to get ideas. If you do wish to have input into the process, please contact me in the next couple of weeks.



On Dit

# Cover Design

## Competition

The chance to have your art seen by thousands of people on campus

Prizes will be announced in next week's *On Dit* but any entrant whose cover is published receives \$50. The competition closes Friday August 26 and the winning cover will be published on Monday September 5.

### Artwork details

Entrants can submit:

- paintings or drawings
- photography (black and white or colour)
- computer generated images
- cartoons
- collage
- anything else, in consultation with the editors

Entries can take the form of fully developed artwork or a design concept together with all necessary materials.

Entrants are welcome to discuss the technical details with the editors. Just come down to the office, downstairs in the George Murray building, anytime except Mondays.

You can submit either a front cover (397mm x 271mm) or a wrap-around cover (397mm x 542mm).

### Entry Details

- Entry open to Adelaide University students only.
- No paid employees or sub-editors of *On Dit* permitted to enter.
- All entries must be accompanied by name, student number, telephone number, address and contact department.

August 1



# Duck hunting

Leanne Larosa reports on moves to end duck hunting.

With the end of the 1994 South Australian duck shooting season two things are apparent to the SA Duck Defence Coalition (comprised of groups such as Animal Liberation, The Wilderness Society, The Australian Conservation Foundation and the RSPCA). Firstly, they always were and still are right that duck shooting cannot be justified on animal welfare nor ecological grounds. Secondly, the government is yet to realise that, as surveys show, the majority support a ban on this bloodsport.

No valid argument has been put forward by proponents of duck

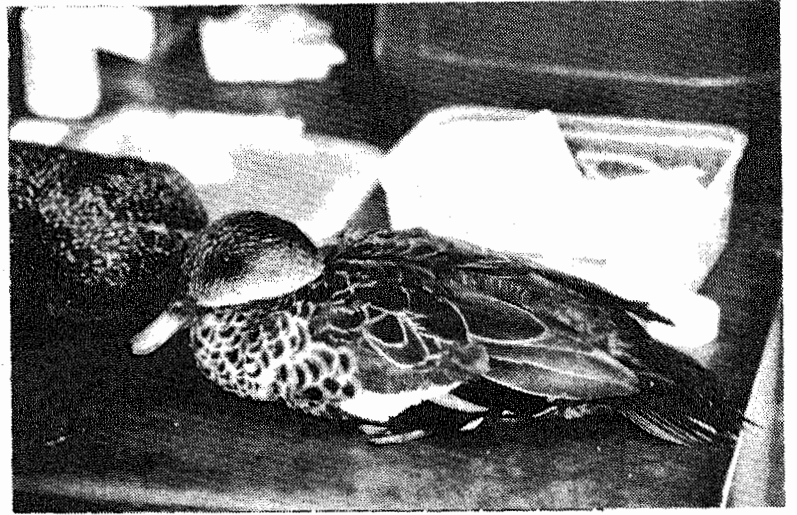
wounded for each bird killed. An article in the April 16th edition of the *New Scientist* details such research.

Stating a wounding rate of 1 bird for every 1 bird killed elucidates the sheer barbarity of such a "sport" but not the degree of suffering this entails for birds unfortunate enough to be its victims. The National Parks and Wildlife Service estimates that shooters kill between 50,000 - 120,000 ducks in SA each year. This leaves an average of approximately 80,000 ducks each year that either die in agony, recover but never fly again, or manage to fully recover.

Having assisted in the veterinary treatment of wounded birds caught in one of this state's National Parks, Bool Lagoon, by Animal Liberation rescue teams, I can testify to the reality of bullet wounds. I have attended to birds with multiple wounds in their wings, abdomen, ankles,

feet, mouth, chests or thighs, who are in such a state of shock that the only movement they manage is the blink of their innocent yet terrified looking eyes. To do this while standing in a gorgeous and what would be serene wetland, if the silence had not earlier been shattered by the outbreak of shotgun fire makes a mockery of the word "civilised" in reference to the human race.

shooting to refute the Duck Defence Coalitions scientifically supported claims that shooting ducks is inherently and unavoidably cruel. The most compelling evidence is that based on computer simulations of a shotgun and shooter. Such simulations show that in accordance with the basic physics and mathematics of shotgun operation, most competent shooters will average 1 bird



An injured grey teal awaiting treatment.

If duck shooting proponents have not addressed the issue of cruelty, or perhaps have deliberately avoided it on the ground of futility, they have relied heavily on the argument that hunters are actively involved in conservation programs. One hunter wrote in *The Advertiser*:

"I personally manage a wetland. It supports more than 40 species of birds. They all flourish there because I have taken a degraded area and brought it back to a productive wetland. My motivation: I have a love of wild places which is directly attributable to my love of hunting. My reward: when I sit in my duck blind, I see a myriad of bird life and, if the gods smile, I go home with a beautiful feed of black duck, which I share with friends and family, all washed down with the best SA red wine. I can go back to that place forever and it will remain, provided it is managed."<sup>1</sup>

Even Mr David Wotton, the Minister for the Environment and Natural Resources has been fooled by this argument, or is he fooling himself? In a reply to a criticism of the state government's pro-shooting stance, Wotton wrote that "the very positive aspects of responsible management of land and habitat for sustainable use of resources cannot be discounted." What do you think might suggest he ought to discount them? Perhaps an independent assessment of the situation demonstrating that such projects have had devastating long term results? I think so. Yet when two independent assessments were reported that suggested that there certainly were not "very positive aspects" of hunter wetland projects, they were ignored. In 1988 a report was released citing evidence that many of the hunter wetland projects in our Upper South East have had seriously damaging long term results and called for a moratorium on the creation of permanent

wetlands in the Upper South East.<sup>2</sup> Another independent report released in 1992 reported that many such projects had caused rising water and salinity problems.<sup>3</sup>

Surveys show that the majority of the public believe that duck shooting should end for good. Yet it appears as if the government still needs this fact shoved in its face. Our Liberal state government needs to be made aware that their praising of hunter wetland projects and argument that they encourage responsible hunting practices (which is invalid considering the basic maths and physics of shotgun operation) will not silence the public who now know better. Only a complete ban on duck shooting will.

Action: Please urge our state government to outlaw duck shooting by writing to:

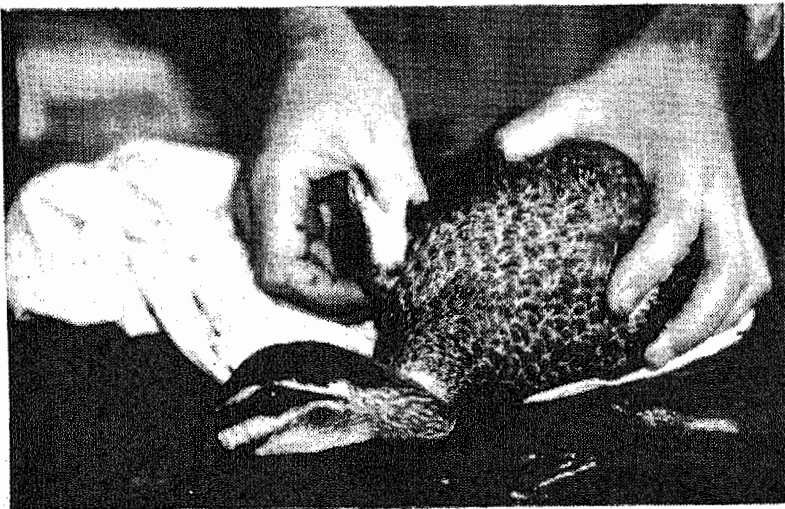
The Hon David Wotton  
Minister for Environment  
GPO Box 1047  
Adelaide 5001

Students for Animal Liberation will be presenting a talk by the spokesperson of the Duck Defence Coalition, Mr Geoff Russell, at the Union Cinema on Friday 12th August at 1pm. Come and learn more about the duck shooting issue, ask questions and maybe write a protest letter to Mr Wotton afterwards.

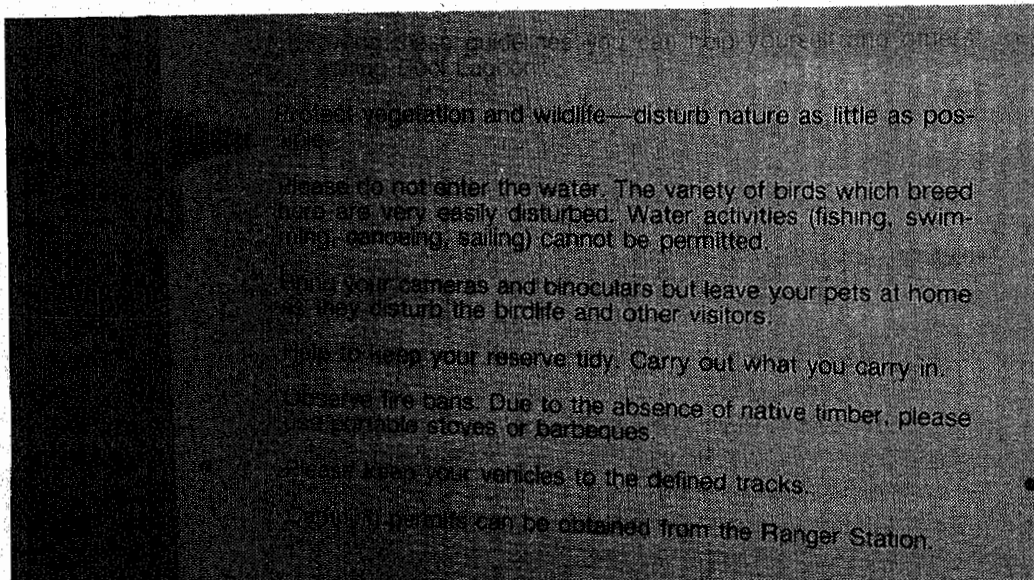
<sup>1</sup> *The Advertiser*, March 24, 1994

<sup>2</sup> Atkins, B and Gray, J.D. (1988), 'Wetlands of the Bakers Range and Marcollat Watercourses: Wetlands Management Plan', Published by the Department of Environment and Planning.

<sup>3</sup> Mackenzie, G.A. and Stadter, F. (1992), 'Groundwater occurrence and the impacts of various land management practices in the Upper South East of South Australia', Published by the Department of Mines and Energy.



A wounded black duck being treated by the Animal Liberation rescue team vet.



Visitors to Bool Lagoon are not allowed to disturb the wildlife, but hunters are allowed to shoot it. Visitors must keep the reserve tidy, but hunters leave thousands of plastic shotgun cartridges lying in the water.



# Victoriana

You may venture there  
By parting the heavy curtain.  
Proceed with measured steps  
Down the corridors and through rooms  
Emanating sobriety and restraint.  
In Pater's library the scholarly tomes  
Bear witness to  
The moral fortification of  
The written word.  
Aristotle, Plato, Marcus Aurelius,  
Bunyan, Boswell and Johnson, to name a few  
Of the distinguished authors  
Whose works grace the oak shelves.  
Not forgetting Dickens' latest novel,  
And, of course, the family bible.  
Queen Victoria presides  
From the wall above the door  
That leads to a smaller room within,  
For which only Pater has the key.  
It is home to more essential reading:  
The Marquis de Sade collection, lavishly illustrated,  
And volumes such as *Randiana*, *My Secret Life*,  
*The Romance of the Rod*, and *The Flogging Block*,  
By authors concealed modestly  
Behind pseudonyms.  
There are also substantial folios  
The perusal of which reveals  
Pater's taste for graphic art  
That could never be called oblique.  
Then upstairs to the consumptive room,  
Suffused with the presence of  
Entropy's angel, encroaching death  
Resplendent in Victoriana,  
Replete with the delicious and manic throes  
Of advanced tuberculosis.  
The protracted voyeurism  
Of servants whispering,  
"It won't be long now, a matter of days."  
And the curiosity of  
The young master who,  
From time to time, discards the game  
Of mutilating his younger sister's dolls  
In order to eavesdrop, impatient for  
The drama of a deathbed scene.  
Meanwhile Mater soothes  
Her eldest daughter's febrile brow.  
Surely the ravages of disease  
Are responsible for  
The declining one's anguished cry,  
"Too late, too late!"

Monica Carroll

# POETRY

## Farewell!

Far across the valley  
distant voices cry  
Farewell my love, my  
philanderer  
Far gone, perfidious, false, my  
Far out horizontal, my  
the ocean meets the sky  
Far sighted, silent, my  
waves tug my heart too  
Far out drowning fervent, my

P. Waves

## Burgundy

Damp, Moist, Deeply immersed in the  
Foliage that winter offers on a  
Slope under a bright sky the glare  
blinding our view of the world beyond  
peering down past a house  
Following the misty smoke as heat  
moves it across the valley  
approaching coldness of the sun setting  
but not before the opposing plains are  
flooded by a rain of dark burgundy  
sunlight, washing over the hills  
changing green into translucent, gold  
like the colour of your hair  
so softly sprung and tangled  
that your smile re-directs all  
attention to itself through  
your eyes, hesitantly avoiding  
any gaze that might go  
deeper than the grass which  
we have made such an impression  
upon

P. Waves



**HEMP Week '94 is a week of activities designed to educate both students and the general public alike about the real effects of hemp use on the individual, society and the economy.**

Taking place at Flinders Uni, the highlight of the week will be the Legalisation Across the Nation Conference on Wednesday (August 3) with speakers from around the country discussing the benefits of ending prohibition and legalising Cannabis.

