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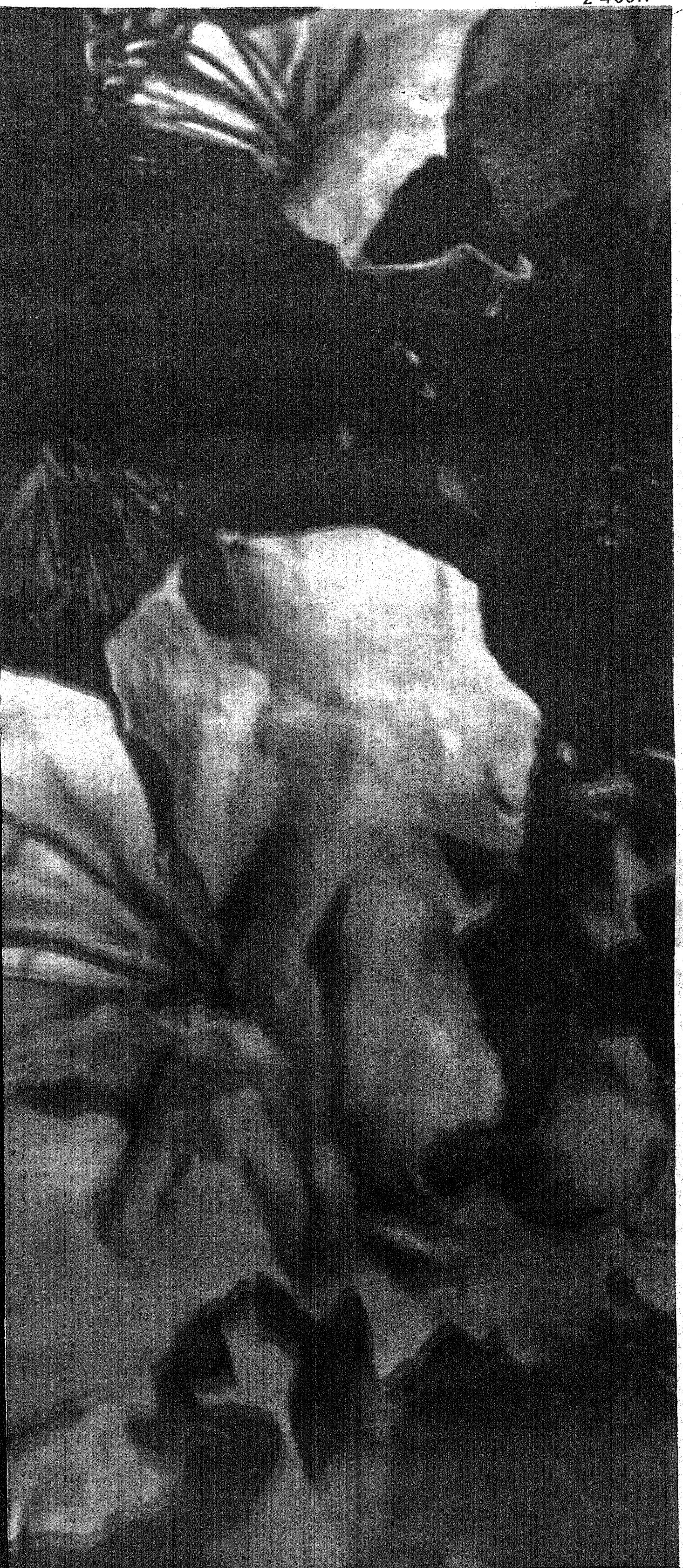
# ON·DIT

Adelaide University Students' Association Weekly • Volume 59 Number 12 • June 17 1991

**I don't like it  
when we have  
to say goodbye...**

**goodbyes are  
always so sad. I  
don't know what  
to do or say...**

**and when you  
leave I feel like  
something has  
left a part of  
me...**



**ON DIT GIVES AWAY 500 GREG WILLIAMS SINGLES**

## Reproduction Notes

On Dit is the weekly newspaper published by the SAUA. The Editors have complete and unfettered editorial discretion, though the opinions in the paper may not be their own.

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# BEEN CAUGHT STEALING (ONCE)

A student was brought up before the Uni. Library Rules Tribunal on May 31, having been accused of ripping the bar code from a book in the hope of not being detected by the Barr Smith Library's detecting things.

Apparently this clever ruse doesn't work, and the poor sod was called up to answer the charges before the LRT. He sensibly refused this offer, and presented a written submission to the messengers of doom instead, showing suitable "shame and regret" for his

crime against humanity.

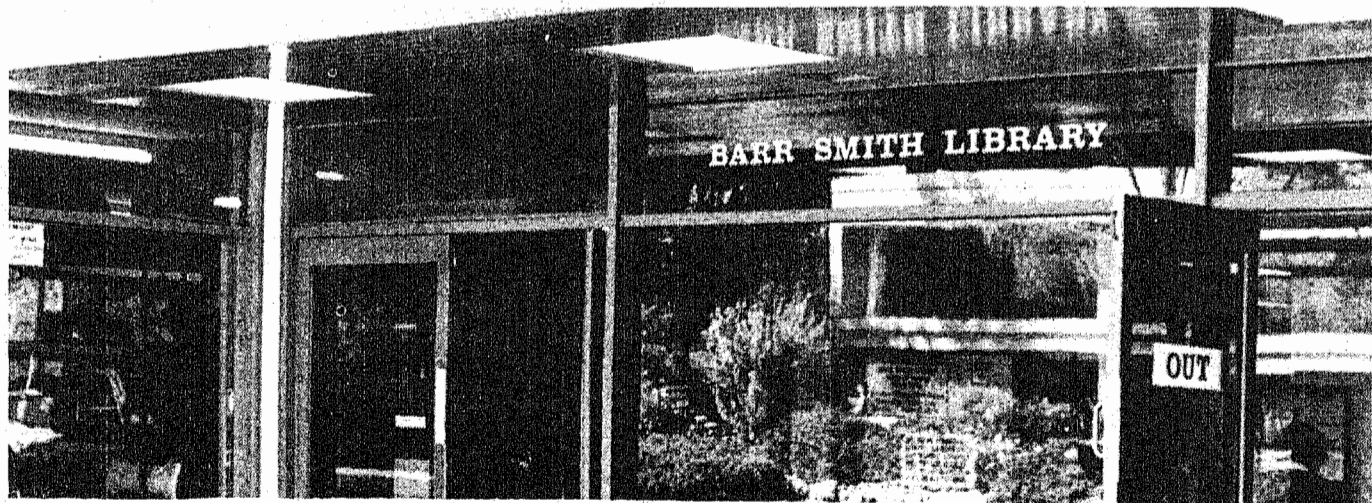
The tribunal believed that "the offences were serious", but with a heavy heart and firm hand, let the little blighter off with a 14 day suspension from the library (presumably s/he had a bar code attached to his/ her forehead to enforce this) followed by a further 14 day suspension from borrowing, and a \$10 fine.

BSL User Services Librarian Patrick Condon was understandably reticent to comment on

the laxity of the sentence, preferring to make sensational and inflammatory allegations such as "I believe the Library Rules Tribunal is properly constituted and has an effective role."

Mr. Condon stated that, to his knowledge, this was the first offence of taking books since the electronic gizmos at the exit were introduced.

Simon Healy



The BSL in days of yore, when inspection, and punishment, was done by hand

## Cheap & Easy Recogni- tion

The Channel Ten Young Achievers Awards are seeking young South Australian, 26 and under, who are "making a mark" in their chosen field of endeavour. The Awards are a unique opportunity to recognise and acknowledge young people for their outstanding accomplishments, and to encourage them to continue in their pursuit of excellence.

Nominations are being sought in the following six categories:- Art; Career Achievement; Science and Technology; Rural Development; Community Service; Sport.

All nominees receive a commemorative certificate in recognition of their achievements. Three finalists will then be selected from each category and appear in the Channel Ten Awards Presentation telecast on 21st August, held in the Grand Ballroom of the Hilton International, Adelaide.

A winner is chosen from each category and receives a \$2,000 State Banking System account and trophy. The overall winner will receive an additional \$2,000 from the State Bank and a first-class trip for two to any capital city with accommodation at the Hilton International Hotel.

Applications must be made on an approved application form and accompanied by a written explanation of up to 1,000 words outlining background, results and other relevant details. Application forms are available from Channel Ten, State Banks or by contacting the Awards Office on (08) 223 3002. The deadline is this Friday, 21st June, 1991.

So, consider who you know that fits the description - Young Achiever.

Michelle Gillam-Malone

*Elle Dit*  
is almost  
here.  
MAKE  
IT  
HAPPEN!

# USA GSM

## WAR IN THE USA

Controversy has erupted within the University of SA's SAIT Union (representing North Terrace and the Levels) over the payment of honoraria to Union Council student reps. A Student Meeting last week to bar the payment of honoraria was defeated in controversial circumstances.

Previous to 1991, all positions in the SAIT Union other than President and Newspaper Editor were voluntary. Earlier this year, Union Council voted that four more office bearers within its ranks should be paid honoraria for meetings attended and time worked.

The motion was passed at Union Council with the support of most of the office bearers in question, and an honoraria was introduced at the rate of \$14 per hour for a probationary period of one month.

Following this period, office bearers were granted honoraria at the rate of \$7/ hour for a maximum of 8 hours' work, resulting in an effective wage of \$56/ week. Controversially, payment was backdated to the beginning of the year.

Opponents of the honoraria argue that none of the incumbent SAIT office bearers voiced their support for paid positions when they were elected in 1990.

A General Student Meeting was held last Thursday at North Terrace and the Levels to debate the motions:

1. That no South Australian Institute of Technology funds in the form of assets, services or monies be used in payment of Union Council members other than those positions which before December 31, 1990.

2. That all honoraria paid to SAIT Union Council members since January 1991 be repaid to the Union.

At the North Terrace meeting, Simon Maddeford and Union President Jon Lockhead spoke against the motions, arguing that the honoraria represent an incentive for student reps. to work effectively in students' interests.

Mr. Maddeford alleged that Adelaide University pays its office bearers \$68 per week unconditionally, and therefore that the SAIT plan was sensible and moderate in comparison. He stated that honoraria offered office bearers "further encouragement to keep serving you", and that the lack of an incentive system created the risk of "apathy of council members."

Jon Lockhead argued that students had effectively consented to Union Council's decisions in the 1990 elections. He pointed out that, to June 1991, the Union Education Committee has held more meetings so far than last years' Committee did all year.

The reason behind the obvious enthusiasm to call and attend meetings was not disputed by either side. However, speakers in favour of the motions thought that Union Council's failure to consult the student population on a question of self-interest showed a lack of responsibility on its part. Peter Usher, one of the speakers in favour, summed up their case by saying, "They made the decision to pay themselves."

The first motion was clearly carried (47:20) and the second narrowly carried (30:29) at the North Terrace poll. However, both

motions were easily defeated overall (50:89 and 35:101) because of the overwhelming 'No' vote at the Levels campus meeting.

The substantial and almost-unanimous support for payment to student politicians at the traditionally apolitical Levels campus did not surprise the 'Yes' campaigners. They claimed that the vote was swayed by stunts such as the supplying of a free keg and the promotion of the issue as an attempt by North Terrace students to dominate the Levels.

'Yes' campaigners were upset that the Levels meeting was held in the Cafeteria, while the Union held the City Campus meeting in a lecture theatre on the second floor of the Playford Building, thereby making it less accessible to students having their lunch in the Cafeteria.

THE honoraria controversy follows a proposal by the Union to spend \$50,000 appointing an independent consultant to examine the structure of the Union. Student Services Australia (SSA), a subsidiary of NUS, was awarded the consultancy. Anita Hobson, the 1990 SAIT Union President, was on the board of SSA, as well as being on the NUS National Executive.

Ultimately, the Vice-Chancellor of the University requested that Council must renegotiate the contract, as he would be unhappy with it proceeding in its present form. The University Council has power to control the flow of money to the Union, and the V-C's action has strained relationships between the Union Council and the Uni. administration.

IN further developments highlighting the deep divisions within SAIT Union Council:

- Union Council members have been barred from talking to the media, a decision which has had its Constitutional validity called into question.

- The On Dit office received a call from a woman on the night of the meeting to claim that an anti-honoraria campaigner had been threatened with expulsion from the Union if he continued his activities. This claim was echoed by 'Yes' case campaigners the next day.

An individual can be expelled from the Union by a simple majority of Council members, and the expulsion makes the individual ineligible to have a degree conferred. If this situation arose, pressure would be on the Vice-Chancellor to intervene in Union affairs once again.

- Union Council has been involved in the practice of appointing candidates to fill casual vacancies, rather than calling by-elections as is the case with the Adelaide University Union.

- Two weeks ago, SAIT Union Council 'postponed' elections until July 1992, arguing that the mergers between various campus student groups projected to go ahead in early 1992 would mean that two elections could be held in the same year. Therefore, there will be no SAIT Union Council elections this year.

Opponents of this move point out that a number of Union Council members will be due to complete their degrees this year, and that when they leave Council at the beginning

of 1992, their positions will be reappointed by Council, rather than put to a by-election. Nine out of the 22 members of Council have already been appointed, and so it is possible that if SAIT Union remains in its present form in 1992, the majority of its members will not have a mandate from the students of the Union.

- Problems have arisen with the merger process between the various USA student Unions, with the SAIT Union wishing to retain its present structure, and the other USA student bodies favouring retaining their autonomy from the University administration. The hiring of an independent advisor was an attempt to resolve this

deadlock.

- A group called Students Against Corruption has been set up in the last week, with their stated aim being to "highlight the unacceptable behaviour of University and Union Council." A similar group at Melbourne University has been very successful in bringing into question the credibility of the Melbourne University Union administration.

Melbourne Uni. SAC have also had several writs issued against its members by the said administration.

