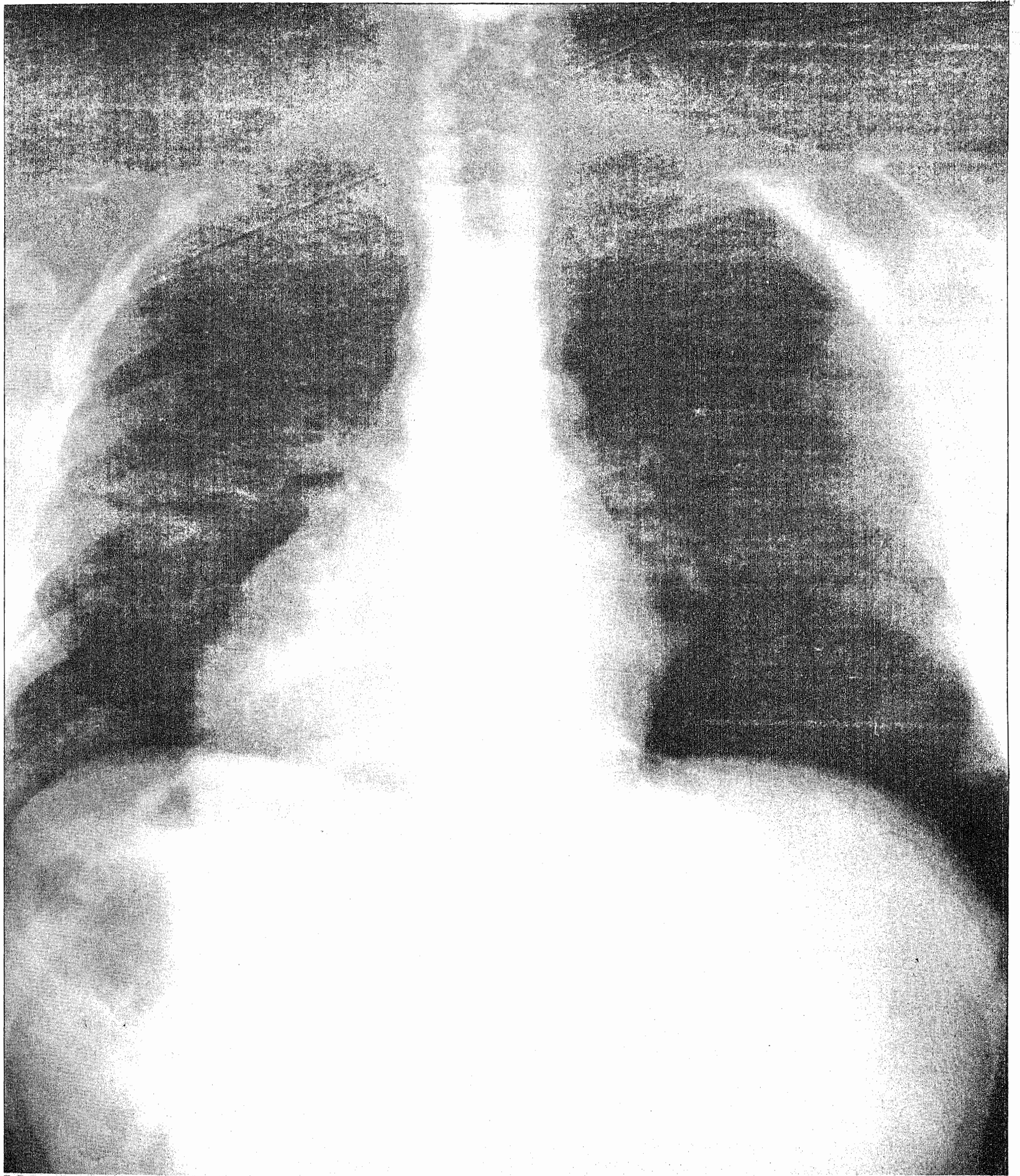
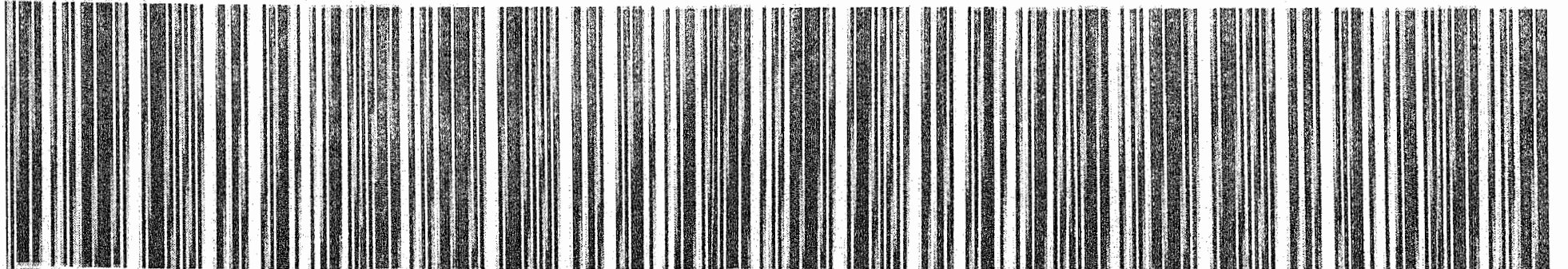


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ON DIT

The Adelaide University Students' Association Weekly
Volume 62 Number 16 Print Post Approved S41798/00024

Child Care Update

Last week at a special child care meeting convened by the Registrar, Frank O'Neill, a decision was made which may see a re-opening of the occasional child care centre in the George Murray Building. The decision to close the centre was made by the body which controls and operates child care at the university, known as TICCC, and became effective from August 5. The decision was at least partially based on a report from the Fire Department which, according to TICCC at the time, stated that the building contained inadequate fire escape and warning facilities. Subsequent to the decision, however, some people have been asking whether it was motivated by safety or budgetary concerns. The meeting revealed doubts about the legitimacy of this decision, and resolved to form a working party to look into the matter further.

O'Neill began the meeting by declaring that the University is committed to providing accessible child care which is sufficient to meet the needs of its clients. Hence, the purpose of the meeting was to examine ways in which the centre could

be re-established, or if this was deemed impossible or unnecessary, to examine ways in which the demand for child care could be met.

When comments were sought from the floor, the first to speak was the chairperson of TICCC, Helen Connelly, who affirmed that TICCC stood by its decision. A key point in her reasoning to support this view was that TICCC had received a report from the fire department which suggested that the George Murray building was unsafe, which had been a concern of theirs for some time. She also stated that in the view of TICCC, a fairly high proportion of the people affected by the closure of the occasional child care facility could be absorbed by the remaining elements of the system. This claim was later disputed by a number of parents, who asserted that they had been treated poorly by TICCC.

TICCC's claim that the building had been claimed unsafe was clouded by the next speakers, Tim MacIntosh and Greg Crossman from the Fire Department, who were the authors of the report. They stated that as the building stood prior

to the recent refurbishments, it complied with Building Council of Australia guidelines. However, in the view of Crossman, the building would have been unsafe as it contained insufficient fire detection systems. He then acknowledged in his report (which was carried out in February) that since such facilities have been installed the building's fire safety had improved significantly. He then stated that he believed that the George Murray Building was safe enough to be used for the purposes of child care. In light of this, it is possible that TICCC failed to take the building's refurbishments into account in making its final decision.

The discussion then turned to the centre's financial viability. A Children's Services Officer from the Department of Human Services and Health said that he felt that the occasional child care centre may find it difficult to remain financially viable, a view that was endorsed by the representatives from TICCC. Doubts were raised regarding this claim. One parent pointed out that TICCC does not receive its

funding on an individual basis, ie. its financial performance is assessed on the basis of the performance of all its child care facilities, and the losses of one could be covered by the other. The only consensus reached on this issue was that it was a complex one, and that no-one knew for sure what standard of viability should be adopted, let alone whether or not the facility in the George Murray Building was capable of conforming to it.

The meeting concluded with O'Neill establishing a working party to look into the problems faced by the occasional child care centre. This has a number of ramifications, the most important being that it is reflective of a lack of confidence in TICCC's ability to effectively manage the centre; the working party's role is essentially to pass judgement on TICCC's managerial efficiency. O'Neill said that he hoped that TICCC would reconsider its decision, although their reaction to this proposition suggested that it is unlikely that they will do so voluntarily.

Tim Gow

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 the paper are not necessarily their own.

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Tim Gow
Lorien Kaye
David Mills

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Printer:

Cadillac Colour Web

Heroes - just for one day:

Josh Kennedy-White, Eng Ooi, Dave Krantz, George Safe, Natasha Yacoub, Rohan Thompson, Kim Evans, Mac Duncan, Paula De Angelis, Kerina West, Mike Wait, Bryan Scruby, Simon Lee, Monica Carroll, Michael Nelson, Michael Woodhouse, Leslie Wilson, Russel Norman, Cressida Wall, Nikki Anderson, Catherine Follett, Gus Kemp, Dave Ormsby, Ali Gabbet, Damien Bezzina, Kathy Warhurst.

Welcome home Richard!

RECLAIM THE NIGHT

Women's March Against Rape and Violence

Reclaim The Night is an annual women's march which has been held in Adelaide for over ten years. Last year's march was large and powerful, full of music and energy. We want this year's to be even bigger and better!

Planning toward the march has already begun and we are looking for your help.

Meeting times have been set for **Thursday 11th & Monday 29th August, Thursday 8th & Monday 19th September**, and will be held between 6.30-8.30 pm in the University of SA Students' Association central office, Basement, Security House, 233 North Tce, City.

Child care provided.

No direct wheelchair access, but a signal bell.

We can use your skills on the collective, or organising child care, media, T-shirts, badges, fundraising, transport, photocopying...Make us an offer.

One-off offers of help are welcome. We can also use help in kind from organisations, such as postage, publicity, photocopying.

Please contact us! Narelle 303 3438, Kate 302 4440



NOTICE

There will be a meeting in the *On Dit* office on Thursday at 1pm to discuss plans for a forthcoming special issue titled "Futureworld". If you feel you would have something to contribute, or if you're interested in getting involved in your paper, please come along.



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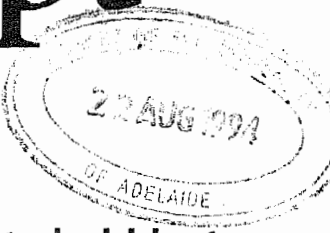
Please send me further information on the AGSM's PhD Program.

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National Action disrupt campus debate



Members of National Action, including Michael Brander, arrived at an abortion debate held last Thursday evening and hurled abuse and eggs at the speakers and the audience. We have had a number of responses to this event: see the letters pages as well. Photos by Josh Kennedy-White



We were shocked and disgusted by National Action's disruption of the abortion debate. The National Action members heckled and threw eggs at the second Pro-Choice speaker, abused audience members and left everyone upset and stunned. In particular we sympathise with the Pro-Choice speakers and the debate's chairperson who bore the brunt of the interjecter's aggression.

National Action showed no regard for the Pro-Life Club's efforts to hold a debate, and the

comments of their leader in last Friday's *Advertiser* illustrate that the disruption was a National Action publicity stunt and not a show of support for the Pro Life Club. Violence and vilification have no place in the abortion debate. Only logical argument is a valid means of expression in this issue. This Friday we hope to present our argument against abortion without interruption in the rescheduled debate. Please come along and listen.

Adelaide Uni Pro-Life Club

The Advertiser's reporting on National Action's interruption of the debate is a sad indictment on the way the mainstream media concentrates on what sells rather than on responsible reporting.

They made a number of factual errors: there were over 100 people present at the debate, and not 70 as they said, and there were about a dozen National Action members rather than the 20 they reported.

More importantly, however,

the tone of the reporting was sensationalist and gave National Action exactly what they were looking for: publicity. It also gave Brander a voice to express his abhorrent opinions, something that he did not allow anyone to do at the debate.

The use of the term "pro-abortionists" rather than "pro-choice supporters" by *The Advertiser* was indicative of the unfaithful and biased reporting in the entire article.

Lorien Kaye

Never before have I come into contact with such a pathetic, stunted and cowardly thug as Michael Brander - his bunch of ape-like cohorts rate barely as even sub-human. For those of you who haven't yet heard it along the grapevine, National Action fascists "disrupted" the abortion debate between Resistance with the Pro-Choice Club and the Pro-Life Club last Thursday night in the Union cinema. What disruption actually means in this instance, is that a group of (probably very drug-fucked) skinheads came into the cinema partway through the debate, hurled abuse and eggs at the pro-choice speakers, and ended what would otherwise have been a heated but largely intellectual debate with cries of "Murderers! Women are animals and should be treated as such", with one or two Hitler salutes thrown in for good measure. I don't

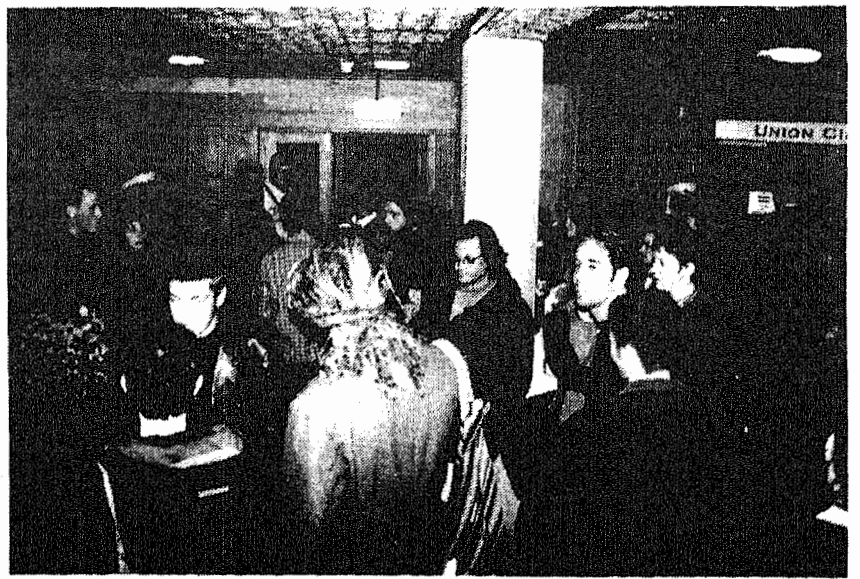
think it's necessary to point out the obvious flaw in logic here - suffice to say that National Action's respect for human life is at best dubious, at worst, entirely at odds with their self-serving doctrine.

Needless to say, Brander and his henchmen, who were apparently invited to attend by one member of the Pro-Life Club (who, it is now ru-

moured, will be asked to leave the club) were removed by the police. The next afternoon, at the Rundle Mall fountain the Pro-Choice rally was much less eventful, if not indicative of Brander's cowardice. Brander himself attended the rally with an oh-so-discreet scarf wrapped around his face: obviously a man proud to stand by his politics with or without an army behind him. Media coverage of these

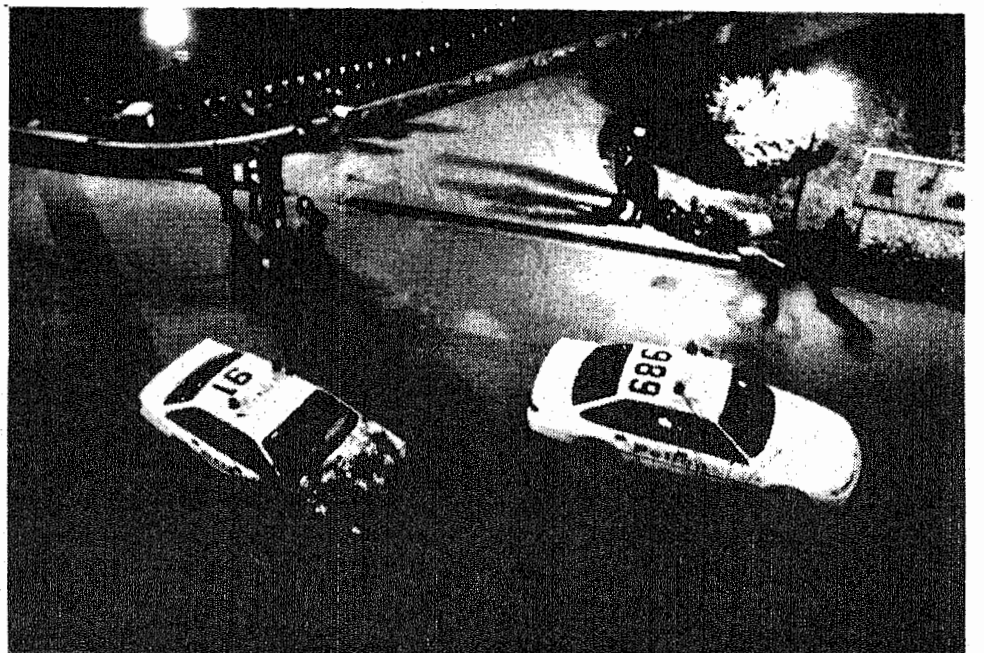
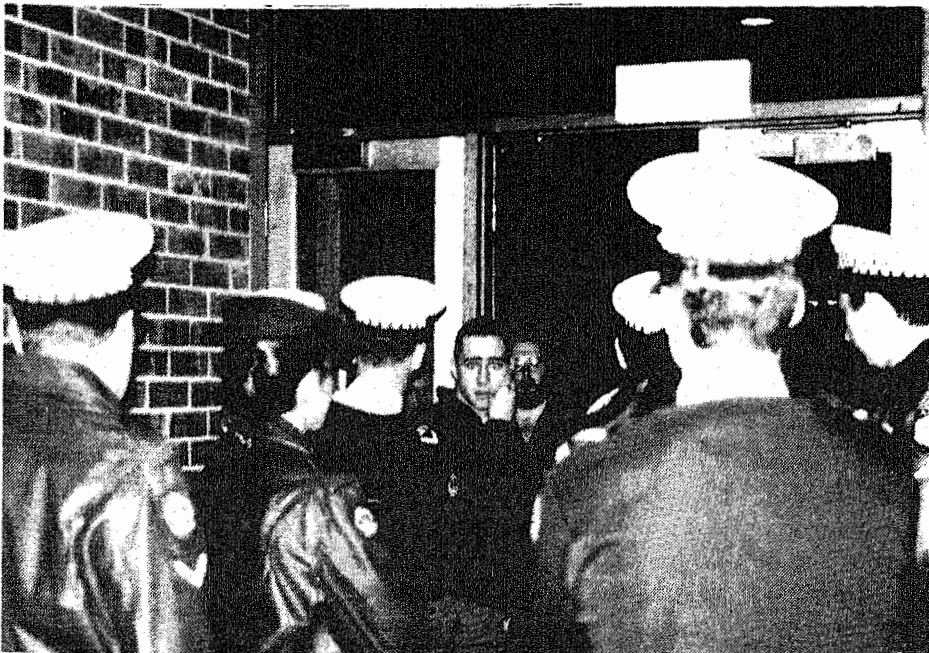
continue. The abortion debate has been rescheduled for Friday, 19 August, 1pm, in the Little Theatre. The organisers have asked security to be present, and reserve the right to refuse entry.

Assaults such as the one witnessed against Pro-Choicers on Thursday night cannot be tolerated by any member of our society. National Action fascists support no-one but themselves, and have abso-



lutely nothing constructive to contribute to any logical debate. Show your refusal to be subjected to such blatant scare tactics by coming to the debate on Friday. This is the real issue for *all* students. Don't be beaten down.

Leslie Wilson



Get tanked

Get on Board - the Union Bus Tour to the Barossa Valley.

Imagine taking a bus trip to the Barossa Valley for the Gourmet Weekend, with 55 of your closest friends, touring the wineries and eating food from some of the state's best restaurants. It could be you!

Union Activities has organised a double-decker coach to depart on Saturday, August 20th, at 9.30 am from the Cloisters. We will start the day with champagne, and return by 5 pm. For the duration of the day, included in the price of a ticket, you can have all the beer, St. Tropez, and soft drinks you can handle. The cost

of a ticket is \$19.50, and tickets are being sold at the Students' Association Office. The original price was \$9.50, but it was decided at a Union Activities Meeting that the Union could not justify subsidising an event that would only service 56 students. If you have already bought a ticket, it is possible to have it refunded, or you can pay the \$10 balance.

Either way, it's very reasonably priced and is guaranteed to be a fun day for all. Tickets won't last long so hurry along to the SAUA Office to avoid disappointment.

Marian Clarkin

Pride women's forum

Pride and GALA (The Gay and Lesbian Association), its predecessor, have had the reputation of being a gay boys club for some time. Admittedly, this has been the case in the past, however, in the last two years (at least), it has made the conscious decision to redress gender imbalance within its membership.

Last year, at our Annual General Meeting, some major constitutional changes were made. Our name was changed to Pride to be more representative of its members (consisting of bisexual and other people who do not identify with a lesbian or gay label), but perhaps more importantly, our constitution was changed in order to encourage more wimmin to be involved. The President was replaced by two co-convenors (female and male) and a clause was inserted so that one third (at least) of the five committee positions must be filled by women

(unless no wimmin apply or can be co-opted into doing so).

The new Pride has been partially successful in its aim to encourage more wimmin to become involved. There are now more female members than ever before. However, we still feel that more must be done.

A forum will be held on Friday, 26th August in the North Dining Room (Level 4, Union Building, opposite the Craft Studio). All interested persons are encouraged to attend. A special invitation is extended to all non-heterosexual wimmin to express their feelings about Pride in a non-judgemental atmosphere. The aim of this exercise is to find out in what ways wimmin feel more comfortable.

For more information about Pride or the Forum, contact either Sabina on 352 5715 or Damien on 332 0964.