A number of speakers have already been confirmed including:

Dr. Andrew Kataralis, who is currently the director of the Cannabis Clothing Company, and is an expert on the commercial and industrial applications of the low THC Cannabis plant.

Dr. Alex Wodak, Director of Drug and

Alcohol Services at St Vincent's Hospital, will explore the benefits of the using marijuana as an alternative to some conventional pharmaceuticals currently on the market.

Also attending will be a speaker from the Australian Parliamentary Group for Drug Law Reform, explaining why they support a change of national drug policy and laws.

In addition to the conference, numerous other activities will be on throughout the week. These will take on a number of forms from screenings of the Prohibition propaganda films *Reefer Madness* and *Marijuana: Assassin of Youth*, to Cannabis displays, harm reduction workshops and Hemp Fashion Parade (the only way we could get hemp into the place legally!)

Other features of the week will be a General Student's Meeting and Smoke-in on Thursday in order to endorse a policy sup-

# HEMP WEEK '94

## LEGALISATION ACROSS THE NATION

porting legalisation and let the politicians know that they're not the only ones who smoked marijuana while they were at Uni.

Friday will see speakers from HEMP S.A., the Democrats and the Student's Association of Flinders Uni. tell it like it is on the steps of Parliament House at the Legalisation Rally at 1 pm.

So support the 'evil weed' and show the polities that people DO want a change to our current marijuana laws.

## Why is Marijuana illegal anyway?

The conspiracy theorists out there would probably tell you that smoking marijuana or growing dope plants became illegal because the government doesn't like people having fun or enjoying themselves (just ask a Tasmanian.) If this were true, it would leave governments no choice but to make such an activity illegal.

This may appear to be a completely rational explanation for the current status of marijuana in Australia, but the truth is that it was made illegal in order to satisfy the whims of big business and contribute to their coffers.

**So why did it happen?**

The United States Department of Agriculture first proposed making paper from hemp pulp in the early 1930's. Production had to wait though, until such time as someone designed a machine that could be used to separate the hemp pulp (hurd) from the fibre (bast) cheaply.

In the meantime, a group of companies - Dupont chemicals, Hearst paper and timber, and several others, developed a new way to make whiter paper out of trees. Just when these companies finally got all their patents and business dealings worked out in 1936 (in order to begin manufacture of synthetic fibre and wood pulp paper), the hemp decortating machine was developed.

Since hemp paper is cheaper to make (and does not require the use of dioxins) this threatened to put the tree-paper companies out of business. A huge sum of capital was already invested in making tree-paper and shipping it for sale.

In 1937, they launched a country-wide campaign to put a prohibitive tax on hemp - this was the first 'Reefer Madness Movement'. (The second came in the 70's under Nixon.) This is when hemp began to be referred to as marijuana even though marijuana is a Mexican slang term which was relatively obscure until the newspapers (playing on the anti negro/anti hispanic sentiments of the times) made it a household word synonymous with evil.

Articles were written specifically to horrify the public about the dangers of marijuana. Stories were written about teenagers who, under the influence of the drug, killed their entire families with axes. Sensationalist tactics were used to blame heinous crimes on marijuana. Many of the articles took on a dramatically racist slant against blacks and Mexicans and in fact, it was this racism which was responsible for most of the anti-marijuana legislation previously passed in U.S. state legislatures. Hearst and Dupont just used this momentum to their advantage in order to include hemp in the anti-marijuana hysteria.

**So why is marijuana still illegal?**

Well, for a number of reasons. Foremost, the large number of unsubstantiated claims made about the effects of marijuana, as well as the myths that have surrounded the drug since the inception of the first Reefer Madness campaign.

Many of the most commonly asked questions about the effects of marijuana (Is marijuana safe? Doesn't it cause brain damage?) come from the anti-legalisation arguments about why marijuana should be kept illegal. Many of the reasons given are often left-over hysteria from the Reefer Madness Campaigns, with absolutely no factual basis.

**Isn't marijuana dangerous and a 'gateway drug'?**

These are some of the most common reasons given by politicians and the police as to why marijuana is still illegal. However, these claims are unsubstantiated.

No-one has ever died from a marijuana overdose, nor from using marijuana. The only marijuana related death was that of an African tribesman who did dagga (smoked marijuana) as a punishment and he hit himself too hard on the head with a wooden club!

This is in direct contrast with our socially acceptable legal drugs: alcohol, nicotine, valium, aspirin and caffeine which are responsible for over 97% of drug related deaths in Australia.

As for the myth that marijuana is a gateway drug, this is totally untrue. (In fact, research being carried out in the U.S. at present has shown that marijuana may be useful in helping to kick crack habits.) If one in four people use marijuana regularly in Australia, why don't one in four people regularly use other illicit drugs?

The 'gateway drug' or 'stepping stone' hypothesis of drug use is no longer generally accepted by the medical community. On sociological grounds, the gateway theory has been argued with claims that marijuana is the source of the drug subculture and leads to other drug use through that culture. This is untrue: marijuana does not create the drug subculture, the drug subculture uses marijuana.

This then brings up another example of how legalisation could actually reduce the use of illicit drugs. Even though there is no magical 'stepping stone' effect, people who choose to buy marijuana often do so from dealers who deal in many different illegal drugs, and so might decide to 'try them out'. If marijuana were legal, the drug markets would be separated, and less people would have access to other illegal drugs.

The legalisation debate is not as clear cut as many would wish to believe. In order to convince the greater community of the benefits of legalisation over prohibition and decriminalisation, many obstacles must be overcome including years of lies and misconceptions that have been perpetuated by both the governments and the anti-legalisation lobby.

The only way that marijuana will ever become legal is if people are educated about its benefits (industrial, medical, recreational). But this time, education should be based around fact, not the lies and half-truths that have shrouded marijuana for so long and kept it under the thumb of prohibition.

Matthew Batten.  
HEMP SA Inc.

decriminalizing marijuana. That's not the sort of thing you'd expect if the AMA thought marijuana damaged the brain.

**Marijuana damages the reproductive system**

This claim is based chiefly on the work of Dr Gabriel Nahas, who experimented with tissue (cells) isolated in petri dishes, and with researchers who dosed animals with near-lethal amounts of cannabinoids (i.e. the intoxicating part of marijuana). Nahas' generalizations from his petri dishes to human beings have been rejected by the scientific community as being invalid. In the case of the animal experiments, the animals that survived their ordeal returned to normal within 30 days of the end of the experiment. Studies of actual human populations have failed to demonstrate that marijuana adversely affects the reproductive system.

**Marijuana suppresses the immune system**

Like the studies claiming to show damage to the reproductive system, this myth is based on studies where animals were given extremely high — in many cases, near-lethal — doses of cannabinoids. These results have never been duplicated in human beings. Interestingly, two studies done in 1978 and one done in 1988 showed that hashish and marijuana may have actually stimulated the immune system in the people studied.

**Marijuana is much more dangerous than tobacco**

Smoked marijuana contains about the same amount of carcinogens as does an equivalent amount of tobacco. It should be remembered,

however, that a heavy tobacco smoker consumes much more tobacco than a heavy marijuana smoker consumes marijuana. This is because smoked tobacco, with a 90% addiction rate, is the most addictive of all drugs while marijuana is less addictive than caffeine. Two other factors are important. The first is that paraphernalia laws directed against marijuana users make it difficult to smoke safely. These laws make water pipes and bongs, which filter some of the carcinogens out of the smoke, illegal and hence unavailable. The second is that, if marijuana

## Marijuana Myths Debunked

were legal, it would be more economical to have cannabis drinks like bhang (a traditional drink in the Middle East) or tea which are totally non-carcinogenic. This is in stark contrast with "smokeless" tobacco products like snuff which can cause cancer of the mouth and throat. When all of these facts are taken together, it can be clearly seen that the reverse is true: marijuana is much SAFER than tobacco.

**Legal marijuana would cause carnage on the highways**

Although marijuana, when used to levels which cause intoxication, does impair performance in a manner similar to alcohol, actual studies of the effect of marijuana on the automobile accident rate suggest that it poses LESS of a hazard than alcohol.

An economic analysis of the effects of decriminalization on marijuana usage found that states that had reduced penalties for marijuana possession experienced a rise in marijuana use and a decline in alcohol use with the result that fatal highway accidents decreased. This would suggest that, far from causing "carnage", legal marijuana might actually save lives.

**Marijuana impairs short-term memory**

This is true but misleading. When one is intoxicated by alcohol, one's motor control is affected. When one is intoxicated by marijuana, one's concentration is affected. Any impairment of short-term memory disappears when one is no longer intoxicated. Often, the short-term memory effect is paired with a reference to Dr. Heath's poor rhesus monkeys to imply that the condition is permanent.

**There are over a thousand chemicals in marijuana smoke**

Again, true but misleading. The 31 August 1990 issue of the magazine *Science* notes that of the over 800 volatile chemicals present in roasted COFFEE, only 21 have actually been tested on animals and 16 of these cause cancer in rodents. Yet, coffee remains legal and is generally considered fairly safe.

Reproduced from an article by Paul Hager Chair, ICLU Drug Task Force.

**Help End Marijuana Prohibition**

**SEND A MESSAGE TO STATE PARLIAMENT**

**RALLY**

**WE SMOKE AND WE ARE NOT CRIMINALS**

The South Australian State Parliament has set up a Legislative Select Standing Committee on Drug Law Reform and is currently taking submissions and HEMP has a clear message;

**LEGALIZE IT NOW**

Since Decriminalisation, four times as many South Australians are busted for possession and twice as many possession charges are being dealt with through the courts. More people are paying more fines and are being sentenced than ever before. The government has used the expiation notice system as a back door revenue raising scheme and we're paying for it!

**PARLIAMENT HOUSE STEPS  
1PM FRIDAY AUGUST 5TH**

**EDUCATE YOURSELF**

**IT'S NO JOKE TO BE FINED FOR A TOKE**



# What's up with Crush?

What's up? Yes, well what is up is the powerful three piece that is Crush inc. Having a chat to Tracey Skepper, the drummer, I learnt all about their music, video and general view of things.

Crush inc. have been playing around Adelaide for a couple of years now and are experienced in what they do. Stuart and Chris used to be in Contrapunctus, a notorious Adelaide band from a while back. Tracey played in a noisy outfit called Civil Dissident, which released a fair bit of stuff when they were around.

As a group these three were striving for a different sound.

"We were after a guitar oriented band with a heavy edge, and that is where we are now, so we're happy with where we are."

Their choice of Pop Gun records for their first release seemed fairly logical to the threesome. Jason Bootle, the owner, manager and proverbial backbone of Pop Gun is a personal friend who was just starting up.

"He was interested in doing something, and we were recording in March...So, it was just really a very casual thing." It seems that everything worked out fine. The purplish coloured seven inch record is selling well, both here and interstate. Future plans for Crush inc. however, are quite different from the majority of 'rock' bands;

"We never really think about what

we're going to do in the future. Anything where we know we're going to have fun; we're not out to conquer the world. We're just happy to be able to play, as long as we can continue to play and be happy with what we're doing as a unit. We'll just keep on going. Self-satisfaction, I think is our key. We all said at the beginning, 'when it's no fun anymore, we're not going to do it, when it becomes a real grind... As long as we're having fun, we'll just keep on going'". Seems like a fairly sensible theory.

According to Tracey, the Adelaide band scene is pretty good;

"It never ceases to amaze me how diverse we are for our small population. I'm really glad I moved back (from interstate). The one thing I found about the Adelaide scene is that it's really stuck in pubs." I can't say that I've had any problem with seeing bands in pubs (yeah, I don't have a problem with lager), but I also agree with Tracey that there needs to be more daytime gigs.

Crush inc. have also released a video clip for "What's up" produced by the Virtual artiste himself, Jesse Reynolds. It's already been shown on *Rage* twice.

"We wanted to get the single off the ground, but we didn't want to be on the video. So we said 'what do we do?'. Jesse wanted to get the home movie effect with a super eight camera. "We know! Let's ring up all our friends and get them

to mime it, like a karaoke night somewhere." What better way to generate interest? so we thought "Killer! Who hasn't stood in front of their mirror playing air guitar?" This is the opportunity for them. So that's what we did. Jesse loved it. It's amazing who turns up out of the woodwork, it was a great night." Incidentally, the clip was filmed in the humble UniBar and is rather amusing to watch. The clip has done a lot for the band's profile, although it was not really planned as a promotional thing. They're not really sure if they will do another one; depending on finances and inspiration.

"The attitude has to be there, as long as it's going to be a fun thing, not like a generic *Rage* video, like, let's all get our faces on film. I don't know, we were more excited about actually doing it than the end product."

It seems that the dynamics within the group is half of the key to their success. The songs are written co-operatively;

"I consider myself very fortunate being in the band, there's none of the, you know, gender bias. I'm in on everything. I have had problems in other bands. It's not an issue to me personally, I think it depends on the girl really." Neat, hey?

Crush inc. are a prime example of the fact that Adelaide does have some excellent bands and we don't always have to look interstate or overseas for cool



music.

Crush inc. play at the Crown and Anchor hotel this Friday with Iron Shieks. A bargain at only \$1.00. Their limited edition seven inch is available through Pop Gun records (box 36 Rundle Mall, Adelaide, 5000) or at any decent record shop.