Ructions within the SAIT Union are expected to become more intense in the next few months as the stakes escalate.

## Sporting

Each year the cost of Sports Ground Maintenance increases, and the Sports Association's allocated funds from Union coffers also needs to increase to meet expenses.

As an alternative, an agreement was reached between the University, the Union and the Sports Association to phase in a "piecemeal funding contribution" over the next 3 years. As a result, the Sports Association will pay 1/3 of total costs in 1991; in 1992, the AU Union & Sports Association will both contribute towards the 1/3 operating costs; in 1993, the Union will take over the payment.

As the agreement states, the AU Union will not be required to contribute to the Ground Maintenance scheme in 1991, and the Sports Association would use their own budget obtained from ground hire, subscriptions, and membership fees.

But according to AU Union President Mel Yuan, the Sports Association opted to

place a levy on all clubs in 1991. Ms. Yuan believes the Sports Association has breached their agreement as Sports club funding is provided by the Union.

However, the Executive Sports Club Officer, Colin Pickering, stated that the clubs had been consulted about the levy and that the level of contribution was apportioned according to frequency of ground use and maintenance. Therefore, in effect, the cricket/ tennis and soccer/ football clubs pay a higher levy, and other clubs (regardless of usage) contributed 5% of their grant to counterbalance the higher-levied clubs' contributions. Mr. Pickering believes this is a practical means of obtaining money.

Over the forthcoming weeks, further discussions between the Union and the Sports Association will take place to clarify unresolved differences concerning the Sports Ground Maintenance levy scheme.

Michelle Gillam-Malone



Expensive Pastime

## Cola Can Hurt

At the request of science students, the Adelaide University Union installed a food vending machine directly outside the A.U. Health Service, as many students frequently study late at night within the Horace Lamb building.

According to A.U. Union President Melissa Yuan, the Union has been asked to remove the vending machine as it was positioned without University Council consultation.

Further, Dr. Setchell from the Health Service recently expressed concern that the 'junk food' machine presented a bad image in relation to the Health Service's beneficial dietary habits.

So why the commotion over a food

vending machine when directly next to it is a coca cola machine operated by the Computer Science department?

Ms. Yuan emphasised the Union merely responded to student needs but after a discussion with Dr. Setchell, has provisionally agreed to relocate the vending machine. However the Union is not happy with the apparent "double standards" operating within the University. Hopefully all will be resolved when Ms. Yuan and the Executive Physical Resources member, Larry Frakes, meet to discuss a mutually agreeable position for the vending machine.

Michelle Gillam-Malone

# Impressive Turn Out at General Student Meeting

A General Student Meeting (GSM) was held by the Students' Association at lunchtime on Wednesday, June 12 with approximately 130 students in attendance.

The meeting, chaired by SAUA President, Natasha Stott Despoja, debated three motions about the current state of the higher education system, specifically in relation to the Higher Education Contribution Scheme (HECS).

While not all the students agreed with the idea of a free and accessible tertiary education, the majority felt that the current provisions for infrastructure, buildings, resources and teaching were inadequate.

A loner in the crowd, Mr Darien Buzz Thurston O'Reilly, pointed out that "unsafe buildings were more fun." He referred to the episode of *L.A. Law* when Roselyn falls down the lift shaft, and concluded that people did find that funny.

Guest speaker at the GSM was Federal Member for Adelaide, Dr Bob Catley promised to do his "damndest" to improve the state of the education system, however, he spoke against the first motion regarding a 'free' Public Education System.

Student representatives have issued a declaration to the Government, in line with the sentiment of the second and third motions, calling for an outline of what HECS funds are being spent on.

Natasha Stott Despoja claimed: "The meeting was a success and demonstrated that students *do* care about the standard of their education and have concerns about the levels of overcrowding and over-enrolment at this institution. The SAUA will continue to provide future opportunities for students to have their say on issues."

Andrea P. Willmhurst



# Bookshop Revamped and ready for Action

## CHANGES IN THE UNI BOOKSHOP

The Adelaide University Bookshop is undergoing a radical facelift in the next few months, changing its name and logo, and totally rearranging the layout of its Adelaide Uni. store.

The name 'Adelaide University Bookshop' is now inappropriate given that the bookshop has branches at Flinders Uni., Levels, Magill, Underdale, Salisbury and Elizabeth TAFE. The new name, like the logo, is the subject of a competition which received final entries last Friday and will be judged in the next few months.

The Adelaide University Bookshop will be focussing heavily on academic texts in its

reorganisation.

The Children's books section on the mezzanine level is being closed down completely, a decision which was described as "regrettable" by the Bookshop. The Children's books section was one of the most comprehensive in the Adelaide CBD, and will no doubt be sorely missed. "Text, reference and general books" will take the kiddies' place. The move has already begun.

In the next few months the Stationery department will be moved to the ground floor. Once again, because of space restrictions, there will be a slight drop in the variety of items available, although the Bookshop assures us that its range will remain constant.

If this sounds like a contradiction in terms, it means that you'll still be able to get glue sticks, but they'll sell only one kind instead of two or three.

The space vacated on the first floor will allow the Bookshop to go even further Textbook crazy. One of the major student complaints about the Bookshop in recent years has been its shortage of prescribed course textbooks, and so the changes should help the Bookshop provide a "much improved service" to the students of Adelaide University.

IN OTHER Bookshop related developments, uncertainty still exists over the long term future of the Union Pharmacy. At the last Union Board meeting, Union

President Mel Yuan said that the Union was undergoing a process of "prioritising" about the Bookshop space. The Pharmacy's lease expires at the end of 1993, and the Union is considering turning the space over to the Bookshop or leasing it out to a private business.

The rent for the Pharmacy has traditionally been kept to a minimum, and it is believed that a higher rent could be obtained on the open market. The AU Health Service strongly supports the maintenance of the pharmacy, saying that it is essential that the Health Service maintain the backup of a Pharmacy on campus.

Simon Healy

# Environment Officer Referendum: War In The Forest

From Monday 17 June- Wednesday 19 June this week, a Students' Association referendum will be held to abolish the position of Environment Officer.

A spirited 'No' campaign is being run by AU Friends of the Earth, while the argument to abolish the EO position has been promoted by Paul Draper, SAUA Councillor and AU Liberal Club Vice President. Rumbles to get rid of the position have been emanating from the SAUA for some time, and were brought to a head by the resignation of Jo Gilbert, 1990/ 91 EO, a fortnight ago.

The referendum was moved by Councillors Paul Draper and Anna Lucy "because of a perception by many people connected with the SAUA that the position is simply not fulfilling its initial expectations," Mr. Draper stated last week.

"Political groups on Campus have used this position as an easy entry onto SAUA Council, selling the idea to their candidates as a low workload, low responsibility position," he continued.

FOE's answer to this criticism is that the position will be useful if committed environmentalists are elected to the position rather than student politicians. They believe that the failure of the previous Environment Officers "is not an inherent fault in the

position" and that the EO serves a valuable purpose by giving environmental concerns a vote on SAUA Council and by giving a person/ persons the authority to represent students' environmental concerns to bodies off campus.

The 'Yes' campaign centres heavily around the effectiveness of FOE and its ability to run environmental campaigns without being weighed down by SAUA politics. Paul Draper believes that the SAUA is already "over-political" and that maintaining the EO will see the continued dominance of political concerns over environmental concerns.

It is unclear whether there will still be a line item in the SAUA for environmental campaigns if the EO position is abolished. Paul Draper states that "a large number of people within the SAUA support the maintenance of spending within the environmental field" without indicating whether he advocates this course of action.

Friends of the Earth are a bit less optimistic about their chances of getting their hands on the moolah, saying "only in FOE's wildest dreams would the resources that are currently available to the EO continue to be available if the position is abolished."

Steven Baker, EO candidate in 1989,

summed up the FOE case by saying "if you are not aware of environmental concerns that need to be addressed by the University, then the need for an Environment Officer is self-evident."

Conversely, Paul Draper believes that "freeing up [the EO's honorarium] would allow additional funds to be channelled back into necessary campaigns."

Paul Draper has sent a letter to *On Dit* supporting a 'Yes' vote in the referendum, while Peter Garrett, President of the Australian

Conservation Foundation, faxed through his support for the 'No' case. Both letters are reprinted below.

FOE are conducting a vigorous poster and leaflet campaign in support of the 'No' case. Whether the AU Liberal Club or any other body are planning an active 'Yes' campaign is unknown.

Ironically, Friends of the Earth supported 'student politicians' Ian Steel & Jo Dyer for the position in the 1989 elections.

Simon Healy



Watch out dolphins!

Here we have two opposing positions in the EO debate, the NO case being argued by noted baldy and greenie Peter Garrett, the YES case by Paul Draper.

It has come to my attention that there will be a referendum at Adelaide University to abolish the position of Environment Officer. I am assured that this is not some kind of joke. That being the case I'd like to put on record the obvious, that environmental issues are of the utmost importance, certainly within a university, that the range of problems faced are real- it is a *hole* in the ozone layer- they impact on all of us, and will do until we work out the solutions. Abolishing the position seems to me very much a backward step so I naturally appeal to you to use your judgement and vote to retain the Environment Officer.

Peter Garrett  
President  
Australian Conservation Foundation

Once again the opposition to the proposed Environment Officer motion have missed the point and are trying to lead you, the intelligent tertiary mind, up the garden path.

Why are the opposition trying to mislead you by changing the focus of the debate from whether we need an Environment Officer to whether we should support the environment.

- Are they trying to persuade you into

ignoring the facts about the position of Environment Officer?

- Do any of the opposition actually have an understanding of the SAUA framework and *why* there is not a need for an Environment Officer within this framework?

- Have they actually *listened* to the opinions of people who have been working in and running the SAUA for the last two years?

The use of environmental scare tactics such as "10 years to save the planet" is not addressing the issue of whether there is a need for an Environment Officer working within the SAUA. I'm sure we can all come up with several catchy campaign slogans pointing to the current environmental problems of the Earth, but how about one pointing to the need of a SAUA Environment Officer.

Also, why are these supposed sacred protestors of the environment flagrantly abusing A.U. Union poster policy by plastering the Union building with *unauthorised* campaign material. Are they doing it out of contempt for authority and the rights of students for a clean, aesthetically friendly campus, or is it out of contempt for the environment, which they propose they are protecting, by the gross wastage of paper.

For this current referendum don't be fooled by side-tracking arguments, consider the facts as they are. Read the YES case and then vote in the interests of students.

Paul Draper  
SAUA Councillor

## House Of Chow

Adelaide residents are up in arms over plans to demolish The House Of Chow, a prominent landmark on Hutt St. The property is now up for demolition, and local residents are maintaining a picket to prevent the demolition. As this goes on, negotiations are proceeding between the current Adelaide City Council and the company which owns the property.

The House Of Chow is owned by Messers. Bill and Jack Antonas, who head the company Antbros.

The original demolition application was made in 1987, and was rejected by council, before being put again and passed. The decision was then vetoed by The Adelaide Planning Commission, and then passed by the Appeals Planning Tribunal.

Demolition was started approximately a month ago, on a Sunday morning before 9.00am. Residents went and stopped the demolition, and have since continued a day and night picket, with the support of the CMEU. *On Dit* spoke to one of the picketers, 'Mark'. "The CMEU have been very supportive", he said. There are currently 50 picketers involved.

The recently elected, pro-heritage Council is negotiating with Antbros in an attempt to save the building. They have offered to pay all holding fees (several hundred thousand dollars) if new offices are built at the back

of the property. So far there has been no response from Antbros' lawyers. If the demolition does not occur before August 1 Antbros will have to reapply to the new council, where it seems they will have little chance of success.

Another avenue that the picketers are looking at is to have an interim Heritage Listing placed on the building, but Susan Lenehan, Minister for the environment, has refused the application. Officially, she does not wish to interfere in Adelaide City Council business. However, she allegedly sent a letter to the A.C.C. stating that she was concerned about being sued by Antbros.

Antbros has been responding unfavourably to the picket. The picketers allege that they have been verbally harrassed and photographed by a representative of Antbros. "They have used bully boy tactics", claimed 'Mark'. "We were told to clear out". One picketer is considering laying assault charges after an incident in which he claims he was assaulted by a representative of Antbros.

The picketers have a petition with 6000 signatures asking that the building be saved. The issue is particularly pertinent in the light of an A.C.C. decision to bedeck Hutt St. with turn of the century lamps and other trimmings to create a "period" atmosphere.

David Krantz



# TIMBO THE WONDERDOG

In light of the overwhelming response to last edition's Editorial (well, two people wrote in), we thought it might be time to write another one.

Mel Yuan's rather stropy missive was a weensy bit difficult to reconcile to the facts (i.e. it ignored virtually all of them). The problem she faces is the terms in which she addresses *On Dit*.

If it is a mere agent of the Union, and we her humblest of employees, then we, as Editors, are given resources and paid wages for our efforts which are blatantly

inadequate and exploitative enough to make Ian McLachlan or John Elliot slaver with anticipation at the impending introduction of the "under \$4/hour" nationwide wage ruling.

If, however, it is an independent subsidised newspaper, then why does she continually and arrogantly assume that we should be her PR agents? It is unbelievable that a multi-million dollar organisation such as the AUU never get so much as a press release down to *On Dit*. Any idea how much a good Public Relations agent costs? A lot more than an advertisement in *On Dit*. I'm afraid we'll have to refuse Mel's offer to take up an unpaid Promotion & Publicity job with the Union

To trot out the line that *On Dit* isn't accountable while the Union remains supremely attuned to the whims of students on every dollar it spends shows an abysmal understanding of the financial realities of the two bodies. For \$67,003 per year, *On Dit* prints 160,000-odd copies of a newspaper, including an enormous volume of letters questioning both specific articles within the paper and its broader policies.

How many students know how to complain to the Union? How many even know where it is? Who knows what its budget is (hint: in the millions)? How many wouldn't even know who Mel Yuan is, if not for the odd whinging letter which we publish in *On Dit*?