Student Mag update

Two weeks ago I reported on *Student Mag*, a new national student newspaper that was to have appeared around campus early last week. At the eleventh hour, the firm behind *Student Mag*, Australian Provincial Newspapers, decided not to go through with the newspaper. Although the precise reason has not become apparent, a spokesperson for APN on Friday claimed the paper had not attracted sufficient advertising to offset the production costs for the first issue. It had earlier been estimated that the paper required an advertising ratio of

50% to meet costs.

Although the non-happening of *Student Mag* is an obvious letdown for APN, some sectors of the existing student media network do not share that disappointment, as they saw the existence of *Student Mag* as a competitor for advertising revenue.

The publisher for *Student Mag*, James Power, who also came up with the initial concept for the paper, declined to comment on the issue on Friday but declared that he would issue a full statement next week.

David Mills

Elections: The latest



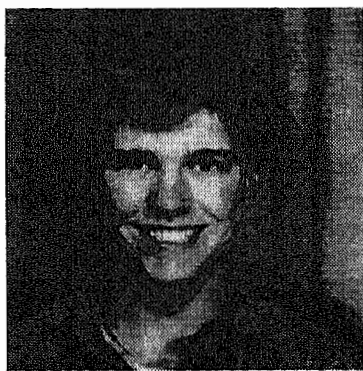
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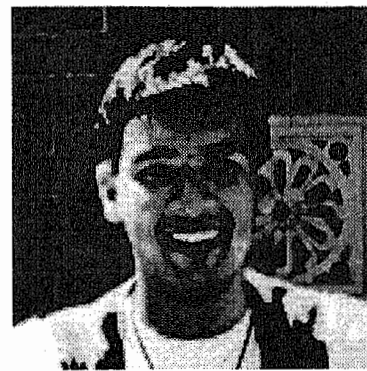
Kennedy-White



De Jonge



Dunstone



Hassan



Birmingham

Well, it's that time of year again and this year's candidates have been announced. Thankfully, these elections look as if they're going to be a lot more interesting than last year's which turned into a shitfight between two tickets, and which contained no joke candidates. This election should mark a return to the good old days of a shitfight between a number of tickets, with the odd joke candidate thrown in for good measure.

Six people nominated for President. Josh Kennedy-White, whose photography has graced the pages of *On Dit* this year, will be running. Another nominee is former Independent Orientation Co-ordinator Haroon Hassan, who is making a comeback after a year's sabbatical at the University of the Northern Territory. The other contenders are PGSA rep Simon Hall, Simon Birmingham and Rob De Jonge, whose latest claim to fame is the organisation of a "house trashing party" coming up this Saturday. You're all invited, by the way. Nick Dunstone also managed to shock all and sundry by announcing his candidature, sparking fears that people dwelling in the cloisters and the Mayo Refectory may be subjected to more discordant renditions of *Blister In The Sun*. He's done it before and he can do it again.

An interesting point regarding Hall and Hassan is the question of on what tickets they will be running. Hassan has stated, somewhat surprisingly, that he is not a part of the United Students ticket, although he may seek endorse-

ment from them as it appears that they are not running a Presidential candidate of their own. It also appears that Hassan may be running a ticket of his own, which is likely to contain a majority of United Students candidates, with maybe a few others thrown in. If this turns out to be the case, it may alter voting patterns, not so much in terms of splitting the vote of the candidates concerned, but changing the decision making process undertaken by the voters as they will no longer be faced with a simple choice of "non-aligned" versus "left". Hopefully, this will lead to voters being forced to analyse the candidates on their own merits. Similarly, Hall will not be running the "left" ticket, although again he may be endorsed. It appears that he will be running with the Postgraduate Students Association instead. Accordingly, it would seem that he will favour postgrads in any preferencing deals. The Liberals will also be running a full ticket for the first time in some years, and it will be led by Simon Birmingham.

Five people nominated for EVP, including me. Is there a conflict of interest here? Serious candidates are Joe Aylward, Emma Mole and Michelle Giglio. A/CVP candidates are Jessica Boland, Alexander Smith, Kevin Fergusson (note the two S's) and Marian Clarkin. Sandy Pitcher, Leslie Wilson and Rita Bouras are the A/CVP contestants; whilst Peter Sheppard, Dave Roussy and Anthea Lehane, and Susan Brown and Tiana Nairn are running for Environment Officer. Applicants for the glam-

our position of Orientation Co-ordinator are Simon Smith, Carl Panczak and Andrew Wolfmeyer.

It is unclear at this stage as to who will be endorsed by which tickets, although we do know that Mole, Smith, Sheppard and Bouras will be running with the Liberals. Pitcher and Wilson will both be running on the Women's ticket. The endorsement of two Women's Officer candidates by the Women's ticket is an interesting move, and it will probably split up their vote meaning that the potential vote for both candidates will be lower than it would have been had they been running on their own. This is not to say, however, that this will prove to be fatal for either candidate, especially taking into account the fact that they may be endorsed by other groups.

Media this year is a bit of a mixed bag. Michael Dwyer and Paul Hoadley are looking good enough to beat No Candidate in the race for the position of Student Radio Directors. *On Dit* is a three horse race, with Natasha Yacoub, Matt Rawes and Bryan Scruby pulling on the gloves against Alethea Leslie, Michael Nelson and Mike Hepburn and Matthew Goodwin, Rod Campbell and Duffy.

That takes care of the major positions. The best way to sum up the other positions such as SAUA Council and particularly Union Board is to say that there are stacks of candidates. That can only be a good thing.

Tim Gow

Battle of the ~~demi-gods~~ bands

Is it set to be a battle royale? Or better yet, like the pinball machine up in the bar says, a "Royal Rumble"? Don't expect Hulk Hogan, Hacksaw Jim Duggan or the Undertaker. The no-tag, no-holds-barred competitors will hopefully pass all the steroid tests. They won't know about pile-drivers or even the incredible and insidious flying-butt-pliers. Don't think WWF. Think guitars. Think Battle of the Bands.

The final line-up as it stands doesn't seem to be all that bad. There's the winners of the first heat, Tainted Angels. There's the winners of the second heat, Stik. Then there's Paranomina. Followed by Rash. The final heat winners were Mercury Star. Place your bets on the winners. Go for the quinella. I don't think people would mind if an illegal booking agency was established to skim a bit of cash off the event. Just don't let Gary Steele find out what's *really* going on.

The one thing that really irks is the notable absence of the bad bands. That is "bad, but really pretty funny and entertaining". What has happened to the bum mentality on campus? In years

gone by, there would almost be a stamped and signed guarantee of at least three crap bands per night. No way, not this year. Seriousness and musical integrity is all the vogue.

We were blessed with Autosuggestion, whose discordant antics were at first a cross between John Cage and a twelve year old boy on a Hot Lix toy guitar. To what extent does a front man take to bumbling around on stage for five minutes plus, looking in need of nitrous and repeating "broadcasting on all frequencies" at random occasions count as a virtuoso performance? The comedy meter went berserk. The Conservatorium is in no rush to get the invitations mailed out to them.

We were not worthy of Granny's Lips. They came to us as angels of neural destruction. We were ear-bashed with a mess of death metal with dubious hairdos and unintelligible lyrics. We wanted a spectacle and we got it. We wanted punk noise and we were graced with a miracle. We wanted smashed guitars and they didn't deliver but they were forgiven. We had The Swinging Drug Masters to cover that field

and they did it most adequately. The Druggers, as we now call them, were a few steps down the road of crazy but that was OK. Entertainment wise they had the bag all sewn up.

That's all straying from the main attraction. It's the winners that deserve the attention. They're ones that came up with the goods on the night and lived to fight another day. Ask Paranomina where they buy their groceries from, since their goods are definitely of the highest quality. For a band with funk/metal leanings, they had gleaned enough from their inspirations to concoct a sound that was popular but had convoluted it far enough to produce a brew that was distinctly Paranomina. Paranomina are on a crusade for chunk. They're armed with guitars and they've got the awesome might of a rampaging wookiee plucking the strings. Long hair is definitely in. Paranomina fashion tips say hair, hair and hair.

Rash were quietly confident. Serving up horse doctor doses of beach punk, there was a strange void where an egocentric, singing selfinfatuator should be. The Undecided's drummer has been

moonlighting on the off nights. He sings from behind the drums and lives as testimony to the fallacy of *Spinal Tap*. Drummers are more that ephemeral drug bins. The Phil Collins jokes will most likely stick forever.

Swapping singing chores is perhaps the best thing that Rash do. For me there's always been a restriction in the Undecided camp. For Rash to branch out on their own shows a new degree of what might be perceived as maturity. Andrew Street's influence is shed completely and they've found a niche. Fashion tips for Rash say blonde is beautiful.

Mercury Star never expected to win their heat. Their music was owing much to J. Mascis but their stage presence owed mostly to being nice people. I really mean "nice". For once a group trundled on stage minus the arrogance and the reprehensible testosterone hate. They played a Dinosaur Jr set and let the quips between the songs stand up as entertainment on a par with the songs themselves. A wavering uncertainty gave birth to their charm. The overdrive spoke as eloquently as the nasal drawl of Len, the singer. And to Megan,

don't stop playing the guitar like you do. Mercury Star fashion tips say bad shirts are in.

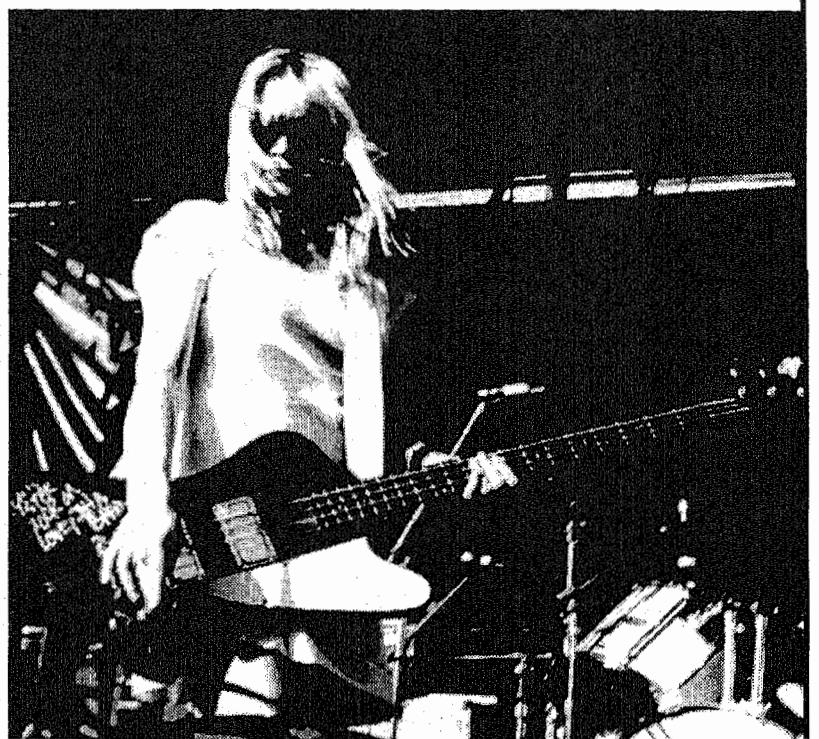
There's more, much more. There's too much to encapsulate right now. Stik still rates a mention but something has to be left to queue up for. The final rumble goes down this Thursday night. About 7:30 if you really want to get pedantic about the time. The patronage is up a bit this year so it couldn't be classed as being a dead loss. How many of these groups are really deluded into the fact that they will some day be on regular JJJ airplay and sipping Spumante with Frente? It's too easy to think that this is the be all and end all. A free recording contract and a national tour, that's what they all want. We're into the final fight now. There's no tags allowed and no grip is too painful to take. But there's a salvation from the pain. The beer will still be 80 cents for each schooner you imbibe. It's actually very good for lubricating the music. It lets it slide down the ears unhindered. But if you miss it, don't smash too many guitars. You know it'll be back next year.

Rohan Thompson

This Thursday - Adelaide Uni Union FINAL of NATIONAL CAMPUS BAND COMPETITION

featuring:
TAINTED ANGELS
PARANOMINA
STIK
RASH
MERCURY STAR

First band starts at 7:30 sharp.
\$2 entry for A.U.U. members, \$4 guests
(proceeds to pay for P/A hire)
80 cent beers all night
Cash prizes donated by Hahn Ice Beer
Proudly supported by Adelaide University Union Activities



a/cvp
matt deaner

Information Day

I have been busy ensuring that the SAUA's contribution to Information Day (last Tuesday) went smoothly. The table in Bonython Hall was a focus for prospective students - many of whom gave us comments about the cover of *On Dit* as well as questions about University Activities. Thanks to those that volunteered to assist on the Union and SAUA tables (and a special thank-you to Pat and Gloria for helping in dissembling our display). Incredibly Brill, a local Adelaide band provided entertainment at lunch in the Mayo refectory and many thanks to John and Gary for all their work in ensuring things ran smoothly.

Wild and Wicked Ball

Given the controversy of the proposed S&M Fancy Dress ball (that rated a mention in *The Advertiser*) the event has undergone a name change to remove unwanted connotations and will be postponed a few weeks so as not to clash with other campus activities. Advertisements will appear closer to the finalised date regarding specifics and helper registration. Many thanks to all those who have been in touch with me - volunteering their support - these offers will be put on hold!

Activities Handbook

I have begun to compile information about how to go about organising activities in the Union and SAUA. This will hopefully solve a few of the problems in informing students about how to plan and prepare their clubs or groups events - with a few tips and shortcuts thrown in. Any contributions or suggestions would be welcome and can be forwarded to me via the SAUA office.

M'Week

The M'Week organising committee have been working hard to make M'Week bigger and better than ever before. There will be so much happening that every student should be making plans to attend at least one of the lunchtimes during the week. In particular, the highlight of the week - M'Night will again be fantastic, with performers, dances, bands and food all combining to create one of the true highlights of the University year. The date for this is the 26th August.

The SAUA will be contributing to events throughout the week, in particular organising Australian BBQ's, Italian food, and putting on competitions and events, including sculling, limbo and Piniata competitions.

environment officer
anita butler

More Accessible Environmental Information

The SAUA now has a new section on its inside noticeboard entirely devoted to environmental issues. Come

in and check it to find out about upcoming events, important issues and how to address environmental problems. Copies of newsletters received from various environmental groups will be displayed along with anything else that comes up. If you have some environmental information to spread, or something to publicise, bring it in and we'll be happy to put it up for you.

Remember also that the SAUA has a large range of environmental journals, books and Government publications which are available to students to borrow. A list of what's on offer is up on the board. Come and check it out.

Last Chance to Plant Trees

If you're interested in some hands-on conservation with Australian Trust for Conservation Volunteers but haven't put your name down yet, rush in and do it now, or ring on 303 5406. We must know how many will be coming if we are to arrange transport. Date: Sunday 28 August Place: Fox Reserve, Athelstone Cost: Free!

Environmental Band Night

An environmental band night to celebrate the 25th anniversary of Woodstock and generally have a good time, is coming up this term. Keep your eyes open for details and come and see me in the SAUA if your interested in helping out with any aspect of the whole thing.

Students Science and Sustainability Conference

As mentioned earlier, the 1995 Students Science and Sustainability Conference will be held in Adelaide at Flinders University. It is the only national student conference which addresses environmental issues and draws a large number of students from across the country to discuss and plan for action. I attended this years conference in Sydney in July and found it fascinating. An organising committee for the 1995 conference is already being set up and everyone is welcome to play a part. If you are interested in being involved in any aspect of the conference planning, either conceptual or technical come and see me or give me a ring in the SAUA and I'll keep you informed about meetings and what is going on.

president
bec shinnick

Child Care

There was a Public Meeting held last Tuesday night chaired by the Registrar. This produced some quite fiery debate with many student parents expressing their concerns quite vocally. The Fire Department sent two representatives who declared the George Murray Facility was safe as a child care facility. The Management Committee (an independent body that runs child care on campus) still said it would close the facility. The Registrar said it was the University's position

that part time and occasional child care must be available on campus and the University would like to see the Management Committee recognise this but he felt if they did not the University would have no option but to review the current overall child care on campus and decide whether it should continue to allow the independent body as it is currently constituted to continue to remain or look to alternative options. It was stated that child care on campus must remain and be safe and accessible for all users (including student parents) and the University would ensure this was the case. A working party was established and given four weeks to present how child care on campus would be provided. The SAUA will be on this and will continue to make sure that not only the immediate problem of a temporary solution is found but also a long term one.

The Fall of Accessible, Quality Education

There is really no way to look at the Report "Resource Allocation in Higher Education" in any other way. Full fees, increased HECS up front university charge of \$1000 are but some of the ideas that this report presents despite continued student opposition to this trend to user pays. Please read the article by our Project/Research Officer, Leif Larson, in *On Dit* this week. THIS IS BIG. We will need to co-ordinate a nation wide and on going effort to slam this report.

On the weekend I will have been at National Education Committee and National Executive to discuss the national approach. The Minister will give a public opinion on the report on September 30th.

Watch out for debates on the lawns, information and we are looking to have a state wide rally. If you want to be involved come to SAUA Council on Tuesday night.

Arts Faculty

An Independent Review of the Arts Faculty is coming up. Suze, Leif and I will be submitting a comment on the internal working parties reports to that Review. If you have any concerns please do highlight them to us. We have met with both the Faculty Registrar and the Dean of Arts recently to discuss the current situation in the

faculty.

Information Day

I gave a speech at Information day in a packed Elder Hall. The SAUA had a table in the expo which was good and included our promotions board, information about the SAUA and even the PROSH video, which Matt coordinated.

Pedestrian Access to Uni

Following the horrible tragedy on North Terrace some concern has been raised as to pedestrian access to North Terrace Campus as a whole. I have raised concern about the need for walk only all over at the Pultney Street/North Terrace intersection, need for a safe crossing over Frome Road and suggestions of speed limits around the campus as well as some other measures to increase safety.

women's officer
jo england

Women and the Law Week

Thankyou to all those who participated in Women and the Law Week. Especially Laura Grenfell, without whom the week would not have been possible. Shucks!
Elle Dit

The first meeting of the Elle Dit Collective was held last Friday afternoon. Many women wishing to be involved with the collective were unable to attend this meeting, if you are one of these, please come into the SAUA and register your intention to be a member of the collective..

The next meeting of the collective will be held on Wednesday the 17th of August at 1:20pm in the Women's Room.

For those of you who would simply like to contribute an article, short story, photograph, cartoon, review, anything, drop them into the *On Dit* office or alternatively to the front desk of the Students' Association.

Congratulations to Robyn Kewley who is the winner of a free self-defence course courtesy of the kindly security staff. Well done Robyn!

**Notice of a meeting of
the Students' Association
Council
5pm, Tuesday August 16th
Chapel Room (Union Complex)
All welcome**



What's Cooking?

in your Union this week

15-19 August

Mayo & Catacombs

Coca-Cola

WIN

a MYSTERY FLIGHT
or
one of 5 nights for 2 at
the RAMADA GRAND

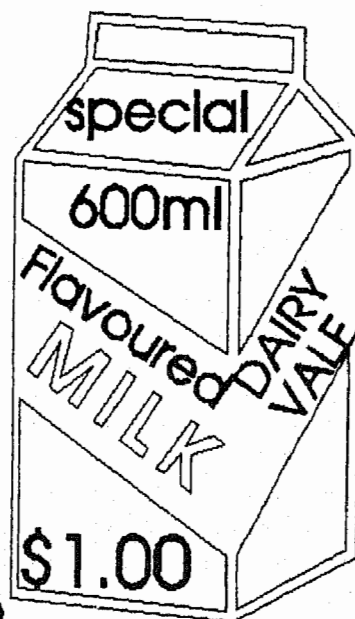
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SA FM
Rock & Roll Roadie
on 16th August
GIVE AWAYS

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CATACOMBS
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CINNAMON DONUTS - 45c
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COFFEE - 50c



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**FREE
PERSONAL
PAN
PIZZA**

Collect a card and buy 4 Pizzas
before 16th Sept, receive the
fifth one FREE!

Drop in to the Grill Bar for Breakfast from 8.30 am

August 15

LETTERS

Kleinig takes some more heat

Dear Editors,

I write with some reluctance because Tim Kleinig's reply to my letter is a classic example of what I was trying to demonstrate and harbours the seeds of an endless and pointless debate about faith and belief that I have no intention or desire to prolong. I am perfectly happy for Tim to believe whatever he wants. I am not happy for him to misrepresent the history of my People. If he thinks that that is "imperious and condescending polemic" and that I am unreasonable in arguing this, then I am sorry.

Before reacting to Tim's critique of my letter, I think it appropriate to make a fundamental point; at no time did I make an *ad hominem* attack on Tim. If there was anything in my letter that he interpreted as one, then I declare that it was not my intention and I withdraw any such implication without reservation. It is not my style to "play the man". The reference to Nazi ideology was not a veiled attack of some sort. I was making a point about the stains that racism and fascism have left on our civilisation; phrases trip off our tongues without considering their import or origin. The point deriving from that was the hope and expectation that those whose commitment was to God and Humanity would regard the repair of this damage as a high priority. My comment implied nothing more or less. With respect then, I think the use of the word "race" was a bit more than merely "injurious". It is technically wrong and morally repugnant.

Tim suggests that I regarded his article as "an attack on Judaism". That is incorrect. The article contained several misrepresentations of Judaism that I believe needed correction. It so happens that most of the misrepresentations (apart from Monty Python and the Darth Vader citations, which I took to be original) have a long and ignoble history when it comes to Christian / Jewish relations. My point was that the second half of the 20th Century has brought about a great deal of healing because these misrepresentations have been recognised as such by much of the Christian world. My concern is that Tim has chosen to resuscitate them and assert them as fact. That is not an "attack". It is just bad history.

Tim's first "riposte" betrays the historiographical problem. No historical document can "prove" anything other than someone at sometime wrote the document. The point about Josephus is that his document is notoriously unreliable for a whole variety of reasons that need not be discussed here. Tim's response that "some [scholars] do in fact hold the references to be genuine" is at once lame and proving the point. That some scholars hold an opinion is not the same thing as "proof".