Tracy Skehan

## One night in Heaven

Boxcar, Heaven Nightclub, last Thursday night.

Brisbane dance band Boxcar was the surprise hit of the Big Day Out this year. Who are these four strange young things? And how do they make such thumpingly great dance music? Having seeing them live at Heaven last Thursday night, I still have no ready answers to these questions.

After wowing Adelaide audiences at the Big Day Out, Boxcar managed to recapture that same blend of energy and *strangeness* for their Heaven performance. Also on the bill for the night ("Everybody Dance '94") were Sydney outfit Southend (of "The Winner is..." fame) and a number of DJ's including the great grand-daddy of them all, Pee Wee Ferris. Well, that's just *swell*, but where was I? Aah yes, Boxcar. Boxcar was what I was there to see, so about Boxcar I shall write.

Their music pounds along frenetically. A heavy vibrating sample is overlaid with keyboard splashes. Male and female vocals swim over the top of it all. The effect is hypnotic.

Boxcar are technology fetishists of the highest order. At one point they produced a video camera and filmed each other and the audience. Their set was assisted by a ceaseless play of computer-generated images on a screen (to enhance the experience for those who were tripping, or in otherwise Altered States). Besides the vocals, the relationship be-

tween what was happening on stage and the music that was booming out seemed entirely coincidental. I guess the question I'm trying to pose is - did they actually play their instruments, or were they miming? But then again - who cares anyway? Boxcar certainly don't. Their stage personae exude indifference almost entirely. The only other non-computerised instrument they used was one extremely superfluous-looking guitar; it has to be said that lead singer David Smith looked completely ridiculous carrying said instrument for most of the hour-long performance before finally plucking a few notes.

The crowd, disappointingly enough, seemed to be composed of regular Heaven trendoids. Nobody got too excited about what the band was doing. There was no jostling to get close to the stage, no embarrassing scenes of pop-star adulation and no *screaming*, for god's sake. The crowd weren't really in a dance-your-tits-off mood; they were more into Looking Good. Dorks.

Inexplicably, by the end of their set Boxcar had become almost successful in driving everyone off the dance floor. This was a kooky thing. They were *good*. Great, even. I liked them very much. Boxcar are fast, repetitive, consumerist, enigmatic and super-modern: Boxcar are pop art.

David Mills

<b>THE VENUE</b> 145-155 HINDLEY ST	
<b>THE JAYNES SAT AUG 6</b>	
<b>CELIBATE RIFLES</b> (ONLY SHOW)	
<b>BEARDED CLAMS</b> <b>SUN AUG 7</b>	
<b>PHIL EMMANUEL</b> <b>THURS AUG 11</b>	
<b>TICKETS AT AUSTICKETS BIG STARS</b>	<b>KILLDOZER (USA)</b> <b>SUPERSUCKERS</b> <b>MARK OF CAIN</b> <b>TUES AUG 16</b>
<b>THE NIRVANA SHOW (SYD)</b> <b>FRI AUG 19</b>	
<b>JUNKHOUSE (CANADA)</b> SAT AUG 20 HIT SINGLE OUT OF MY HEAD	
<b>MANTISSA</b> FROZEN DOBERMAN BOX THE JESUIT <b>FRI AUG 26 &amp; 27</b>	



# Galliano: are we famous yet?

"Oh god, I wouldn't say that we're famous. Well, fame in that I did go to the doctor's the other day and the woman at the reception said 'I saw you on television' and that was really embarrassing in front of all those people. I don't consider myself famous, I'm still the same old person, I get embarrassed, I walk along and won't make eye contact with people (giggles). I wouldn't say that we were famous. There's a fan base, but I can still walk around my area and people don't know what I do or anything. It's quite nice to keep it that way ... I wouldn't say that we are famous (more giggles), not yet anyway."

Galliano may not be famous and the whole idea might make Valerie Etienne from Galliano laugh, but Galliano are well known (close to half a million world wide sales for the first two albums alone) and they are one of the important bands to emerge from England this decade. In England, Rap and Hip-Hop has had a listening public but very few local groups for too long (much longer than in other European countries). English rappers naïvely tried to imitate their American counterparts. Listeners preferred the originals to the amateur copies by groups such as the Ruthless Rap Assassins, Gunshot or Overload X (the fact that you have probably never heard of any of these groups proves the point). Trends were dictated by New York and Los Angeles, the lingo and sources of complaint were foreign, and rap failed to become the contemporary form of street communication. Rap was overtaken by House and forms of revitalised reggae. That is until Galliano, followed by their soul cousins the Stereo M.C.'s and now Urban Species, found a delicate balance between club culture and street poetry that told the local masses something about their lives. In the late 80's Gilles Peterson co-founded the Acid-Jazz label which gave birth to Talking Loud which enabled the local acts to release what they were doing. Rob Gallagher, the founding member and the heart and soul of Galliano was the first signee to Acid-Jazz/Talking Loud. A distinctly British rap was finally born.

Valerie's personal rise has also been spectacular. Rob originally enlisted Valerie to Galliano in 1991 with the intention to use her vocal capabilities in a backing role; she is now a core part of the song writing nucleus. A recent phone interview from London revealed that apart from being a fine singer Valerie was also a very easy going and charming person.

OD: I read that Galliano started off with just one man and a book of poetry. So what is more important: the lyrics or the music?

VE: I think that they are just as important as each other. Initially it wasn't musically oriented, because as you said it was Rob with a book of poetry, but he wanted to add musical elements to the sound so therefore the music became just as important as the lyrics. The collaboration is obviously going to be strong, the fact that we've used a live

band to go out and present all those poems.

OD: How did you become involved with the record label Talking Loud?

VE: As far as I'm concerned I became involved with Talking Loud three years ago when I joined Galliano way back in 1991. Prior to that, what happened was that a friend of Rob's, Gilles Peterson, who was a DJ, was approached by Polygram Records to start a little subsidiary label and incorporate dance music and dance sounds and try and go into that field. That's how the Talking Loud thing first came about and Rob Gallagher was the first signee.

OD: Talking Loud is part of the Acid-Jazz label so do you feel pressurised to produce Acid-Jazz?

VE: Acid-Jazz is such a weird term, it doesn't really mean anything. It started way back in 1987 when Rob did a little White Label with Gilles Peterson and a friend of theirs called Eddie Pillar who is now the director of Acid-Jazz Records. Basically it was just a term they used, because at the time Acid-House was really big in London, so they just called it Acid-Jazz for a laugh and it went on from there. So as for the pressure we are under to perform Acid-Jazz ..., we never really thought of ourselves as Acid-Jazz because Acid-Jazz was just a joke, two words, it was just a laugh, it didn't mean anything. So we've spent the last two years asking what is Acid-Jazz and defining the term, but as a musical term Acid-Jazz is redundant.

OD: You've got a very English sound in the sense that you don't have that American Hip-Hop bass sound. Do you feel as if you've broken free from an American dominated music?

VE: We're not Americans and we never even tried to be, we are English. I don't think that there ever was a conscious effort to try and copy the Hip-Hop sound, it was just very English from the beginning, it was never something we really thought about to be quite honest. I remember when I first heard the first album and people were like "God he doesn't sound American!", and they never really got used to Rob's north London accent, they thought it was really odd that he was singing like that. Why wasn't he singing in an American twang? But why the hell should he, he's not American, why should he pretend to be?... I'm not really the best person to ask, because my history isn't Hip-Hop. I don't know a lot about Hip-Hop and rap, I know more about melodies and harmonies and singing more folksy stuff.

OD: What sort of music do you find yourself listening to?

VE: Me? Oh god. Basically I listen to ... well I do listen to a lot of things, but I started listening to folksy things. As I got older I started taking in other things, recently I've started listening to people like Soundgarden, which is really weird. It's a completely different tangent, but I'm into that kind of thing and stuff like the Chilli Peppers. So a very wide range really.

OD: What sort of music would you say

has influenced the band as a whole?

VE: Rage against the Machine, they've had a really big influence on us. We did a couple of festivals with them, two in Munich and one in Holland and their music was so powerful, I've been listening to them for a while, that was a really big influence on us. Otherwise it is quite difficult to say, there are so many of us with such different tastes. Spry (guitars) grew up listening to Reggae and Dub, that's where his roots lie; Rob mainly just black music, early Hip-Hop and 70s things. Mick Talbot (keyboards) was listening to Free, Rod Stewart, Yellow Jazz and that kind of thing. So we all have our roots which we instinctively listen to.

OD: You've toured around a lot to Festivals and to different countries, do you get to see more than just the stage and the hotel when you tour?

VE: Yeah, the band, the musicians, do, they get a couple of hours to go out and look around and everything. Sometimes when we get into a new town me and Rob have to spend a few hours doing press conferences and interviews, but we

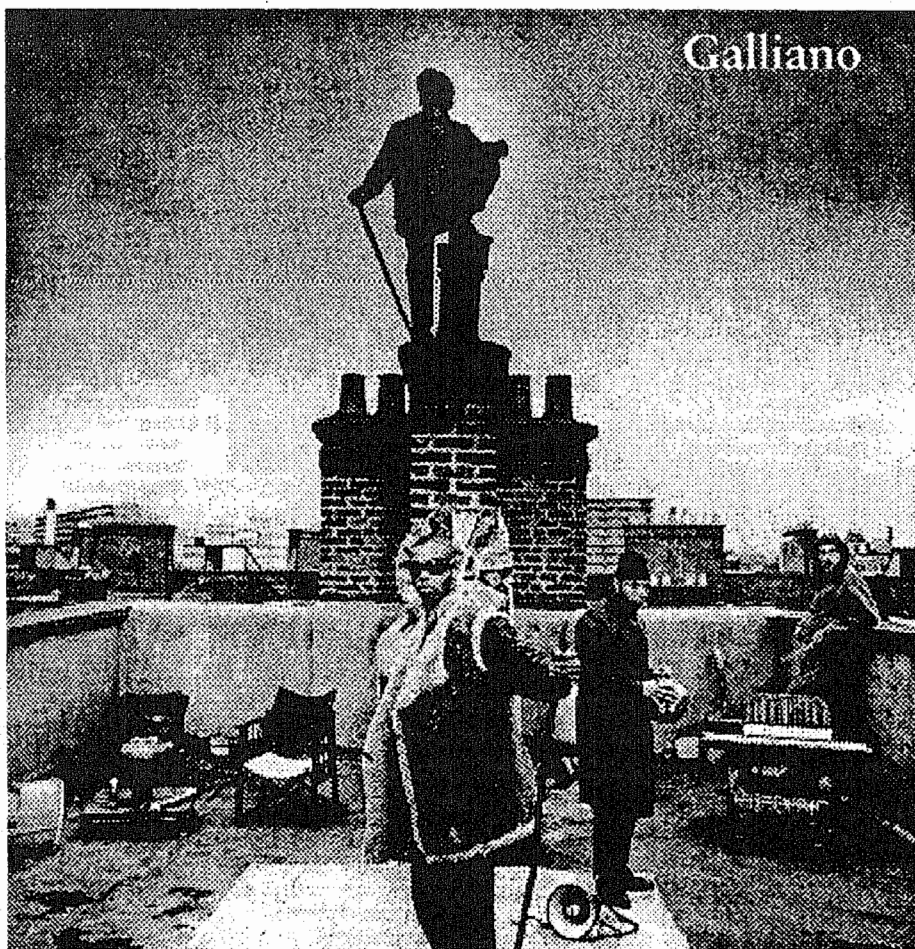
breaths and compose myself and go back into the arena,... but it's OK.

OD: Having a bigger band might be better because you can disperse your aggression around.

VE: People form little groups that go off and hang out with each other on the road, so in that respect we do split up ... My aggression, well I get my aggression out by eating chocolate (giggles) or having a cry or just being ... a ... woman. I find that I have to talk a lot louder and a lot faster to get my point heard, I'm finding that I have to fit in as many words as I can before someone else cuts me off. But I'm coping, it has been four years, so if it was that bad I would have gone by now.

OD: When you first joined the band was it for amusement or did you have big plans for the future?

VE: Well, they'd been doing a few gigs towards the end of 1990 and I heard about the band through Steve White, who had been in the original line up and recommended me to them. So I went along thinking I'll do this for a few months, but I fitted in well and really



do get the odd day off when we can walk around and see the country or sit in cafés and just relax. As for me, it is different this year because I'm doing a lot more interviews than I used to, because I'm part of the nucleus of the band now. So since last June I'm seeing less and less of the cities, but it's a small price to pay.

OD: Do you find travelling with the same people all the time can cause a stress on relationships and ...

VE: YES (laughs) because it's like a family, and also because I'm the only girl and that can be a bit difficult at times ... we argue like a normal family, and we can get on well sometimes too. It's like Yin and Yang, it does happen (more laughs). But it is quite stressful, I have to go off sometimes and take deep

enjoyed it. I remember initially thinking "well I'm not a backing singer", I was involved from the very beginning. But we never envisaged that it would get this far, I mean it was just something that I enjoyed doing and we all enjoyed doing and it's nice that it has lasted this long and gone this far, but it was never something that was planned, it just happened really (reflection). It just happened.

Galliano's latest release, their third album *The Plot Thickens* debuted at #7 on the U.K. charts, and is now available in a record store near you.