Anyway, it's not our job to second-guess the opinions of students on where their money is going. Read *On Dit* this week and see what you think of it. Then head up to Mel's office (AUU office, First Floor, NW corner of cloisters), if she's in, and ask her what she's given you in the last couple of weeks for her \$16,000+ per year. Choose for yourselves which one represents better value.

But hell, at least our student politics isn't as nasty as the USA (see non-existent news section for more details).

In addition to the EO referendum occurring this week (see News), there is a concurrent referendum to abolish the publication *Bread & Circuses*. The concept of having a

SAUA publication separate from *On Dit* is a strong one, but B&C has done a bit of a vanishing act over the last few years, and so the argument is that the old dog might as well be put out of its misery.

Make up your own minds, and make sure you vote.

I THINK  
WE'RE  
ALONE  
NOW

## Austudy Good Times

On the Austudy National Day of Action, students sent letters to various politicians. Here is a selection, brought to you courtesy of Susie O'Brien, SAUA Education Vice Prez.

### Unfair System

Dear Minister,

This year, I was forced to move out of my family home due to severe family problems. My family is not supporting me in any way. Having completed two years of tertiary education, I did not want to stop studying. Ineligible for AUStudy because of my parents income, despite the fact that they are not supporting me, I have been forced to go part-time and on unemployment benefits. This should not be happening. Change the system. Students like myself should not be forced to live in this way.

Name Supplied

### Doing it for the Kids

Dear Pete,

Maaaatttee!!!

It's time we had a little bit of a chat. About AUStudy. Things are bad, man. Rool bad. The kids are hurting!

It's time for you to act. Help us puhlease!

Do something now and you could become our shining hero!  
Love and kisses  
Mish

### Students are Literate?

#### or Crap Limerick

Dear Mr Keating,

There was a crap polly called Paul,  
Who gave us poor students bugger all,  
We can't afford books  
'Cos of those bloody crooks  
So give us some money, for us all!

Come on buddy, gimme a break!  
Twisty

### Politically Motivated Obscenities

Q: Why don't I have a Parliamentary salary to help me through any degree??

A: Because I'm not John Dawkins!

Not very funny, but then neither is AUStudy!! (You cunt)

### Cocktails Anyone?

Dear John,

Since I will be serving you drinks in the near future, I would like to point out that there are many students who can't afford such luxuries.

Don't oppose the AUStudy Reform - it is definitely needed.

Yours  
A Liberal Student

### Where's My Lunch?

Dear George,

What happened about lunch? And what about tennis last weekend? Are we still going to dinner on Friday? And please ensure that the AUStudy Independent Age drops to 21 almost instantly.

Lots of love  
Paul



Woof!

### Homophobic Diatribe

Dear Editors,

I was appalled on receipt from a concerned university student of an article entitled "Gays were not created that way", a homophobic diatribe being freely distributed on campus, by members of a supposedly Christian group, 'Creation Ex Nihilo', represented in South Australia by one Elio Marrocco of Marden.

Did the Student Union or the University Council give permission for this rubbish to be distributed?

It purports to be a serious article, its arguments supported by statistics. However, just as Shakespeare warned us that "the Devil can quote Scripture for his purpose", this anonymously written article twists facts and figures to deliberately mislead people about homosexuality.

The idea that anyone can be forced to adopt a particular sexuality - homosexual, bisexual or heterosexual - which is alien to them, is totally unrealistic.

I would encourage any student, male or female, who is questioning his or her sexuality, to phone 'Gayline', the Gay and Lesbian Counselling Service, on 362 3223 any night between 7- 10 pm. I can assure them that they will receive sympathetic and honest counselling and assistance. They will not be coerced into becoming homosexual!

Sincerely,  
Ian Purcell  
Secretary, GALCS

### Silly Leg

Dear On Dit,

Is the rumour true that Ted Serious beame the way he is after a season fielding at silly leg to the bowling of Ray Bright?

Yours etc,  
E. Prasanna  
Psych

### Well Splice Me Mainbrace!

Dear On Dit Sportswriters,

You are stupid ignorant fucks who have no idea about sport.

Go down to the gym and pump each other.

Dice Man

### On Dit Letters Policy

Letters should be brief and to the point, otherwise we might edit them, or even not put them in at all!

A real name and contact department must be included, though this can be withheld from publication on request. Letters without a real name and contact will not be considered for publication.

Defamatory bits will be removed at our discretion, unless we feel like a bit of a laugh and/or lawsuit.

Deadline is 5.00pm on the Wednesday prior to publication.

Cheers! How about a couple of pints up at the bar?

# Let Them Eat Frog

The Truth About Myer  
A university perspective

You may have noticed it, you can't really fail to. The Myer Centre is alive. It is a place for those fashion disabilities, or so the promoters would have us think. But this is all a subtle ploy, to trick Adelaide shoppers into believing they are 'dedicated followers of fashion'.

We went in there, with our hidden cameras to find out the truth (as we saw it). No sooner had we stepped through the front door, and we were confronted by at least half a dozen flannellette shirted bottle blondes with their pox-ridden boyfriends (who looked resplendent in their Def Leppard designer T's). Overcoming this minor invitation, we mounted the beaut-high-tech-new-wave escalator beginning our journey to Dazzleland.

We had intended to meander through each floor, taking in the lollypop decor (shades of Edward Scissorhand). However, being herded like New Zealand sheep (Mark assures me he didn't feel any anal intrusion - Larissa) ... this was impossible.

Finally gaining the height of levels four and five, Dazzleland was everything we expected. Take the worst bits of the Magic Cave, add a touch of Downtown, mixed with putrescent portions of icecream cold decor ... and there you have it. It looks like the interior decorator: (a) was having a really bad trip; (b) thought he wasn't getting paid enough and/or; (c) was an abused child (and taking it out on Society).

For example, just imagine our surprise at being accosted by a sign proudly displaying, "Frog Prince Burger Court". Watch out Ronald, there's a new Burger Being out ...

and he's not a pretty sight. to make things worse, it wasn't packed out with kids, but you guessed it ... in their hordes ... the second childhood sycophantic septegenarians. They even dominated the rides ... kids were cyring everywhere! But they all started smiling, and the tears were wiped away when the two least desirable elements proceeded to beat the crap out of each other. It all happened when the Elf-King (undesirable element #1) was attempting to put kiddies on the rides, when a group of unusually primordial pensioners descended upon him with concealed offensive weapons (i.e. walking sticks, et al). The ensuing melée was confined to the upper two levels of the Myer Complex, with the Elf-King's minions scoring 5 - 3. A shallow victory because the Elf-King's striped tights will never be the same again.

At any rate, we believe the Myer Centre to be good, wholesome family fun, moderately priced. But in the fullness of time, with all things considered, to make matter better, we make the following recommendations:-

- ban all electric wheelchairs
- ban all wheelchairs
- ban all walking sticks (and the attached grey-haired farts)
- prams and pushers
- a shoot on sight policy for bogans and people wearing thongs - after all they're too poor to afford anything in this marvellous complex; because Daddy's just retrenched them all; Suck Shit, Povos!

But our penetrating, in-depth investigation has only posed more questions. What's happened to the good old inner-city? Have we suddenly become a Westfield Western suburb? And whatever happened to the



More unwitting visitors flock to Darryl-Land

inner sanctity of the Easter suburb elite? (e.g. St Peters, Walkerville ... et al). Well ... *we're fucked if we know!* Can you tell us?

At least they didn't waste \$600 m on the degenerate welfare recipients of the Northern

suburbs and AUStudy benefit. Would have been a waste wouldn't it. But who are you to judge?

Larissa Cadd  
Mark Wallman

## Pink Bricks and Adolescent Lust

The mighty Mall! From the moment Don Dunstan laid its final pink brick, the Mall has become the second home of many an Adelaidean. Within its buildings and landmarks, most can find memories of childhood that, unfortunately, fail to be lost. From the John Martins pageant to the congregations of loud well dressed adolescents every Friday night, Rundle Mall has become as familiar as your granny's mushy excuse for vegetables.

One's first memory of the Mall begins with John Martins menacing 20ft Santa and the annual Christmas Pageant. Who doesn't remember with a mixture of excitement and terror going to see that geriatric executive from Johnnies dressed up in a Santa suit. And the feeling that you were on some sort of kiddie conveyor belt as your snapshot was hurriedly taken in the Magic Cave. These were the days before monolithic American shopping complexes (pronounced *maawl*) descended upon our gentle city. Leaving us to reminisce on the days when kids got their

jollies on 'Nipper and Nimble', and all you needed in life was an ice cold Fanta and a lucky dip.

But life goes on and as we grew and learnt the hard lessons of life, new meeting places became de rigueur. Friday nights marked a change in the Mall's ambience. In the bright-eyed, fresh-cheeked exuberance of youth, many a schoolgirl clustered outside Sportsgirl, resplendent in checked school uniforms. After depositing their school bags into what appeared to be a very large mound, primitive mating rituals would take place.

In those days of burgeoning sexuality and 10B brassieres, we watched our lucky friends scampering off to have their necks sucked by skinny, blonde, 16 year old surfers, with shining marijuana earring. Make no mistake! Girls became women in those halcyon days.

Those hipper than us, no doubt, would often be found staring sullenly out of the Konditorei in the Renaissance, or sucking

on Alpines in the dark bunker that was the Tropical. Shocking stories abounded of blatant displays of teen sexuality on the Kondi couches, and strange goings-on in the back stalls of the Regent Cinema. If you weren't doing your level best to attract members of the opposite sex, then you were probably engaged in mortal battles for reputation down in the Gallerie - munching on fries and scoring bonus points for being able to smoke an entire Kent cigarette.

Not to be forgotten are the personalities of the Rundle Mall, the list of which is being constantly added to. People like the fat-bellied bellringer, shouting the praises of Cityscape, have thankfully gone away and died. Now there is the blonde who could probably sell an exercise bike to a dead person. Her ability with raw vegetables and kitchen utensils should not be underestimated. Our favourite is the singing can collector, who continues to entertain with hand clapping, foot stomping renditions of "Under the Boardwalk".

The newest edition to the glittering paradise of Rundle Mall is that which inspired this piece - the new Myer Centre. Adelaide's latest icon of American mall culture is unsurpassed in its colour scheme and see-through lifts. The centre's 8-floors almost reek of the pungent aroma of burning credit cards, or it could be the vomit that descends from the roller coaster above. The high speed glass elevators already bear the mark of every 7 year old's snot-ridden nose and greasy palms pressed against them. One or two even bear the sorry scars of a sloppy attempted 'blowfish'.

Needless to say, the Mall, like us, has matured and who knows what changes we'll see as we join the blue rinse set to scramble for Eliza's Coffee vouchers outside John Martins. The latest development we hear is that they've discovered uranium underneath Betts & Betts.

Vanessa Almeida  
Sam Maiden



# Good Times, Great Rock'n'Roll

## SAUA President



Natasha Stott  
Despoja  
Hunter-Gatherer  
& Nomad

### Referenda

Between Monday, June 17 and Wednesday, June 19 there will referenda to delete the position of Environment Officer from the SAUA Constitution and to abolish the publication Bread and Circuses. I received a petition for the referenda and to fulfil our Constitutional obligations it will be held next week. The Returning Officer for the Elections is Sathish Dasan. For the referenda to be valid a quorum of 400 voters is required **SO VOTE**. You have the opportunity to decide the objectives of the Students' Association and, in doing so, where your funds are being directed.

### FACTS:

The Environment Officer earns an honorarium \$1152 p.a.

There is an Environment Campaigns line item \$1500

There is an Environment Subscriptions line item \$500

TOTAL Environment Budget \$3152

The referendum would remove the position of Environment Officer and would free up funds for environmental campaigns. You have to decide if the existence of an Environment Officer is the best way to implement these campaigns and environmental objectives, if it is support the No case. If however, you believe, as has been

argued, that the Environment Officer is a bureaucratic position and does little to further environmental causes as the money could be best used on the environment, support the Yes case. Peter Garrett seems to think that the No case is worth supporting and has sent a fax to the SAUA outlining why.

Please read carefully the Yes and No cases which you received in your pigeon holes.

*Bread and Circuses* for many students has never been sighted. Last year the candidates for the position were outvoted by No Candidate. There is a provision for \$1500 in the *Bread and Circuses* budget. Maybe this year's candidates could do a better job, then again, maybe not....

### General Student Meeting

A GSM was held on Wednesday, June 12 outside the Mayo Refectory. The guest speaker was Dr Bob Catley, Federal Member for Adelaide. Three motions were debated and passed:

1. We recognise that the Australian community is entitled to an accessible, quality education system as one of the fundamental social benefits from the taxes its members pay, that education has a pivotal role to play in overcoming the

recession and its effects, and accordingly to significantly increase funding to the primary, secondary and tertiary Public Education System.

2. Keep the promise of putting the revenue from HECS back into the Higher Education System so that tertiary institutions can cease to be understaffed, overcrowded and unsafe, tertiary administrators can cease to impose new charges on students in contravention of the Higher Education Funding Act 1988 because of drastic shortfalls in funding, genuine improvements to AUSTUDY can be made, and schemes to encourage students from lower socio-economic and other disadvantaged backgrounds to attend tertiary institutions can be established.

3. Inform the Australian community annually of the amount of money raised by HECS and the ways in which that money will be used to improve the Higher Education System.

### Federal Minister for Education

On Tuesday, I am meeting with the Minister Peter Baldwin to discuss education issues and will relay student concerns about over-enrolments, understaffing, overcrowding, AUSTUDY inadequacies etc.