Tim's ignorance regarding medieval Church censorship of the Talmud and other Jewish texts is simply support for my proposition that given his lack of knowledge of the Talmud, his attempt to utilise (as I said, clearly 3rd or 4th hand) quotes from it leaves his article with an aura of doubtful scholarship. If he wants some "substantiation" all he has to do is go into the library and have a quick look at the *Encyclopaedia Judaica* (or any other reputable encyclopaedia for that matter). Then follow through the bibliographies. But I should not need to tell *On Dit* readers this - University students are supposed to know how to research a topic. Maybe he'll be surprised to learn that the Church also burned the Talmud. Why did that happen, do you think?

If it will somehow help Tim's argument to say that Judaism never doubted the historical existence of Jesus of Nazareth but denied his Messiahship (i.e. his "Christness"), then I will say it by all means. I do not believe that I implied anything else. I simply pointed out that the Talmud did not provide any conclusive proof on the point.

The next point is probably the core of the issue and one about which clearly Tim and I will never agree. I, therefore, raise it not for debate (which would never end) but to make a clearly historical (as opposed to "faith") proposition. I am sorry that Tim seems to say that one cannot distinguish "faith" from "scholarship". Not only do I believe that he is wrong; to believe that they are inseparable is dangerous. Of course, "one can't separate facts from their interpretation". The issue is whether one constructs "facts" out of belief or "belief" out of coherent data (which, in shorthand, we call "facts").

The point is this: the Gospels (and, indeed, much of the Bible) are not historical documents. They are faith documents. Modern Christian scholarship recognises this. This is not to belittle them in any way - it just allows them to be viewed in perspective.

A letter to the editor is not the place to engage in Biblical scholarship. However, Tim says that the Synoptic gospels prove that Jesus was tried by the Sanhedrin and condemned for capital crimes. There are two problems with this assertion. First, the Synoptic gospels do not have consistent accounts of the "trial" of Jesus. If they are historical records, how does one explain the discrepancies? Second the gospel accounts betray either ignorance or perversion of known Jewish law regarding the assembly and conduct of the Sanhedrin.

As for Tim's analysis of Jesus' apparent contravention of Lev 24:16, what can one say but "nonsense"? Please go and read the verse, Tim. It has nothing to do with "claims of divinity". Where is this stuff coming from?

About one thing Tim is absolutely right. He did not use the word "decide". That does not mean that he did not rekindle the accusation of

decide. Here is the syllogism: (a) Jesus is God; (b) to quote Tim: "The Jews ... knew what he was saying; he was killed for it."; (c) therefore, the Jews killed God. QED!

I find it heartening that Tim does not "accuse all Jews of killing God ...". I can safely assume then, that he repudiates Matthew 27:25. Perhaps, then, all is not lost.

Sincerely,
Rabbi Ian D. Morris

Breathing lessons

Dear Reader,

If you would like to gain anything from reading this letter then I ask you now to take a deep breath, making it slow and deliberate. Having done this, I ask you to think about how important it is for you to breathe.

While it is possible to go without food for weeks and water for days, you need only stop breathing for a few minutes and *you will die*. As we all know, if you eat bad food you become sick, if you drink bad water you become sick. Likewise, if you breathe bad air you will also become sick.

In summary...you need air, *clean air*, to function properly.

I value my health and our environment. In my own small way, I try to do things I feel will benefit Our Environment (or at least reduce the abuse of). One of these measures is riding my bike to Uni. As we all know, cars cause air pollution, that is, cars make the air we breathe bad, so reducing our reliance on the car reduces the amount of bad air being produced by them. Surely, this can only be a good thing.

I am writing in the hope of inspiring others (especially you) to do the following:

- (a) to ride a bike for the first time into Uni; or
- (b) to continue to ride as often as possible; and
- (c) to inspire others to ride.

I have not included any 'facts and figures' about the reasons for and against riding a bike to Uni. I have only tried to appeal to your common sense. We all know where 'saving Our Environment' begins ... don't we?

Anthony Reid

More volleyball

Dear Volleyballsed,

You are not a nice cookie. Be grateful for what God has given you. How about giving Simon Hunt a warm fuzzy instead of cold pricklies. You're the reason our cold-hearted society is unconcerned with the plight of the little people. You're never content, I don't want to be your friend! I bet you're the kid who wouldn't give me a Chickadee chip when I was deprived of recess in Grade 1.

May you be eternally damned.

Cheers.

Our Lady of the Perpetual Sacrifices of the Apostles, Martyrs and the Disciples of the New Puritan World, dedicated to ridding our universe of the plague of sin, lust, passion, drunken debauchery and for the uphold of virtue, virginity and family values.

A call to action

Dear Head of Religious Organisation,

As a religious person, I call on all religious people and organisations to campaign the newspapers and Channels 7, 9, 10 to not celebrate violence.

The companies give full details of the violence inflicted on individuals and police. Does this information help the community assist the police find the criminal?

These companies need only report the facts which should include the: (1) location of crime; (2) time of crime; (3) description of man or woman who may have been involved in crime; (4) weapon, car, drugs involved; (5) the name of victim should not be reported until families have recovered from the death in the family.

Murders are reported so often in the newspapers and the grim details told over and over while the television stations repeat the story grimly again.

Is violence more important than what community organisations are doing to help *stop crime*, poverty, environmental and government problems to help people?

I call on all adults and tertiary students (in their spare time) to write to your politician in your electorate to call for legislation to stop the media celebrating and supporting violence.

I ask teenagers and children not to watch these channels or buy *The Advertiser* until these companies stop bringing fear and encouraging other criminals to do similar crimes.

Parents and children and friends. I ask you to encourage your friends not to buy *The Advertiser* or watch Channels 7, 9, 10. Talk to one person a week about this problem.

I call on all religious organisations to get together to petition the Liberal party to bring in legislation for humane penalties for people who commit crime and violence (no death sentence to be brought in unless a large criminal organisation involved in many murders).

Yours sincerely,
Helena Edwards

Pouring scorn on Matt

Dear Editors,

It was with mounting excitement that my friends and I read page 28 in the latest edition of *On Dit* (Issue 13, 25/7)

Matt Deaner need not worry, we are sure we will have "heaps of fun" and on a Saturday night, too. Is there a chance this Ball is merely an investigative tool, testing the viability of a new club, to be generously funded by the student body? Was the "jumping castle" not just an excruciating waste of money but a precursor of good times to come?

We have just one query. Is the combination of leather and fur politically correct, or should we discipline ourselves to the use of vinyl and synthetic fabric?

Jill Thorpe

Ouch

Dear Editors,

The enclosed plastic band from around the bulk delivery *On Dit* had been blown on to the Napier Building undercroft, where it tripped me up as I was on my way to the Barr Smith Library on Friday 5 August. Result: one bruised and grazed knee, one bruised and grazed elbow, one broken videotape case, and a pair of trousers ruined by a tear across the knee. The ETU secretary cleverly replaced the videotape case. The Student Health Centre's sister dressed and bandaged the wounds, but the abrasion on the knee is still needing attention, not having healed yet. Will *On Dit* replace the trousers?

In any case, to prevent future accidents, I suggest that when the weekly edition is dumped at delivery points, the plastic bands should be cut and put in rubbish bins at once and the eagerly sought-after journal be placed in open boxes for readers to pick them up; that way neither the bands nor the pages will blow about, as happens at present, endangering pedestrians and disfiguring the environment.

Yours sincerely,
Alan Brissenden

Dear Alan,

We agree that loose pages disfigure our environment. We are about to look into the possibility of buying boxes as distribution points for the paper. You can pay for the trousers, though.

Cheers,
David, Tim and Lorien.

Enough already

Dear Adelaide University,

I'm awfully sorry to drag up an old can of worms, but I simply must speak my heart regarding the recent criticism of the Law Ball. The reason I have not penned until now is that the European Summer is just too tempting and, as a result, Fifi Waller-Williams-Smythe and I have just returned from a brief, but oh-so-delightful sojourn on the Riviere (I'd recommend it to any University student who is fatigued by the rigour of studies, cocktail parties and exhibition launches).

Anyway, that's all beside the point. What angers me (and Fifi) is that people seem to think that I've had it easy. Well, nothing could be further from the truth. One of my best friends feeds his dog on Austudy (\$112 a week - or whatever it is - doesn't buy enough fillet steak for one's foxhounds). Indeed, it wasn't my limousine that I took to the Law Ball - I had to borrow my father's, I even had to wash, wax and vacuum my father's Porsche for the privilege, and you know how slow BP Wash & Go can be - I was late for the Adelaide Club Junior luncheon.

And really, to say that the Law Ball is exclusive is stating the obvious to be exclusive, we at the Law Students' Society would have called it the "Proletariat" Ball, or "Any Old Non Blue Blood" Ball. We Law Students are a minority. I mean, we only let a hundred into our ranks each year. Surely, as a minority we deserve a space in which we can feel comfortable and unthreatened by grubby

people talking about historical materialism and that Godawful Marx chap.

And imagine saying that tickets are expensive! Why people just can't earn a bit of money on the side at their father's law firm is quite beyond me. No doubt there have been complaints about finding an appropriate outfit for the evening. Nothing could be further from the truth - some of the Law School ladies even wore last year's Trent Nathan. Anyway, could you imagine a Law School student judging someone on their appearance alone - it's our income earning capacity that really counts.

Anyway, must dash. I'm off to perpetuate prejudice, spread pestilence and organise charity functions.

Yours,

Dwayne-Beaumont-Smythe-
Cucumbersandwich

But wait - there's more!

Editors,

A brief response to David Crocker's letter re: the "Ball that will never die".

I like Con too. I like him wherever I meet him, regardless of his state of sobriety. Possibly Con prefers sharing the congenial ambience of the Universal Wine Bar with non-judgemental individuals who do not resort to inappropriate personal attacks to make a point.

Des Cavanagh
Law Student

One from out of left field

Dear Editors,

A note on this upcoming Student Elections.

The present student representatives and administration are basically a de-evolution to the Liberal Hewson Fightback policies. Do they want shares and to create a corporate University? Who knows. Evil refectory seats; corporate tables; weighted corporate-type luncheons; the Arts Faculty debacle and unlimited Economics students with no care for the 40% of Australian youths under 25 unemployed.

In the elections, vote for the left representatives. As progressive it's cool and you'll get ahead.

Ashley Lang
Arts

P.S. Do we really want private universities?

Pro-life respond

Dear Editors,

In response to your editorial last week on the Pro-Life Club's Pregnancy Support Week, the first thing to mention is the foetal models. You argue that the use of these models proves the Pro-Life Club does not present matters objectively or informatively. If the good Editors have made startling discoveries that prove obsolete our current knowledge of human reproduction, I feel confident the scientific and medical community would like to share this knowledge. The foetal models are accurate anatomical replicas the likes of which could be found in any medical school or Anatomy laboratory. Their purpose is to educate people as to what life before birth looks like and can-

not be considered offensive.

Second, you throw in the conventional dig that as some of the Pro-Life activists are men, their opinion is simply not relevant. Let us consider the role of men in a woman's decision over an unplanned pregnancy. In South Australia, the father of the unborn child has no legal rights over whether a woman may or may not have an abortion. In practise, however, it is often the male partner who is the most insistent that the woman have an abortion for *his* convenience. Some pro-abortionists would have us believe in a fantasy land where women make an informed and independent decision without the slightest pressure from anyone. The Director of *Birthline* Telephone Counselling, Mrs Barbara Engelhardt, estimates that around 80% of the calls they receive from women in crises are because their male partner is applying intense pressure for them to have an abortion when facing the unplanned pregnancy. They regularly receive calls from these men screaming abuse at them and demanding that the Counsellors tell the woman to have an abortion. These men simply do not wish to face up to their moral and legal obligations when the child is born. The father of the unborn will often apply pressure to the women to have the child aborted or simply abdicate his role in the affair by mumbling "it's your decision, nothing to do with me".

Thus, women making a decision about their pregnancy often face pressure from their partners, parents or friends to do the most convenient thing for *them* and have an abortion. The purpose of Pregnancy Support Week is to let women know what the alternatives are and how they can access them. In the context of pregnancy counselling, we recognise that in practise if not in law, women have a legal right to have an abortion and this is one of the options for them. Discussing the morality of abortion in an abstract fashion is not the right approach in this circumstance - providing the pregnant woman with the advice and support she needs is the objective.

This is not to say we endorse legal abortion. The Editorial last week asserts the pro-choice mantra that you can be against abortion yet in favour of its legality for women who judge that they need them. The fact is that on the abortion issue there is no middle ground. You are either for or against. You either recognise the right of the unborn child to live or you do not. If you are in favour of legal abortion, you are in favour of overriding the right of the unborn to live. *Pro-choice is pro-abortion*.

The status of the unborn child as a human is not a "moot point". It lies at the heart of the abortion debate. The Pro-Life position is that the unborn child from its conception is a human person and has an intrinsic worth as an individual by virtue of its existence, not by how developed it is or how self-aware or conscious it is. If you accept this precept then you must accept that that life should be protected. The reason the Pro-Life movement talks about the development of the foetus is that human reason tells us that a 12 week foetus is human. A foetus who has its own heart pumping its own blood through its own veins, limbs, sex organs, eyes and a functioning brain, is a human person and

should have the absolute right to protection from violence at our hands.

The Editors suggest that because there are different opinions of when life begins, the benefit of the doubt must be given to the mother of the unborn child to choose. If the mother should judge that life begins at two days after birth (as Peter Singer argues) and thus ends the life of that child, should she then be considered to have exercised a moral right? Any person of reason and good will would argue no. The benefit of the doubt must be with the child. Would the good Editors feel at ease sitting on the jury in a capital murder case in the United States where a guilty verdict meant by law an execution? Could their conscience feel comfortable with voting guilty? Or would you argue that because we can never know with certainty the guilt and responsibility of the accused we cannot take the irreversible step of taking that person's life? Most would argue that this is the case and so oppose capital punishment. Thus if any doubt does exist about when the life of the unborn child begins, surely that child should receive the benefit of that doubt?

Finally, I note with concern that on posters advertising the pro-abortion rally last Friday, Paul Keating et al are described as "fat old men". If a poster about campus described "fat old women" in any context there would be outrage. I am surprised and disgusted that Resistance should choose to further the construction of obesity in our culture which is the cause of so much oppression and trauma for women and increasingly so

Bernard Finnigan
Pro-Life Club

Dear Bernard,

We stand by our editorial.

- It is the use of the models rather than the models themselves that poses the problem, and means that they are not tools for impartial information.
- Men do not have the right to pressure women to have an abortion or not to have an abortion. It is a woman's choice; she can choose to consult men if she pleases.
- Having seen the stall you had last week, you did not provide objective information about the valid option of abortion.
- You *can* be against abortion for yourself in a given situation, but still firmly believe that other women have the right to choose it.
- Pro-choice is *not* pro-abortion.
- The rights of an unborn foetus are ambiguous in a way that the rights of a two day old child are not. A few years ago in Britain for example, a study at Cambridge University conducted by a professor of Science and Philosophy concluded that an unborn foetus should not be considered a life form in the same sense as a born human. The point is that there is no way that you can say that a twelve week old foetus is human with such assurance. Everyone's beliefs are different and should be respected, and should not be forced on to others.
- We never used the words "the benefit of the doubt". It doesn't work like that.
- Your analogy between capital punishment and abortion falls down if the Pro-Choice position is accepted: that a foetus and a human life are different. We do oppose capital punishment.

Lorien, David and Tim

Response to National Action

I was present at the Pro-Choice, Resistance, and Pro-Life debate on Thursday night and experienced, not for the first time, the fascist, violent neo-Nazi gang known as National Action.

The debate had already started when I arrived, before the short-haired Hitler-lovers had graced us with their presence. The debate was a peaceful expression of differing views. However, when the vile band of about 10 - 15 National Action members arrived and as soon as the second Pro-Choice speaker started, these fascists hurled abusive statements such as "Bloody murderers," "60,000 babies die because of you bitches," and the like.

Still the speaker continued quite bravely, but only to be bombarded with more abuse. Eggs were thrown at full-force at anyone and everyone, and such gems as "What about our freedom of speech?" (as they were disrupting ours), and "Women are animals and should be treated as such," flowed from these extreme right-wingers.

They were positioned at the back of the cinema, whilst everyone seated had their back to them, immediately putting us in a vulnerable position.

Personally, I was shit scared as I'm sure many people were. This was not an isolated incident. National Action are known for violent group antics. They work by scare tactics. The only time they would become violent is when they have the numbers stacked in their favour; obvious cowardice. A strong feeling I felt was not only fear of violence, but of uselessness. There was nothing I could do to stop them invading my liberty. There was nothing anyone could do, except wait for the police to arrive.

It pisses me off that extreme right, fascist pigs or *anyone* can completely take over like this when no-one wanted them there, even the Pro-Life Club's members whom the Nazis supported. I kept asking myself, 'What gives them the right to make me feel that way? Why didn't the law work?'

Despite the fact that their actions constituted assault, many legal and practical problems resulted in no charges being made. In order to charge someone with assault there must be a positive identification of the person who assaulted you and you must be willing to appear in court. I know of a case where this could be done. But the threat of violent repercussions by other Nazis made it unfeasible for that person to press charges. Part of the problem is that charges can't be made anonymously in situations where personal safety is a factor. I believe it is a huge legal problem that violent thugs can not be apprehended.



I certainly don't have all the answers, but anyone who is interested in developing anti-National Action strategies, come along to the Uni Bar at 1pm today.

Julia

Resistance responds

Without access to safe abortion, unwanted pregnancy becomes a death sentence for 250, 000 women around the world each year. National Action seek to bring the carnage into Adelaide under the slogan "right to life".

In a *town* where the "homelessness problem" is solved by moving the homeless out of the city precincts, a complete disregard for human suffering, on the part of the Far Right, is no surprise.

While men and women continue to fuck, unwanted pregnancy will continue to be a reality. Not to suggest that men and women should stop consensually fucking.

But in a *state* where *mainstream* politics makes it acceptable to cut funding to rape crisis centres, the woman-hatred of the Pro-Death National Action is no surprise.

If vasectomy was like voting - compulsory with a check-up every three years - then the problem might be solved (though there were no National Action volunteers on Thursday night)

Meanwhile, in the rich southern island continent, *Australia*, the "Party of Labor" imprisons Cambodian refugees for four years, calling them illegal extra-terrestrials, and we can be surprised by the racism of National Action.

Debate doesn't work in a fascist environment. A unanimous vote that they leave the meeting was ineffective. Power of the few over the many. Power of the state over women's bodies.

In a *world* where TV is valium, and the media are in the hands of the few, a total disrespect for freedom of speech is no surprise.

But it doesn't have to be this way.

Human rights aren't human because they're in our genetic code, it's because they've been fought for and won, by we who are human.

Don't be silenced by the Nazi thugs.

Come to the Debate, Friday 1pm, Little Theatre.

Annie Harper
Russel Norman
Resistance Club

Thugs

To the fascist thugs who destroyed the abortion debate on Thursday night:

Who the fuck do you think you are? You have absolutely no right to interrupt a perfectly legitimate debate which (if you'd paid attention for a second you'd have worked this out) had representatives from the Pro-Life Club on the debating table. If you want to go around shooting yourselves in the foot - no-one will know now how convincing either side may have been - then go and do it somewhere else. We are not interested in you, or your fundamental insecurities or your paranoid left-wing conspiracy theories or your total inability to see reality. If you cannot cope with your own lives that is your problem - stop taking it out on everyone else.

And don't talk to us about free speech - you're the ones who want to obliterate free speech. Contrary to what your childish minds believe, the Anti-Racism Alliance

has never questioned your right to demonstrate. All it did was demonstrate its opposition to your fascism - which is the right of anybody to do, although I'm not convinced that that right should be extended to you after your infantile performance on Thursday. Along with the right to free speech comes the responsibility to extend that right to others. As for your delusion that you learned those tactics from us, that's so out of touch with reality that it's not even insulting. There's a world of difference between a structured debate and a counter-demonstration, and if you can't work that out for yourselves then there's not much hope for you.

This letter is not going to make any difference to you, but it doesn't matter. Contrary to what you may think (I use the word loosely), you are not the centre of the universe, and your infantile behaviour merely confirms that you and your "politics" are the lowest form of low life scum. You can take your petty-minded, paranoid, violent, fascist, two-year old tantrums and crawl into a hole and wank for all I care. I, for one, am not going to let up until you do. Acceptance is a two-way street, and if you deny my right to live as I choose then you do not deserve my consideration.

Paul De Angelis, Arts.

New kid on the block

To whom all these presents shall come, Greetings. It was with bemused bewilderment that I read "What's better than sex?" appearing in the last *On Dit*. I am

tempted to ask whether or not this montage was truly representative of the opinions of the University of Adelaide student population. Twelve students "got a guernsey" and expressed opinion which ranged from *considered* through *inarticulate* to the *utterances expected from a lobotomised chimp*.

There are in excess of 10,000 students attending the University. However, judging by the astute selection of representative responses in the article, it seems that at least fifty per cent of students are wasting their HECS. With six responses obviously generated from such mental giants as Rob and Rohan - not their real names I hope for their own self-images' sakes - the mental development expected from tertiary education is certainly not eventuating for some members of the student community. Still, I expect that the chaps mentioned above are whizzes at things like...mathematics and chemistry - one certainly hopes so.

It grieves me to be living in modern times and yet still read comments made by people going through the process of tertiary education but speaking as if they would be better off attending English Second Language classes.

If the respondents in the article are truly representative, it must be deduced that University is a fit place only for women and gay men. The rest are wasting their time - unless they are good at mathematics or chemistry or something in the Sciences, someone has to be after all.

Kindest personal regards,
Warren P. Block



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CI11134

The Great Resource Allocation Debate: Who should pay?

The writing is on the wall for higher education. Less than 12 months after the federal government's proposed HECS changes were rejected by the Senate they have surfaced again among a number of proposals to set higher education funding in Australia along the road to a fundamentally user-pays system.