Tom Heint and Dominic Stefanson  
This interview was a happening thing thanks to 3D Radio 93.7FM



# The stuffies are stuffed

That's right, as of this year's Phoenix Festival, the Flying Five are no more. One of the greatest British pop groups of the eighties and nineties have dissolved for as yet unknown reasons. And whilst we wait for an explanation, myself and thousands of other adoring fans are left to sit and reflect upon the music, people and good times that was the Wonderstuff.

of the band's attitude to commercial pop, the Stuffies made what is possibly one of the most beautifully crafted pop albums ever, *Hup*. Here, lead singer Miles Hunt's ability to convert his anger into fine pop tunes with a modest dose of introspection is showcased, supported superbly by a guitar and drum dominated effort from the band, including for the last time the 'bass thing' Rob

period over which the *Welcome To The Cheap Seats* video was made heralded several anomalies for the Wonderstuff, not least of which was their single stadium performance.

The first such anomaly was what the band admits to being "one of the most stupidest things we've ever done in our lives", the partnership with Vic Reeves for the cover of the Tommy Roe/Freddy Weller song "Dizzy". Tragic as the release may seem now, "Dizzy" did remove pet hate U2's "The Fly" from the top of the charts. Sometimes friend to Miles and NME reporter Terry Staunton revealed that this was satisfaction enough to compensate for any stutter in cred it may have brought them. The others were the releases of some fine cover versions, the best of which would have to be the Box Car Willie ballad "Will The Circle Be Unbroken?" covered with the assistance of Spirit Of The West. More recently their cover of the Indigo Girls' "Closer To Fine" shows the Stuffies' unique ability to make really great fun covers of any song they love or can laugh at.

Last year's release of their final studio album *Construction For The Modern Idiot* came at a period of unrest for the band during which several break ups were rumoured, punctuated by the effect of the Bass Thing's death. The result is an angry fusion of what could be loosely termed rock and the Wonderstuff of old that not all fans could embrace as warmly as before.

The tartan vests and suits were gone, as was some of the charm to Miles' arrogance so many found obnoxious in the first place, whilst the baggy shorts

were now accompanied by black T-shirts and leather vests. Most of all two comments Miles made during the *Cheap Seats* video seemed to slip their minds in what was hopefully one big joke. The first was that they'd never take themselves seriously because a band "blows it" as soon as it "gets under the illusion that the general public give a shit about their despair and unhappiness" and the second that they were about "writing songs first and foremost rather than concentrating on getting a pair of leather pants".

Whilst this latest album produced a fine opener in "Change Every Light Bulb", none of us in Australia will get to hear it live. For the journey from young band to British indie pop group is over for the Wonderstuff, some fear because Miles' ego got too big for his abilities. In any case, the sad truth will be revealed in the future, and for now it is probably best to remember the Stuffies for the drunken quotes, the honesty with which they played their brand of pop, and for having loads of fun while they were at it.

"We don't want to be treated as rock stars or anything like that. We don't want to be adored by anybody. We don't want to have to set any trends. We just want to do our thing and let it be appreciated for what it is." Martin Gilks, drummer.

Chris Ellis

Thanks to Terry Staunton's NME tribute for fact clarification, fellow fans and the band themselves for masses of great music.



The journey began in 1988 with their first album *The Eight Legged Groove Machine*. The usual first album tags of 'raw' and 'energetic' come to mind, and, as well, it's as good as the rest of the albums. Built up from demos developed on the British live circuit, *Eight Legged* still presents fans of good wholesome indie pop with glorious moments such as "Red Berry Joy Town" and "Give Give Give Me More More More".

Following the single in 1989, appropriately titled "Who Wants To Be The Disco King?", which encapsulated much

Jones, who died in 1993.

After another lone single, "Circlesquare", in 1990, the band, with new bassist Paul Clifford, waited until 1991 to release their *Never Loved Elvis* album. Here the Wonderstuff redefined the use of fiddle and who knows how many other instruments as Martin Bell had a big presence on an album of unusual musical and sometimes deeply personal lyrical content. Highlighted by one of the craziest and funniest film clips of all time for the first single "Size Of A Cow", the

## Working Overtime

Dave Hole  
Festival

It's difficult to know what to say about this album. I mean, Dave Hole is obviously well regarded both in Australia and elsewhere. Of course he can play, although no one would accuse him of being a singer - he has an eerie "back of the throat" delivery strangely reminiscent of Ossie the Ostrich. Most tracks capture the essence of pub R&B brilliantly, although humanity can surely do without yet another remake of "Key to the Highway".

But, unwittingly or otherwise, Hole's playing raises questions about whether this kind of virtuosity says anything anymore - if virtuosity is what you call the manic recycling of what is essentially a bag of about half a dozen or so slide guitar lick. With the exception of the closing track "Berwick Road" there is an unrelenting quality to his playing that would give even the most die-hard guitar wanker a headache after a few listenings. Mr Hole obviously thinks that while guitarists such as the late lamented Stevie Ray Vaughan have been able to reinvent and revitalise the art of blues guitar playing, Dave Hole has bravely gone where Johnny Winter and Duane Allman went around two decades ago, but far less successfully.

Mark Carroll

Lonely  
Frente!  
White

Okay, okay, the single 'Lonely' has been out for ages, but this EP has two new tracks stuck on the end that have previously been unavailable to Australian buyers - 'Not Given Lightly' and that cover of New Order's 'Bizarre Love Triangle'. By now you are either sick to death of the giddy girliness that is Frente!, or will continue to find delight in a band that is fast becoming another great Aussie export. Whatever your tastes, this is a cheap buy that is very listenable (and watch out for the brief contribution from the Ween boys).

Shelley

Tindersticks  
Tindersticks

This debut LP contains some quite beautiful - certainly moody - music. Of this fact, I have no doubt. However, the vocals of Stuart Staples are another kettle of fish altogether. Is this a sixty year old chainsmoking drunk? Were his vocals recorded through a microphone fitted conveniently into the darkest corner of the seediest bar in town - or, even more probably, into the gutter outside? If so, they don't give it credit on the album's sleeve. If not, it bloody well sounds like it.

Mark Scruby

A Night Like This  
Rebecka Törnqvist  
EMI

*A Night Like This* is a music mosaic. The sultry voice of little-known Dutch artist, Rebecka Törnqvist, soars and dives around an intricate and successful fusion of guitar, brass and strings. Most tracks on the CD are written or co-written by Törnqvist, exposing both her talents as a writer and her obvious fascination with tales of love lost and found.

The twelve tracks on this CD neither aggressively attack or bombard the senses. The soft style of jazz vocal enhanced by the sophisticated talents of Max Schulz on guitar and Per 'Texas' Johansson on saxophone seem to bathe the ear rather than assault it.

*A Night Like This* will not be to everyone's musical appetite. However, it showcases the obvious talent of this artist and succeeds in being able to set the tone for an atmosphere of relaxation and contemplation.

Simon

Miaow  
The Beautiful South

Inoffensive. Non-confronting. Includes the use of "Slow Album Trick #4" - put a faster song about half way through and use a wah-wah pedal. Still, it isn't

too bad - the song writing is quite good. Crowded House fans should use this to wind down to.

Mark Scruby

In Concert  
Carole King  
Liberation

An apology must be made. I am deeply sorry that I was unable to present this review before Mothers' Day. It was a situation which I could not control.

Why am I so apologetic? The CD *Carole King - In Concert* would have made an ideal Mothers' Day gift. If yours is one of those Mums, or Grandmothers, who still enjoy tapping their toes to a 'good bopping tune', this release would certainly put a smile on their face. From the soulful "Natural Woman" to "Locomotion", King has it all. If your favourite song of the 80s was Martika's "I Feel the Earth Move", just wait until you hear Carole King perform it - live!

For years you may have been wondering who was the song-writing genius (?) behind such songs as these - look no further. Keep Carole King, and particularly this album, in the back of your mind until next Mothers' Day. It may be a better option than the annual *Elvis' Greatest Hits*.

Stephen F.J.E. Dickinson



There have been numerous cool releases as of late, although I've been a bit behind the times, so excuse any reviews that are passé. Weezers' self-titled CD is excellent. It's not pop or guitar rock, but kind of a weird combination of the two. "Undone-the sweater song" (which went down extremely well when released as a single in the states) exhibits the best of the band: kind of mellow, kind of uplifting and all cool.

On the other hand, Lush's new album, *Split*, is not quite as exciting. Sounding a lot like the Cocteau Twins, it's terribly ethereal. Then again *Spooky* was a hard act to follow. "Hypocrite" is slightly poppier (excuse the expression) than the rest of the album which is, albeit mellow, a very picturesque album. Dreamy is the term I would use in describing the CD, it's a nice CD that puts you in a nice mood. Dreamy but not dreary.

Mandelbrot Sets' latest self-titled CD, which isn't that new, gives them the credit they deserve. Full of electronic bits and pieces, I believe their performance on it is better than when they play live. When I saw them with the Underground Lovers about two months ago they were good, yet got bogged down with all of their electronic contraptions, thus detracting from their stage performance. "\*\*\*\*", one of the better tracks (never meant to be played on the radio) is great, despite the rather annoyingly mixed tinny keyboard sound. "\*\*\*\*" also illustrates the New Order influence obviously present within the band. "Automation", the first track on the CD is one of the shorter tracks, clocking in at four minutes something. The length of the Mandelbrot Set's songs is generally not an issue, as they have picked up their pace since their humble beginnings and the songs do not drag with unnecessary solos. A fine effort illustrating that Adelaide bands can obtain a standard on par, if not better, than interstate and international bands.

Tracy Skehan

## Parklife

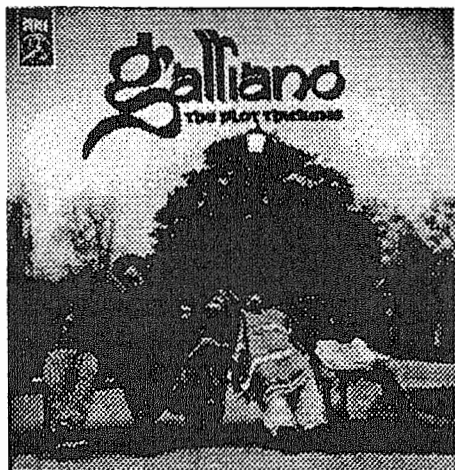
Blur

EMI/Food

Well, it certainly would be uncool of me to denounce Blur's recent crowning as the "Best British Band Since the Smiths"™, wouldn't it. Either way, I won't, because I seem to have misplaced this controversial award's criteria list. "Who cares?" I hear you cry, "We aren't British, are we?". Valid point, that, but a lot of Damon's UK-focussed suburban satire does bear relevance to colonials such as ourselves. Ahhh, but what of the music? In general, good stuff. We all know "Girls and Boys" (even the mums and dads I watched bopping to it down the aisles of Foodland). "Bank Holiday" with all its beer, sausages, and sledgehammer-subtlety, is a real winner. "To The End", the next single, is another highlight as is "Trouble In The Message Centre", which is sure to please countless indie-kids.

Yes, it seems, that Blur are about to become Big Boys and, on the strength of this album, I hold no objections.

Mark Scruby



## The Plot Thickens

Galliano

Talkin' Loud

Galliano's rise to prominence began in London's acid jazz scene; however it would seem that since then they have progressed significantly. Many of the tracks on *The Plot Thickens* bear little resemblance to the kind of catchy, danceable qualities that have permeated the club scene in this decade. Apparently, the band have received accusations that their music is "not jazz" from a number of uninitiated listeners. This statement is fairly accurate - at least when assessing this album; the band seem to have looked to blend a variety of musical influences in an attempt to progress forward and create something new and interesting rather than rehash old musical themes.

The album opens acoustically with "Was This The Time", which on a first listen conjured up uncomfortable memories of the quieter moments from the Woodstock years. From there, however, the album progresses significantly, blending together a variety of grooves and influences. Good examples of this are "Rise and Fall" and the single "Long Time Gone". You get the impression that to fully appreciate this album you would need to experience Galliano live; in that setting the musical ideas and creative prowess of the musicians would be more developed than in the musical sketches presented on the CD. All in all, *The Plot Thickens* is a challenging and interesting album which will grow on you; many of the songs are not immediately accessible and need to be listened to within the context of the whole album. Galliano have not created "jazz" in the traditional sense but have moved on to create an interesting fusion of diverse musical traditions and ideas.

Tim Gow

## Longing in their Hearts

Bonnie Raitt

Capitol

The fundamental flaw in this album has to be the instant recognisability of Bonnie's influences. From the opening squall of feedback, the listener is aware of her admiration for the Jesus and Mary Chain. This soon transforms into an effects-laden riff reminiscent of My Bloody Valentine ("Love Sneakin' Up On You" could easily be an additional track on *Loveless*). The slightly abrasive, yet soothing ambience of "Cool, Clear Water" reeks of Seefeel while

"Storm Warning" wouldn't sound out of place in a Slowdive setlist. This mood changes dramatically with the feminist snarl of her Huggy Bear tribute, "Hell to Pay". The intensity continues as the next track uses the power chords from "Duel" by Swervedriver but with a disarmingly subtle twist (I thought Sonic Youth held the copyright to playing guitar with kitchen utensils).