## SAUA Womens Officer

Amy Barrett

### NOWSA

The annual NOWSA (network of Women Students in Australia) Conference is coming up in the mid-year break, 16th - 20th July, to be held at RMIT in Melbourne. Plans are in progress to try to organise a bus to take interested women up to the conference, which would keep travel costs to a bare

minimum. Whilst the program of events and speakers has not been confirmed yet, it is guaranteed to be extremely enjoyable and informative. The theme for this year's conference is *Women Educating Women - Strategies for the '90's* - there will also be liberal doses of entertainment and other informal workshops!

Interested women should come and see me in the Students' Association as soon as possible, to get a registration form and to discuss subsidised travel and registration costs.

### Self Defence Classes

The 8-week self defence classes which are nearly finished for this semester, have been extremely successful for those who participated.

I am now planning second semester classes, both beginners and intermediate (for those women who have done a beginners course). Any women with strong preferences for a particular day/time for classes should come into the Students' Association now to fill in an availability sheet.

### Sexual Harassment

Sexual harassment is illegal at Adelaide University, and a campaign is in the pipelines for second semester which will focus on this issue. Any students who would like to be involved in organising this campaign or contribute ideas - let me know in the Students' Association.

## PROSH 1991

Attention. The 1991 Prosh Committee is now in motion.

Prosh is about organising awesome events to raise money for charity. If you want to be on this year's

Prosh Committee meet in the SAUA office at 1.15 p.m. on Friday, 7th June.

Enquiries can be made to Peter Hill (Chem. Eng.) or Dave Roussy (Psychology).

# Developments in Saudi Arabia

Farah Farouque spoke to Iyad Madani, founding editor of Saudi Arabia's first English language newspaper, *The Saudi Gazette*

In the fallout of the Gulf War, the political and social institutions of a principal player - Saudi Arabia - has come under increased scrutiny. To most Australians, the Saudi kingdom, presided over by a dynastic family since 1932, is shrouded in mystery. Yet, the region, rich in petrodollars, is also a major export market for our primary produce. Its Arab-Islamic culture, however, remains completely alien to the mainstream culture in this country. As part of an effort to bridge the gap, a Saudi friendship mission recently toured Australia.

In his impeccable dark grey suit, tour leader Iyad Madani presents as a modern breed of Saudi. At ease in the western milieu, he's American educated and multilingual, he is also steeped in the traditions

of his homeland.

Politically, this tradition leans towards the absolutist. Despite promises by King Fahd for some form of consultative assembly, officially there are no politics in Saudi Arabia. But for Madani democratic reforms are a luxury the fledgling Saudi state can't afford: "You cannot start with the ballot box and house of parliament ... you have to have the economic framework, where economic interests develop and mature, before that affects the political process itself."

And apart from occasional rumblings, it would seem massive social outlays - including cheap loans, free schools and health care - have kept Saudi citizens reasonably content. But the social cost of this system is a highly regimented society which exerts stringent controls from above on personal freedoms.

This was brought home to a group of Saudi women who late last year drove their cars through the main streets of the capital

Riyadh in defiance of restrictions on women drivers. They found themselves subject to public criticism and lost their jobs and rights to travel abroad in the process. Madani concedes the position of women is a vexed issue but it is a problem that must be resolved within the dynamics of Saudi society, "...it's not a question of respect;

family status or legal rights but a question of social participation."

Given that women cannot drive down the main street without attracting social stigma, it would seem the Saudi's have a long way to go. But liberal democratic values - including a degree of personal freedoms - are attainable given time, says Madani, without necessarily imitating western liberal institutions.

As a press man, for example, he says he has no problems with exercising self-censorship: "There is no free press censorship as such in Saudi Arabia. It is really up to the editor and his staff (there are 7 Arabic

dailies and 3 English dailies in the kingdom, all ostensibly privately owned) to decide what sort of newspaper they want to have ... But if you got to Saudi Arabia and start running articles that question the basic values of the people, that will not be tolerated, not because you don't have freedom of press but because the society at large won't accept such debates."

Overall, however, Madani is optimistic about the future of Saudi-Australian relations despite the culture gap. He says there is tremendous goodwill among Saudi's for Australia's support in the war effort. Apart from the trade relationship Saudi Arabia shares many common reference points with Australia - both are large countries with small populations and in which communications play a vital role... these things combined make for a framework to which Saudi's can relate. "Apart from the commercial relationship - which has potential to expand if Australian business invests time and money into mid-east markets - there is also potential for cultural exchange.

Academic exchanges and sending fee paying Saudi students to study in Australian Universities could be made the basis, Madani says, for new understanding and co-operation between the two countries.

Farah Farouque



## It's Not Over Yet

The New Torturers of Kuwait

The recent trials of Kuwaitis accused of collaborating with the Iraqi occupation forces, is yet another of several in a long line of human rights abuse that have been perpetrated since the return of 'home rule' in Kuwait. It is an outrage that will substantially efface the triumph so recently achieved in Kuwait.

The savagery that Iraq inflicted on Kuwait, over seven months of occupation has not ended - it goes on. This time, though, the perpetrators are Kuwaitis. Palestinians and other foreign Arab residents of the sultanate who are suspected of collaborating with the occupying forces are being seized, imprisoned, brutalised and sometimes killed.

At a press conference, Kuwait's Prime Minister, Crown Prince Saad al Abdullah al Sabah, flatly denies any such claims; "I would like to assure everybody that the rule of law will prevail and it will apply to everybody without discrimination," the Prince added. Yet, there is evidence to suggest the opposite. The US military police stationed at the Kuwait-Iraq border state otherwise. The latter have actually been witnesses to case after case of vicious mistreatment. The traumatic signs of beatings and burnings are not faked.

There are reports of three or four buses

and trucks arriving daily, at Safwan, a desolate border crossing, dropping Palestinians, Jordanians, North Africans and Iraqis. Several were badly bruised and in urgent need of medical attention. The LA Times have reported an American soldier as saying, "It's the Kuwaiti army, no question. They have the weapons and the uniforms". These and other such reports have led to the conclusion that these brutalities appear to occur at the hands of Kuwaiti vigilantes and the Kuwaiti army.

In the face of such blatant cruelties, would it be overstating matters to suggest that the Western Alliance bears a particular moral responsibility to try and put a stop to the cruelties? I should think not.

Had President Bush not organised a coalition to reverse Iraq's aggression, Kuwait, as an independent entity, would have been erased from the map. The emir and his clan would have had to live in exile - though it would have been an opulent one.

The chief proponents of the current inertia are governments, led by Washington and backed by London. While the Foreign Office wrings its hands over the cries of human rights abuse, it favours doing nothing. Like Washington, it suggests that any further intervention could be interpreted as American imperialism, which is the last thing anyone

could want. However, the State Department can do something. It can, publicly and unambiguously, express its disapproval and abhorrence of the rights violations now going on in Kuwaiti jails. The standard is simple: torture is unconscionable.

Yet, this is not to suggest that these Kuwaitis who are genuinely guilty of collaborating with the Iraqis in the wanton

ruin of Kuwait City should go unpunished. They should be answerable for their crimes. But the summary, lawless, indiscriminate methods of account-setting now going on are wholly unacceptable. The United States, which took the lead in liberating Kuwait, should now take the lead in condemning it.

Susan Subramaniam



# Show us ya Higher Education Policy!

Sam Maiden chats to David Kemp, the Shadow Minister for education, about Austudy and other fun things.

"The rules we once had in the familiar backyard are no longer appropriate, just as backyard cricket has no place in the Test arena"

David Kemp, Media Release 31/ 5/ 91: "Excellence Needed to Arrest Slide into Third World"

**On Dit:** Will the Liberals introduce up front fees ?

**David Kemp:** There will continue to be a student charge under the Liberals. The public will still be supporting the vast bulk of the cost of tertiary education, but we think some student contribution is desirable. How a student contributes is something that we're reviewing at the moment.

**O.D.:** So you haven't got any definite policy on that yet?

**D.K.:** Well we had a policy at the last election and we're now renewing it to see if we will that, or some modification of the HECS system.

**O.D.:** Would you seek to introduce voluntary student unionism ?

**D.K.:** Yes, we would. We believe that no one should be forced to join an association which they don't agree with. We see this as a human rights issue.

**O.D.:** How do you answer criticisms that this would disadvantage certain groups?

**D.K.:** It would advantage the vast majority of students because they are able to decide whether or not to support activities the student union is involved in. We believe voluntary student unionism would encourage much more efficiency and provision of student services.

**O.D.:** How do the Liberals want to change Austudy ?

**D.K.:** Austudy is not operating fairly at the moment, benefits are going to people who are not in need and those in genuine need are not receiving it. At the moment there are such difficulties with Austudy that it ought to be reviewed. We have called for immediate assistance. That's a top priority for people who are having to drop out of the education system because of the financial crisis.

**O.D.:** Haven't parliamentary committees already resolved that these increases are needed?

**D.K.:** There was a resolution of the Senate that advocated the coalition motion be supported in the form of a hardship provision.

**O.D.:** How will this work? Can students go into Austudy and demand some sort of extra payment?

**D.K.:** Well, the government needs to act immediately to make assistance available to people who are in real financial hardship and are ineligible for Austudy due to the assets test.

**O.D.:** So this policy is directed mainly at rural students ?

**D.K.:** Yes, but there also may be students elsewhere who are being disadvantaged.

**O.D.:** The Liberals and the ALP seem to

have a lot of problems with the Democrats' proposals for Austudy. Why is this ?

**D.K.:** The Democrats are putting forward quite unrealistic proposals. Senator Bell's motion would have the effect of destroying Austudy because it would disallow a motion which allows a level of Austudy to be set. If you can't set a rate for Austudy, you can't pay Austudy. So I think we were all dismayed with the incompetence of that proposal. There were a set of other proposals which would have cost \$1.2b and effectively doubled the taxpayers' contribution to Austudy.

**O.D.:** You have stated that you will increase the number of available places at universities. Does this mean that the Liberals will increase the level of funding to higher education?

**D.K.:** We believe that there is a very serious inequity at the moment where universities are able to offer places over and above their quotas to students from overseas, but are not able to offer additional places to Australian students.

**O.D.:** So you are advocating additional places for those who can afford them?

**D.K.:** Yes, universities should be free to offer additional places to Australian students and admit them on terms which the university lays down. The university would have to decide whether or not those people will be able to cope with the course. And many of them are. There are 30,000 students who are qualified but can't get places at the moment. We believe it is really quite a serious infringement on their rights.

**O.D.:** How would people who don't have the money get those places?

**D.K.:** Well, if a person has applied and is prepared to make a personal commitment to continuing we feel they should be able to do so. We broadly support student assistance arrangements.

**O.D.:** How effective do you think the National Austudy Day of Action was?

**D.K.:** Well I think it indicated that students are very concerned with the problems with Austudy. The problems of Austudy are only some of the problems that students are encountering. But I think it's unlikely to produce any immediate change.

**O.D.:** What is wrong with the Labor government approach, which you describe as rigidly centralist?

**D.K.:** Most of the problems of students and staff is through the attempts of Canberra to administer the universities through the department of DEET. These problems have to do with the imposition of the Canberra agenda.

**O.D.:** What is Canberra's agenda?

**D.K.:** It's to get as many students through the system regardless of quality. This system has broken down, so what we're seeing is the collapse of an effort to impose an eastern European system of government over tertiary education.

**O.D.:** A key concept in your policy,

particularly in regard to Overseas Students seems to be deregulation. What does this mean in practical terms ?

**D.K.:** Giving much more independence to the institutions themselves to decide what courses they offer, and students to have an influence on how the universities' profiles develop.

**O.D.:** So you would be demanding greater student input ?

**D.K.:** Well we believe that the money that goes to Uni. should be channelled in the most part through the students. We propose an extensive system of awards and scholarships which would be the main vehicle for providing recurrent funding to the university.

**O.D.:** By this do you mean to replace Austudy?

**D.K.:** No, it would be different from Austudy.

**O.D.:** What sort of contact do you have with the National Union of Students ?

**D.K.:** Well, I listen to what they say. N.U.S has to decide its own program. What I am advocating and I hope they would support is to give universities greater incentive to respond to the needs of students.

**O.D.:** Some of the press have said Hewson and the Liberals did not go in hard enough on the Hawke/ Keating saga. What's your response ?

**D.K.:** I think we attacked extremely hard on it. We have tried to be very strong and powerful spokesmen for higher standards in politics. Nothing shows the need for higher standards than this.

Sam Maiden

## Flesh for Fantasy

Picture this scene: You are a quiet, content Jersey cow, happily chewing away on your favourite hibiscus plant, whilst making eyes at Randy, the bull, across the fence. Suddenly, from behind the bush jumps a hungry human. You offer them a hibiscus, but they decline and before you know it - chop, sizzle, squelch - you find yourself slapped between a sesame bun, packed in polystyrene and awaiting your final fate - digestion.

Whilst none of us have probably experienced this, and most of us would not find the idea entirely appealing (unless, of course, you are a masochist), this is the fate humans are forcing upon animals all in the name of cuisine - and it's not just the Jersey cows who are suffering. Each day, thousands of animals find themselves in the slaughter house, simply to satisfy our increasing desire for flesh, something which ultimately arises from greed rather than necessity. With so many varieties of other foods available, meat should not need to be on the menu, at least not in such abundance.

Obviously, vegetarianism is not for everyone, and it would be useless to argue that eating animals is cruel, when vegetables are also living entities, and we would starve to death were we to consider every living thing. Perhaps it is easier to eat plants because they are not furry and don't scream when they are killed, but the issue remains that most people are eating meat because they enjoy the taste, not because they need to, and so animals have to give up their lives to comply with the demands of greedy consumerism. So many animals sacrifice their lives in the name of science, fashion and entertainment that the least we can do, as the compassionate, environmentally caring community we claim to be, is cut down on meat products or eliminate them from our diet altogether.

Animal liberation is not the only reason to consider "going vegetarian", health reasons are also behind the choice of many to give up meat. Apart from the benefits of less cholesterol, you are also saving your body from the chemicals and hormones which are fed to the livestock as growth stimulants and which remain in their flesh. If you maintain a balanced diet, you won't lack protein or iron, and these are easy to supplement with alternate foods.