A report released last week by a joint working party of the Department of Employment, Education and Training and the Higher Education Council explores a range of options for the future funding of higher education in Australia. The report, titled *Resource Allocation in Higher Education*, argues that higher education in this country has reached the stage where alternative methods of funding (other than Commonwealth funding) must be examined, and discusses what it considers to be the range of options available.

The main thrust of the report centres around the debate that has taken place over the past month or two regarding the possibility of shifting tertiary places from the southern and eastern states to areas of population growth, such as Western Australia and particularly Queensland. The report argues that, as demand for higher education in Australia is slowing, there is no real need to expand the system any further, and therefore additional tertiary places in areas of population growth should be created by redistributing places rather than creating new ones.

This debate will continue to rage over the coming months, and I don't wish to focus on it too much in this article. What is of greater interest is the claim (made both implicitly and explicitly in the report) that there is no longer any need for increased Commonwealth funding of the higher education system in Australia. It is this assumption that forms the basis of calls for redistribution of existing funds within the system, and increases in private contributions by students through HECS and other fee-paying measures.

Well-funded? They're telling us porkies

The fact is, the contribution to higher education funding by this government has been greatly exaggerated. It is well recognised that much of the growth in the system since 1989 has been funded by HECS. The report acknowledges that, of the cumulative funding increase of \$1446 million that occurred between 1989 and 1993, over half (\$778 million) was financed directly by HECS payments. What is less well publicised is that figures paraded by the Government as representing public spending on higher education often include private contributions made through HECS.

This is particularly important when comparisons are made with other OECD nations. Because of the structure of our fees system - i.e. that most fees are initially funded by the Commonwealth and then repaid through the deferred payment option - Australian figures representing public spending are likely to have a pri-

ivate component not included in other nations' figures. This could explain why Australia has made a quantum leap in comparison with other OECD countries according to the figures presented in the report.

This casts a rather dubious light on this Government's claims that it has been the saviour of higher education. The truth is, while there has been some injection of funds over the past couple of years, per student funding to higher education in real terms has actually decreased over the past decade. In fact, given that the report talks of slowing growth and flagging demand, pressure on the public purse should be less demanding than it has been over the past decade, and the notion that public money has simply been exhausted, and cannot possibly go on funding higher education the way it is at present, is a myth.

Bugger it, make the students pay (again)

Also implicit in the claim that there is no longer a need for increased public funding is the claim that there is no call for further funding from the community, and therefore that we should look to alternative methods. This is simply not true. The higher education community, and the community in general in this country, have consistently rejected any extension

been strongly condemned and roundly rejected by almost all interested parties.

And the reasons for this rejection have not changed. The community does not desire an extension to user-pays funding, and even many who support HECS feel that any significant extension is overstepping the mark. It was acknowledged both by the Government and the Australian Vice-Chancellor's Committee when HECS was introduced that the contribution to be made by Australian students was at the upper limit of what was both acceptable, and appropriate by international standards.

A recent World Bank report has suggested that this country has come close to the ideal fee system, in terms of the level of the private being balanced with the necessary equity considerations which are catered for through the deferred payment option.

Nobody wants to pay fees. Ideally, a free education system would be preferable to any other from a student perspective (and certainly from an equity perspective). However, HECS is a fact of life and is not going to go away. If you are going to have fees HECS, from an international perspective, is a 'good' fee system. Rather than wasting breath objecting to the existence of HECS, what needs to be

pect (hope) that it is rejected again, for the same reasons.

Full upfront fees: selling higher education

Apart from HECS, various other measures of raising private revenue have been canvassed in the report. The most controversial of these is the suggestion that a certain number of upfront, full fee-paying tertiary places could be opened up, over and above the federally funded places, to students who 'qualify' (i.e. matriculate, and have the relevant prerequisites) but do not gain entry via the normal admissions process.

This proposal has been floating about for some time. It was raised again by the Australian Vice-Chancellor's Committee prior to the last federal budget, and caused a great deal of fear in the higher education sector, particularly among student organisations.

However, while many may be pushing this line as a way of funding additional growth (growth which this report tells us isn't required, incidentally), it appears that it is no more likely to succeed this time around. According to this week's edition of *Campus Review*, the position of the ALP Left has not changed: it remains firmly opposed not only to this proposal but to any extension of user-pays principles to fund higher education. The proposal also seems to lack the support of the minister, and as such seems unlikely to get off the ground at the ALP national conference next month.

Upfront Fees by another name

The final proposal put forward in this paper regarding increased private funding of higher education is the possibility of allowing institutions to charge an upfront 'administrative' fee of up to \$1,000. It has also been suggested that the fee could be charged for applying for university (as with the new SATAC charge) to avoid contravening the Higher Education Funding Act which prohibits the charging of additional fees once students are enrolled. This is a vicious and cynical attempt to raise revenue.

It is generally agreed that upfront fees of any significant level act as a serious impediment to equity of access to higher education. This was the case with the \$250 Higher Education Administrative Charge introduced by the Hawke Government in 1987, and there is little doubt that the reintroduction of such a charge, at up to 400% of that original fee, would do a great deal more to restrict equity at the point of entry to higher education than HECS has done.

In concluding, there is very little in this report to be cheery about. While it is claimed the options are not exhaustive, it deliberately omits any mention of the possibility for increased public funding. While much of it will ultimately be rejected, it is broadly indicative of the road that this Government is heading down, and it doesn't look good folks.

SAUA Project/Research Officer Leif Larsen looks at some new proposals for higher education funding. The road was dark and windy and lead a long way down...

to user-pays methods of funding of higher education, highlighted by the backlash against the Coalition's higher education 'policies' (I use the term advisedly) at the last federal election.

But it is this claim, nonetheless, which forms the basis for calls for increased private funding of higher education. The following options are suggested:

- some full upfront fee-paying places for undergraduate students
- scaled HECS, with significant increases for some courses depending upon the cost of running the course and the expected returns
- an increased rate of HECS for those who take longer than the standard time to complete their course
- allowing institutions to charge an upfront administrative charge of up to \$1,000

With the exception of the last option, all of these have been raised in the past and rejected, as recently as January of this year, in the Senate. It is extremely disappointing that, charged with the responsibility of exploring viable future funding options, this working party has seen fit to rehash proposals that have so recently

stressed is that the contribution is already significant, and is very carefully balanced with equity considerations. There is no justification for extending either the level or scope of HECS repayments.

Further HECS changes

One of the proposed HECS changes which was rejected by the Senate earlier in the year has made a comeback in this report, namely the proposal to charge extra for those who take longer than the standard time to finish their course. This has grossly inequitable implications which have been well documented in the past, and which I won't go into here.

The other proposal relating to HECS is that students pay different levels of HECS depending upon which course they study. The cost of a particular course would depend upon both the cost of administering it, and the perceived private benefits arising from it. This method of charging HECS was actually proposed by the original Committee on Higher Education Funding that provided the research upon which the implementation of HECS was based. The Government rejected this on the grounds that it was inequitable: nothing has changed, and one would ex-

Tasmanian gay activists say...

"We're here, we're queer, and we're not going to the mainland"

During the semester break I visited a friend in Tasmania and, in between bushwalking around Tassie's beautiful National Parks, I was fortunate enough to attend a rally held in Hobart on the 14th of July on the issue of Gay law reform. It was organised by the Tasmanian Gay and Lesbian Rights Group (TGLRG) which has been working for legislative reform, human rights and anti-discrimination for lesbians and gay men since 1988.

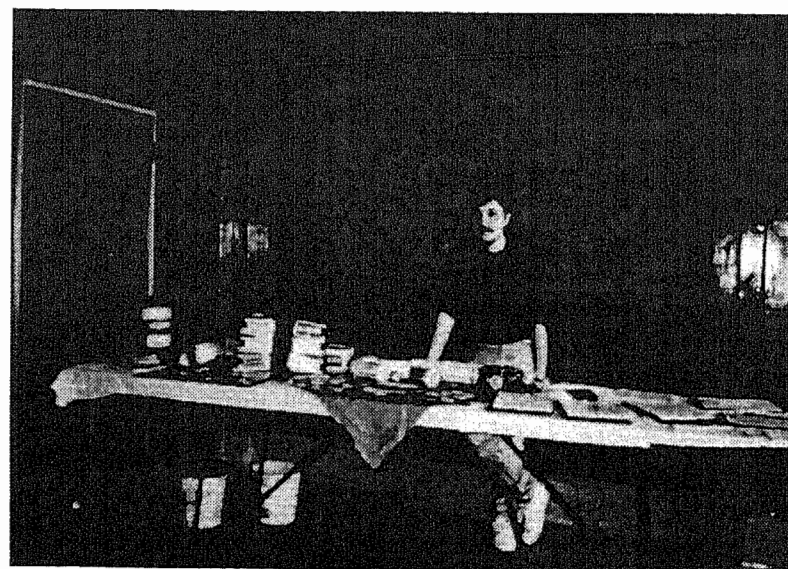
Although the fact that there are anti-gay laws in Tasmania is known, the actual form that they take and their punishments are perhaps not as widely known. The laws referred to are more specifically sections 122 a,c and 123 of the Criminal Penal code. Section 122 a and c state that either of both partners in a gay male (or heterosexual) relationship can be convicted of having "unnatural sexual intercourse". Under section 123 a man can be convicted for "gross indecency" with, or "indecent assault" upon, another man. These sections have application regardless of the age of the partners of the place of the act. Terms such as "unnatural" and "gross" lead to obvious wide generalisations. It appears that "Unnatural sexual intercourse" can mean any form of penetrative sex which isn't vaginal.

"Gross Indecency" can be interpreted to mean any intimacy between men, usually sexual activity between men which is not

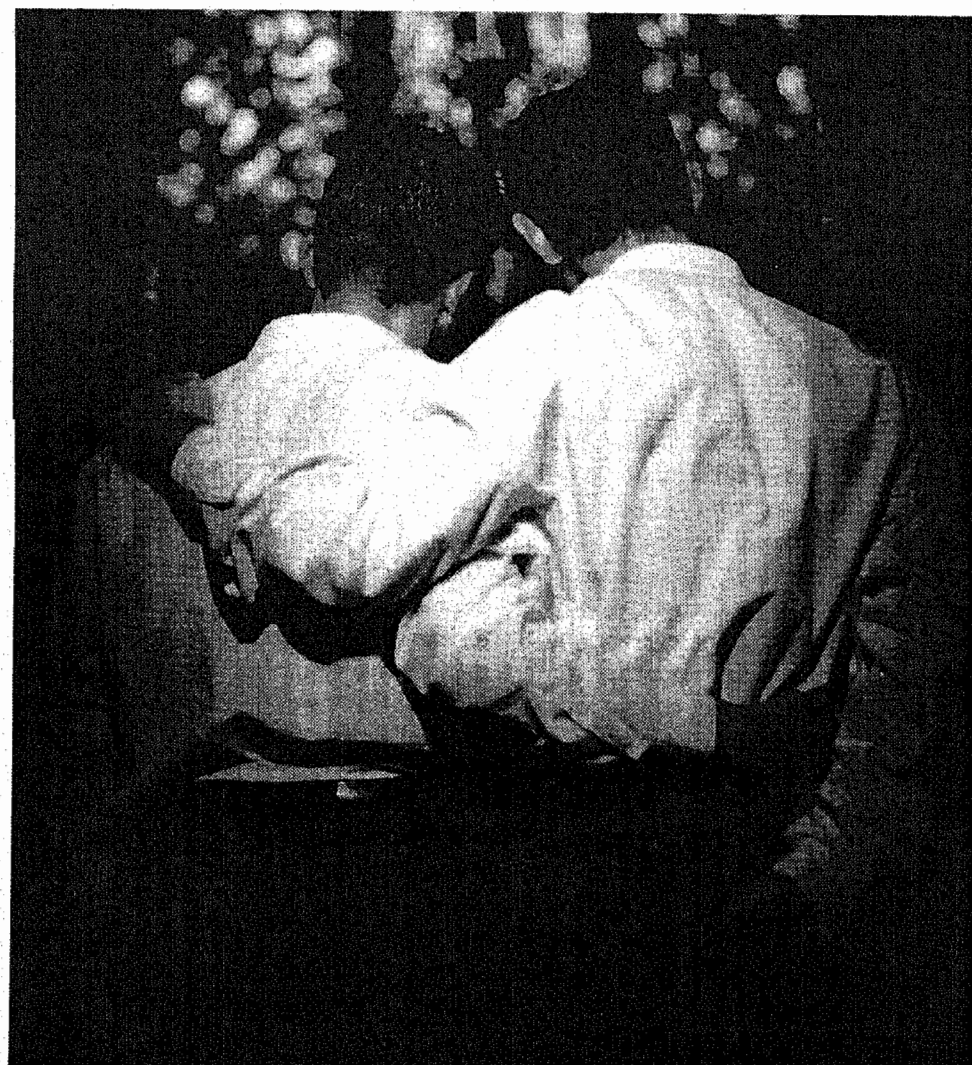
penetrative. "Indecent assault" usually implies an element of force or abuse in other jurisdictions, but is more generally applied in Tasmania to refer to simply physical contact between men. There is a maximum of 21 years jail that can occur as punishment for breaking such laws, although generally a small fine is the result, this does not lessen the suffering inflicted by being charged, convicted and often the subject of public condemnation. In 1980 these laws were invoked to prosecute two consenting men for having sex in the privacy of their own bedroom. Some have argued that they are redundant and consequently are "dead law", however recent statements made by the Police Commissioner and the Director of Public Prosecutions indicate that they would not hesitate to charge and prosecute if sufficient evidence arose in a case. The repercussions of such laws are more pervasive than can be indicated by just examining penalties incurred by individuals as a result of this legislation. The very presence of such laws sees gay men, lesbians and bisexuals being discriminated against and not accorded the rights and status of their heterosexual counterparts. Although lesbian sex is not outlawed under the legislation, this is merely a reflection of society's general silence on lesbianism, rather than an acceptance of same-sex relations between women. For instance, under Anti-Discrimination Laws newly enacted in Tasmania the omission of protection for gay men and lesbians against forms of discrimination, such as unfair dismissal from their jobs, reflects the state's equal intolerance of lesbianism and bisexual women.

It was in the name of abolition of such laws, that violate Tasmanian gay, lesbian and bisexual people's rights, that over 600 people gathered for over an hour at lunchtime on Thursday July 14th. I have been to quite a few rallies in my time, and this was certainly one of the most successful and powerful ones I have ever attended. The walls of the stately town-hall (donated by the Hobart City Council for the occa-

sion) were decorated with placards proclaiming statements of Gay and Lesbian pride and condemnation of the government's regressive and oppressive laws. There were six speakers, Kate Ault from Amnesty international, Senator Robert Bell on behalf of the Democrats, Kate Warner a law academic, Lavaria Saville from



TGLRG, John White from the ALP, Peg Putt a local member and Rodney Croome from TGLRG. The atmosphere was electric as the speakers spoke, each scathing in their condemnation of the Tasmanian government and the homophobic element in the Tasmanian community that supports it. As Kate Warner pointed out in her speech, the law has got no right to act as a giant "chastity belt" dictating how consenting adults of whatever sexuality conduct their love lives. Rodney Croome, one of the primary spokespersons of the TGLRG, was instrumental together with Nick Toonens in petitioning the United Nations Human Rights Committee over Tasmania's contravention of Australia's human rights obligations as a signatory to the First Option Protocol to the International Convention on Civil and Political Rights. His eloquent and impassioned speech drew a standing ovation from the crowd as he laid to rest the many myths circulated by the government and their supporters, such as the myth that the majority of Tasmanians support the homophobic laws of their government (a statistic depending on whose sources and whose opinion polls are used) and that the stand of the Federal government in condemning Tasmania's laws amounted to nothing more than an interference into the supposedly sacrosanct sovereignty of the state government. As Rodney Croome stated, "it's not a question of state rights, it's about human rights". The Tasmanian state government's argument against the right of others to condemn and intrude into state affairs is a well-worn argument trotted out by oppressive regimes



The Buy Right Campaign

Despite growing support for a nationwide boycott of Tasmanian food and beverage products, the Apple Isle's government is standing firm on its anti-gay laws. South Australia, along with other Australian states and territories, has joined the fight against Tasmania's anti-gay laws by gathering signatures on a petition urging a boycott of Tasmanian food and beverage products as part of the 'Buy-Right' campaign. So far, the response has been very positive; nationwide over 15,000 signatures have been collected and more than 400 businesses, as well as the South Sydney City Council, have officially stopped buying and selling Tasmanian products, which is costing the state an estimated \$300,000 per week. The aim of this campaign is not to send Tasmanian businesses broke; rather to show the Tasmanian Liberal Government that Australians no longer support criminal sanctions for consenting adult sexual activity.

This campaign has highlighted the hypocrisy of some large companies which actively seek the 'gay market' but will not support the gay community. The Cascade Beverage Company, for example, particularly in the Eastern states, has directed much of the advertising for its 'designer' beer towards gaining a slice of the gay market. However, it is yet to be seen if this company will support its consumers' human rights in Tasmania. The Buy-Right campaign has shown that business can't expect the support of the 'gay market' without accepting some obligation to show some support to its customers. Already the Buy-Right campaign is achieving major gains. Michael Lavarch, the Federal Attorney-General, has announced that he will be tabling a Bill concerning gay law reform in Tasmania four months earlier than was originally expected. It will now be tabled around August 19. It is anticipated that the Bill will be passed by Federal Cabinet and be presented to the House of Representatives and the Senate by October. When passed, the legislation will override the Tasmanian Government's laws which criminalise homosexuality.

If you are interested in helping with the campaign, or wish to sign the petition directed towards the Tasmanian Government in support or if you want more information, please contact Damien through the Pride pigeon hole in the Clubs' Association.

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The Tasmanian Government has contravened Australia's Human Rights obligations by refusing to decriminalise or legalise homosexuality in reference to the Tasmanian legal code sections 122A and C 1924 and 123. Demonstrate your support for the Buy Right campaign by boycotting Tasmanian food products and industries such as the following (this list is not exhaustive):

- Alcohol
- Cascade Beverage Co. - beer
- Dairy Products
- King Island Dairy - brie, Camembert, cheddar, creams and blue cheeses
- Epicure Cheese - fromage, chevre & fetta
- Heidi Farm Cheese - gruyere & barrel cheeses
- Lactos Pty Ltd - brie, Camembert, Mersey Valley cheddar, True Blue Lady
- Nelson Range, Cradle Valley Edam & Gouda
- United Milk Tasmania - Duck River, Table Cape & Ringaroon brands
- Seafood
- Nortas Pty Ltd - salmon, ocean trout & salmon caviar
- Tasmanian Scallops Pty Ltd - scallops
- Aquatas Pty Ltd - smoked salmon and ocean trout
- Tassal - royal salmon, lobster & abalone
- Tasmanian Oysters Growers - oysters
- Fruit and Vegetables
- McCain Foods (Aust.) - peas, beans, carrots, corn, broccoli, sprouts, cauliflower & frozen french fries
- Hansen OE & Sons - pink lady potatoes
- Blue Banner - pickled onions
- AG & AJ Shield Pty Ltd - check with your grocer, apples
- McDonalds - french fries
- Others
- Cadbury Schweppes - chocolate bars etc.
- R. Stephens - Golden Bee & Golden Nectar brand honeys

around the world to justify the torture, murder and imprisonment of their citizens.

As the boycotting of Tasmanian food products by "Buy Right" (a campaign instigated by 'mainland' groups to show their anger at Tasmania's discriminatory laws) had just started to gain media attention, it was interesting to hear the TGLRG position over the campaign. Rodney Croome indicated that although not initiated or 'officially' supported by the TGLRG, he could understand the stance taken in support of gay, lesbian and bisexual people by such actions on the mainland. In between speeches, Chairperson Robert Jarman read extracts of letters of support for the rally and apologies for non-attendance, from an impressive list of dignitaries. However, one of the most powerful and moving moments of the rally was when he read a letter sent to the group from the parents of a Tasmanian boy who had committed suicide earlier this year due to the homophobia he was subjected to by his local country community.

This is the result of such oppressive laws for homophobia destroys lives. "According to figures from the United States a third of homeless youth, and a third a young people who attempt suicide, are gays or lesbians who could no longer cope with hostility to their sexuality from their family and their community."² The added pressure of being condemned by the state and the kind of hatred which it breeds as a result, can only lead to more loss of lives, violence and harassment. This was indicated when Robert Jarman told the story of a lesbian couple who had for many years lived as accepted and respected members of their local community, but are now subjected to

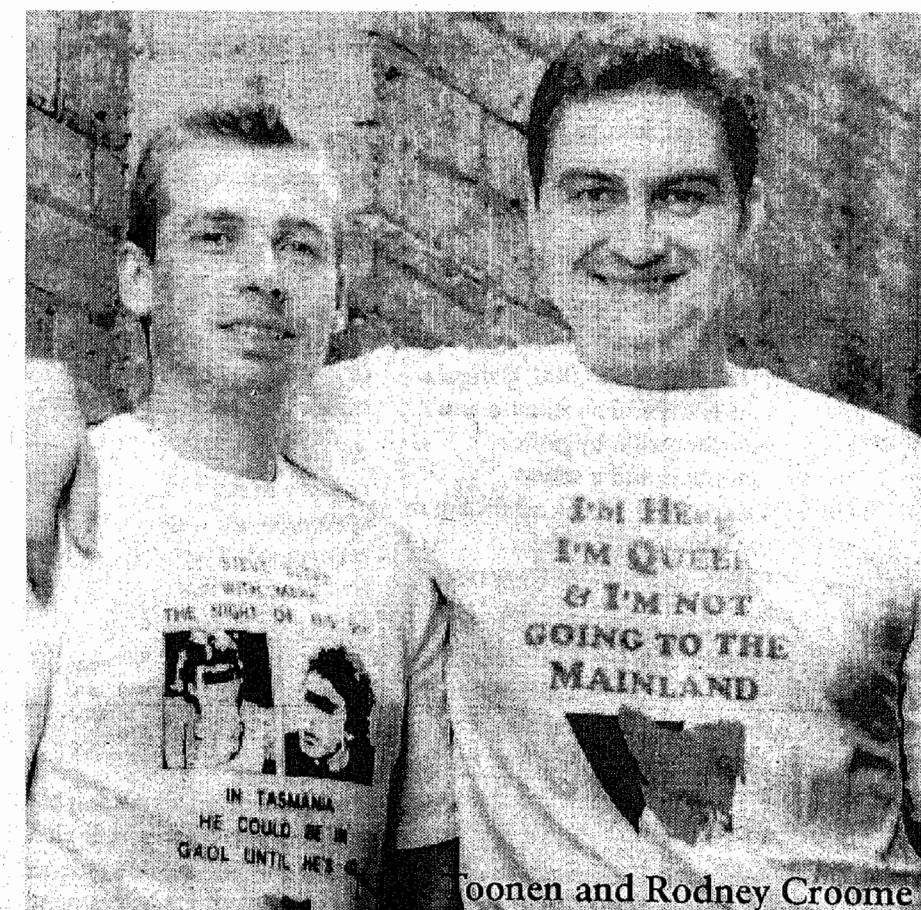
daily harassment and shunning, since their classification incorrectly as 'deviants'.