Her influences can be seen in her lyrics too. "Thinkin' 'bout the things we ain't done yet," from the opening track could be answered by Brett Anderson from Suede howling, "Have you ever tried it that way?" in *Pantomime Horse*. Her less than subtle sexuality doesn't stop there, either. "Everytime you reveal yourself to me, I'll come ..." she moans before declaring seductively that she is "too hot and wet to sleep". I wonder what her redneck cowboy fans will say to that. "A bit heavy on the sauce," I would suggest.

However, looking past her lack of original ideas to the actual songs themselves, this is definitely her best work since *The Queen is Dead*.

Mark Scruby



## Relativity

Indecent Obsession

Mushroom

Look, I'd really like to say "Indecent Obsession have turned the corner" and "they've turned their backs on corporate rock and torn away" or even "this album is great" but I can't because this album is crap.

Something is different about Indecent Obsession though; they have a new front man in Richard Hennessey who replaces the lovely David Dixon - but nothing is really new. This is just a collection of poorly executed pop pieces, smothered with excessive production. The production team of Coler/Richardson had a hand in the writing of all but one of the songs, which explains why it all sounds like voices singing with lots of a post-production work tacked on.

Songs like "Waiting For Me" and "My Reflection" take you all the way back to the mid-eighties (like ya' really wanted to be there) and "Fell It" sounds like Blur's underpants. Some power is displayed with "Fall From Grace" and

"Fixing a Broken Heart" has some nice moments but these brief moments don't do enough to reduce the general drag of the album.

All in all *Relativity* is a hodgepodge collection of old ideas that weren't even interesting the first time around. It most likely won't find a voice in Australia but I do wish the boys luck for continued success in Asia.

Frank Trimboli



## Wakafrica

Manu Dibango

Shock

I must admit that I'd never heard of saxophonist Manu Dibango before I listened to this album, although given that the guy's 60 years old it's clear that he's been around for a while. A little research and I discovered that he became an innovator in African music well before it became cool in the West.

A few listens to *Wakafrica* convinced me that Dibango may be Cameroon's greatest export since Roger Milla. Not that he can take all the acclaim; the album credits read like a who's who of African and world music (for want of a better label), featuring the likes of Youssou N'Dour, Angélique Kidjo, Ladysmith Black Mombasso, King Sunny Ade and Peter Gabriel. Impressively, Dibango does not fall into the trap of using these names as some kind of advertising gimmick; the tracks on which these artists are featured incorporate their talents extensively to the point where they characterise the song. The opening track, "Soul Makosa", for example, utilises N'Dour's soaring vocal talents to the fullest. The covers on the album such as "Homeless" and the single "Biko" feature the artists who wrote and first performed them, and it is to Dibango's credit that these tracks are significantly different to the originals.

The album does also contain significant instrumental contributions from Dibango, the title track being the best example. On tracks which feature vocalists, he uses his saxophone as an accompaniment rather than as the focus of the music, and it may be that his most outstanding quality is in providing direction to the songs and blending together the talents of his guests.

The term world music is a diverse one indeed; if you're like me and detest listening to some rambling sitar player but enjoy more up tempo African music, go out and give this a listen.

Tim Gow



# General bitchiness

*Widows Peak, The Trak*

*Widows Peak* is centred around an Irish community in the 1920s that under lease agreement comprises only widowed 'ladies', dominated by the imposing Mrs Doyle Counihan (Joan Plowright). At first everything appears tranquil and serene, with gorgeous period costumes, cool (if slightly fluctuating) accents and antique crammed houses. The arrival of attractive newcomer (Natasha Richardson) soon shows the community up for the hotbed of scandal and intrigue that it is.

Richardson plays Edwina Broome, an Englishwoman with an American accent with secrets in her past, that she goes to no great effort to conceal. In fact, she goes out of her way to make sure the community finds out all there is to know. Upon her arrival she comes into almost immediate conflict with the village eccentric Miss O'Hare (played by Mia Farrow, who I have to admit has annoyed me in every single role I have ever seen her in. Babe, when you're hitting 50, playing it sweet and innocent and bloody waiflike doesn't cut it with this reviewer.)

This hostility between Richardson

and Farrow, and the continued bossiness of Plowright are the main thrust of the film, with a couple of romantic subplots thrown in. Of course, all this veiled and not-so-veiled bitchiness comes to a climax where I gather the viewer is supposed to be on the edge of their seat with anticipation. Unfortunately I, being the tricky young thing that I am, guessed the 'surprise' ending quite early on. Bummer. From then on for me the film was just going through the motions. But it looked good in the process.

Overall, in spite of everything that I've just said, this is a charming film, if a little slow. For anyone who likes Ireland, good acting, old cars, fabulous clothes, cat fights and strong female characters, not to mention Adrian Dunbar who seems to be in lots of things lately, this is the film for you. The hard done by win, the morally righteous lose and all's well that ends well. Not the best film I've seen recently, but worthwhile.

Catherine Follett



# One weird flick

*The Crow*, Hoyts cinemas

*The Crow* is a movie made by somebody who does that sort of thing, produced by somebody the director probably knew before, and starring a lot of people who like acting for a living, and who have generally done it on a number of occasions...in particular, Brandon Lee starring in his last motion picture extravagance. Some speculate that Brandon will be back in the sequel, where he will clog up the fireplace or be seen falling out of the ashtray.

When filming for *The Crow* was all but over, Brandon took method acting to new heights by getting himself blown away. As I was having a shot on the excellent lavatories in the Hoyts Regent theatres, a man in an overcoat approached me, whom I presumed to be either Peter Goers or a Jehovah's Witness, yet was neither, and informed me that the few remaining scenes with Brandon were recreated digitally. This is a testament to modern technology, for it is beyond me how one would get a fully grown man into a computer. I couldn't notice a difference, but when I dropped my specs during the performance I came across a young girl who had been in the cinema since the late seventies looking for the winning Jaffa in a lolly competition. She explained that any new scenes were digitally reconstructed from Brandon's old scenes. This passed me by, but as the leggy usher roughly caressed my thighs with her torch, she motioned with her tongue that in one scene he has wet hair when all and sundry are dry. Brilliant!! I exclaimed, and my nipples almost burst with excitement.

On my travels homeward, I was arrested by detectives for a triple homicide in the car park, relating to an argument over the itchiness of woollen

undergarments. One policeman went to great lengths to tell me that *The Crow* is destined to have some sort of cult following. On the other hand, from a passing limousine, some lout burped out of his stupour that *The Crow* was like any other Hollywood navel lint. Same colour, same belly button, yet never getting nearer to the crotch. Whereupon he vomited and fell onto the road and was run down by a Middle Eastern taxi driver.

The policeman was enraged and started a frenzied yelling, which gave me an opportunity to escape. I could hear him say that the appeal of *The Crow* was in its lack of reality. It was drafted from the comic strip, the characters remain comical, the script is comic poetry and action is new age fantasy. It is all superbly mixed into a grungy neo-gothic setting without time or location.

Eric and his girlfriend are nailed the night before Halloween and the day before their wedding. And for this terrible sadness, a crow brings Eric back to do undo his murderers. Guarded, empowered, and directed by a magic crow, Eric Draven goes about his task in a fantastic black-on-black outfit and striking make-up fashioned from a beautiful Domino.

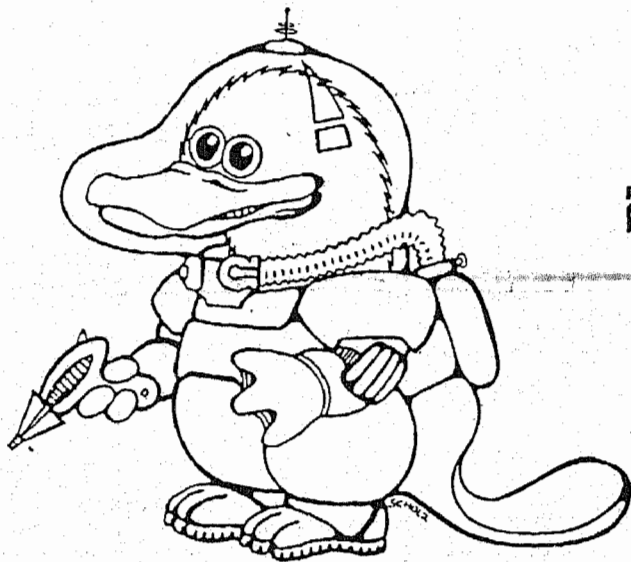
*The Crow* is much more than the sum of any label pinned to it. It is a dark, wet, gritty, violent comic book hotdog, with mustard and onions - and a lovely after taste. It works, and when I got home late that night and woke my mother with my hammering on the door, she gave it a 10/10.

Spike Hernia

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# More of the same from Woody

*Manhattan Murder Mystery*, Picadilly Cinema

There is a scene in Woody Allen's *Stardust Memories* in which he is confronted by, as I remember it, alien beings who are controlling his life. When he questions them as to why they have taken such an interest in his life, they reply, "Because we like your films, especially the earlier, funnier ones."

This may be the story of Allen's professional career but, nonetheless, *Manhattan Murder Mystery* displays several distinct hallmarks of his earlier works.

This is not psychotherapy on celluloid. *Manhattan Murder Mystery* is basically that...a murder mystery...and quite a competent one too. It is also a very funny film with plenty of witty one-liners and slapstick and Allen utilises his body and facial expressions for visual gags in scenes reminiscent of *Sleeper*.

The central cast of Allen, Diane Keaton, Alan Alda and Angelica Huston is, of course, excellent. The Allen-Keaton partnership is dynamic

and natural, though visually odd - they sound married, even if you can't quite imagine what brought them together in the first place. Keaton is perfectly cast in her role which is one, I must confess, I couldn't see Mia Farrow doing as well in.

The film also shows New York in a better light than I've seen on screen in a long time with lots of quaint, rather than derelict, brownstones in the background and the sumptuous small restaurants and half-hidden parks that only a city's residents ever know about being well featured. This leads me to perhaps my only criticism of the film, namely that the Liptons - Allen and Keaton - are just a little too irritatingly well off. Their very tasteful apartment is full of interesting and quirky objects, Keaton appears in a succession of ex-

tremely well put together outfits and they regularly go to the theatre, dinner and the opera. All this on one income? In New York?! But still, this is only a minor gripe and their lifestyle does allow them the freedom to pursue the mystery as it unfolds.

All in all this is not a taxing film psychologically but then it wasn't meant to be. It certainly has a reasonable amount of suspense in parts and it is a very funny film in the inimitable Allen style. There is only a brief air kissing of some of Allen's favourite themes - jealousy, cinematic references - and a wholehearted embrace of the murder mystery plot. Not a masterpiece, but well worth seeing if you feel like some light entertainment and certainly better than Hollywood dross.

Beverley Mitchell

# It's a mad, mad, mad, mad world.

*Short Cuts*, Picadilly Cinema

Robert Altman has taken a collection of short stories by Raymond Carver and twisted them together to make the convoluted and absorbing *Short Cuts*.

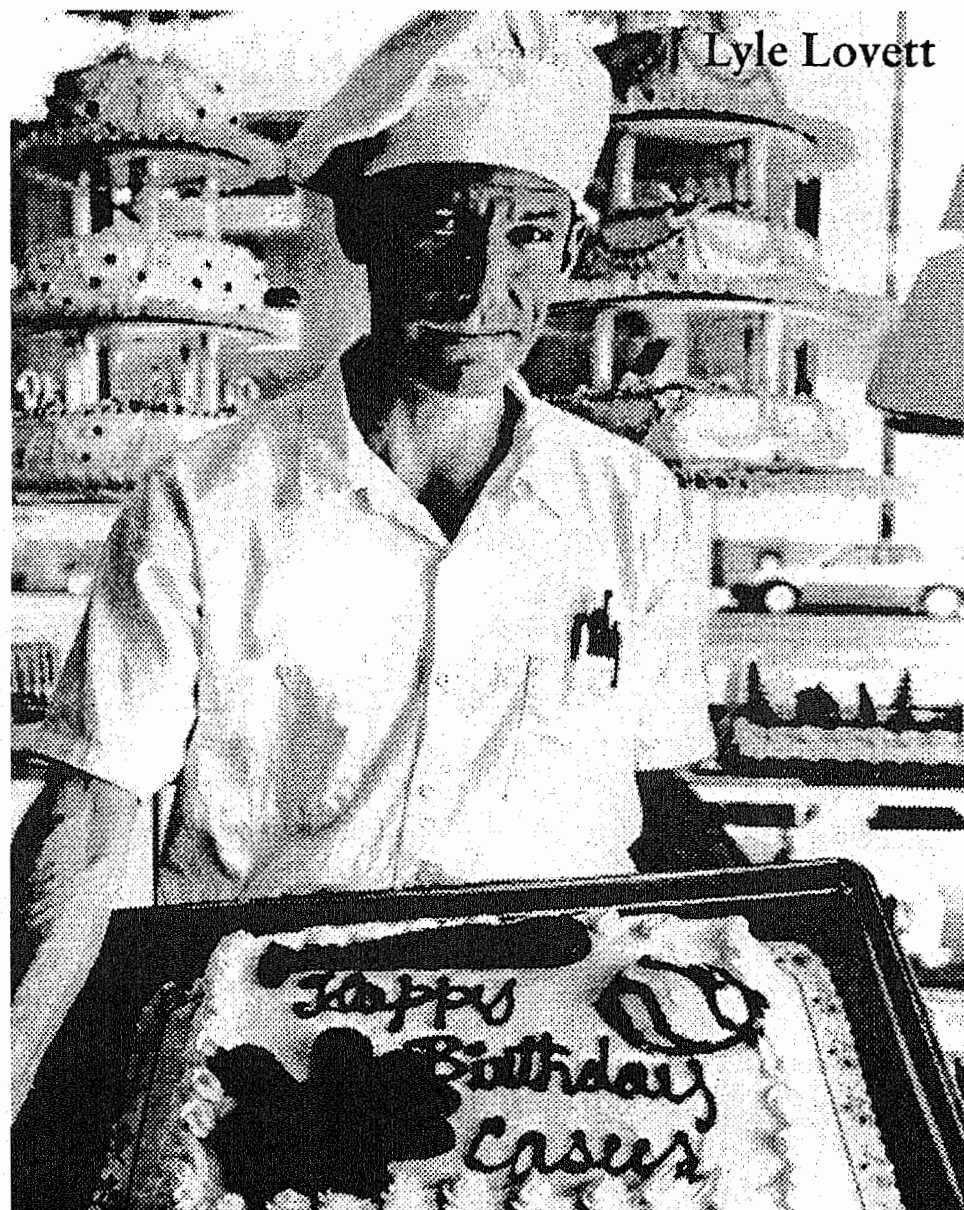
The plot is almost impossible to describe briefly. It is about a collection of ordinary people in suburban LA and events in their lives. We examine several marriages - Tom Waits and Lily Tomlin are old and ugly but still madly in love and sexually obsessed with one another. Tim Robbins is a repugnant traffic cop cheating on his wife, Madeline Stowe. Anne Archer cannot forgive her husband Fred Ward when he continues his fishing trip after finding a body.