So many people are ignorant about the numerous varieties and degrees of vegetarianism which there are. It is not necessary to cut all meats out of the diet, this is up to the individual, who is aware of what their body needs to function to its full ability. Almost half the world's population are vegetarians, in one form or another, which fall into one of the following six categories.

Vegans - only eat plant food and avoid wearing animal products.

Lacto-Vegetarians - these include milk in their diet.

Lacto-Ovo Vegetarians - consume dairy products and eggs.

Pesco-Vegetarians - eat fish but no other meat.

Pollo-Vegetarians - eat poultry but no "red meat".

Becoming a vegetarian means you are making a great contribution to protecting the rights of animals and each time you refuse a meat product, you can rejoice about saving a Jersey cow or some other creature. Most of us would skip the "roast" if we knew it was Rover, or Fluff, from next door, so find where your priorities lie and next time you are confronted with a thick, blood-oozing steak, turn your nose up and choose a salad instead.

Sonja-Jade Tomas



## even as we speak

### Who misled the Australian Public?

John Clarke demonstrated why he has been described as Australia's most acerbic political satirist in his "interview" as Paul Keating on *A Current Affair* a couple of weeks back. When asked who would be on the front bench in the first Keating administration, he replied "Well, for starters, Laurie Oakes, definitely Laurie Oakes", followed by Michelle Grattan, Glenda Korporaal, and a host of other leading journalists who had passionately thrown themselves into the Keating camp in the leadership struggle.

In the eyes of the majority of voters, Hawke was far and away the preferred candidate for the ALP leadership. However, the Australian media decided that it was time for a change and in flagrant defiance of public opinion assumed the role of kingmaker to Keating. The leadership struggle clearly illustrated how the Australian media has come to view its role as one of creating rather than chronicling and responding to public opinion.

Laurie Oakes, like so many other journalists, chose to ignore or at best downplay the fact that Keating was an equally culpable participant in the Kirribilly agreement, concentrating instead on lambasting Hawke as the sinister architect of this shadowy deal.

"Hawke is now champion of the disposable promise" roared Laurie Oakes in *The Bulletin*. "If he dares ever again to speak about integrity, horse laughs should echo through the nation."

Keating received no such treatment from the media. For the duration of the leadership battle he remained completely unscathed by the Kirribilly conspiracy. While Hawke was being grilled over his lying to the Australian public, Keating was being asked dolly questions about his plans as leader. Almost overnight, the media turned Keating from an arrogant Italian-suited clock collector with no concern for the impact his rationalist economic policies were having on ordinary Australians into a matey, charismatic guy who made hard but necessary decisions as Treasurer and would now lead the nation toward an exciting and (somehow) recession-free future. The grim reaper was now the ex-band manager, the family man, the party stalwart from an early age, the self-educated wonder boy,

the best Treasurer in the world.

As with John Howard, whom the media concluded was an unelectable dork who deserved the boot, Hawke was declared to be a liar who was clearly past it. The wishes of the ALP and the Australian electorate have borne out that the media was clearly wrong on this one, but it seems unlikely that they will learn any real lesson from this.

As Sam Lipski argues in this week's *Bulletin*, the media sees itself as an intellectual elite with the right to decide who should and shouldn't run the country. Keating, Lipski says, was being paid back for his years of faithful service to the press as a source of quotable quotes, high-level parliamentary sophistry and dry wit.

"An interview and press conference style which flattered journalists as equals and intellectuals...and the lack, by most gallery writers, of a proficiency or deep interest in economics and finance, helped Keating over many rough patches," writes Lipski, concluding that the media has "...made it clear they will continue to promote [Keating's] candidacy until they have their way, or until their hero chooses the Paris option."

### I'll Go You Halves Then

Max Suich continues to bucket our monopolised media in *The Independent* this month with a great piece of high level muck-raking regarding the "Game Plan" shared by Kerry Packer and Rupert Murdoch for Australia's print media. The implications of the plan are such that, if successful, Murdoch and Packer will control most of Australia's capital city newspapers.

Suich obtained a document which revealed that Packer had met with Mike Tilley of Lloyds Corporate Advisory Services and discussed his plans to buy *The West Australian*, the majority of which is currently owned by the beleaguered Alan Bond company Bell Group Limited. In Packer's eyes the *West Australian* is open to attack from Murdoch's Perth Sunday paper the *Sunday Times*, and Packer believes that he is the only person with the financial resources and publishing background to ensure its ongoing existence.

This plan, Suich writes, can be seen as a model for the rest of Australia's print media.

"...at later meetings with the Bell Group and its bankers it was accepted that Packer had meant the bankers to understand that his game plan extended beyond the *West Australian* to acquiring the Fairfax papers, *The Sydney Morning Herald*, *The Age of Melbourne* and *The Australian Financial Review*, which were already in receivership and had been put on the market by their bankers."

The implications of such an

arrangement are enormous. A virtual fifty-fifty split in Australian media ownership is unlikely to lead to healthy competition or investigative journalism in the press. Murdoch and Packer will work as a team to ensure that the facade of a probing and aggressive media is maintained whilst ensuring that neither partner acts to cause detriment to the other.

Suich argues that "The close association with Rupert Murdoch Packer disclosed in his conversation with Mike Tilley, and the game plan they share, leads to the legitimate conclusion that Murdoch's affairs would get orthodox but unpenetrating scrutiny from Packer-controlled media. Until now the Fairfax papers, provoked by journalistic rivalry- and, according to their rivals, not a little spite- provided some scrutiny of Packer and Murdoch."

With Fairfax going down the tube, and with it a tradition of almost consistently unfettered editorial independence, Australia is now faced with an unprecedented, completely ridiculous media monopoly, which, unless a Royal Commission or Trade Practices Commission Inquiry decides otherwise, will be within the law and allowed to prevail.



Kerry and Rupert- an exercise in cooperation

**Friendly Street Poets Reading**  
GUEST POETS  
TUESDAY, 4 JUNE 8pm  
Neil Povey, Jenny Boulton  
WEDNESDAY, 2 JULY 8pm  
Ladd, Lucy Daily  
by open readings  
COMMUNITY CENTRE  
17 SOUTH CITY  
SOCIETY

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**The Adelaide Review- It might be free, but is it worth the money?**

### Burn Adelaide Burn

How do you spend your weekend? Saturday morning shopping at the market for Jerusalem artichokes and sun-dried tomatoes? Saturday afternoons discussing heritage listings and the State Bank fiasco with friends at the Tapas bar, or perhaps alone at the front bar in the Exeter with a dogeared copy of *On the Road*? Saturday nights at the Experimental Arts Foundation or the Lion Theatre? Sunday afternoons at the Artery mime workshop, or talking loudly about your grant with fellow unemployed bohemians at Al Frescos?

If so you are probably a complete tosser and will already have read

Brian Matthews' conceited little piece of tripe which made itself into this month's New Writing section in *The Adelaide Review*. Titled *Three post modernist episodes in search of a pre-structure* or *How to play in the centre at a social footy match*, Matthews begins his dark and savage search into the soul of every pretentious arsehole within the square mile with a paragraph so rich in pretense that I must share it with you.

"I'm propped up at the lunch counter in Rigoni's (and I use that word advisedly, as you will discover) when a person who until that meeting I might have been inclined

to refer to as a friend nods briefly to me on his way to the salad bar."

He then continues in a similar vein for another thousand or so words, all of which lead me to the following conclusion. Brian Matthews should be killed, filleted, smoked, drizzled with a ginger and kumquat demi-glaze, sodomised with a caraway seed baguette and served with a bottle of the finest Clare Valley shiraz. Alternatively, he should be nailed to the front door of The House of Chow and then bulldozed.

David Penberthy

# Jesus Jones

Jason Bootle chats to Jesus Jones. (No relation)

1988, a year in which a lot of things happened. One of which was the release of a little be known band from London, a killer track that smashed new musical boundaries with its welding of crunching guitars with a heavy dance rhythm. The song was "Info Freako", the band was Jesus Jones.

Two more singles and a solid debut album; tours to America, Japan, Romania, and a whirlwind tour of Australia saw the band cement their place as a new band to take notice of. But the early history of Jesus Jones is not well documented.

"Mainly because none of it is interesting. Friends of friends, adverts in the paper the usual stuff. It wasn't like the Doors film or anything like that it was far more normal, as is 90% of bands. The only exceptional one is Iain the keyboard player who I met through skating and eventually I got him in the band mostly so he could get me free stuff from Slam City Skates were he used to work. But it was self-defeating really as we got successful and he had to leave the shop." It's not what you know, but it's who you know.

"We were looking for a non-musician, we didn't want someone who was musically gifted - it was someone to hit the right keys - someone to recognise the difference between this white key here and that white key there, that was the only important thing."

For the people who didn't go to see them play (shame on you!), Iain is a key element in the Jesus Jones dynamic live performance. Iain cavorts around stage like a hooligan at football match and with all the robust energy and adrenalin of both soccer teams in the park.

"Iain developed that of his own accord. There is a video somewhere of one of the first Jesus Jones gigs where he is standing absolutely stock still and pressing in the samples one at a time. It took him a couple of gigs but he worked it into the show. That's one of the great things; the genesis of Jesus Jones, the coming of age of Iain." Just as the sperm fertilises the egg Iain learns to dance and to play the keyboard with his testicles. This is no ordinary man. No ordinary musician.

The first stirrings in the new decade was with the breakthrough song; "Real, Real, Real". This saw the band gain mainstream acceptance and attention culminating in an appearance on Britain's *Countdown* equivalent, *Top Of The Pops*. Mike Edwards plans of fame and fortune were starting to materialise. Other than that, the year saw Jesus Jones touring and recording.

"That was it. We don't have to do much else, when we're not recording were touring and we don't spend much time recording."

In this day and age where people like Dire Straits and Michael Jackson spend years to record one song, Jesus Jones strategy to recording is one of maximum efficiency. In other words they don't piss around.

"The reason for that...I'm fairly aware that it is a very un-rock and roll, very

apparently unartistic approach...was because the quicker you get it down the more you enjoy it. My experience with other producers was that you can spend so long working on a single song and after the third day after working on one song I would always ask myself what was it about this one that I liked? And I just couldn't remember, I just couldn't see the good parts in it any more. To ruin a song like that for yourself is a terrible thing especially if you're going to spend years touring it afterwards. So the idea was just to get it down very quickly so it still had some room to breathe and certainly that there was a lot of life left in it when you came out and played."

A sign of their efficiency is apparent when you find out that it took only 7 days to record *Doubt* where in that time most bands are still trying to remember where the



Mmmm... Cute or What!

cigarette machine is.

"It actually took six days...I lied firstly to make it seem more believable, and secondly as a nice religious pun; on the seventh day we rested."

*Doubt* is different from *Liquidizer*. Not in the style of music but in its musical breadth. When you here a Jesus Jones song there is no problem of confusing who it is, they have a sound which is unique to them. *Doubt* has expanded Jesus Jones dynamics with slower moodier tracks like "Blissed" and "Welcome Back Victoria", but at the same time "Stripped" is one song you would expect to find on the latest Steve Albini project rather than a British #1 album.

"I didn't want the band to be seen in a one-dimensional light. I was very aware of there was chances of that occurring anyhow, both from a negatively critical and positively critical point of view. You have some critics

who say you only have one song-that annoyed me. Every band has that, every band starts with one song.

"*Doubt* was the shotgun to the head for people like that and that's what it was intended to be. To show us in a different light, to show that we had a lot more to offer and a band to be reckoned with. That was the most important thing. I shot my mouth off so often about how important we were and all that was trying to give some background to that, some solid ground for me to stand and shoot my mouth off."

For any one who does not read the British music press, Mike Edwards is noted for wanting to be the best; bigger than U2 or the Beatles. His drive to do this is so strong nothing will get in his path.

"Also I think some people all around the world thought they had got hold of this nice

hit. Whereas now you'll get people like Ned's, Carter, who can shoot up the album/singles charts quite easily. It has become quite acceptable for new bands or bands who are quite different to do very well in the charts. It is interesting how things have changed. We're not responsible, but part of a number of bands who have brought about this change."

Jesus Jones success has to be attributed to Mike Edwards. He is the lead singer, song writer, producer, direction molder; Mike controls everything. But this megalomania, that some people have decided to call it, is a calculated and aspired passion to be the best and succeed, but assumed without the malice and arrogance of other pop stars.

"I have such a strong passion with my songs, the whole of everything about the band I am obsessed with. This is my vision, this is my dream that I'm trying to make real. As a result I'm not very happy leaving the destiny, the course of that in somebody else's hands.

"Frankly I have a vision of what I want to achieve with my music and if people want to mess with it or get in the way of that then they get run over, and that's just tough luck really.

"Producers can lose sight of what's going on, you can lose sight of why you like the songs. I felt that *Liquidizer* was 75% successful, I wanted this to be as near to 100% as I could get and I was about 90% happy with it. Which is a vast improvement because it was a hands on thing, because I did it myself I was very happy with it."

Record companies will do anything to sell records. Free T-Shirts, stickers, posters, limited editions, picture discs and the list goes on. Jesus Jones' label Food/EMI also use these marketing ploys to attract punters to buy the single as it boosts sales when die-hard fans buy all formats of the single because of some silly gimmick. As a result dance mixes feature not only because of the bands musical breadth but also because everyone else is doing it; it is the musical trend-at least for the moment.

"I think dance music will influence music for the next couple of years, for myself I want to move right away certainly from this dance/rock thing, mainly because I find it incredibly boring now. Dance music will be hugely influential but I think its influence over rock music in a direct way has gone for me, what I'm interested in now is making rock music in a way that is influenced in the techniques of dance music, like hip hop, house music; but using the same technology, because technology is such an important part of modern life and using that in rock music. That's going to be on the next album, wether the rest of rock music follows we'll see."