Since the United Nations ruled in favour of Nick Toonens' submission on behalf of the TGLRG earlier this year, it is clear (even if staunchly ignored by the Tasmanian government and its supporters) that such blatantly discriminatory laws have to go. At the end of this month, the Federal Attorney General is making his submission to cabinet on legislation that will effectively override these laws and ensure protection for not only Tasmanians but all other gay, lesbian and bisexual persons in Australia and to ensure that their state governments cannot introduce such draconian measures themselves.

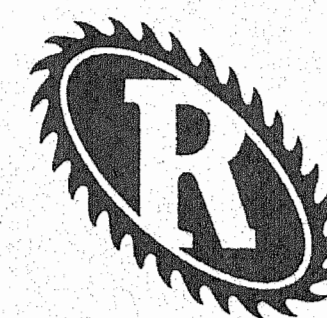
It is very easy for all of us, no matter what our sexual orientation, to become complacent about the human rights most of us take for granted. Hopefully, even with the inevitable repealing of these laws, this 'homegrown' example should be enough to at least shake our complacency; this rally shook mine.

T.M. Collins

1. All information pertaining to these laws were obtained from "Not Guilty", a pamphlet produced by the Tasmanian Gay and Lesbian Rights Group.
2. Statistics obtained from "Talk to us not about us - Homosexuality and Homophobia in Tasmania" a brochure produced by The Tasmanian Gay and Lesbian Rights Group.



Toonens and Rodney Croome

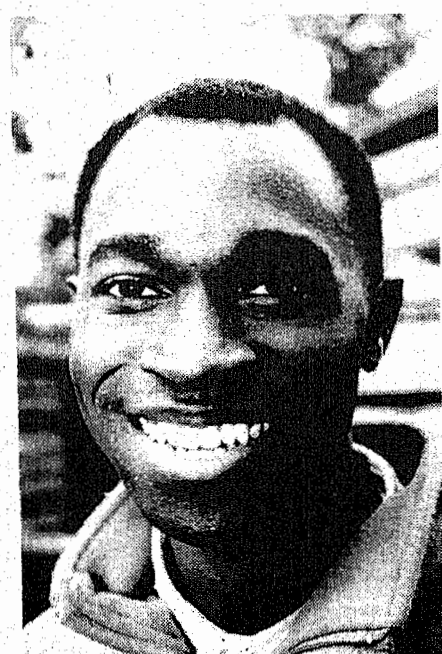


Who is your hero?

Photos: Joshua Kennedy-White



Nikki:
It's too hard to choose one. There are too many cool women out there. Emma Goldman would have to be my favourite. She just had it all figured out.



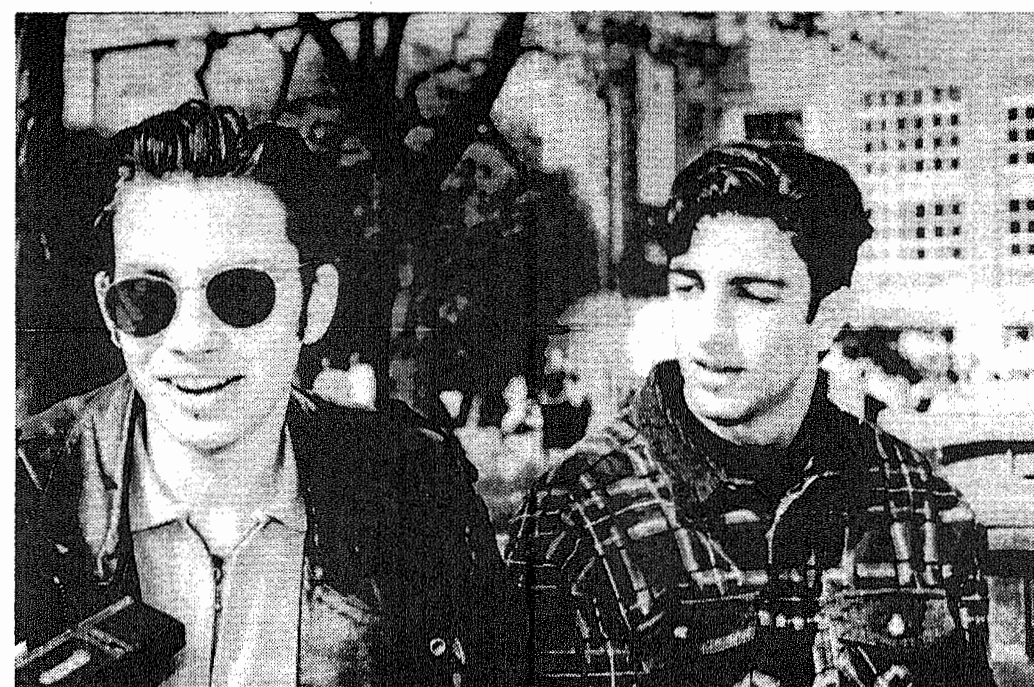
Mark:
My father. Because of what he's achieved in his life, it's something I will try to emulate.



Chris:
Jerry Seinfeld. I don't know why. *Chris later came into the office and wrote the following:*
No not Jerry Seinfeld
I have heroes of higher stature
Like Bob Marley
I love that guy
He stands for Peace, Love, Unity, Happiness
All that good stuff
He's great
Plus I can just drift away to his music
"He who feels it knows it" Yeah!



Michael:
My hero is myself. *Why do you look up to yourself?*
Because I'm a hero. There are no heroes for me so I pick myself.



George and Vincent
George: I don't have a hero. I don't need a hero because there's no-one that would fulfil anything unless it's on a superficial level.
Vincent: Mmm. Don't have a hero. You can take certain qualities from certain people, but not one person's got everything you're looking for.



Lindy:
Tom Cruise. Because he's very good looking. *You look up to him because he's good looking?*
I wouldn't look up to him I'd look at him. *Who do you look up to?*
My brother, my sister and my parents a lot of the time, because they're older than me.



Anthony:
I suppose it's pretty topical but my hero is Modra. Because he's a simple country boy and he's taken a lot of shit in the last few weeks and I think he deserves a bit more time from people.



Vasu:
Gandhi. Because he's very non-violent and he doesn't fix things violently and that's what we are looking for.



Russel:
I don't know that I have one. *Are there any people you look up to?*
Steve Biko, someone like that. Someone who saw that there was something that needed doing about people's rights and that sort of shit.



Paula:
My heroes change from week to week. Basically my heroes are John Pilger, Noam Chomsky, and my mum.

Cathy:
Tim Rogers. He's rock.

Max:
I don't know if I particularly have one hero. There are a lot of people I admire. I don't know if there's one hero in particular. *Then under pressure:*
OK. My hero is Don de Lillo. Because he writes excellent books, and I enjoy reading them and he's got a lot of insight into the foibles that enter our daily lives. He's just one person I like, though, I wouldn't call him a hero, no, I haven't got a hero. That's my original answer.



Disco Inferno

Burn, baby, burn. Shake your booty. Natasha Yacoub, Kathy Warhurst, Bryan Scruby, Tim Gow, David Mills and Lorien Kaye hit Adelaide's very hottest hot spots to bring you their tips on where to spend your Big Nights Out.

Empire: Hindley Street.

I knew that we were in for a good thing when we passed through the shiny silver doors into an array of somewhat mainstream 'flip the tripper' lights. The one thing that managed to grab us though, even more than the seedy atmosphere at the pool tables and the chillers sipping beer at the bar, was the crowded dance floor where over sixty people were doing their thing to the Pet Shop Boys sound. My advice is that if you're into peroxides, boob-tubes and Top 40, then hit the Empire on a Saturday night for a hot and sizzling time.

Schmidts: North Terrace.

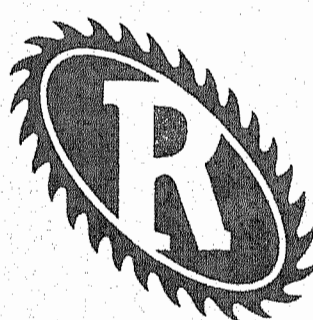
If you're over 30 and your favourite subject is you, then this is your nightclub. This is the place where people in expensive clothes get as drunk as the rest of us. The music is the normal nightclub music (good dance club music especially later in the night) but it's not a leader in the music stakes. Drinks are a bit on the pricy side but the act of the balding waiter with the pig tail (*David Moxham is this your real job? Eds*) is almost worth the extra. It could be described as the horror version of the movie *Cocktail* and be ready for pick up lines like: "You girls look like you're having fun. Can we join in?" and "That's an interesting necklace. Where did you get it?" And be prepared, the upstairs toilets have a slope on the floor when you get in. Bad for the seriously seedy.

Waves, at the Hyatt: North Terrace.

Necessary equipment: pager and/or mobile and business cards to swap with contacts. If you want to be somebody else for the night then this is the place to be. People try their hardest to convince you how educated they are, spinning stories that Spielberg would be proud of. But it doesn't take long to work out that this is their Waves persona, not the real McCoy. The music involves a dragging out of tracks that are best left unremembered. Just a word of advice - don't expect pick-up lines: look for winks, tosses of heads or beckoning of beringed fingers. In Waves, the men are generally found leaning against the walls. An inside source has said this stems from an irrational fear of being assassinated - in line with Mafia philosophy. The dim lighting provides the perfect setting for pay-offs and protection money changing hands. Unlike most Adelaide nightclubs, this club doesn't need disco balls. There are plenty of hairy gyrating men wearing more jewellery than Liberace. When this club is crowded it can be a disorienting experience due to the excess of half unbuttoned shirts showing gold medallions on nests of springy hair.

Venus: Light Square.

The venue now known as Venus has had a long and chequered history. Many will remember the excitement of pulling out the fake ID and experimenting with excessive alcohol consumption as a fresh faced 16 year old when it was called Club 69 (or Club 16) in the late 80's/early '90s. My last encounter with the place occurred a couple of months ago when it was a bit more "upmarket" than it is now. On that occasion, they wouldn't let some of my friends in due to dress deficiencies, and once we got in the consensus of opinion was that it was a bit too full on for a bunch a pissed, daggy looking Uni students. Nowadays, Venus seems a lot more more relaxed, satisfying its punters with a diet of commercial dance music. A friend of mine described it as being a bit like The Royal, but without all the bad bits that people always seem to associate with that institution. The other thing that Venus has going for it over places like The Royal is the layout. It's quite big, with plenty of room to relax when your weary legs need a break. There's a room at the back containing pool tables and pinnies, as well as a balcony which is suspended above the dance floor, allowing patrons to keep an eye on the happenings below. Undoubtedly the best thing about Venus though, would have to be the dance floor which features lights that come up through the floor, giving you the impression the you're part of a video clip for a 70's disco song. Way Cool. As for the sleaze factor, it can be a bit on the seedy side, but it's certainly nowhere near the same level of sleaziness as, say, The Big Ticket. The dress code could pretty much be summed up as smart casual. I quite liked Venus. If you're into techno or grooves, then it probably isn't the place for you, but if you're happy to dance the night away to the likes of "De Dum Dum De Dum", then you should like this place.



On Dit

Primary at the Proscenium (Saturday nights): Blythe Street.

The Set Up

The entrance to the Proscenium is a hole in a black wall in a side street off Hindley which sets the mood perfectly for the dark decor and limited illumination inside. Upstairs there's plenty of space to groove and downstairs there's pool, a pinny and lounges to rest your danced out legs.

Dosh Outlay

Five bucks entry and night club drinks prices. It's best to get toasted at the pub before you arrive.

The Patrons

Pretty eclectic really. There's Anglophile indie kids, band-T wearing grungy types, the lost looking Hindley Street drop in and in the dark corners, when the moon is right, you'll probably spot the occasional Goth.

Scorability Factor

It's undeniably low by conventional standards. While the darkness is good for hiding your worst features, potential partners tend to be wary of getting sleazy with what they can't see. Having said that I've heard of it being done, I've seen it and I've even experienced it ... but definitely don't expect it.

Vibes

You'll hear a heady mix of the greatest alternative hits interrupted by blocks of 80's nostalgia and the all too rare newie. If you become a regular you will become frustrated by the predicability that DJ Ian falls victim to. Once you've heard "Baggy Trousers" by Madness, you WILL hear "House of Fun" as the very next song. And while 80's music can be rather cool and invoke fond childhood memories, it can also be bloody annoying if you didn't like the song 10 years ago and you're forced to endure it all over again. But it beats commercial dance music and the chance to hear favourites from your CD collection augmented by big speakers, whirly red lights and glitter balls is a bit of a treat in this town.

Time Tunnel at the Currie Street Tavern (Friday nights).

The Time Tunnel was opened the Friday before last by the management of its previous incarnation at Le Rox and, judging by the fact that you had to queue to get in, was a major date in the calendars of all people who can be described as even vaguely alternative. The fashion parade on the night gave an impressive coverage of many of the sub-cultures that were present on the night: pretend seventies rock-stars, grunge and indie kids, adidas retro, goths, punks etc etc. And the live nipple piercing on stage made it truly a night to remember.

But last Friday night was nowhere near as big. Were the kids unhappy with the music, the crowd, the venue, what? The music was a reasonably predictable but enjoyable selection of indie music, sometimes giving way to the anarchy of heavier stuff like the Dead Kennedys; the crowd was an affable mix of various stereotypes; so perhaps the problem is the venue: pink walls, lattice work disturbingly similar to that in the Mayo Refectory, mirrors on the wall next to the dance floor which is incredibly irritating, bad café furniture, hmmm. But this shouldn't be such a deterrent: you can ignore it, especially if you take advantage of the drink specials. It's a good place to spend some of your valuable Friday night if this is your scene.

The Time Tunnel is obviously at the make-or-break stage of clubdom. It could be the place to be or the place to avoid in the next few weeks. Take your pick.

August 15



Jules: Hindley Street.

Bad music, bad dressing and bad dancing...at this place you get all three. Jules has truly defined and redefined the night club experience in this city. In fact, Jules' reputation as a casual sleaze pit went beyond joke status many years ago. Jules is an Adelaide abomination: it sits there on Hindley Street spewing patrons and crap disco music out onto the footpath like a lumbering great beast. Whatever else may be said of Jules, it will not go away. Strange, then, that the place is so damn hard to get into. A rigid dress code of collared shirts is enforced by the burly bouncers. The upper section is restricted to the over 25s. IDs are checked regularly, so leave your kid sister or brother at home.

Once inside, the only place to go is down. And down you go, to the "Lipstick Bar", resplendent with its rotating dance floor. Some bright spark has decked out the Lipstick Bar in black, black and black, presumably to give the place an alternative, grungier-than-most feel. What cheek! Everybody knows Jules is about as alternative as Garfield stick-ons.

The music is pretty standard bubblegum-pop, mixed by a DJ who is more than happy to take requests. That's a good thing. I guess the enjoyment you get out of Jules is dependent on what you put into it. Of course, that can be said of any nightclub. But what the hey - go and live it for yourself. Jump around inside the funhouse.

The Big Ticket: Hindley Street.

The free entry here is always one of the main attractions, drawing heaps of people to this venue week after week. The set-up kind of reminds me of a Hilton function room, but the thing that sets it apart would have to be the stairs to...well...nowhere actually, which I dared to climb, only to find myself on a platform overlooking the dancefloor. Yes - centre stage with two very energetic people dirty dancing to what some people would call techno. This is one of those (not hard to find) places responsible for perpetuating the stereotypes of girls in minnies baring their ribs in psychedelic crop-tops and of lads with shoulders so big that you have to wonder if they're wearing the latest shoulder pad accessories. This is a great place to go and just stand around looking cool, whether that means you are standing by the bar, Strongbow in hand, 'jolting' periodically to the beat, or whiling the night away playing pool and perving at the girly in the g-string playing her shot at the table next to you. Should this have the desired effect, you could find yourself outside pashing on the balcony (as one does). The place brought on frightening flashbacks of the atmosphere at Seniors and we didn't stick around.

Cover Design Competition

Eckersley's
The art material specialists

The winner will receive a \$50 Gift voucher from Eckersley's Art Supplies, a crate of champagne supplied by the Union Gallery and any entrant whose cover is published will be paid \$50.

The competition closes Friday August 26 and the winning cover will be published on Monday September 5.

Entries will be judged by Paul Hewson, Union Gallery Director, James Hind from Eckersley's and the *On Dit* editors.

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. There must be space for the *On Dit* logo.

You are welcome to discuss the technical details with the editors. 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 of *On Dit* or Eckersley's or sub-editors of *On Dit* permitted to enter.**
- **All entries must be accompanied by name, student number, telephone number, address and contact department.**
- **Entries to be submitted to the *On Dit* office**

What's in a name?

Paul Sykes had a few beers with members of up-and-coming band The Named.

"Have you ever as a child gone to bed hoping that you will dream that you have the ability to fly, but wake up in the morning feeling slightly ticked because it never happened?" (Well, neither have I!)

Four piece Adelaide band, The Named, have a strong desire to "fly", but realise that they have not as yet "taken off". Are they somewhat pissed off, I hear you ask? Lead singer Matt attempts to explain both their long and short term aspirations. "There is a part of us that dreams about one day playing big gigs and being constantly on tour because we love playing to people. However, we also realise that this will require hundreds of hours of practise and a great deal of dedication."

The Named (ex My-Long-Schlöng!, Lovebead, Flicka, Dice, Rusty Dew, Why and The Worley Bits) finally decided upon a name which they considered apt, "It doesn't pin us down or stereotype us like some of our previous and admittedly 'wanky' names." The quartet began making noise last November in guitarist Stuart's detached 'granny flat', until early this year when Matt was making so much inordinate noise with Stu's guitar that a concerned neighbour rang up and complained. "I was making some really beautiful sounds, but I suppose some people don't appreciate quality music," says Matt romantically. Stu interrupts to suggest that Matt's "quality music"

sounded like "shit". After overcoming this initial problem of finding a place to rehearse, The Named began the task of developing an individual sound of their own. When asked how they would define their musical style, bass player Sarah replied: "Our style is really hard to describe, because we have such a broad range of influences, like Christy Moore, Smashing Pumpkins, Pogues, Cure, Nirvana, U2 and Lisa Simpson." Matt offers a philosophical interpretation of The Named's sound: "Melodically tasty, yet soul shattering at the same time!" Drummer Darren responds positively: "We have developed a definite sound of our own; all of our songs are now played in a similar style, which is cool because when people go to our gigs, they know that they are going to like what we play."

The Named have dedicated themselves to playing as many gigs around town as possible, in order to enhance both their ability and profile. The Named have been seen regularly at Boltz Bar and recently played with Reckoning at the Crown & Anchor. The highlight of their brief career thus far has been finishing a credible third in this year's Flinders Uni Battle of the Bands. The Named have just finished recording their second demo with the help of Butchered Records (not the most encouraging name). It is a four track effort titled *Woo hoo*. Matt explains this strange title. "*Woo hoo* is a

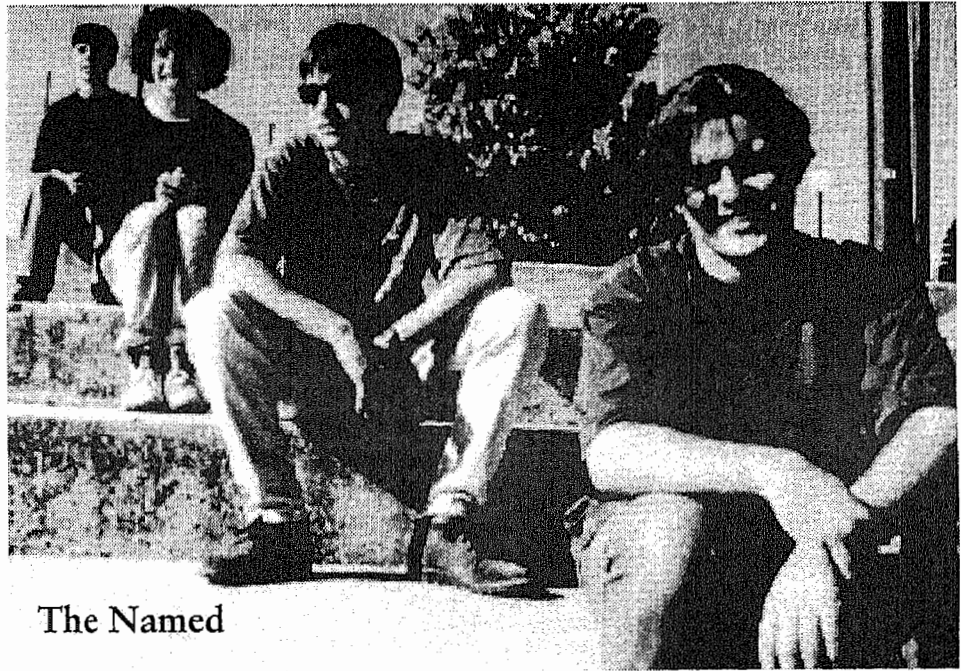
dedication to the immortal Homer Simpson when he gets over excited and yells Whoooo! For a long time we and our friends have been emulating Homer in times of excitement. But over time Whoooo has evolved into Woo hoo."