The film has a creepy feel to it as we view the deceptions and misunderstandings between the characters. There is no clear divide between good and bad - if we see one character wronged they will invariably show a dark side to their character later in the film. It's refreshing to see such complexity in a Hollywood script.

The way *Short Cuts* is cut takes some getting used to. The cast is extremely large and no story is focused on for a great length of time; it switches from story to story rapidly. One becomes totally absorbed by it because one is immersed in people's lives. It's like following the comings and goings of evenings on your street, or *Neighbours* for people with brains.

In fact it's got a real Adelaide feel to it, with all the interconnections between characters. For example, Robert Downey Junior goes to a club where Annie Ross performs. Chris Penn cleans her pool and is married to Jennifer Jason Leigh who runs a phone sex business. They are friends with Robert Downey Jr, whose wife is Lily Tomlin's daughter. It's great. It's intelligent, it's gossipy, it's sad, it's funny, and it's the closest thing to real life that I've seen on film.

Jocelyn Fredericks



Lyle Lovett

# Brad with a beard

*Kalifornia*, Mercury cinema

The main problem with this movie is that Brad Pitt looks bloody awful with a beard. Apart from that, it is excellent.

I wasn't expecting to enjoy it - that bit in the preview where Brad draws "All that cold air - it makes all us people think slower" really put me off. Thus I was pleasantly surprised.

Brad Pitt plays Early Grace: a mass murderer, hard drinkin', girlfriend slappin' kinda guy. Be warned: he is not pretty, but he is talented. He brings that certain something to the role that really makes your skin crawl. Juliette

Lewis, Early's underage girlfriend has that familiar dorky naivety most people will recognize from *Cape Fear*. Somehow, her character has failed to notice Early's unsavoury habits, and becomes quite upset when she realizes that he has actually been murdering people left, right and centre. She has a vast wardrobe of towelling boob-tubes and the like, which would provide minor interest if you were not overly impressed with the plot.

This attractive pair are travelling across-country, visiting some of America's most famous murder sites

in the company of two stylish students. Brian Kessler is writing a book about serial killers, oblivious to the fact that he is sharing his car with one. His girlfriend Carrie (otherwise known as Ensign Ro from *Star Trek: The Next Generation*) is taking photographs. They do this while dressed very fashionably.

The majority of the film has a somewhat unexpected psychological bent - Carrie knows that Early is not all that he seems, but boyfriend Brian loves the machismo of hanging around at biker bars and shooting guns with his new friend, and thinks that Carrie is being jealous and hysterical. But! As is obvious from the outset (and the preview) Early reveals his true colours and sweeps them into his terrifying world of murder and intimidation.

This film is very violent, but not in

the typical fashion we have all become accustomed to. In most *Terminator 2* style films fifteen people are killed in a spray of bullets and we don't bat an eyelid. In *Kalifornia* it is realistically repulsive: when Early gets hit in the face with a shovel, you know it hurts.

*Kalifornia* is a good film. It is fast-paced without rushing through the build-up, it has reasonable depth of character without resorting to "my-mother-beat-me-that's-why-I'm-a-killer" tactics, and it doesn't seem overtly trite that Brian picks a killer to share petrol costs. It is realistic, uncomfortable and exciting, and even if you hated the preview you might just enjoy it.

Penelope Fredericks



# Jumbo Jimbo Rose and his circus

The Jim Rose Circus  
Old Lion, season closed

I was pumped. The hype that preceded Jim Rose and his nutters captured even my pessimistic imagination; everywhere I turned there was Jim with a face full of glass shards. "You little beaut", the dark side of my mind exclaimed. So I went to the Old Lion bracing myself with the anticipation of the wonderous things that were promised in the impressive P.R. programme; which deserves a commendation for the diverse crowd they pulled. The whole day I was singing the praises of the Rubberman and Mr Lifo whose secrets I had hitherto only imagined. Therefore I didn't mind being herded in like cattle into that Barnyard of Nightmares. I didn't mind listening to the crappy David Lee Roth songs blaring through the speakers. I didn't mind sitting on the cold floor, cramped by a capacity audience, pissed, and with a full bladder. Because JIM ROSE was going to assault my senses.

The lights dimmed. The crowd hushed. The bloke next to me farted.

I giggled. Someone shushed me. The crowd hushed. A spotty came on, and it was... The Fabulous Fruitbatz. I love these guys, normally, but they were on a bad footing to begin with. A crowd can be a beast when it does not wish to be calmed by soothing music; the crowd that night wanted to see violence. The audience gave nothing back to the lads so it was not surprising that their set was less than inspiring.

After the Fabulous Fruitbatz there was a long break, with the single goal of filling the coffers of the Old Lion. It did nothing for the show; the crowd's energy level really began to tumble. It was at this point that the show needed a dynamic support act to maintain the hyped up feeling that everyone was obviously experiencing while being herded in.

At last Jim, the Ring Master from Hell, attacked the stage. The first act was Bam-Bam the Strong Man. This bespectacled spectacle laid down on a bed of nails with a concrete block on his chest which was promptly

smashed. I wouldn't try it myself but let's face it, it has been done a thousand times before.

Next was the beautiful Frenchie Be-Be The Circus Queen, who walked on a ladder of swords. Ouch! This was quickly followed by Jim himself who let a woman stand on his head while his face was in glass. Then he became the 'Human Dartboard' while Be-Be persistently missed the target on his back therefore plummeting the little tungsten tips into his bony shoulder. Ouch!

Mr Lifo lifted irons from his ears, chest and his doodle. Bloody ouch! The hooded keyboard player then emerged, shedding his hairshirt to reveal the... 'Enigma', a man tattooed "allll over his body": he flashed his arse to prove it. "Fuck Face", as Rose kept on calling him, swallowed swords as well as being generally bizarre. Ouch!

The Armenian Rubberman then entered. His thin flexible body stretched, dislocated and squeezed itself through

the head of a tennis racquet. This spectacle was helped by the maniacal yelpings of Rose: "Rrrruber M'n, Rrrruber M'n. He was not born like you or I. He's a pretzel. He's a human bar snack. He's a human condom. He's a crease in your wallet. Rrrruber M'n. Rrrruber M'n." Ooouch!

The show ended with chainsaw juggling and lawnmower balancing.

The Jim Rose Circus had everything going for it: great marketing and talented, insane performers. But it just did not live up to its promise. The performers seemed tired and uninterested, and the Adelaide crowd, famed for its difficulty to please, gave very little to the troupe, so they in turn gave very little energy back to the audience. I expected something like a scene from a David Lynch flick in which the Tokyo Shock Boys are filmed in a serious mood. I instead got a slightly devilish 'Greatest Show on Earth'.

Mike Hepburn

## Footlights return again

David Mills caught up with Anthony Hawkins. They talked about the rebirth of Footlights.

Footlights are at it again.

After a two year hiatus, this zany bunch of (mainly) undergrad thespians return with *Three Times In One Night*, a series of three one-act plays by Footlights mainstay Matthew Hawkins. Brother Anthony Hawkins, who is both performs and co-directs in this production, describes it as "a departure from the old Footlights style of things. Not a very big departure, but a departure nonetheless".

The first play, an absurdist piece called "Lenin", centres on Lenin's mausoleum and deals with the adoption of Western attitudes in Russia. Director Hawkins promises a surprise twist at the end.

"America", the second play, is based on an unfinished Franz Kafka novella. The first and last scenes are based on Kafka's story. The rest of the play is what Franz Kafka would have thought up if he had Matthew Hawkins' brain.

Last of all comes "Wake", the longest of the three pieces, and by the sounds of it, the zaniest. Anthony Hawkins describes the plot: "It deals with the crises in a normal family, [in which] the grandmother is more or less the only relatively together person in the entire thing, but she's either dead or she's not". *Wacko!* But then, that's Footlights for you I guess.

*Three Times In One Night* brings to-

gether the comic talents of both new and old Footlighters. Joining Directors Anthony Hawkins and Emily Branford on stage are a colourful young bunch comprising of Tom Griffith, Greg Scales, Leah Weston, Chloe Fox, Emma Cordero and Annabel Crabb.

So, exactly, what has Footlights been doing since the 1992 revue *Vladimir's Carrot*?

The memory of that revue gives Anthony Hawkins some pause. "It was fine", he stresses. "The poor saps who came to see it thought it was good. In the meantime it's been mainly a rebuilding process for Footlights because we lost a lot of hardcore Footlights people. This is the first time that we've actually managed to get our shit together enough to put on a show and really start concentrating on it. Hopefully this will introduce Footlights to a whole new generation of University students."

OK, so just why should students part with their hard earned bucks to see *Three Times In One Night*?

"It beats watching television!" says Anthony Hawkins. "Footlights has always put on good shows, there's never been a bad Footlights show that I can remember. The critics have raved about all the shows. It's a good night of quality entertainment. It's not like you're going along just because your mate's in it. You should come and see it be-

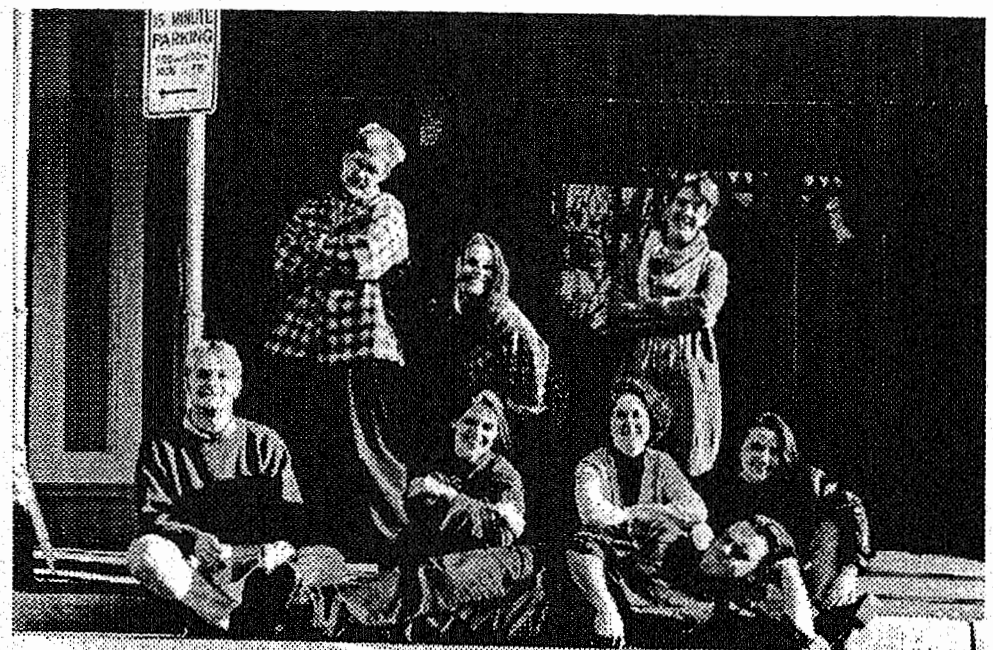
cause (a) we need the money back and (b) you will enjoy yourself. It's a very funny play, it's a very interesting exploration of human nature. You'll laugh a little, you'll cry a little, but maybe you'll learn a little too. You certainly won't be disappointed."

David Mills

The season for *Three Times In One Night* begins Wednesday August 3rd, and runs through until Saturday August 13th, excluding Sundays and Mondays. Playing at the Little Thea-

tre. Tickets \$6/\$10 at the door, or bookings can be made at the Students' Association on 303 5383. Half price tickets are available on Tuesday August 9th.

Footlights has given *On Dit* two double passes to the opening night of *Three Times In One Night*. To be a lucky winner, come down to the *On Dit* office at 1pm sharp on Tuesday and tell us what is the most interesting thing you've ever done three times in one night. Tee-hee.