So will this see the demise of the guitar on the next album, much to the same effect of P.W.E.I. on their latest album?

"The guitar is the ultimate rock n' roll instrument, but it doesn't have to be used in the way it is being used at the moment. I may lose typical guitar sounds in favour

of what...I'm not quite sure yet; there'll be an answer somewhere."

MANCHESTER, SO MUCH TO ANSWER FOR.

The venue: Le Rox. The supporting act My Love Pumpkin, and the lesser known Suede Heads. Well for some unexplainable reason My Love Pumpkin did not play. Good word has it that due to some monumental stuff-ups on behalf of the venue and the Musicians Union the Pumpkins didn't play; but that's what the roadie for Jesus Jones said. Wasn't he the brother of one of the Suede Heads? I dunno beats me?

Well, off they went. Looking like a poor mans EMF they kicked off into Happy Mondays Kinky Afro, then another cover...the Stone Roses this time, and another... maybe the Charlatans; their song list was starting to look like one of those Indie Top 20 records, and bets were being made to which band they'd cover next. Although the crowd lapped it up with the familiarity of their favourite paddle-pop, original music was being crucified by the freshness of three young lads playing their favourite songs while the crowd joined in the spectacle. Piers Gillespie would have been in his element.

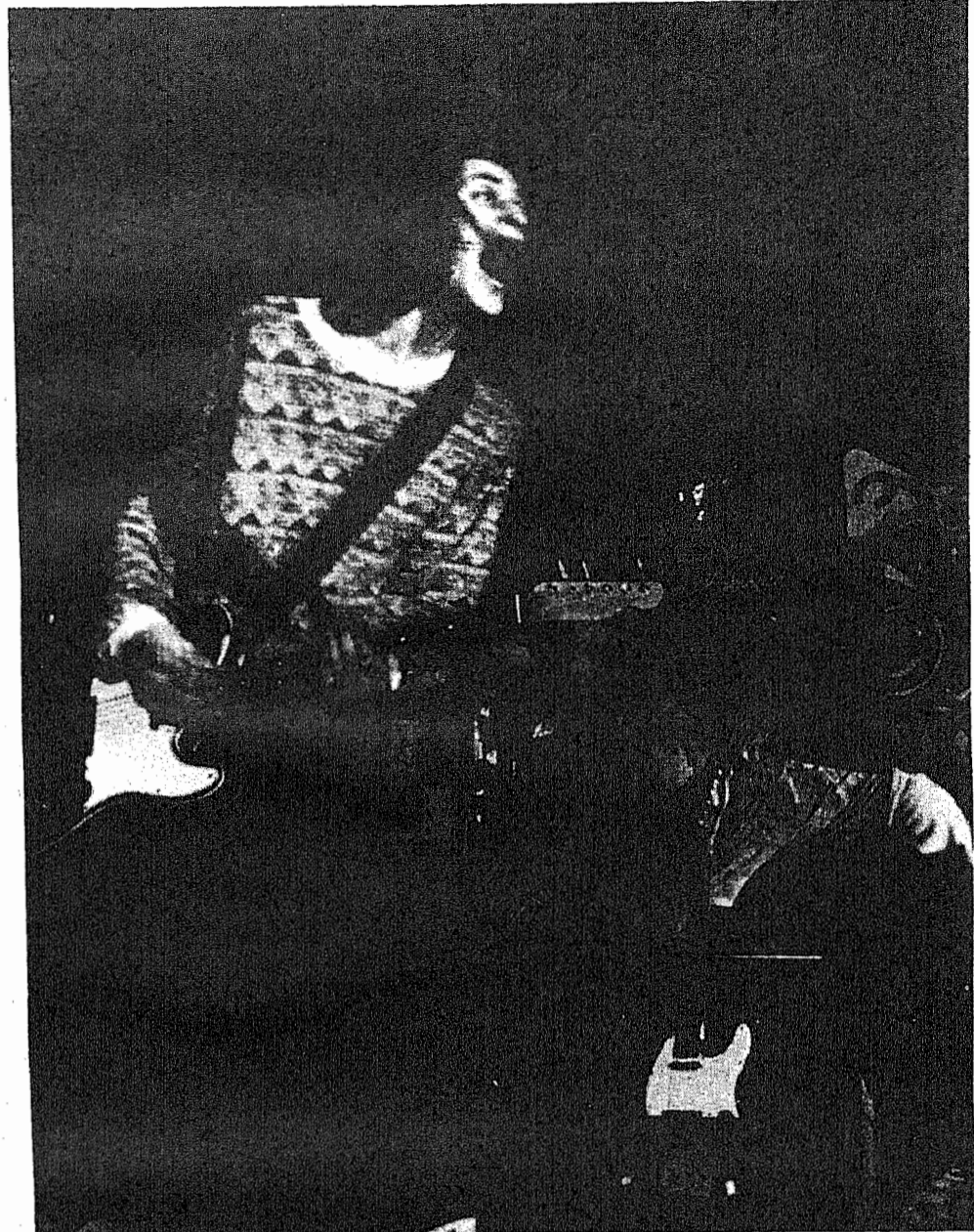
The Jones' boys live are an experience not to be missed. As Mike has said "Touring is never much of a problem playing songs live, we do make them quite different from in the studio and we do breathe more life into them." An under estimation.

With sell-out shows all around Australia the band leaped into "Never Enough" and "Move Mountains" and the crowd responded

accordingly to the mania on stage. It had been raining outside all night and now it was raining inside. Up the front bodies where being squished in an effort to get near the front either to avoid the slammers centred middle of stage, or to get closer to the band. A consequence of this was some very sweaty bodies and wrinkly fingers (remember what happens when you stay in the bath to long). Jesus Jones performed with an energy and purpose that the audience fed off, bass player Alan looked like his head was going to fall off with all his head banging and as usual Iain romped around the stage like the mad thing he is. Life was breathed into all tracks with the medley of "Bring it on Down/Stripped" being by far the best. Other tracks that pleased were "Who?Where?Why?", "Welcome Back Victoria" and the chart topping "Right Here, Right Now". The performance was brilliant with a great variety of tracks played from current album *Doubt*, their debut *Liquidizer* and a few B-sides "Damn Good At This" and "Caricature". The encore proved to be their triumphant finale with "Trust Me", Info freako" and "Blissed" blowing the crowd away in their pools of sweat.

A slightly nauseating end was provided when Mike proceeded to gesture pleasantries to the lustful fans underneath the foldback speaker. Maybe this was the pretension he was searching for, if so he found it. Nevertheless, people who never had much of an allegiance to the band walked away with a buzz that can only be created by some illegal drugs. Blissed indeed!

Jason Bootle



It's a bit loud... Why don't they play nice music?

# Por Favor

These here are interesting times! As always in a high-tech world, some people maintain that a million dollars of production and the latest wizardry are required to succeed in music today. Absolute bunk; the market nowadays is buzzing to the rawer sound of Ratcat, The Pixies stand on the edge of mass-acceptance, and a move towards instrumentation and versatility is evident. Maybe this is where the Fauves come in.

A young Melbourne band coming to Adelaide for the first time, they bring an amazing collection of sounds with them. Various reviewers have claimed an affinity for them with R.E.M., Painters and Dockers, The Church, Sonic Youth, and Hunters and Collectors. What is always spelled out is their eclectic nature, casting as wide a net for inspiration as possible. On stage it seems they demonstrate mood swings as wide as in their recording. When they play at the Uni Bar this Friday Night expect to see an assortment of styles and instruments- Phil Leonard plays guitar, Trumpet, Trombone Mandolin, and sings. On tapes of their new recordings from Sydney, the band run the gamut from the quavering soulfulness of "When luck ran out", the refrained harmonies of "High How" (a radio friendly favourite), and in "Someone Elses" there comes raunchy guitar dominated by the mournful chortling of tuba. "Earthquake" nuns with



Cuter than RatCat... and there's more of them

a thudding bass drum and a buzzing distortion distillation of guitar.

The Fauves have already released 2 singles; Rolling Stone magazine said of the first "...this one comes unnaturally close to having everything." Now they await the release of their debut album, knowing they have attracted keen interest in their progression. Of late they have also divested themselves of a manager, finding it more satisfying to handle their own affairs. The fact that the 'ex' held copies of an unreleased single in the boot of his car for 2 months and absconded with 30 T-Shirts and all the bands' money no doubt influenced their decision. Just to show they really mean business they've also contributed the song "Wilding" to the next rooArt compilation album of Australian bands. Not a bad year so far, and theres' plenty of room left to move.

The Fauves will be playing a free show for students this Friday Night at the Adelaide Uni Bar. Playing with them will be the superb rockabilly quartet The Eldorado's, who have also been approached by the rooArt label. Doors open 8pm for this pre-exam show.

Alex Wheaton

# TIME FOR SOME POETRY (TOUCH ME I'M SENSITIVE)

## BSL Circle Chill

They grasp it, centre their existence  
on the surface of their palm,  
Masturbate with their monies  
Pluck it, plastic slap cash, cheque it.  
Armami, Xeryus, jock strap, diet coke.  
Prostitute, pimp to pimp, to:  
"Education me in my satisfactions,  
Whittle me inside, open like a chest,  
Craft cover, a brittle veneer, beauty  
perfected."  
Transforming like children's toys,  
Till they fuck less from desire, more  
for pain.  
Pulled tight, sealed, a bargain between  
the sheets,  
Or on the magazine page.  
And they cannot remember not  
smiling.  
Cleaned, manlured, bleached, gutted  
"hard-bodies"  
Re-packed with gold.

Somehow it is you who makes sense  
of these things.  
This day in January.  
Andrew searching for an ashtray,  
the arms of his painting overalls  
dangling from his waist.  
Our front gate swinging in the wind.  
The postman pulling up his socks.

You penetrate life  
with your beauty and your gentleness,  
with your love of peppermint tea and  
eccentric people,  
with your whole way of being.

I find you in hedges and trees,  
In the curves of our road,  
by the sea and under rocks.  
I return to the house  
with stained fingers  
and a basket full of berries  
and feel that I have tasted you  
a thousand times.  
I see your lovely eyes in the moon.

Emma McEwin

## The Beginning

We sit in the cottage  
sipping endless cups of coffee  
smoking numerous cigarettes  
while we talk.

You talk of your land,  
your people with affection.  
You grab my attention  
with your air of openness.

Slowly as we talk  
we become friends.  
Swapping books  
sharing laughter.  
I can picture your eyes, sparkling blue  
always full of warmth and life.

You caress my hand  
and envelope me with feelings of  
safety ...  
... of trust.  
This is what friendship contains.

Friendship cannot spring out of air  
first there must be a seed,  
but for it to grow it must be watered,

you have watered my mind  
and in return I fed yours  
so that now our friendship can bloom.

Disregarding risky talk of the future  
we live for the day.  
So far those days have been full of  
laughter and glowing eyes.

With each stroke of this pen  
I make you immortal  
and hope that when we are not  
together  
that you will remember me with a  
smile.

I will always remember you,  
as warm, genuine and full of life.  
Most importantly I will remember  
your soul.  
For that is the ingredient I most  
cherish in you.

## Falling in Love: The Middle

I sit and wonder  
what you must think of me  
my moods, anger and vulnerability.

When you hold me close  
I feel safe.  
As if everything will be fine.  
That life will work itself out.

When you pull away from me,  
it hurts.  
It feels as if you no longer want me.  
Insecurity I suppose it's called.

But it's hard letting someone get  
close  
sometimes I feel that it's not worth  
it,  
other times I think it is.

I like it when you're happy  
when you smile and sing  
it makes me want to be with you.

## Reflection: The End

I am sinking  
down, down, into the bottomless pit  
of reality.  
I slam down the phone  
stagger out the door  
I collapse into a heap of grief.

Tears rolling down my cheek  
I cannot believe  
that you can no longer see me.  
Why, why, why????  
I silently scream  
in the agony only a jilted lover can  
feel.

So you don't care for me;  
that was pretty sudden,  
only yesterday you said  
you wanted me.

But love is fickle  
a transient thing,  
here one day, gone the next - in your  
case anyway.

Now I am numb  
wanting answers to my questions,  
needing an explanation for you offered  
none.

I trusted you, believed in you  
and eventually fell in love ... all for  
rejection.

## The Death: Goodbye to my Love

We looked into each other's eyes  
sharing secrets that only lovers can.  
You showered me with adoration,  
flowers one week  
romantic dinners  
I believed in you.

Falling into the trap  
I began to trust you,  
Lying together  
watching movies  
listening to your favourite CD.

We would laugh at life  
make plans for the future  
discuss our vulnerability.  
You said I was a beautiful person.

Blind to reality  
I believed all you said.  
I lay in your bed, snuggled against  
you.  
Feeling safe in knowledge of your  
feelings.

Only to be told the next day  
that you no longer cared for me  
perhaps you never did.  
You were cruel to me.  
I loved you and you lied.

Not even brave enough to face me  
you phoned me to say goodbye.

Well, Goodbye  
mon chere.  
Thanks for hurting me.

Holly Johnston

## Dreamy Oblivion

A kiss. It starts with a kiss.  
A soft caress, gentle words.  
We are in love.  
I see it in her eyes, I feel it in her  
arms.  
We are in love.  
Another touch, heated breath  
our mouths searching like lost souls  
for a final resting place.  
We respond,  
each a puppet of our passion.  
Exploratory fingers, probing tongues  
We meet.

A union so divine, pure, heavenly.  
Locked together, animal passions  
pulsing  
we fall to the floor.  
In each other's arms we are safe,  
secure,  
scintillating.

A low moan, a soft murmur, our  
explorations are nearing their  
objectives.  
More words, subtle embraces  
we heave.  
A light is dawning, sweat pouring  
we arrive  
- Our destiny, dreamy oblivion.