Matt then reveals a more serious side to his nature when asked to give his opinion of the Adelaide Band scene. "I don't think the rest of Australia (as well as many people in Adelaide) are aware of the quality bands that the Adelaide scene possesses. If the powers that be got off their arses and made a concentrated effort to promote some of these bands properly, then you'd see a lot more successful bands coming out of Adelaide." Bass player, Sarah, responds prophetically, "We take our music se-

riously, but that is about all that we take seriously. We really just want to have fun and hopefully the rest will follow - Woo hoo!"

The interview concludes with a solid drinking session and with lead singer Matt (who has been described as having "a body like Iggy and a voice like Jim") exhibiting the unique skill of being able to master the Rubix Puzzle behind his back. One can only be impressed by this talented young band with a clear perception of their future direction.

You can catch The Named at the Exeter this Thursday, 18th August from 10 pm.



The Named

Penny goes it alone

Penny Flanagan, formerly one half of indie pop group Club Hoy, is now a busy soul with her solo music career. Kerina West spoke to her about the demise of Club Hoy, touring exotic locations with *Things of Stone and Wood* and her first novel.

Over a dodgy mobile phone line I interviewed Penny, who was in Warrnambool where she is currently touring with *Things of Stone and Wood*. On the road for the next four weeks, the tour began Wednesday night in Ballarat. "Ballarat was huge," replied Penny, but stated that the band had their doubts about pulling a large crowd. "I wasn't worried because I knew they were big, but they were going "oh no-one's going to come," and then they had about 400 people turn up. It was a sell-out so that was really good."

The friendship between the two performers has been a mobile one. "Club Hoy did a tour with them up and down the East Coast in 1992-93 and we had a lot of fun," said Penny, who added that their current tour was a lot different to previous gigs. "It's not like two bands playing two different sets, it's like a whole show...they come on first, and then I come on and they play with me

and my band, and then they finish the set. They were really keen to do something different and I guess that I was the ideal person to do that with."

I mentioned that many people had no idea about the split of Club Hoy. "Lots of people didn't know and are still getting over it," Penny laughed. The duo of Penny Flanagan and Julia Richardson parted company over a year ago, during the recording of their never completed second album. "Julia and I had been working together since we were teenagers, and we just wanted to be individuals and pursue our individual careers. We had taken it as far as it could go with Club Hoy, we both just wanted to take a bit of a risk and be by ourselves for a while. I've produced better music and written better songs on my own than I would have, had I stayed with Club Hoy."

Lap It Up is Penny's first solo single, and is receiving healthy rotation on Triple J at the moment. Released through Regular Records, it is also the first track from her forthcoming album *Bravado*, which took three months to record. "My main collaborator on the record was the producer Mark Armiger, and also Steve Bull who plays bass and guitar and keyboards, and he wrote the

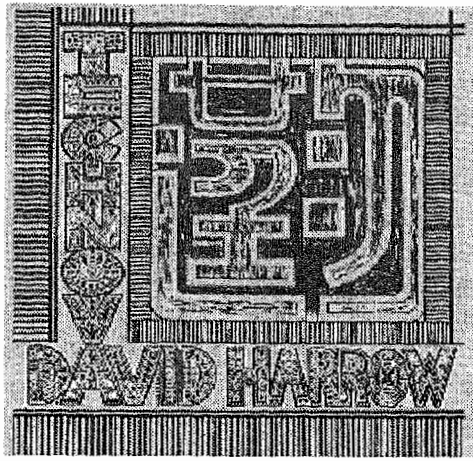
single *Lap It Up* with me," Penny explained. "I'm kind of floating at the moment, which is good because I get to do what I want, I don't feel like I'm locked into anything." Those eager to see her perform live will have to wait until October, when the album is released and a national tour is being considered.

The decision to pursue a solo career is a difficult one, so I asked Penny the main differences between her previous work and what she is now producing. Has there been a change in direction? "Hopefully I've taken all the good aspects of Club Hoy with me," Penny mused. "I think I've taken a few more risks by myself than I would have with Club Hoy, because I was always very precious with what Club Hoy was and what it had to be. I limited it a lot, and I limited myself...I didn't want it ruined." Seeing her time alone as a growing process, Penny believes this is a positive experience. "My new album's got a lot of things on it that I wouldn't have done with Club Hoy. The main difference is that it's a lot broader...I'm not as wary anymore."

Besides spending time recording and touring, Penny has also written a book that has just been released. "Chang-

ing the Sky" was written at the end of 1992 while Club Hoy were busy recording the *Trumpets* e.p. "It's about a young girl whose father dies and her family has to move and deal with it," Penny explains. Doesn't sound very positive, but Penny assured me that "It's not serious, it's quite funny...it's a good yarn." Is the literary scene an area she would like to dabble further in? "It's something I want to have in the future. I've got to do this while I'm young because the music industry is so obsessed with youth. When I'm an old bag about 50 I'll write more. I'm not in a rush to do another one, I'm more in a rush to make another record while I've still got my youth." Don't worry Penny, you've got a long time yet!





Technova
David Harrow
EMI

I really do not know what to say about this release. In my opinion, it does not deserve any serious comment whatsoever. I may be wrong! There may be some of you out there who dance while meditating. If so, David Harrow's *Technova* is a worthy addition to your collection.

Unfortunately, all I hear is the work of a non-professional musician who knows nothing of harmony, tempo or music. Maybe he was a drug addict and needed a hobby to kick his habit, so he bought a cheap synthesiser and a tape recorder. I don't know!

Maybe I'm not open-minded enough (you'd have to be very open-minded to justify this absurdity), however, all I can see one could do with this CD is use it as a Frisbee!

Stephen F.J.E. Dickinson

Spin the Bottle
Juliana Hatfield
Festival Records

This 4-track was released around the same time as the *Reality Bites* soundtrack although the catchy title track has been around for ages. Other songs are "Ruthless" and "My Darlin'" which Hatfield sings in almost a countryish sob accompanied by acoustic guitar. Recorded live on JJJ, Nirvana completes this single/ep and is not so much a tribute to Kurt (who I'm sure you're all sick of hearing about) than an accurate send-off with Hatfield screaming (as much as she can in her little-girl voice): "I'm so glad I'm not dead!" I like it.

Christina Soong

Solitude
The The
Sony

Solitude by The The has the ugliest album cover I have ever seen! Apart from that, this is a superb album. It's a best of The The with no previously unreleased tracks, so if you have the whole collection of The The CDs and EPs, don't bother.

The songs on this album brilliantly showcases the genius of Matt Johnson and the rest of The The. "Another Boy Drowning" is a live track off *Burning Blue Soul* from 1981, it displays how well this band have maintained their credibility over time and how amazing a band can sound live. Of course, "Dogs of Lust" and "Helpline Operator" both from *Dusk* have been included in this list of classics.

Other songs especially worthy of mention include "That Was the Day" and

"Solitude" which ooze Matt Johnson's beautiful and poetic vocals. If any readers think that the harmonica sucks, then they really should listen to the way The The breathe new life into it.

Overall, a fantastic album, pity they forgot to include "Slow Emotion Replay".

Scott Berry

New Miserable Experience
Gin Blossoms
Polygram

Hopefully, by now, all you readers will have heard the Gin Blossoms' ever so catchy and cool single, "Hey Jealousy". As you can guess, I loved it. As for the rest of the album, I don't think it is as good, but that may be just because I think the single is brilliant. The rest of the album isn't as fast or catchy and is much more country / folk influenced, but don't think that it is cliched John Mellencamp style crap.

Robin Wilson's vocals are great, he maintains a Bodean-like quaver the whole album and it fits in perfectly with the whole feel of the band. Bands which the Gin Blossoms have drawn influences from include Dinosaur Jr, The Byrds, Bodeans and folk/country music in general.

Stand-out tracks are many, such as "Mrs Rita", "Until I Fall Away", "Pieces of the Night" and "Hold Me Down". The only flaws I found in this album are the way the Gin Blossoms go overboard with their country music influences in songs such as "Cheatin'" and "Cajun Song".

Overall, a very likeable, inoffensive, catchy album that sounds a lot better than the title or cover looks.

Scott Berry

Windswept
Peter Carolan
Jarra Hill

Those of you familiar with the ambient Celticism of Sirocco or the ambient didgeridoo-ism of Gondwanaland may have heard of Peter Carolan. As the keyboard/synthesiser guru in these bands he was very useful, thank you very much. Unfortunately, his solo effort, *Windswept*, is completely devoid of any of the interesting textures or sounds he has created in the past.

The wonderful thing about synthesiser music is the almost unlimited palette of sounds, colours and rhythmic possibilities available to the composer. Peter Carolan skilfully avoids most of these and uses pre-programmed, preset sounds, standard rock/western musical clichés and completely inane melodic material.

The album falls into a crack somewhere between ambient 'new age' background noise and truly irritating elevator music.

But there's more! - In the liner notes, a Mr Warren Fahey claims that Sirocco, Gondwanaland and Peter Carolan "... played a pivotal role in breaking down the post rock 'n' roll barriers in music". Post rock 'n' roll? This would be nothing short of pretentious crap coming from anybody, let alone Mr Fahey or Mr Carolan.

Please do not buy this album. Thank you.

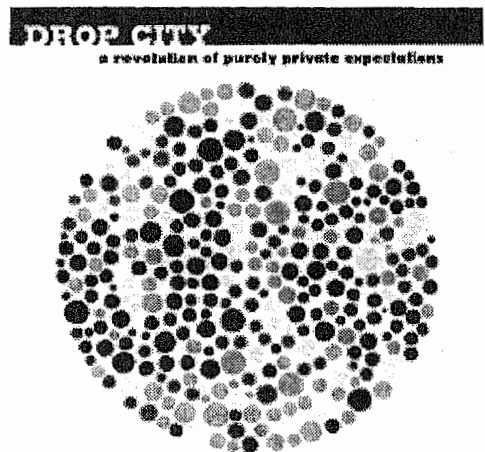
HBC

30 Points and Spin
The Hammonds
Wonderlick Records

30 Points and Spin is a loud rock/rap/metal album born out of a wide variety of influences including The Beastie Boys and De La Soul and suckled by an ex-death metal drummer. These boys like big guitar sounds, heavy bass lines and relentless drumming. Combine this with vocals that are alternatively layered, distorted or just plain snarly and you'll have a good idea of the Hammonds' sound, which has also been tagged "happycore".

Although the songs are catchy and powerful, I feel it definitely improves on a second listen, as the frenzied pace of most of the songs leads to a sameness. Highlights include "Sponge" and "Get the Deal" and the other songs are consistently strong, resulting in a good debut album. So if you're into serious moshing, this offering from Canberra band, the Hammonds, may be just the thing.

Christina Soong



A Revolution of Purely Private Expectations
Drop City
Polydor

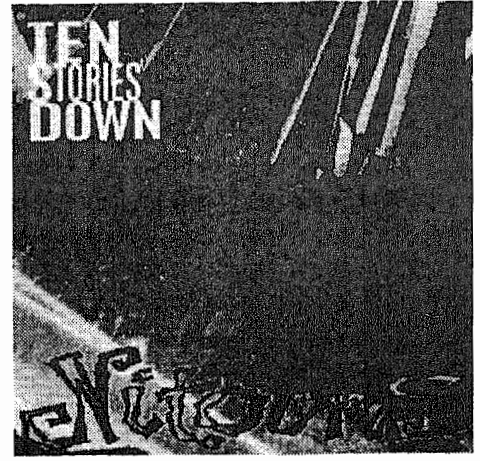
Drop City are an unrecognised three-piece Sydney-based band who seem to be influenced by the Violent Femmes, with hints of the Cure throughout this release. Even though the members are all talented and their new album heralds a number of "catchy" tunes, they are likely to remain unrecognised and their music remain unpopular due to the outfit's "garage band" characteristics.

From the first number, "Getting Along", the album begins well and remains enjoyable throughout. Their music is simple, with bass, drums, guitar and vocals; however, it includes fine lyrics, interesting harmonies and catchy riffs.

Drop City will not experience great success and should feel lucky that they received a recording contract above similar 'ordinary' outfits. The members are talented and their music tight, however, I cannot see Drop City progressing from the Sydney pub scene.

One could compare this outfit to the Adelaide band The Jaynes as both produce simple tunes, yet experiment with a number of musical variations. If you enjoy the relaxed pub-scene music of other unrecognised groups, Drop City's experimental release "A Revolution of Purely Private Expectations" is worth a listen.

Stephen F.J.E. Dickinson



Ten Stories Down
Nitocris
Phantom Records

In recent years, I lamented that "rock 'n' roll is dead" and then I took delivery of the *Ten Stories Down* EP. After only one listen, you immediately notice it's rough, cheesy, tacky and under-produced: long live rock 'n' roll!

Nitocris are five Sydney girls (I use the term advisedly; a couple of them are even still completing their HSC) with an uncompromising stance and a penchant for heavy metal music. Chunky guitars, pacey riffs, it's all here. Fantastic songs like "Seedy and Suspicious" and the title track "Ten Stories Down" are reminiscent of a full rock epic in just 4 short minutes.

Unfortunately, any plans to tour are currently on hold due to study commitments (!), but a full album is in the works - alright!!

Frank Trimboli

That was then... this is now.
Destroyer Records
A Geelong band compilation

That was then ... is another Dave Thomas baby. A compilation of nineteen Geelong bands, each contributing one song apiece, *That was then...* rules arse. It shows an incredible diversity of styles yet remains firmly ensconced within the guitar based genre. There really is something for everybody on the album with powerpop, murky rawk'n'rawl, metal & punk all getting a guernsey. Bands involved range from the well-known such as Bored!, Magic dirt, Poppin' Mammias to the lesser known SheFreak, Supergrass and Warped.

That was then... lays to rest the common misconception that all Geelong bands are just Bored! clones and therefore interchangeable. The entire album is remarkably consistent and high in quality of both recording and songs and, unlike most other compilations, doesn't have any real duds apart from Undinism with "TV Stars and deceased pig felcher". This track is death metal which doesn't appeal to me but you might like it.

Standout tracks are Amba Fear with "Dog's night out", SheFreak with "Shake me down": fuzz pop at it's mightiest, Food with "Hunger Pain" which is reminiscent of the later straight edge sound and Seaweed Gorillas with "Ode to pain": loudly ethereal.

The cover art was painted by Geelong artist Jeremy Geddes and sets the tone for the album.

That was then... this is now should be owned by anybody with a vague interest in Australian guitar based muzak.

The voice of youth

Paula De Angelis gets the lowdown on Before You Were Blonde, a choir for hip, contemporary people.

I rocked up to the Proscenium night-club on a chilly Sunday evening to see a performance of the 25 member choir Before You Were Blonde. The crowd slowly filled up the small dark club, and I remember being impressed both by the number of people who came and the diversity of the crowd; there were families and groups of teenagers and people of all sorts of ages and styles, and when the choir came on stage and began their performance, I could see why they attracted such a range of people.

The range and technical abilities of Before You Were Blonde is very impressive - the songs performed ranged from originals through to Madonna's "Vogue" and Hunters and Collectors' "Throw Your Arms Around Me", and all were executed with strength and accuracy, although it is clear that the choir needs more male vocalists. The real attraction of this choir, however, and what makes it unique, is the warmth and personality that is projected by the performers. The wintry weather outside was completely forgotten as the audience was infused with the energy of the people on stage and the very obvious pleasure they got out of the songs and the performance. This was most apparent amongst the many children in the audience, who sang along and danced in

front of the stage. Altogether, a great way to spend an evening; if you've never seen Before You Were Blonde, then make sure you do.

A few days after the performance I had a coffee and a chat with two of the members of the choir, Jera and Fergus, both of whom reflect the same sense of warmth that the choir projects as a whole. Jera is an outgoing and exuberantly friendly woman, who told me that Before You Were Blonde, for her, is both an escape and a "treasure". "It just creates for me a feeling of togetherness as a community which I don't have around me - if anything I'm isolated so it's a really nice bonding time. It enables me to be who I am and not be restricted; being gay I find society itself is fairly restrictive. Here I can be me and not be ridiculed for it ... it's nice to have that non-threatening atmosphere."

Before You Were Blonde was established at the Carclew Youth Arts Centre about three years ago by singer/songwriter Andrea Riennets. They have performed in pubs, at barmitzvahs, at gay weddings, and this year they performed at the Fringe Festival, to packed houses and enthusiastic audiences. They have produced their first CD, which has three songs on it, and hope to do another one soon. Sales are, according to Fergus,

"creeping along" and the most successful salespeople appear to be the children of choir members. Jera commented: "We're just finding our feet - the next CD will be even better, with hopefully a few more songs from our actual performances. Our performance compared to the studio is quite different - it's quite sedate in a studio, you don't have that thrill of performance."

The choir has a commitment to attracting and acknowledging the diversity of that mish mash that is Australian culture. According to Jera, "The main consensus of the choir was that it was multicultural, that it paid homage to Aboriginal culture and society, especially the Adelaide Plains people, because we're singing and dancing on their land ... and total respect for race, colour, creed and background. These principles are put into practice by a set of guidelines called the Code of Norms, and choir members write their own contracts based on this code, as well as setting personal goals for themselves in the contract. Decisions are made by various committees responsible for song selection, publicity and management among other things. The participation of all the choir members in the decision-making structure obviously is part of the reason for the enthusiasm of the choir mem-

bers.

Before You Were Blonde is leading up to a new season and are holding auditions on the 24th and 25th of August at Carclew, 11 Jeffcott St, Nth Adelaide Ph: 267 5111. Auditions are, in Jera's words, are "really relaxed - apart from the people auditioning!" and the choir is looking particularly for men with baritone voices and women with strong voices "that can punch out the sound". And they are performing on September 1 in Noarlunga, on September 9 at the Royal Show at 6:30pm, and on September 10 at an Acapella Night at the Governor Hindmarsh hotel. Fergus, who has been in Before You Were Blonde for a year, remarked: "It's an extremely supportive environment and I think it's given me a lot of confidence that's flowed over into other parts of my life - like the academic side of things. It's been very important giving me emotional and logistical support It's a good thing to be in the choir. It's good for your mental health!"

So, Adelaide, get involved with one of the best vocal groups around. If you're between 16 and 26 years old and can carry a tune, audition. If you're not or you can't, go and see them perform. I guarantee you, the experience is well worth it.



elle
dit

The women's edition of *On Dit* will be published on October 17. If you are a woman who would like to get involved, come join the happy throng of the editorial collective at 1pm, Wednesday in the women's room.

Start getting contributions ready: articles, creative writing, photography, cartoons, artwork. Get to it.



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Loganberries

David Mills interviewed playwright John Logan on the eve of his new production.

Opening this week at the Space Theatre is Independent Theatre's production of *Never The Sinner*. Playwright John Logan has come all the way from America (!) to oversee the final rehearsals of this production, and to "do the press" as he says. At thirty-two years of age, with ten of his plays performed in the last ten years, he is in the enviable career position of being able to pick and choose his work.

That explains why he is here. Independ-



John Logan

ent Theatre presented the Australian premiere of the West End hit *Never The Sinner* two years ago and it was a runaway success. In an attempt to recapture that success, last year they performed Logan's play *Hauptmann*. It was during the run of that play that Logan told director Rob Croser that he was in fact dissatisfied with *Never The Sinner*:

"In the process of getting the play to London I made changes I shouldn't have. I think the play was compromised by the situation of a huge commercial production. Not that my producers were avaricious money-grubbers and were telling me I had to make changes "or else", but changes were made - to accommodate the star actor and to accommodate a big West End production. I was very dissatisfied and subsequently refused to have the play published and refused to have it done in the U.S."

This current production, therefore, is a unique opportunity for Adelaide audiences. Rehearsals have seen Logan drafting and redrafting individual scenes, asking the actors to forget scenes they have been performing while replacing them with new scenes, all the while "huddled before the heater in this god-forsaken frigid weather which I'm so not used to".

Even with such last-minute alterations,

Logan retains a sense of confidence in his work. However, this confidence evaporates entirely on the opening night of a production of one of his plays:

"I never sit in the audience on opening nights, because I'm just so incredibly self-conscious about how people are reacting, and if I write a joke and no-one laughs my heart falls into my stomach. If an actor blows a line which an audience would never notice it's like "oh! my play is ruined!" So I never ever do that."

So, if not in the audience, where will he actually be, come Thursday night?

"I'm going to be wandering around outside smoking. One cigarette after another, in quick succession, nervously pacing. Look for the cloud of Marlboro smoke, and that will be me!"

Logan is more serious when it comes to discussing the subject matter of *Never The Sinner*. The play deals with the Leopold and Loeb case of the 1920s, the infamous "thrill killers" who were also the subject of the movie *Swoon*. Inspired by the writings of Nietzsche and intoxicated with the idea of committing the perfect crime, 19 year-old Leopold and 18 year-old Loeb kidnapped and murdered a 14 year-old schoolboy. Logan believes the media sensation that this case caused has found modern echoes in the cases of Lindy Chamberlain, O.J.

Simpson and the Menendez brothers. *Never The Sinner* certainly casts a critical eye on the modern phenomenon that is "trial by media".