Footlights cast members take it easy.

# Contemplating bonking a woman? Read on

*Pleasure*

Margaret Leroy, HarperCollins \$14.95

Margaret Leroy's *Pleasure* is an exploration of the forces that influence, for better or for worse, women's sexuality. Leroy covers themes like childhood sexual experiences, menstruation, motherhood, middle age sexuality and older sensuality. In doing so she explores the difference between common beliefs and stereotypes about female sexuality and the real experiences of women. What comes to light is the (dichotomy) between the attitudes and practices instilled in girls and women through socialisation and Leroy's vision of a freer, more truthful female sexuality, without the guilt and inhibition imposed by the self or the wider community.

A major point in Leroy's book is the phenomenon where young girls discover sexual pleasure but through family or social pleasure learn that it is not acceptable. Then this self-awareness is forgotten and is not remembered in later years when most adolescents learn about sex and reproduction. Society's emphasis at this time is

on the male sex role and the naming of male sexual organs, not forgetting about female reproductive capacities but omitting female sources of pleasure. Added to the lack of information about female pleasure is the still present perception of female sexuality as pretty much a non-event, existing only in relation to male pleasure. This can have devastating consequences for a girl/woman's attitude to sexual expression and her self confidence in asserting her right to her own sexuality.

In examining the various social forces at play in creating female sexuality, Leroy identifies those aspects of society that impinge on women's perceptions of themselves, their attractiveness, their self-worth and their place in society. Human sexuality, male or female, is not created in a vacuum. It is the result of the layers of interaction that take place in our everyday lives. Understanding those layers and their effects on our psyches is an important beginning in recognising those

behaviours and responses that are not in our best interests, and focusing on those behaviours that increase our wellbeing and happiness. For anyone with more than a passing interest in bonking a woman, this work is a very informative and thought provoking read. It may not be the be all and end all in terms of understanding female sexuality, but it is a very good start. Most importantly it suggests that satisfying and pleasurable sexual lives are attainable to all women, and hell, that can only be a good thing!

Catherine Follett

## PLEASURE

The Truth About Female Sexuality



Explaining, Explaining, Explains both the best and the worst of our women's experience. Sue Mils, author of *The Women's History of the World*

Margaret Leroy

# Re-thinking Australia

*RePublica*

Edited by George Papaellinas, Angus and Robertson, \$16.95

The release of *RePublica* seems quite timely given the focus on the republic debate as of late. What is Australia's cultural identity? Do we indeed have one? These issues are addressed at length in the collection of essays, stories, poems and photographs that is *RePublica*.

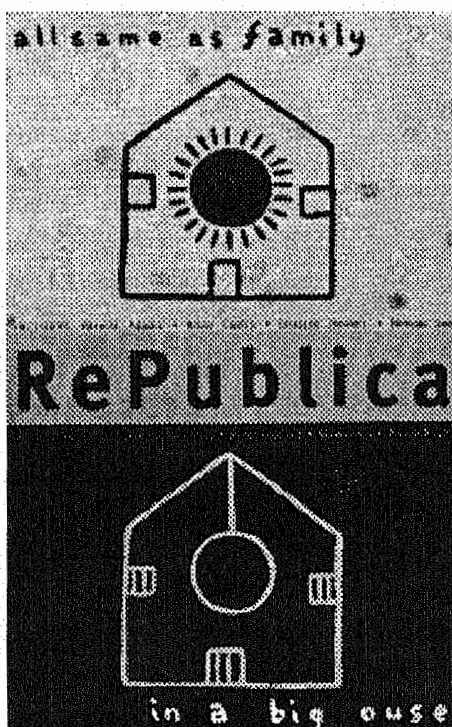
*RePublica* is a journal which acts as a forum for debate about the repercussions involved with living in a modern, yet ancient country. The contributors are as diverse in ethnic background as they are in profession. The contributions range from photographs to anthropological studies to a one-person play. *RePublica* addresses what it is to be Australian; what makes Australia different from surrounding countries. This is an ideal piece of extension reading for any student studying anthropology or politics, as it is up to date (one of the contributions was about this year's Australia Day) and reader-friendly. Quite a selection of well known Australians have contributed to this first edition, including Archie Roach, Geoff Goodfellow and Mudrooroo.

I found that *RePublica* really made me question many of my accepted values regarding Australia; Adam Shoemaker's "Selling Yothu Yindi" looks at white Australian exploitation of Aboriginal Australian cultural identity and history

whilst not really benefiting Aboriginals themselves. Many of the other essays look at the relationship between Australia and other nations, both in a political and cultural fashion.

*RePublica* is a biannual journal of non-fiction which is definitely worth checking out. It is informative as a study aid, and entertaining to read for leisure.

Tracy Skehan



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# Go For the Max

Max Stevens has long been a stalwart of Channel 7's sports coverage. Recently, he spoke to Bryan Scruby and Matt Rawes about the world of sports journalism.

OD: What lured you to the world of television?

Max: I came from Melbourne originally and I studied at RMIT, Deakin University...anywhere that would have me because I left school at 15 and went back as a mature age student. I worked as a labourer for a couple of years because I didn't like the education system and I was a bit of a rebel. I was surfing a lot at the time and a radio station asked me if I would be interested in doing surf reports when I was about 15. I really got off on it and went to the radio station and hassled them to give me a job and they said I'd have to go back to school so I eventually did. They gave me a job at a radio station based in Geelong, and *The Geelong Advertiser* gave me a job. When I was at University it was even more abstract than what it is now. You had leftovers from the Vietnam War and people like that. It was not a real good environment - I'm sure it's changed a bit now. It was an unusual place to be. I worked for Channel 7 in Melbourne for 5 years and this is my 11th year in Adelaide.

OD: What particularly appealed about the sporting arm?

M: I played footy and all that. I wasn't a very good footy player but I had a good mouth. I was transferred from Footscray to St. Kilda for \$60. That was about the cab fare down there from one side of Melbourne to the other. I played at St Kilda when Bob Murray was the coach. He was the full back in their '62 or '64 Grand Final side. He was a legend down there. Cowboy Neale played with that sort of group. He felt that he had a job for me and that was to become a runner and no longer play football. I was better with my mouth than with my feet.

At the time I was travelling from one side of Melbourne to the other trying to do the footy, the journalism and the surf. I had a job in the Pancake Kitchen down in Geelong. I started as a waiter and then progressed to being the cook. I did that for a while and used to finish at 3 o'clock in the morning - had to clean all the stoves and that sort of stuff. I worked with a lot of uni students there too. I had a lot of fun doing it but after that I'd have to be up at 6 in the morning to do the surf reports on the radio.

OD: That in mind, how do you find it competing against those who have played 300+ AFL games?

M: Well, when I first started they were looking for professional people to do professional jobs. Now we've come to the

situation where they want sports people. Like we've got Bruce Abernathy and Channel 9 have got Kym Dillon. The only thing is that these people have professional people around them and I'm sure Bruce Abernathy would be the first to admit that without people like myself or Andrew Kay and other guys in the sporting department, they aren't able to get where they want to go. Plus to us who aren't former Olympic Gold medallists or played 300+ games - this is a livelihood for us. Most TV people who are sports people have another income. It's not their whole life, to me it is. When I'm finished here I don't know what happens. The fairytale is over or whatever. We are maybe becoming dinosaurs, people like myself in the sense that TV stations are tending to go for sportspeople with high profiles. I haven't got a high profile as a sportsman but I've got one now because I've been on TV so long. Someone who hadn't played 300 footy games starting today would find it very difficult. I reckon I might have just got in on the tail end of it 17 years ago. Being with the one company for as long as I have would just about be a world record. But I've enjoyed working for this company and it does pay well, there's no secret about that. But it can be a very small lifespan if your takings aren't good and the public don't like you.

OD: Do you think that your job should be to inform or to offer opinions?

M: An ex-footballer can offer his opinions but we are here to report and give information. What Max Stevens really believes isn't allowed to be said. I mean I have my views on who should be the second side in the AFL but I'm not allowed to state them and if I do I get the sack.

OD: You have a unique insight into the Crows phenomenon, so how do you react to the protests of overkill by you and your peers?

M: Yeah, well maybe next year the Crows should look at toning it down a little bit. I mean who knows, that could be contributing to them not playing well. And I suppose a couple of them think they're a little bit better than what they really are. I've seen certain guys come through Glenelg and then play their first AFL game and then all of a sudden they are the biggest smart arse of all time. Yet they forget about when they were battling for a game and you were doing stories on them to pump them up a bit. When they get to the top some become a little bit like that. But then there's the Chris McDermotts, Tony McGuinnesses, Greg

Andersons and Mark Bickleys - guys like them have been fantastic and you could ring any of them up and say you need a story and its done. Yet there's a smaller group who don't talk to anyone. But if there's payment involved, a few quick bucks in the back pocket...



OD: If you pass K.G. in the street do you follow him back to his car and slash his tyres or not?

M: I don't see K.G. as my opposition because he reads weekends. He's not a mate but he's a friend. Kym Dillon's a good friend though it's a bit like if you own a car yard and you're in competition with each other; it's a bit hard for the relationship to stay as stable as it once was. We're not bosom buddies but we have a healthy respect for each other. There are some I really hate, but we won't go into that!

OD: How cut were you that Kerls got this year's guernsey as boundary rider?

M: Well, I've said it; I was disappointed. The 7 network decided they wanted to go with Neil Kerly in Melbourne but I think Channel 7 Adelaide would have liked to have stuck with me because it would help my profile. I would be a better presenter, but Neil has a deeper understanding of the game.

OD: Just how far would you go to get a story?

M: I've made the comment that I wouldn't sleep with any of them... but then some of them are cute!

OD: Do you feel the glare of the public eye when you go out?

M: People think because your'e on TV then you're not allowed to do this or that.

Whereas I haven't changed my lifestyle one iota. If I want to go out and be a bad boy with my mates then I'll do it just like anyone else would.

OD: What's your favourite sporting cliché?

M: One of my favourites that I love to hear is 'centimetre perfect' - Dennis Commettee.

Bruce McAvaney has one. He never says Essendon, he goes 'Airsondon'. 'Drop punt... bang... goal... Airsondon up by one.'

OD: Is there anyone who you would really like to interview and are there any questions that you'd be bursting at the seams to ask?

M: Well there's always secrets or behind the scenes things that are supposed to have happened to people. And I was always told so and so was doing the business with so-and-so. I'd love to ask so-and-so did that really happen or did Tony Modra really go out to the Havelock and do what he allegedly did.

OD: So do you want to write for *Woman's Day*?

M: No, no. But I've interviewed John McEnroe. I did about a six minute interview with McEnroe. He was really good. I asked Alexander Downer what Bronwyn Bishop was really like with her hair down. Wild? And he went, "Wild". And then he went, "Well I haven't actually seen her with her hair down ... ah."

There've been heaps of funny times. Standing on coke crates next to footballers 'cause I'm too short and you've only got one camera. I remember doing an interview with a guy from Richmond just after they'd lost the grand final. I was at the clubrooms for Seven's Big League and as they crossed to me this guy has stuck his finger between the cheeks of my butt and I've gone (in a voice like, well someone's just stuck their finger up your butt), "Whoa, well Pete (Landy) ooh, bad scenes here."

It's nothing for more senior players to put their arm around you and start tickling you on the bum or something like that during an interview.

## Unibar Performance of the Week

This week's six of the best from the Unibar goes to possibly one of the most dedicated people to ever have pulled on a black and white strip and represented University in the soccer arena. Stefan Chandler, gladiator extraordinaire, braved possibly the most strenuous and demanding of circumstances just so that he could don his jersey and kick some goals for his beloved Uni. Many a story has been told of huge nights on the lager before a big game, but Stefan beats all past efforts. The game in question was against the treacherous Eastern Suburbs death squad, and the coach demanded that all players report an hour before the game, namely 2 pm. Stefan, not satisfied with merely doing himself in the previous night, continued to practice assorted illegal acts until well after midday. 2.30 arrived, and the call of, "Oh no, man," rang through the halls of the battered house as he realized that he was very late and that having to drive home and then to the game was not on the cards. Enlisting one of his friends to taxi him to the ground, Stefan arrived red-eyed, smelly, and at the end of the first half. Car trouble was the muted excuse to the seething A-grade coach who, having no mercy in his soul, thrust Stefan into the game. Rumour has it that Stefan came from the ground at the game's conclusion quite proud that no-one had noticed that he wasn't quite his normal self (or was he??). That's where he was mistaken, man.

## Results

### Football

A1. Uni 19.17 d Seaton Ramblers 8.18  
B.P's: Pascoe, Miles, Barker, Charlton, Moten, Sibeick.  
A1R. Uni 16.9 d Seaton Ramblers 13.7  
B.P's: C. Bryson, Mills, Fairbrother, Honner, Lines, Applin.  
A6. Alberton United 19.16 d Uni 6.6  
B.P's: Reddin, O'Callaghan, Martin, T. Bryson, Verril, Cooper.  
A6R. Alberton United 19.16 d Uni 9.11

B.P's: Kimber, Priest, Sanderson, Puddy, Parsons, Dabrowski.  
A8. Uni 24.18 d Kenilworth 5.2  
B.P's: Kube, Warrick, Francki, McArthur, Simmons, Bird.  
A8R. Uni 42.18 d Kenilworth 0.1 (the 2nd biggest win in Uni history!)  
B.P's: Holsman, Mulligan, Ward, Papps, Wildy, McGrath.  
A10. North Haven 16.23 d Uni 3.3.  
B.P's: Steadman, Raftery, Burton, Pick, Parkinson, Samson.