Cyrano

## Love, Death and Memories

I talked a woman to my bed  
It was fun, it can be said.  
I made her squeal with pure delight  
her naked form a pleasant sight.  
I felt her up, I felt her down,  
I kissed her neck and made her  
moan.  
Her eyes like diamonds, my silver  
tongue  
led to deeds before ne'er done.  
And when we finished we kissed and  
cuddled  
clinging together in the tightest of  
huddles.  
I held her hand, I confessed my love  
I departed softly, I was gone.  
The next day came, to my surprise  
She was no longer what I thought  
mine.  
I cried awhile and thought it over  
wondering how she could be so  
brutal,  
but I forgive her now, and fondly  
back  
think of us in her flat  
- yet still at night I lay awake  
my mouth still searching for her taste.

Cyrano

### Untitled Extension

I think of her kindly still  
 the pain and suffering all so real.  
 I need her back, I know not why  
 and yet I do and softly cry.  
 I hear her name, my heart does move  
 my thoughts so tender, of purest  
 blood.  
 I close my eyes and imagine her  
 there  
 her head laid gently upon my chest.  
 Her hands stay close and light to  
 touch  
 her breath so warm and yet so soft.  
 I call her name, my love, my fleur  
 slowly, quietly she does stir.  
 But then I wake and she's not there  
 my heart does fill with such despair  
 I burst with passion, want and hate  
 my mind does race to a frenzied  
 state.  
 But then I subside, alone and tired  
 wondering whether she'll again be  
 mine.

Cyrano

### Malevolence

Woman thou art treacherous  
 and cause of all uncertainty.  
 Ye takest all a man may give  
 and leave him empty and wanting.  
 Left wanting man searches for  
 fulfillment but only finds woman.  
 I am empty, bitter and craving  
 Longing for woman- and pain.  
 'Tis a paradox classique;  
 die for a woman- die with a woman.  
 How may I trust thee knowing what  
 thou art?  
 How may I trust me knowing that I  
 want thee?  
 But I beg of you come back.  
 I love thee and need thee  
 for without I am but a half.  
 A half that dies and fades to a quarter  
 soon to an eighth, finally to death.  
 I curse you woman- but come to me.

Cyrano

### Consumation

The pain of love cannot be compared  
 to that of physical pain.  
 It is all consuming, all inspiring and  
 wracks  
 every sinew of our fragile bodies.  
 It cuts deeper than any flesh wound,  
 wounds  
 more mortal than any gun.  
 It brings no hop, only resignation,  
 a loneliness unequalled.  
 Yet we seek after it with diligence,  
 faithfulness,  
 and hope- only to be stabbed.  
 Stabbed in the heart where it hurts  
 most  
 we cry, not visible tears, but on the  
 inside.  
 We want to be held, crave to be  
 comforted  
 yet never show our feelings.  
 I envy those whose search has ended,  
 who remain intact- their true love  
 found.  
 I wish I could be one of them.

Cyrano

#1

Sweet bitterness  
 Where I live  
 My new address

Heart pounding  
 Grinding  
 Bitterness

Love is a ripoff  
 Kick in the teeth  
 Now I live  
 Down Misery Street

#2

Who are you, how the hell did you  
 get to be like this.  
 Did you try, or did you just let it  
 happen.  
 Why? For fuck's sake  
 Why didn't you stop  
 and think?

#3

They lay  
 Two together  
 Arms around

One was complete  
 The other was content  
 Together  
 They were happy

#4

Find the cracks  
 Seep into them searching  
 Nourish yourself  
 On the grime

Feel for the flaws  
 Then force your way in

#5

Thought without conclusion  
 Idea generation without purpose  
 Desperation without hope  
 She had taken all the goodness  
 Packed all his conclusions  
 And his purpose in a suitcase  
 And his hope she crammed  
 Into the pocket of her coat

#6

"You've Got to Want to Crash ..."  
 P. Price 1990

Each moment has the weight you  
 give it  
 Each flying instant  
 A chance for coloured danger  
 Each arrival is  
 A journey completed  
 Against all odds

Build and destroy

John Newell

### The Twisted Heavens

I've often thought about the cloud  
 Yet rarely have I said out loud  
 That I believe the cloud could be  
 A hole inside the sky

But then it comes into my mind  
 That this could be a false design  
 Because the sky could really be  
 A hole within the cloud

On a cloudless day then one could say  
 That all the holes have gone away  
 And to the eye it would then be  
 A clearly mendacious sky

But what then on a cloudy day  
 Could not a person absurdly say  
 That the cloud was just a sky  
 And therefore clear grey cloud

I cannot understand nor take  
 The structures that the heavens make  
 And therefore I shan't even try  
 to understand the stars

Daniel Brady

**you are  
 now  
 leaving  
 the  
 sensitive  
 zone**

# Falling through the Clouds

The Falling Joys and the Clouds played the Tivoli over the long weekend on Saturday and Sunday and at \$6.00 entry, you must be really stupid if you missed them.

The Clouds, whose current EP "Loot" is doing very well on the independant charts, took the stage first. "Loot" and "Cloud Factory" (a double seven inch pack) are their only releases to date and so the crowd was eagerly waiting to hear what else they had to offer, and weren't let down. After playing three groovy songs, all unfamiliar to me, the lead singer/guitarist announced, "We drove over from Melbourne today, so we're pretty fucked, we'll get better with each song".

The drummer and the singer both looked like they were having fun, the singer at times sounding like Harriet Wheeter (sigh!). Unfortunately, the lead guitarist and bass player both seemed to be suffering from the Hummingbirds syndrome, and looked very bored.

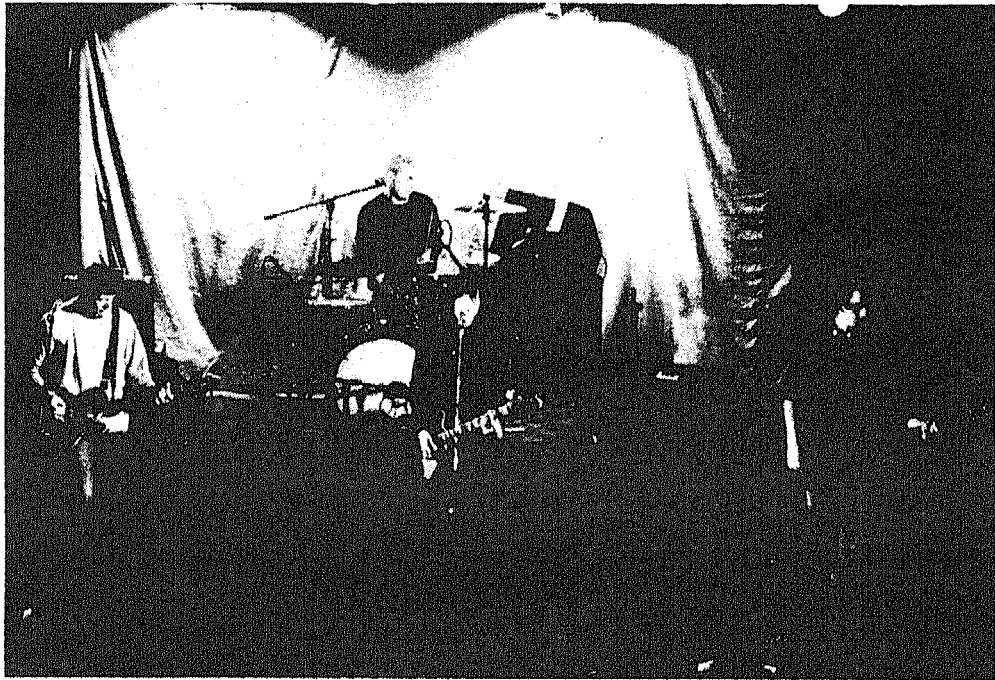
If one of the new songs they played, called "Really", is any indication of what will be on their album it's going to be great. They played a brilliant version of "Cloud Factory" (perhaps the perfect pop song) and the

beautiful "4 PM" also sounded great live. Even "Soul Eater", the one song which I detest on the EP, was really good live.

One noticeable omission from their set was "Sweetest Thing", the best song on the EP. It was on their list but, due to sound problems, they cut the set short saying to some people in the front row, "The sound is shit and we're having a really horrible time," which was an unfortunate ending to what was a good set.

After waiting too long for the change between bands, the new look, post-American tour Falling Joys finally took the stage. Pat Hayes not wearing a hat for once, Pete Velzen with a new look Lou Reed "Sally Can't Dance" era style haircut. Stuart Robertson looking the same as always, and Suzie Higgle looking like a goddess as usual (pant, pant, drool, drool, sweat, sweat, dribble, dribble, lust, lust, ahh!) with hair dyed black, and a great Omega necklace.

Although this wasn't the best I've seen them play, it was still a brilliant show. The Falling Joys have this ability to make their apparently harmless pop songs sound hard and aggressive live and they didn't forget it on Saturday night. "Lock it" that beautiful sweet song we all know so well was delivered complete with feedback and incredible contrasts in volume, at one moment barely

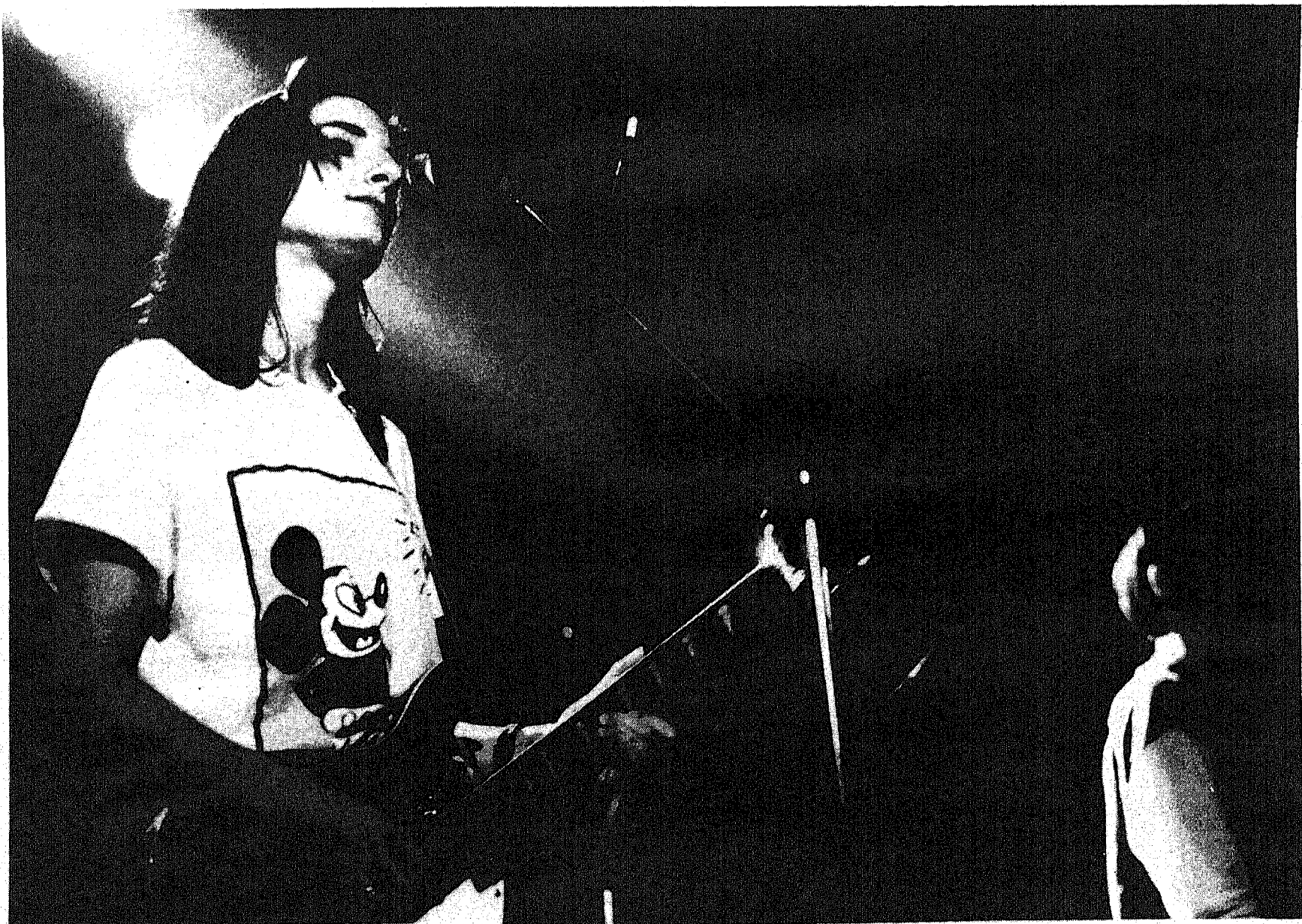


a whisper, the next deafening. My favourite song, "You're in a Mess", was unfortunately hampered by a bad mix, but "Baby Doll Messiah" sizzled as did a new song "Incinerator", a good sign of things to come. One highlight for me came when a certain punter asked Suzie to sing "Robinson Crusoe" in French, a request she satisfied to the best of her ability (pant, pant, drool, drool, etc, etc).

When they left the stage, they left the crowd begging for more (though weather it

was more music or more Suzie, I don't know!). After at least five minutes of "more, more, more" from the crowd, they reappeared, and Pete Velzen took the mike to sing their old favourite cover, the Cure's "Just Like Heaven", while the drummer from the Clouds banged away on "the skins". After a second encore, they finished and everyone was left satisfied. Yet another good night spent with Australia's finest.

Bimbo



Photos by Libby Drew



# the Axeman

•By now we've all heard about the wonderful new Entertainment Centre that puts Adelaide on the touring map! So let's be quite specific about this: what the FUCK do the organisers think they're doing by booking an act like **Torvill and Dean** (and a cast of thousands) as the opening extravaganza. Never mind the fact that the place looks like a basketball stadium, and that the Ice-Queens won't offend the invited knobs and sycophants; the simple fact is this Complex only came about because of the clamour by the masses for a decent venue at which to attend concerts.