Logan sees the Leopold and Loeb story as a nexus for a range of ethical dilemmas for the media, the judiciary and for individuals. What initially drew him to the story, however, was the relationship between the two young men:

"There's a metaphor used in the play which I think is actually very apt, and that is holding a gem. If you hold a jewel up in your hand and turn it in the light, the different facets will be illuminated one after another. Deep down the cause for the crime had something to do with the relationship of the boys, something about the two of them coming together created this event, and that's what I'm fascinated with."

Logan sees theatre as the ideal medium for the posing of difficult questions such as those that this story proffers:

"What we can do in the theatre is provoke. I can say "you have to respond to what I'm saying to you. You can't turn your chair about, you can't reach into your bag to get popcorn, you can't turn away, you have to respond to what I'm saying. This is a very intellectually and ethically challenging play. This is not *South Pacific*."

The Drowners

A Little Like Drowning, State Theatre, The Playhouse.

There is a sea of emotion in *A Little Like Drowning*, both repressed and expressed. The second half, especially, is awash in a surfeit of emotion. This is a play about emotional relationships, between lovers, between generations.

One of the selling points of this play will be that it was written by the writer and director of *Truly, Madly, Deeply*, Anthony Minghella. But don't assume that it will be the same. The scope of *A Little Like Drowning* is far broader and the notion of true (even if not everlasting) love that suffuses the film is a less attainable glimmer in this play. Instead, relationships are shown in all their glorious and horrible uncertainties and tensions.

The play begins with the enacting of a memory of Nonna (Rosalbe Clemente), who sits on stage in an old rocker. She is remembering her wedding night to Alfredo (Luciano Martucci) when she was Leonora, in her village in Italy. The play progresses along two different time-lines. One is present day Australia, where Nonna is living with her family, including her two grand-children: Anastasia (Lucia Mastrantone) and Gianna (Marcella Russo). Unsurprisingly there are themes of conflict between generations and the clashing of cultures but there is also a sense of a strong bond between Nonna and

Anastasia.

The other time-line is that of Nonna's memories of her life. This skips over years, to include the birth of her children, and in turn, their weddings and their children. There is a mutual haunting, of Leonora and Alfredo by Nonna, but more vividly, of Nonna by her memories of herself as Leonara (Gina Zoia). The two realities intermingle, especially on the beach, where Anastasia's dead grandfather catches her ball or treads on her sandcastle. One of the most effective moments of this type is when Nonna clasps her younger self to her, trying to give comfort.

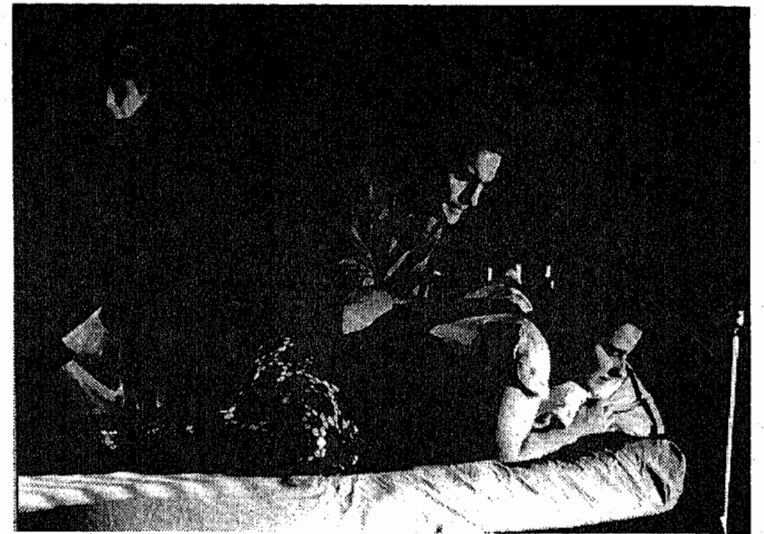
Clemente's Nonna is too good to miss. She manages to play what could be a stereotype as a convincingly inconsistent person, displaying foibles and strengths. Indeed many of the characters could have been written or played as one-dimensional clichés. Instead, as in life, characters are lovable one minute and detestable the next. This is particularly true of Alfredo, whose attitude towards the women in his life had the audience audibly angry at some stages but whose emotional traumas, even though often due to his own blindness, elicited sympathy. The realism in this complexity of character and plot is a credit to all involved in the production.

While Clemente stood out in the acting

stakes, the rest of the cast were excellent too. Leonora's life was animated by Gina Zoia; Genevieve Mooy captured the feelings of Julia, the lover of Alfredo. Lucia Mastrantone and Marcello Russo played two characters each, while Nicola Tudini transformed himself in four diverse parts.

A Little Like Drowning is specifically an Italian migrant play: most of the the actors are from Italian backgrounds and there are liberal sprinklings of the language throughout. But even without an Italian heritage there was much that resonated with me. There are a number of strong scenes: where Gioia, Leonardo and Alfredo's daughter, meets Julia for the first time, for instance, or the scenes dealing with the aftermath of Alfredo's death.

Criticisms? Few. It dragged a little towards the end perhaps. Lucia Mastrantone's portrayal of Anastasia lacked a realism that most of the other actors brought to their characters, and which she brought to Teresa, but other than that there aren't any overwhelming faults that spring readily to mind. Possi-



bly the best production presented by State Theatre this year, I really think that you should go and see it.

Lorien Kaye



What's all the hoo ha?

Michael Nelson spoke to Cate Rogers about the new Parting Company revue.

After the success of *The Tempest* during the Festival earlier this year, the long awaited Parting Company comedy revue *HOO-HA!* is here at last. With two original comedy revues under their belts already (*Be Afraid. Be Very Afraid* in 1989, and *Secret Schnapper* in 1991), they're back to offer us something to laugh at apart from the Liberal Party and *Seinfeld*. Cate Rogers took some time off to tell *On Dit* what's going on, and who's behind it all.

Comedy is a spontaneous thing, and usually really hard to force out on demand. But for PC, it turned out not to be too much of a problem. "John [Wells] and Jamie [Watts] are dynamos. They are just funny, funny guys who can just run with an idea, and turn it into a very funny skit. Caroline [Mealor] and I are not as prolific, but we certainly turn out some equally funny stuff. Also, anybody in the group can contribute an idea that might get taken up by someone else, and in the rehearsal process anyone involved is adding ideas all the time. It's a whole kind of collectively directed production."

A university revue conjures up a certain image of actors getting up on stage and taking pot shots at popular icons, but PC have gone one or two steps beyond.

"It's very eclectic. I think in the past it's been noted that we've done a hell of a lot of TV payouts, because they are easy targets. But I think, having *Fast Forward* on week after week has made that pall a little bit, and of course, shows like that and D-Gen can create the look so much better than we can. Parting Company have never been highly political, because some bunches of revue people get right into the political and social comment and create some very funny stuff, based on being scathing about the institutions

and the politicians around us etc, but that just doesn't catch our comedic eye very much. So while there's the odd figure who might take a little bit of a lampoon or a comment, we don't centre on that so much."

"We've also got a strong song component, because the energy that a band brings to a show like this is very valuable. Caroline and I tend to gravitate towards song parody, because it's a strong suit of ours. Who gets a bit of a serve? U2, Frené, Don MacLean (of American Pie fame), and country and western, though no specific artist. We've got a few TV shows, and some theatre payouts, and there are a lot of skits that just popped out. I think

that's a good thing, because that's our own material. It's a good mix of satire and stuff of our own, and it has songs as well."

HOO-HA! is PC's second comedy revue, but for the group of people at the centre, it's number six. There's some serious creativity force that keeps these people together and inspired after all this time.

"Because we have a tight-knit history, we've got a good relationship. There is serious writing talent in the group. When it comes down to it, you have to produce one and a half to two hours of material; people can talk about it, but doing it is another thing. But it's such a buzz to make people laugh. It's

like when we do Shakespeare, when you do something serious and people are really moved. We've always got that feeling of, 'Well, are they laughing?' But to have written stuff ourselves, and have people have a chuckle, or cack themselves or whatever, it's like WOW!"

For some serious fun, go and see *HOO-HA!*, even if it's only to go and laugh at something that isn't on a commercial channel. *HOO-HA!* is on at the Little Theatre at 8pm from 24-27 August and August 30 - September 3 with tickets at an insanely reasonable \$10/\$7. Cheap laughs, hey!



Parting Company do the *Eight is Enough* thing.

Way out west

Livin' Large

Daniella Patkovic, Maria Kokokiris
and Monica Kalinowski
Pan Australia \$10.95 rrp

Livin' Large is a bold and captivating new novel which is currently attracting much attention for its no-holds-barred depiction of contemporary teenage life in urban Australia. From start to finish, its three authors seem intent on asserting the authenticity of the account and, if only for the fact that it documents the modern rapper/homeboy scene which older writers seem reluctant to acknowledge, *Livin' Large* is an important work of Australian fiction.

In a nutshell, the story centres on the

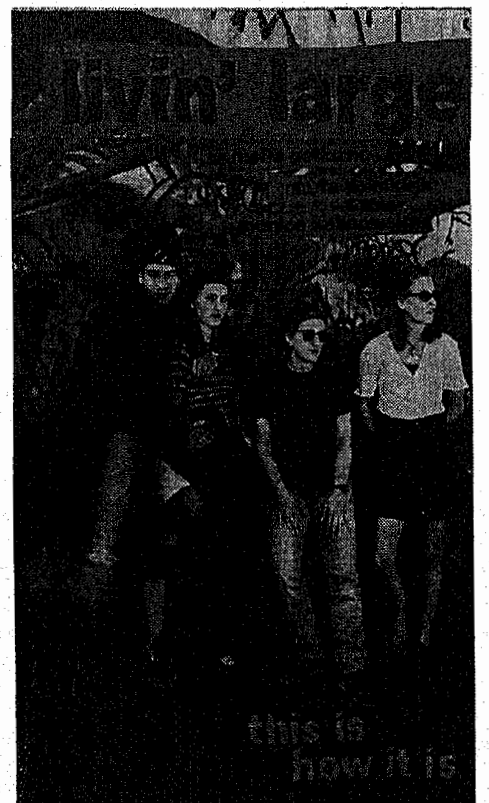
myriad of hurdles and issues faced by a group of teenagers in their final year of high school. For the narrator of the story, Stassy and her fellow school mates, life often seems unbearably bleak and dangerous. If characters are not scarred by physical violence, they are frequently bruised by stepping outside of peer groups or parental ideals or by experiencing hard drugs and racism.

Conflict appears on almost every page of the novel and it is clear that the authors abhor violence and intolerance.

However, the prevalent tone of the book is not bitter or moralistic. Stassy never wholly takes sides with any group and as the novel progresses, she becomes increasingly aware of her own complicity in the destructive behaviour of her peers. If Stassy is at all unique, it is in her desire to find an escape which goes beyond those offered from drugs, sex and adrenaline. By the end of the novel, the reader is left hoping she will somehow rise above social divisions and the alienation felt by her generation.

Livin' Large does not paint a happy and optimistic picture of the world faced by today's youth. However, the writing style is sufficiently colourful and snappy to prevent it from being either boring or morose. It is a provocative and significant book and is infinitely more satisfying than a month of *Heartbreak High*.

Tim Beaumont



Intense

Wittgenstein, Mercury Cinema

Wittgenstein is an intense and intelligent film. Directed by Derek Jarman, it manifests a fine sense of balance between philosophy and life, between seriousness and absurdity. It is an improvisation on the life of Ludwig Wittgenstein, a philosopher who was concerned with language and meaning, and whose work is still influential today.

Jarman's direction is remarkable, as is the acting, although not in the usual cinematic style. Twelve year old Clancy Chassay plays Wittgenstein the child prodigy, providing a framing narration for the film and appearing throughout with a precociousness that was Wittgenstein's rather than Chassay's.

The adult Wittgenstein consorts with Bertrand Russell (Michael Gough, whose well-known face lends the character an unexpected familiarity) as well

as Maynard Keynes (John Quentin), Russell's partner Lady Ottoline Morrell (Tilda Swinton), looking lush in feathered hats, mounds of jewellery and flowing robes and Johnny, (Kevin Collins wearing an array of monochromatic tracksuits in deep colours) is a mining-town-boy-made-good-in-Cambridge, and occasional lover of Keynes and Wittgenstein.

The script was co-written by Jarman and Terry Eagleton (a well-known literary theorist and critic who definitely knows what he's on about) and shows a desire to include Wittgenstein's ideas within the film which is superficially about his life and loves.

The film tries to give some understanding of Wittgenstein's philosophy by including quotations from his work in scenes which were imagined by Jarman

and Eagleton. Occasionally this ploy makes for some tedious moments where you could swear you were at Uni, listening to a lecture you weren't quite sure you understood. But usually you are fascinated by them. Wittgenstein's ideas are not the easiest to grasp in just over an hour of cinema, but it's not necessary to be familiar with his work to get something out of the film. But you do have to work at it. This is not a film to relax in, or to sit back and enjoy, but it is "good cinema", although I wonder whether Jarman or Eagleton would appreciate the label.

The substance of Wittgenstein's philosophy of language and meaning is also captured and paralleled by the techniques used in making the film. There is a constant sense of stagedness, and one is forced to wonder why each scene is as it is; you are searching for meaning, wondering whether such meaning is present or absent, finally realising that things are as they are to get you to think these things, and one goes around and around in circles.

The film is shot against a black background, so it is like watching a play rather than a film where an audience is used to being provided with extensive sets. The lack of such sets is not felt. There are some impressive images: Wittgenstein sits in a gilded cage looking at a parrot in another cage which is contained within the larger one.

Visually, this is a film of contrasts: there is beauty with ugliness, brightly coloured clothes with Wittgenstein's drab weeds, the old-fashioned and the modern. One of the most interesting conjunctions of the old and new, is in the use of language: the young Wittgenstein, despite being a creature of the nineteenth century, uses today's informal language. So again, Wittgenstein's ideas about language and meaning are inherent in the film.

Wittgenstein is an intellectual exercise and not a biographical film, you have been warned, and encouraged.

Lorien Kaye



Some of my best friends are gay

The Sum of Us, Wallis Cinemas

The Sum of Us follows the relationship between Harry Mitchell (Jack Thompson) and his son Jeff (Russell Crowe). Jeff is gay, a facet of his son that Harry has accepted quite easily. The main plot follows their respective searches for a partner in life, Harry through an introduction agency where he meets divorcee Joyce, and Jeff through his social network of friends where he meets gardener Greg.

While Jeff's sexuality is a focal point, the film is much more than that. It is about accepting others and taking risks and not letting petty prejudices get in the way of possible happiness. In particular, prejudices about homosexuality can ruin existing relationships and prevent new ones forming. The disintegration of Greg's family situation when his parents find out about his sexuality is typically gut-wrenching. Similarly, the breakdown of Harry and Joyce's romance over Jeff's sexuality is unnecessary and painful. Thankfully, the strong relationship between Harry

and Jeff carries them through the traumas that life throws their way.

All in all this is a bonza fillum, very Australian and down to earth. The technique of having the two main characters speak directly to the camera can be a bit tiring, but good in that the viewer can follow Harry and Jeff's feelings and shared history more closely than would otherwise be possible. It also speeds up the action of the film, by allowing more time to explore the feelings of Joyce and Greg, which is done thoughtfully and intelligently. The acting is very natural, especially that of Crowe. Thompson spends the whole film with a larrikin gleam in his eye, in keeping with his ocker character. The film is a good opportunity for both these characters to show what likeable chaps they both seem to be, and we also get a chance to see the delectable young Russell's bare backside. I thoroughly recommend it. The film, I mean.

Catherine Follett

Bubby Breaks out

Bad Boy Bubby, Academy Cinema

Bad Boy Bubby was filmed in Adelaide (down the Port) with the participation of the SA Film Corporation. It received a number of awards at the Venice Film Festival, and has been extremely controversial. Words such as confronting, demanding, even offensive, have been used to describe this film. Make no mistake, it thoroughly deserves its R rating.

Bubby has been kept in a dingy little room by his mad-as-buggery mother for all his thirty-five years. He has been

kept in an infantile stage of development, he doesn't speak in full sentences and he is poorly toilet trained. He is entirely dependant on his 'Mam': she is the only person he has ever met, and their relationship is incestuous. And you thought the Simpsons were dysfunctional. His escape from this suburban dungeon drops him into a world to which he has had absolutely no exposure. Bubby, with his malnourished social skills, learns how to behave from each of his encounters.

Thus we have the 'mirror on our society' effect. Yes, he behaves really bloody badly, but it is hard to blame him because he is the blank page on which a lot of really warped messages are scrawled. All his behaviour is learned from the way he is treated by others. The effect is a satire which challenges the way we view morality, responsibility and blame. It also sticks the boot in contemporary society. The church, families, the police and feminism are just some of the targets for criticism.

Interesting point: this film had bucket loads of directors of photography, thirty one in fact. Basically, nearly every scene had a different one. The result is surprisingly coherent and al-

lows each experience of Bubby to be as new and different for the viewer as it is for Bubby himself.

Bubby is played by Nick Hope, who has been nominated for an AFI award for the role. He is absolutely bloody terrific and brings a genuinely likeable charm to a character who could have been very hard to empathise with.

This is one of the greatest, if at times most alarming, movies I've seen. It's grubby, confronting, often ugly, and certainly never takes the easy option. It is full of dry, dark humour, and has a satisfyingly happy ending. Ultimately it is reassuring and life-affirming. See it.

Kim Evans

It's a colour so cruel

Blue, Trak and Picadilly Cinemas

Three Colours: Blue is the first film of a trilogy by Polish film-maker, Krzysztof Kieslowski (*The Double Life of Véronique*). Entitled *Three Colours: Blue*, *Three Colours: White* and *Three Colours: Red*, the three films explore the notions of liberty, equality and fraternity and their impact on contemporary society.

Blue tells the story of Julie (Juliette Binoche) whose husband and young daughter have just been killed in a car accident which she survived. The film follows Julie's path as she tries to come to terms with this loss. In order to overcome her grief, Julie searches for liberty. Kieslowski is not referring to liberty in a social or political sense, but rather to individual liberty - the liberty of life. *Blue* examines the limits placed on our inherent personal freedom - people, money, emotions, memories. Julie chooses to leave these fetters behind and liberate herself by renouncing everything and beginning a new life. She sells all of her possessions and moves to a crowded district in Paris to begin her life of anonymity.

Although Julie manages to shut out her memories, emotions and the one person who truly cares for her, there is one thing she cannot escape - the music. Julie's husband was a well-known composer and left a major work, the 'Concerto for Europe', unfinished at his death. This piece of music returns to haunt Julie despite her attempts to destroy all traces of it. The words to the Concerto read: "Though I have the gift of prophecy and understand all mysteries, if I have not love, I am nothing"; and, finally, it is this music and the love of Olivier (Benoit Regent), a composer who worked with Julie's husband, which bring her out of her isolation and help her return to living.

Visually and conceptually, *Blue* is a stunning and powerful film. Kieslowski delves into the human psyche and uses haunting images to reflect the emotions and confusion which he uncovers. As with his previous film, *The Double life of Véronique*, Kieslowski effectively integrates the musical score and the storyline of the film, heightening the



Juliet Binoche

overall intensity and impact. Zbigniew Preisner's powerful and moving music enhances the visual experience of the film.

Juliette Binoche is outstanding in her portrayal of Julie. She conveys strength and determination but also the confusion and pain felt by a

woman who has lost everything. Her mysterious presence fills the screen and intrigues the audience.

Once again, Krzysztof Kieslowski has come up with the goods. *Three Colours: Blue* is a striking, well-made film. Highly recommended.

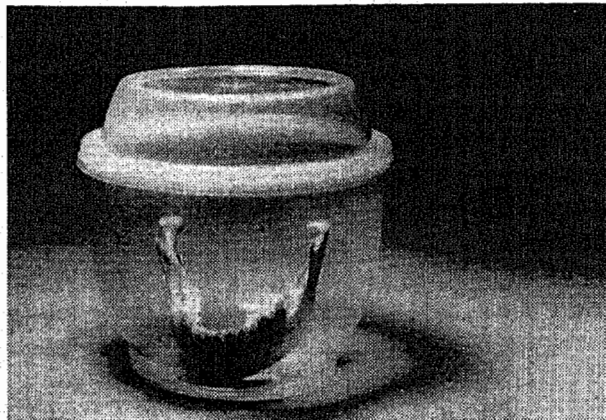
Li Fung

Art plus

"Blot Maladies" by Shaun Kirby and "Gene Pool" by Nick Bell.

Union Gallery, until the end of August.

I had to do it, didn't I? There I was, in a real shitty mood, ready to sledge the hell out of "Blot Maladies" by Shaun Kirby at our Gallery; but no, I had to speak to the artist, didn't I. So now that I understand his work better all my superficial and witty criticisms have gone right out the window.



When I first entered the exhibition I thought yeah, art appreciation is a bit of a wank really. You stand around humming and haaaing whilst playing with your goatee or nose ring (both are quite prevalent in the art scene). But in your mind you're going 'What the fuck?!?'. But you say something like

'How true! How true! Life itself is encapsulated here in the artist's brilliantly conceived encapsulation of life' or some shit. But it means nothing to anybody. There I was, in the middle of an extremely good turnout, going through the arty ritual. But nothing sprung out at me and said 'Hey Mike, cop a loada me

I'm some shit hot art happening here, hankering to stimulate your higher faculties.' I don't think I was alone, because most of my fellow art wankers spent little time performing the ritual, most had their backs to the works and talked about their last 'divine' European hols spent in a quaintly grungy Spanish hovel, or the last 'terribly good Chardonnay' they had. Anyway, I had to be fair to the artist, so I mosed on over to him and said that I was 'a virgin to his work, so have your wicked way with me.' And he did!

According to the artist his installation is a perverse exploration on the slipperiness of language. Hmm? Those few who read my weekly column are fully

aware that I think post-modern concerns on language have been done to death. But Kirby has an interesting slant on it. His major concern is sicknesses. For instance, the large M-shaped free standing thing, with flaccid balloons, represents a parasitic fungus which attacks insects by dehydrating them. In agony the insect clammers to the highest point of a bush, and then dies. Therefore, a lower life form, a vegetable, vanquishes the higher life form of an insect; thereby showing that death is simply a process. As is "Milk Into Cheese", which consists of several plastic bags on hooks, and shows a process in which one form is converted into another.