Week 1 Sunday May 15, 29 June 12, 26  
 18. October 2, 16, 30 November 13, 27. July 10, 24. August 7, 21. September 4.  
 2.30 All Night Long. Andrew Fisher and Matt Batten present some good loud and noisy music.  
 3.30 Fiona Dalton. The sweet sound of indie.  
 4.30 Uncle Albert's Steam Powered Radio. Magazine style variety show by Alex Smith and Craig Sinclair.  
 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 Daniel Kammerman.  
 7.30 Womens' Show. Womens' issues and music created entirely by women. Sarah Stokeley Wilcox, Catherine Howell.  
 8.30 Donald & Beverly Rock Adelaide. Mostly fairly noisy "alternative" music from all over the shop. With Joanne Daniell.  
 9.30 Donald & Beverly Rock Adelaide continues with Jesse Reynolds.  
 10.30 World Montage. World music and information from the Overseas Students' Association.  
 11.30 The Free Pizza Show. Tom Griffith and Marian Clarkin present a magazine show featuring discussion on local visual arts and music. They also give away a free pizza on every show.

virtual artists 1994

# Classifieds

## Bacchae Quiz Night

Will be held 7pm, Friday August 5 in the Upper Refectory. You provide the food, we provide the prizes. Book now either singly or in tables of up to 6 people via Nik Hook (Classics).

## Come Out Poster Competition

Come Out, Australia's largest Youth Arts Festival, is calling for young artists and designers aged 15 to 26 years to create the official poster for the 1995 Festival. The winner will receive two return air fares to Cairns, proudly sponsored by Qantas and the Holiday Shop. This is a great opportunity for a young artist or designer to gain wide exposure throughout South Australia and Australia. In addition, a selection of entries will also form part of an exhibition, as part of the visual art program for Come Out '95, which runs between 24 March and 9 April, 1995. The poster will be used to promote the festival both in Australia and overseas. The image will be "striking, surprising and very sharp" consistent with the themes running through the festival's program. Entries close on Friday, 2 September 1994, and the winner will be announced at the Launch in late September. Entry forms are available through Come Out on 267 5766 or Fax: 239 0689.

**Honda Elite 50cc Scooter for sale**  
 Only \$780 ono. Excellent condition, great parking, really cheap rego, unleaded petrol. Phone: Tanya on 277 0476.

## Feral Feats presents...

**Touchdown** A collection of new and innovative dance works.  
 Lion Theatre, Living Arts Centre, Cnr. North Terrace and Morphett Street. Wednesday 3rd & Thursday 4th August 8pm. Friday 5th August 6pm & 8.30 pm. COST: \$12/\$8 concession. Tickets at the door.

## Celebrate No Bridge

with Reckoning and Numbskulls  
 Thursday 4th August 8pm, Producers Hotel.  
 235 Grenfell Street \$4 Conc. \$5 Other  
 Funds to cover KUMARANGK Coalition campaign costs.

## The Cost of Conversion

From a war economy to a peace economy.  
 Date: Friday 5th August 1pm.  
 Venue: Eric Russell Room, Lower Napier Building, University of Adelaide.  
 Speakers: John High and Richard Leaver.  
 Presented by the Economics Students Society.

## Women On Campus

Come along to the Women's Room at 1:00pm on Thursday, 4 August and discuss "Pornography and its contribution to the degradation of women".

## Returnee's Association

IGM has been called for Monday 22 August at 1:15pm in the Canon Poole Room, Level 5 of Union House. Anyone interested is welcome to attend. Any questions can be forwarded to Kate Randell (Anthropology) and Kerry Murray (Politics).

## Pride

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

## Pro-Choice Meeting

Wednesday, 1pm, Backstage Café. Please come to discuss plans for Semester Two. All welcome.

## S & M Fancy-Dress Ball. Helpers Wanted.

The members of the SAUA Activities Standing Committee will be planning an S & M Fancy Dress Ball, to be held at the Unibar, in Week 3 of Semester II, and we need your help.

We are seeking assistance in all aspects of the event. Areas include publicity, ticket sales, decorations/lighting, music/entertainment and catering.

It promises to be a fun finale to ASC's term in office, not to mention a great opportunity for all budding student politicians to raise their profiles (with elections just a stone's throw away).

All aspiring voyeurs, exhibitionists and slaves need to get cracking and register their interest in the SAUA. Any suggestions are also welcome.

## Whoops

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 September to 7 October. They are a week earlier than indicated in the diary.

## Sleep Project Seeks Volunteers

Does it take you a long time to fall asleep at night?

If so, you may benefit from a research project at Flinders.

The project is looking for volunteers who have trouble falling asleep at the beginning, but who sleep well once they finally fall asleep.

The project team is looking for people who experience all of the following:

- take more than 45 minutes to fall asleep at night
- have difficulty getting to sleep before 1am
- get insufficient sleep as a result of this delayed sleep.

Senior Lecturer in Psychology, Dr Leon Lack, said people experiencing this sleep problem get too little sleep by the time they have to get up in the morning.

Dr Lack said people have 24-hour biological rhythms which can be measured accurately by body temperature, and melanin secretions in the urine. This biological clock influences our sleepiness and alertness. If these rhythms are out of kilter, sleep problems arise.

Dr Lack is using light therapy to help "reset" the biological clock so people are able to fall asleep at "normal" times.

Enquiries about the research project can be directed to Flinders University Sleep Laboratory on 201 2948.

## Support Network for Students With Acquired Brain Injury

I am organising a meeting for any student with acquired brain injuries or interested people on Friday 12 August at 1:15pm in the Counselling Centre, Horace Lamb Building. Come along for a friendly chat. Dawn Brookes from the Brain Injury Network (SA) will be there. Alternatively,

if you can't make it but are interested please contact Andrew Pidgeon (ph 347 2363) or leave a message via the Students' Association.

## Adelaide University Women's Debating Competition

The Adelaide University Women's Debating Competitions offers women the opportunity to develop their public speaking skills in a relaxed (and inexpensive) environment.

The Details:

The competition consists of four rounds, held on a Wednesday night at 7pm, beginning on Wednesday 10 August. An Introductory Seminar will be held on Wed 3 August 7pm-8:30pm, Union Cinema. Each team has three speakers (but if you can't form a team, we can easily match you up with other people). Application forms are due on Wednesday, 3 August. For more information, please contact Victoria Bannon (Politics Dept. Ph: 223 6082) or Harriet Glen (Law School. Ph: 269 1577).

## Flat to rent

Goodwood \$80 per week.  
 1 Bedroom, built ins, fridge, phone available immediately.  
 \$320 bond ph 3370952

## Elections

Have a say and get involved in your student organisation. Any students considering running in this year's Students' Association elections, come to a meeting of interested people on Wednesday, 3rd August at 1pm in the Don Stranks Room (behind the Bar in the Union Building). Find out how you can make a difference in university life. Contact Suzanne McCourt via the Students' Association office or Law School pigeon hole.



## Brain Essentials

Every young man and woman in today's world needs to be abreast of the times. You need to know *what's what*. We here at *On Dit* are conscious of that need. So, we've compiled a list of essential information for you. Don't leave home without it.

- Average weekly household expenditure on alcoholic beverages by a single person under the age of 35 (1988-89): \$19:30
- Percentage of 18-24 year olds who smoke "roll your own" cigarettes only (1989-90): 0.8%
- Number of cannabis seizures by Commonwealth Agencies (1990-91): 1313
- Number of cannabis seizures by Commonwealth Agencies (1991-92): 1899
- Number of LSD seizures by Commonwealth Agencies (1990-91): 25
- Number of LSD seizures by Commonwealth Agencies (1991-92): 43
- Number of business bankruptcies for which lack of business ability was cited as reason (1988-89): 489
- Number of business bankruptcies for which lack of business ability was cited as reason (1991-92) 1025
- Videotapes refused by the film censorship board (1989-90): 43
- Videotapes refused by the film censorship board (1991-92): 118
- Number of BMX athletes tested for drugs (1990-91): 23
- Number of BMX athletes who returned a positive drug test (1990-91): 1
- 11% of South Australians are concerned about the "poor visual appearance" of their neighbourhood, even though it affects only 3% of the population.
- In 1991, there were 194 peanut farms in Queensland.
- In 1989, Australia produced 11% of the capitalist world's uranium.
- In 1990, 6, 279, 631 households in Australia received mail.
- In July 1992, 60.6% of 15-19 year olds who had started a job in the last twelve months had no preferred occupation.

# More Sex!

Is sex dirty? Only if it is done right.  
*Woody Allen*

Sex is an emotion in motion.  
*Mae West*

A post-feminist lover is one who tends to insist on a Vietnamese meal and a French movie before sex.  
*Wendy Harmer*

Whatever else can be said about sex, it cannot be called a dignified performance.  
*Helen Lawrenson*

There will be sex after death; we just won't be able to feel it.  
*Lily Tomlin*

Sex is the great amateur art.  
*David Cort*

Sex - the poor man's polo.  
*Clifford Odets*

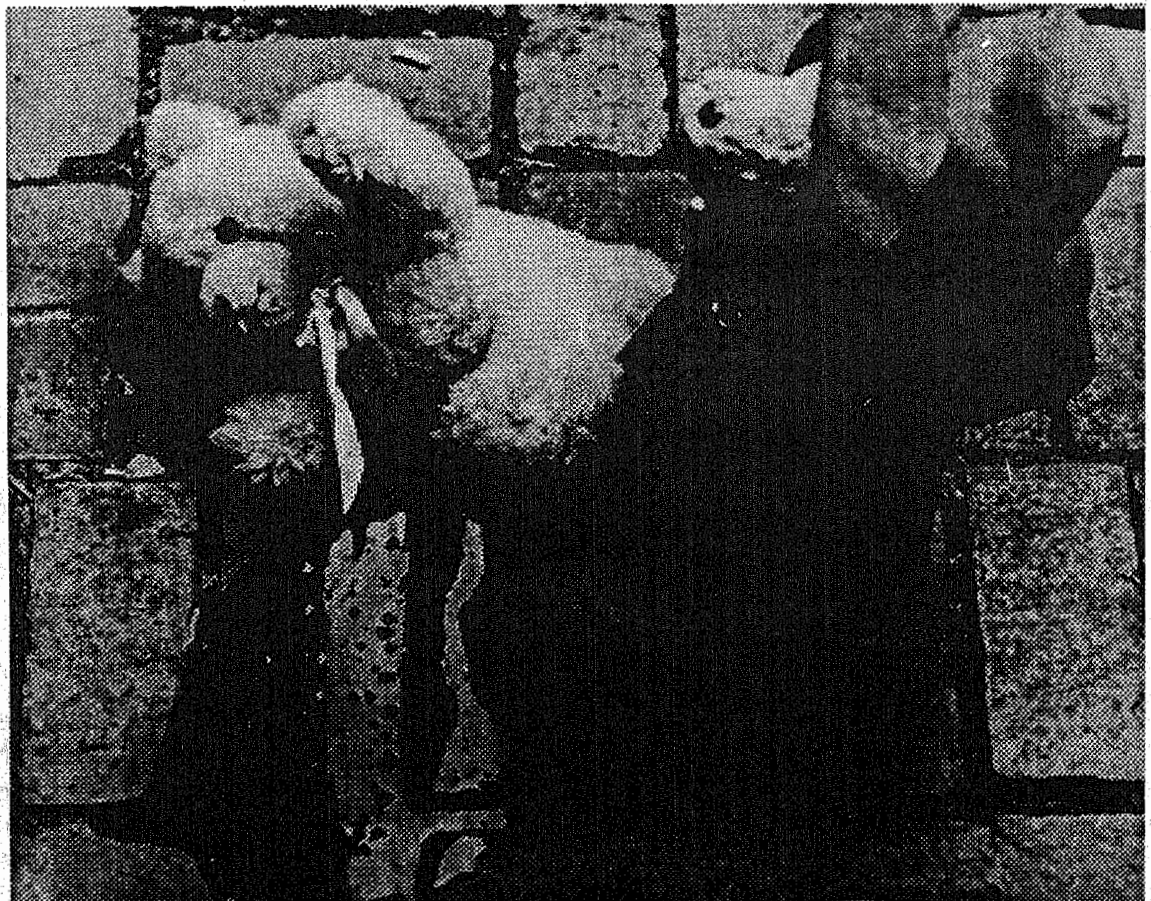
I've looked on a lot of women with lust. I've committed adultery in my heart many times. This is something God recognizes I will do - and I have done it - and God forgives me for it.  
*Jimmy Carter*

The big difference between sex for money and sex for free is that sex for money usually costs a lot less.  
*Brendan Francis*

Sex ought to be a wholly satisfying link between two affectionate people from which they emerge unanxious, rewarded, and ready for more.  
*Alex Comfort*

Amoebas at the start were not complex - They tore themselves apart and started sex.  
*Arthur Guiterman*

## Caption Competition



Fit a caption to this picture and you could win a groovy prize. Get your entries into the *On Dit* office by 5pm Friday. Be the neatest, wittiest entry and be the envy of all your friends!