"Dieser mann sucht einer frau" is a problematic work. It is basically wooden boards with small copper pipes sticking out, with some thick material draped over it. On the corner sits a chair with something naughty-looking on it. I wouldn't have a clue what the hell the art work means; it is the title that is problematic. The literal English translation is 'this man is looking for a woman'. But it could also mean 'this man feels like a woman.' Yeah... ummm... OK, it doesn't really sound so profound anymore.

"Their faces shone like a larder key-hole" is silver paper all creased in different angles, that mirrored multiple images of my hunched over, drunken form. The title is a quote from Rabelas, and refers to a time when people used to smother themselves in mercury for health reasons. "Always Hungry... Never Greedy" is a rather lush hybrid of a cow's hoof and a horse's leg set in

marzipan, and greets you at the door.

There are no retinal massages here, you have to have to look at the works generously, because they are bloody difficult. I'm sure that on further contemplation I could come up with something more profound, but at the moment I'm pretty perplexed.

In Gallery 1+1, Nick Bell's electronically interactive installation "gene pool" is way cool. You enter through thick plastic doors, the kind you see in the back of Coles stores leading to the storage rooms beyond. A drawing of a brain connected to a spine is superimposed over the plastic. Once in, you see old, dusty arcade computer games sprawled on the ground. At the end of the narrow space, a machine still works; I played it against a 4 year old kid and he beat me. It was like going through the aftermath of a Cyber Punk battle; dead, obsolete, machines strewn all over the place with the victor standing battered and equally obsolete, at the end. Cool!

Mike Hepburn



Hockey one, hockey two

The recent Women's Hockey World Cup held in Ireland saw Australia walk away with the spoils and grab a stranglehold of the No.1 position in the world. An early defeat to hockey cellar dweller Russia did not deter Juliet Haslam but merely spurred her and her team-mates on the dizzy heights of champions. Matt Rawes and Bryan Scruby caught up with Juliet, eager to learn of happenings in the Land of the Leprechaun and the low down on how it feels to be a world champion.

OD: So, how was the Cup?

J.H.: Oh, it was great! Ireland was a really nice place and the whole thing was really well organised. They had really good facilities. The ground sat around 8,500 and the atmosphere was really great because the spectators were so close to the field. It was such a close tournament because all the countries were so close.

OD: Morale must have taken a beating after the first round loss to Russia.

J.H.: Yeah, we were all pretty down. Starting off as favourites with Holland, it wasn't a very good start. But the thing is we had more scoring shots in that game than any other. We had 25 shots at goal and they had 4 but they get two in and we got one. Everyone was really

was, well, the World Cup is the biggest event of my chosen sport so it would have to be the most satisfying.

OD: Is hockey rife with danger?

J.H.: Yeah, it can be pretty dangerous with dive tackles and undercutting the ball but at the higher levels you don't tend to get as many injuries because of the high skill level in these games. I've had a couple of broken noses. The Pakis and Indians are pretty crazy hockey players. The Poms are pretty bad. The Germans and Dutch are physically very strong but are not really crazy.

OD: Any nasty moments in Ireland?

J.H.: Our captain nearly got into a fight at the very end of the final. An Argentinian girl had her stick up about to whack her and Michelle had her fist up ready to punch her in the head. There was only 6 seconds to go. We would all like to forget it, we've just won the World Cup.

OD: Were out of control parties the order of the day after the final?

J.H.: Yeah, we had a pretty big night in Ireland and then a couple more in London. That was

really pretty full on. Not really much happens on a Sunday night in Ireland but we found this place called McGrattans. I reckon there were about 500 girls there and only 3 guys. They thought they were in their element. We had fun in England. We went on a few pub crawls - in England on every street corner there is a pub. We were all pretty sick on the plane back, though. We got another reception when we got back to Adelaide, too. It's been a couple of weeks since we've been back but we've had quite a few big nights back here and have just spent five days in Melbourne.

OD: The media coverage back here was a little skimpy. Why was that?

J.H.: Well, there was meant to be a lot more coverage but the FIH (Federation of International Hockey) sold the rights to some big company in Europe. Anyone who wanted any coverage after that had to pay some horrendous amount of money. I mean, Channel 7 had to pay \$120,000 just to show the highlights. The ABC wanted to cover it as well but it was just too hard with all the crazy costs. But in Europe, hockey is so much bigger than in most other countries so they don't mind paying that sort of money. In Holland and Germany, it is the No. 1 women's sport and is only second to soccer in the men's. It is really quite big in Europe and it is funny when you come back to Australia and no one knows much about it.

OD: A little frustrating then?

J.H.: It is a bit frustrating, I mean, when you go to Holland and Germany, kids will walk up to you and know who you are and what position you play. But you come home and that world never really happens here.

OD: How do you feel about the general coverage of women's sport?

J.H.: Well, it's definitely getting better. If you look recently over the last year or two, Australian women have been so successful. The Netballers won the World Cup, the Basketballers came fourth, the Softballers have just qualified for the Olympics and the Rowers do very well. Of course, it could be a lot better but when you're competing against Aussie Rules, it is hard. They have the supporter base which generates a lot of gate-takings.

OD: Is a World Champion's hockey budget better than a student budget?

J.H.: Well...we're lucky to have Telecom as our sponsor and if we didn't have them we'd be in trouble. We get money through the South Australian Sports Committee which basically pays for our trips. We get a loss of wages allowance

but that's like only \$35 a day. It doesn't cover the costs but you do it for the love of it. I don't know much about the European countries but the Dutch and Germans all drive around in BMWs, so it couldn't be all that bad. We found out about the Yanks. Because of Atlanta 96 they have been pouring money into hockey and they are doing quite well. They came third in the World Cup and were ranked 12th. They're full-time athletes and it works out that they get paid around \$55,000 and we just stand there going "you've got to be joking!". In that respect it's frustrating as we're No. 1 in the world. Hockey is not very big over there at the moment but they're really pushing it. It's not even hockey there. They call it field hockey. They have good skills and they're so fit and motivated and they have got the money so they're going to be a force in the future.

OD: It must be hard competing against the more traditional sports like cricket, football and netball. Yet, hockey is so successful at an international level but doesn't seem to have a lot of support.

J.H.: It is hard. If you look at the top sports, they're all non-Olympic sports: Aussie Rules, Cricket and Netball. None of them go to the Olympics. Yet, when a kid goes to school, they will be thrown a football or a netball. Where in Germany it's more likely to be a hockey stick.

OD: So, where does hockey in this country go from here?

J.H.: Well, they're starting up a national league. It's going to be held between football and cricket seasons. This way no one will have anything to watch. If people are looking for something to promote then the National League will be a good thing. The coverage will be made more exciting with highlight packages rather than whole games. A panel including players and guests has been talked about. I think it's going to be good.



low after that but we believe in ourselves and we knew that we had a good enough sort of game plan to beat most teams. And, well, we ended up winning.

OD: Do you see it as the highlight of your career?

J.H.: Yeah, I would have to say so. I think the game against Korea when we won 4 - 1 was the most exciting game we played. That's really what got us into the final. I think winning the actual final was more relief than anything else. Probably getting chosen to go to the Olympics was something that might compare. But winning the World Cup

Results

Football

A1: Uni 8.6 lost to Pt District 18.15
Best: Bagshaw, Dixon, Miles, Barker, Schulz, Thomas

A1 Reserves: Uni 14.7 d Pt District 11.13

Best: Thornton, Haines, Katsaros, Duncan, Honner, C. Bryson.

A6: Uni 8.9 lost to Adelaide Hills OS 14.10

Best: O'Callaghan, Restas, Verrall, Cassidy, T. Bryson, Martin

A6 Reserves: Uni 18.14 d Adelaide High OS 5.3

Best: Partridge, Conburn, Tredwell, Hurn, Dabrowski, Kimber

A8: Uni 17.8 d PACOC 6.5

Best: P. Kube, Slattery, Fryar, Howard, Bird, Simmons

A8 Reserves: Uni 22.12 d PACOC 8.7
Best: Kerslake, Garbin, McGrath, Wildy, Mulligan, Scott-Young

A10: Uni 6.8 lost to CBCOC 22.15

Best: Pick, Burton, Sampson, Balnaves, Hollamby, Evans

Rugby

Div 2B: Roseworthy 29 d Brighton 13

Best: Peanut, Stino, Dick

Baseball

Div 3: Adelaide Uni 13 d Mohawks 3

Netball

C4: Seacombe 55 d Uni 15

D1: Cougars 47 d Uni 24

D3: Uni 92 d South Adelaide/Southern Uni 9

Rifle Shoot:

University: K. Svenson 49, 48, 97; T. Mousely 49, 46, 95; I. Burns 49, 45, 94; T. Bengier 47, 47, 94; C. Abraham 46, 47, 93; J. Draper 50, 50, 100

Lacrosse

Women Reserves: Uni 6 d Glenelg 5
B: Uni 11 d USA Black 4

UniBar Competition

This week's 6-pack for performance of the week goes to, well, no one! No outstanding performances or self gratifying stories have reached the ears of either Matt or Bryan. So, what we want you to do is drop us a few lines on how well you performed last week or on the weekend. Tell us about how you scored some goals, ran hard all day, biffed some thugs, ran the boundary or just blatantly lie. Creativity can beat honesty! So, the best entry will find that the weekly 6-pack will blossom into one dozen tasty cold lagers. Could this be the greatest opportunity that your University days have ever presented? Get those entries in before Friday and 12 beers could be on their way to you.

Classifieds

SCAT

SCAT (Student and Community Access Television) Meeting, 1 pm Little Theatre, Wednesday, 17th August. Come along and get involved in the biggest mind-control tool of the 20th Century. Writers and tech-heads wanted!

Tai Chi & Aikido

Tai Chi and Aikido are the effortless ways to health, peace and personal power in spirit, mind and body. They teach you to listen to your inner self and follow nature's path of flexibility in life. Tai Chi resembles the flow of a great river and the spirit of the Dragon. These soft internal martial arts tap the forces of Yin / Yang and create a life full of health, peace and confidence.

Become a member of the Uni Tai Chi & Aikido Club.

Joining affiliation and mat fees \$10, Term fee \$29 for 5 lessons. Teacher Gerrd Menzel, Lotus School Aikido & Tai Chi.

Tai Chi - 11.30 am - 1.00 pm Tuesdays, Adelaide Uni Botanic Park.

Tai Chi venue - Botanic Park. On sunny days walk across the lights at Frome Road into the park, under the beautiful old pines beside the creek; Games Room, Level 5, Union Building when it rains.

Aikido - 5.45 pm Wednesdays, Magill Campus Sports Centre; 3.00 pm Thursdays Adelaide Uni Margaret Murray Room, Level 4. To join phone 332 7638 Gerrd. Ring me to register and bring the \$39 to the first class. You can start anytime. Students purchase 5 lessons and can use them within a 60 day period anytime. You can go to as many classes a week as you want. Night classes are available at Cornish Street, Stepney at 6 pm Aikido and 7.30 pm Tai Chi. Cost \$29 for 5 classes. Classes break in the holidays but students can come at night if desired.

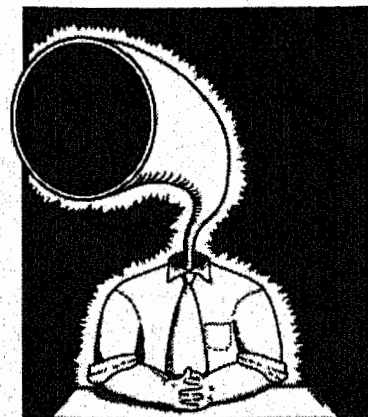
Begin now ... and make a positive change! Ring 332 7638.

Notice to Undergraduates

An election of

(a) two undergraduate members of the Council, each for a two-year term commencing 19th October, 1994; and

(b) two undergraduate mem-



August 15

bers of the Academic Board, each for a two-year term commencing 1st January, 1995

will be held on Wednesday, 19th October, 1994.

The following undergraduate members retire from the Council on 19th October, 1994 - Sathish Kumar Dasan; Caroline Mary Knight and from the Academic Board on 31st December, 1994 - Caroline Mary Knight; Rebecca Jane Shinnick. Mr Dasan and Ms Knight are ineligible for re-election in this category.

Nominations of candidates for either or both elections are invited. A nomination must be made on the appropriate prescribed form and must reach the Returning Officer at the University before 12.00 noon on Friday, 9th September, 1994. Nomination forms and further information may be obtained from the undersigned. (Please apply, in the first instance, to Room 656, Level 6, Wills Building at the University of Adelaide or telephone 303 5668).

F.J. O'Neill

Returning Officer

Calling all Winning Women!

Were you the Adelaide winner of the University Challenge Debating? Have you ever had a Waltz named after you? Ever won the Lower North East Bungy Jumping semi finals? Are you the national organiser of the Mongrel Obedience School? I am writing a story in the October *Adelaidean* (The newspaper of the University of Adelaide) celebrating the achievements of women at this University. I'd like to hear from female students, both postgrad and undergrad, outlining outstanding or interesting achievements from the present or the past. Go on, dob in your friends, or call up yourself and have a bit of a brag.

Call Susie O'Brien on 303 4457 or write C/- the Equal Opportunity Office, University of Adelaide, Adelaide, S.A. 5005. The deadline is Friday, 30th August. Thank you for helping us celebrate and promote women at the University of Adelaide. Look out for the article in the 10th October edition of the *Adelaidean*.

Susie O'Brien

Project Officer, Equal Opportunity.

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).

Female Genital Mutilation in Australia ...

How should the Government respond?

Come to a public forum on Thursday, 18th August at 5.30 pm in the Margaret Murray Room. Featuring Peter Duncan MP, the Parliamentary Secretary to the Attorney-General and Sheela Langeberg, a writer and storyteller from Tanzania. Presented by the Broad Left Law Group. Wine, orange juice and cheese provided.

Nevo Society - Metaphysics

Persons interested in starting a society for studying occult and metaphysical subjects are invited to a meeting in the Don Stranks Room on Wednesday, 17th August at 1 pm.

It is proposed to arrange lectures, courses, group activities in subjects such as ESP, Astral Travel, Tarot, Numerology, Clairvoyance, Wicca, Kabbalah, all aspects of healing, etc.

If unable to attend, please leave a note at Clubs and Societies.

Little Aussie Battlers

The Theatre Guild presents Bert Bailey's famous dramatisation of Steele Rudd's "Dad and Dave" stories directed by David Reed. *On Our Selection* is hilariously funny and deeply moving. Dad carves out a place for himself and his clan in the bush, battling drought and economic hardship and eventually entering politics fighting for the "little man". Dave is the innocent blundering toiler whose exploits send us all into stitches. There are romantic young lovers, eccentric cranks and the inevitable villains who try to destroy all their hopes.

Tickets \$14/\$9 available from BASS 131 246 or 303 5999. August 10-13, 17-20 at 8pm & August 13 at 2pm.

Postgraduate Women

The PGSA Women's Network invites you to lunch! The last Wednesday of each month, join us for guest speakers, discussion, food and fun. Coming to a Department near you! For more information, call the PGSA 303 5898.

Flat to rent

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

Honda Elite 50cc Scooter for sale

Only \$780 ono
Excellent condition, great parking, really cheap rego, unleaded petrol.

Phone: Tanya on 277 0476.

For Sale

Leather coat. Almost new. Women's size 14. Rich tan colour. Shawl collar, shoulder pleats, wide waistband. Ph. Sandra 269 5270.

Trading in Human Rights

Should Australia use trade as a tool in promoting the observance of Human Rights in Asia? A debate with Professors Richard Pomfret (Eco) and Hilary Charlesworth (Law). 1.10 pm Wednesday, 24th August, LG29 Napier Building. Presented by the Economics Students' Society and Amnesty Adelaide University.

Adelaide University Golf Club

The Intervarsity competition this year is in Lismore, Northern NSW from 26th September to 1st October, 1994. Intervarsity is open to both male and female competitors and you do not need to be an existing member of the AUGC. For those interested in participating, there will be a meeting on Thursday, 11th August at 1.00 pm at the UniBar. If you have any enquiries, please call Geoff Brennan on 198 2479 or pick up a brochure from the Sports Association office.

Friends of the Earth

There is an introductory permaculture seminar on Tuesday, 16th August at 1 pm in the Margaret Murray Room (Level 5, Union Building). If you don't really know what permaculture entails and are going on the Burra trip or are just generally interested, please come along. NB. Burra transport details will be given soon.

Clubs Association

Council Meeting, 1 pm, Thursday, 18th August, Little Theatre.

Attention all Chess Lovers

Meetings have been rescheduled as follows:-

Tuesday (1.00 - 2.00 pm) at the Canon Poole Room and Thursday (1.00 - 2.00 pm) at the Irene Watson Room. All interested parties are welcome.

Your move!

Pro-Choice Meeting

1pm Tuesday, Little Theatre. Come along to discuss plans for semester two.

Don't forget the debate at 1pm Friday Little Theatre.

AU Film Society

End of year AGM in the delightful Irene Watson Meeting Room, Wednesday 17th August, 1pm.

FilmSoc has set a high standard of showing cinema on campus in previous years and needs a new executive to maintain this tradition.

Accommodation

Two persons to share three bedroom home with male student - located on a quiet street in Broadview, 10 minutes from the city and close to bus stops and shops. \$43.50 per week rent (plus \$166 bond and expenses). Telephone: 269 4351.

Amnesty International - University Group

Join us if you have the time.

For some others don't, and for no real crime.

To help these prisoners is our task. One hour a week's not much to ask.

Level 5, Union Building in Marg Murray's room

Wednesdays at 1 ... See you soon! P.S. It's hard to find if you don't know

There's a door at the back of the Tae Kwon Do

Much needs to be done and many know it

And while helping them, you can help this poet!

Guest Speakers this week: Mr Patrick Moran from the Australian Tibet Council.

Amnesty International - University Group

Friday, 19th August, 1 pm, W.P. Rogers Room (Level 5, Union Building - off from the Games Room). Public lecture with film by Tsering Norzom. "Satya (Truth) - A Prayer for the Enemy". A new film about the resistance of Tibetan Buddhist Nuns to the Chinese occupation of Tibet.

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.

Pride

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



What on earth is secondary virginity? Where can you get one? How much does it cost? Can you be the first on your block to own one? And how does it differ from a primary or tertiary virginity? Like you, we here at *On Dit* asked all these questions when we picked up a pamphlet on the subject from the "Pregnancy Support Week" table. For your amusement and edification we have reproduced part of the pamphlet.

What is Secondary Virginity?

I. The decision of a man or woman to stop genital-arousal behaviour until after marriage and

and

Why do people choose Secondary Virginity?

Woman: "I didn't like being used"

Man: "Frankly, I was scared of getting herpes"

Man: "I didn't like what I saw in the mirror the next morning"

Man: "The sex thrill wasn't really satisfying"

Woman: "We were so much into sex that we never became friends"

Woman: "I got pregnant; he left and I said 'never again'"

Woman: "The worry wasn't worth it"

How do I become a Secondary Virgin?

DESIRE to be forgiven and to forgive

DECIDE to change

DETACH from old habits

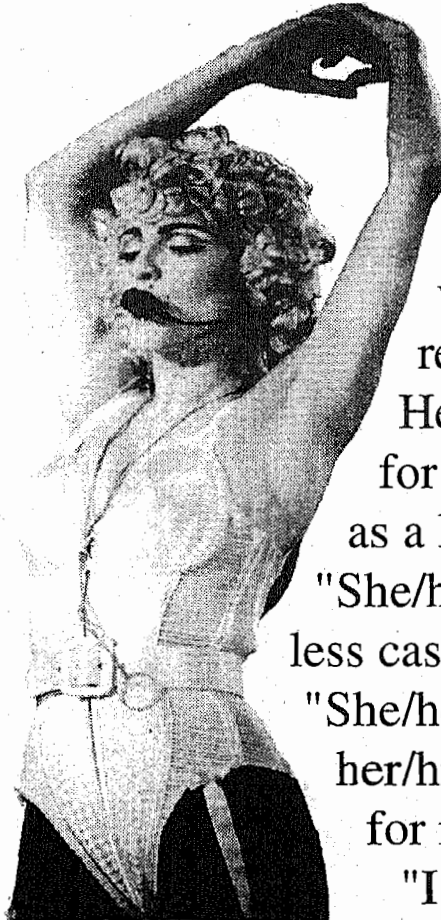
DEVELOP non-genital ways of sharing

But what if I slip?

Get up and try again

Renew your resolution and avoid persons, places and things that cause you to slip

Ask for help...both natural and supernatural



What reasons can *you* come up with for becoming a secondary virgin? Perhaps you are one already. We want to hear your story. Here are some plausible reasons for taking up Secondary Virginity as a lifestyle option:

"She/he was fat and ugly with a hopeless case of B.O."

"She/he wouldn't let me defecate on her/his face anyway. I'm saving that for marriage."

"I can't afford it anymore"

"Holding hands is more fun

anyway"

"It was screwing up our sleeping patterns"

"We discovered fisting"

Bring your entries into the *On Dit* office by 5pm on Friday. We will publish the best entries, but the lucky winner will walk away with something truly wonderful: Thunderbirds toys! That's right, a full set, comprising a Thunderbird 2 Electronic Playset, a Thunderbirds Rescue Pack and various other Thunderbird knick-knacks.

We've said it before and we'll say it again...we kid you not.



Old man dressing

Colouring-in Competition

Frank Trimboli of Mathematical Science is the winner! Unfortunately we cannot show you his amazing creation - we print in black and white, after all. Frank wins the book *The Art of Erotic Massage* by Nitya Lacroix. Many happy hours of erotic pleasure to you, Frank.