Now credit where credit is due. SA•FM mobilised this support, and their push forced the incumbent Government into a promise it had to honour. So where are they now? Why aren't they outraged? And what is wrong with a band such as **AC/DC** opening the place anyway? *Lame, lame, lame..*

•The Battle of the Bands appears to be running quite smoothly at the time of

writing, though by at the time of reading the A.U. contender will have been chosen (*not true- see elsewhere- Eds.*). On Dit-based entrants **Cerveza y Putas** swept all before them in a supercharged display of Latino Passion during Heat 3, marred only by allegations of bribery and favouritism. From where he was on stage The Axeman didn't see a thing out of order. Ha!

•Rumour, rumour, gossip...noises are being heard about an exclusive Adelaide performance on campus by **Boom Crash Opera** and support artist **Richard Pleasance** early next Semester. Stay tuned, as usual The Axeman knows about it before the organizers.

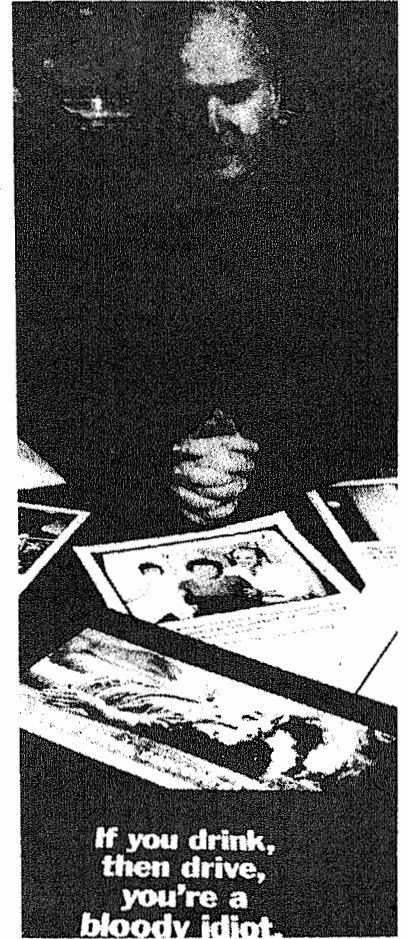
•True to tell, the Artisans have split up after one feeble gurgle at Club Foote recently. Common opinion had it they were dead from the feet up anyway. Meanwhile, their proteges (and support band on the night) **The Mandelbrot Set** are leaping ahead.

As one of 10 local bands who submitted tapes for the next compilation album from

rooArt they stand to gain their place in the sun. A phone call on Wednesday, on Thursday last week they flew to Sydney to record one of their songs for inclusion. rooArt, the bunch who began with the *Youngblood* album in 1989, and recently brought you *Ratcat*.

•**Exploding White Mice** are the best known Adelaide based band, having toured Europe last year and been around Australia countless times, now they're searching for a new singer. The band has announced one final gig with Paul Gilchrist at the microphone: cheap beer night at the Old Queens Arms Hotel on Friday 19th July - deep in the heart of holiday period.

•The Old Queen's Arms meanwhile is hosting new bands nights. For bands wanting their first pub shows there's \$1000 up for grabs to the best talent. Is this a battle of the bands competition?



## TRIPLE M TOP 20 CHART WEEK ENDING 9 JUNE 1991

	Artist	Recording	Format	LW
1.	Capital F	"Funky Addiction"	DEMO	19
2.	Ratcat	<i>Blind Love</i>	LP	20
3.	The Millards	"Marvel"	DEMO	2
4.	Crystal Set	<i>Almost Pure</i>	CD	1
5.	De La Soul	<i>De La Soul is Dead</i>	LP	6
6.	The Artisans	"The Bin Song"	DEMO	5
7.	Auntie Raelene	"The Lionel Long Song"	DEMO	15
8.	Bughouse	<i>Every Fool in Town</i>	CD	12
9.	Bedridden	<i>It's All Fun and Games</i>	CD	14
		<i>Until Someone Loses an Eye</i>		
10.	The Plague	<i>Ten Men in White</i>	CD	-
11.	Inspiral Carpets	<i>The Beast Inside</i>	LP	10
12.	Carter the Unstoppable Sex Machine	<i>30 Something</i>	LP	-
13.	Died Pretty	"Stop Myself"/ "Gobless"	Single	-
14.	The Hummingbirds	<i>Va Va Voom</i>	CD	21
15.	Ned's Atomic Dustbin	<i>Happy</i>	EP	-
16.	Jesus Jones	<i>Doubt</i>	CD	-
17.	Buffalo Tom	<i>Birdbrain</i>	LP	-
18.	Paul Kelly & the Messengers	<i>Comedy</i>	LP	13
19.	The Fish John West Reject	<i>Fin</i>	CD	-
20.	Yothu Yindi	"Treaty"	12" Single	18

## De La Soul Is Dead De La Soul Liberation

One could enter into a mass debate about the merit of groups which use samples of other songs to build the basis for their own songs. But I won't (I'm blind enough as it is). Sampling is now an accepted practice (art form?), particularly (and almost universally) in the rap/hip-hop field.

And these guys are on the top of the heap. They are just brilliant. Their sampling is the best around, the most innovative by far. The majority of their samples are guitar lines, most of which are quite obscure, although some, such as Bob Marley's "Could You Be Loved", are more recognisable.

It is interesting that they have, unlike on their first album, had to list all of their samples, and credit the respective songwriters on the record sleeve. This has been done, primarily, to avoid the legal wrangles experienced with "3 Feet High and Rising".

So, is this album any good? My word it is. All of you daisy lovers, who fell in love with De La Soul's first album, will find that 3 is still the magic number.

Don't let the title of this album deceive you. Instead of having the quiz show as the thread through the album, this one has a comic strip called "De La Soul Is Dead", complete with a "ding" for when you should turn the page.

Posdnuous, Trugoy and Mase are back, and as eccentric as ever. Their rapping is hilarious. But this is not your run-of-the-mill rap music. They have little interludes all over the place, they sing in unison, they joke and laugh, and they have numerous guests playing character roles in their songs.

The range of topics they cover in their lyrics is enormous, ranging from the satirical to the serious, and from the trivial to the ridiculous. They sing about love, porridge, drugs, sex, hard-core rappers, child abuse, psychopathy, house music, answering machines, baseball, and so on.

While their wit is infectious, when De La Soul tackle a serious issue, such as child abuse, their storytelling is chilling. Just listen to "Millie Pulled a Pistol On Santa".

This album really grows on you. You pick up something new everytime you listen to it.

Hopefully, the success of "Ring Ring Ring (Ha Ha Hey)" in the clubs at the moment will flow into success for the album, because it's a gem. Those who have not heard "3 Feet High and Rising" should get a copy of that first. I think you will appreciate "De La Soul Is Dead" much more.

Remember, this album shouldn't be judged on one or two listens alone. It's a grower, so let it grow. Then there will be *no problema*.

De La Soul is dead ... Long live De La Soul.

Adrian Tisato

## Pills 'n' Thrills and Bellyaches Happy Mondays Festival

The problem with music written to a particular formula is that a whole album of it becomes monotonously boring. This is certain the case with this album. After half an hour, the whole idea becomes very irritating, but not as irritating as Shaun

Ryder's thin and limited vocals. His voice works on 'Kinky Afro' and perhaps 'Bob's your Uncle', but when he has to extend himself, his limitations are really shown up. The rather inane and pretentious lyrics do not help. The songs all have the distinctive Manchester drum and bass lines, but fortunately are held together by some mildly interesting guitar work. 'Grandbags Funeral' has a very promising start, with a slightly different guitar line from the other songs, but it gets drowned by *that* drumbeat, *that* bass and *those* 'Hey, I'm stoned and bored shitless' vocals. 'Step On' is just the end. It makes the 'Party Boys' version sound inspiring.

This album has its good points, but overall, they are drowned out by its mundaneness. OK in small doses. Unfortunately, as it was released so long ago, you've probably already bought it, or never intended to, so this warning is too late. I guess now you've bought it, you'll have to like it.

Noodles R.

## God Fodder Ned's Atomic Dustbin Columbia

"Dan Dan the fast drumming man, Alex plays one bass, Mat the other, Rat does the guitar and John sings."

Oh wow, oh joy, oh goody goody. Alright. Mmm-mmm-mmm. Yippee. Fuck. Sorry Benji. Hey hey hey. Aaaaarrggh. Yes. I really like this record.

Five rowdy lads from the West Midlands can't decide who plays the bass. They undercut their hair and get friendly with Pop Will Eat Itself, the Wonder Stuff and Jesus Jones. Then they save the world. "God Fodder" is pop music as it reaches its frantically inspirational best. Perfectly constructed melodies delivered with a youthful enthusiasm which often overrides them.

The album is mainly powered by its frenetic off-beat (and highly danceable) 'reni' rhythms. But there is oh so much more. The guitar reanges from beautifully articulate riffs to pulsating chords and some of the most ferocious wah-wah I have ever heard. And the straight down-to-earth vocals express lyrics that are witty, intelligent and all too easy to relate to. Added to all of this, what really sets Ned's apart is their two bass guitars. This is initially a little disconcerting - there is no strong 'line' that can be followed the way most of Ned's contemporaries can. Instead there is a grinding, churning force that swells up from somewhere beneath clear perception and propels the album into places seldom reached by popular music.

Although Ned's Atomic Dustbin do have a very distinct sound, there is so much happening in these songs that after a few listens, 'repetition' becomes a non-issue. You don't get bored by this record. Similarly, it is very hard to weigh the tracks against each other; as with most great albums, each song on *God Fodder* seems to be lining up for a turn as 'favourite'. They are all potential singles, but "Kill Your Television", "Happy", and, for mine, the exhilarating "Grey Cell Green" do stand out.

This release is causing quite a stir around Adelaide music circles. I spoke to a rather excited Jon Gill, funky wah-wah guitarist for T.V. cover-band My Love Pumpkin (this thursday, Exeter), who hailed Ned's as "fantastic; where musics going; the best new sound." I also spoke with Richard Vowles,



## RECORD OF THE WEEK

### Blind Love Ratcat rooArt/Polygram

By now, everyone knows who Ratcat are. They are one of the best bands in Australia at the moment.

Their new release, "Blind Love", was always going to follow the formula that gave Ratcat their first commercial success with the "Tingles" EP. While not taking anything away from the band, a contributor to the unprecedented chart success of "Tingles" had to be its budget price, (sic tracks for five dollars) - a sales promotion that other record companies are sure to use in the future, especially if the PSA gets its way! Another example of this marketing genius was the scheduling of unlicensed gigs on Ratcat's current tour. These are certain to increase the size of Ratcat's growing teenage fanclub.

"Blind Love" is an excellent album. It features "That Ain't Bad" and the current single, "Don't Go Now" which was co-

written by Robyn St Clare from The Hummingbirds. As on Ratcat's first LP, "This Nightmare", she performs backing vocals and is joined on "Blind Love" by Margaret Ulrich.

Standout songs on "Blind Love" are, "Yes, I Wanna", "Hopeless Mind", "Racing", "Run and Hide" and "Strange". The so-called, fuzz-growl, grungy guitar, the throbbing bass and the occasional sampled motorboke add to give a noisy, raw collection of songs. The pulsating basslines are the backbone of the Ratcat's music.

Rat cat have played in Adelaide five times since January and anyone who has seen them will have witnessed their powerful stage presence and the professionalism of their live act. They are very noisy for a three-piece; they are original and have found more than a niche for their punky, fast brand of music.

Incidentally, Simon Day's cover design for "Blind Love" has been labelled as 'sexist'!

B. Boxer



My Old Man's a Dustbin

strangely alluring frontman for Noodles Romanov and his Band of No-Goods (never again, we hope). His quote: "hotter than a hot thing. Suicidal Tendancies meets

(censored: popular duo of the early 1980's).

But don't let that put you off, buy this record, buy two.

Nic Gilbert.

# Snappy Schnapper

**Shhhh! Secret Schnapper!**  
**The Parting Company**  
**Little Theatre**  
**Season Closed**

Here's fun! The Parting Company have done it again with an entertaining collection of comic sketches - yes - this is a real UNIVERSITY REVUE!!! These people are holding up the hallowed traditions of our happy HECS-ridden institution with a wheeze-making, side-splitting, bowel-bursting show.

Shhhh! Secret Schnapper is a mixture of group devised pieces and sketches written

by members of the cast.

The mighty pens of Parting Company members John Wells and David Stig have

resulted in a peculiar pastiche of slap-stick, song, dance and cruel mimicry.

During two hours you will be witness to, amongst other things.....Peter Goers, the seemingly veracious ( HEY... BIG WORDS HAPPENING HERE) theatre critic being whittled down to size; Twin Peaks taking on a whole new fishy look; Niggers With Responsibility slamming the audience with their funky (for *funky* also read: *crazy - wacky - zany*) rap track, "Clean Your Teeth, Wipe Your Bottom," and a plethora of other really watchable things.

The beginning of the show was a little slow... the cast seemed sluggish and even uninterested. Next time they might benefit

from some embarrassing 1970s warm-up exercises before going on stage - groping each other while talking about their terminal illnesses, that sort of thing.

But once the Parting Company did warm up, it became apparent that the rest of the show was worth waiting for. Mr. David Stig excelled himself as "A Fat Shit," Mr John Wells was a disturbing and amusing dying swan, while Ms. Gina Tsikouras did some unusual things with her hairy bits. ( The ones on the top of her head. Not the other bits. That's rude, and inappropriate for First Years.)

One of the enjoyable aspects of this show is the equal exposure given to both male and female talents. Often in traditional

University revues women tend to be pushed into the background, providing smiles,

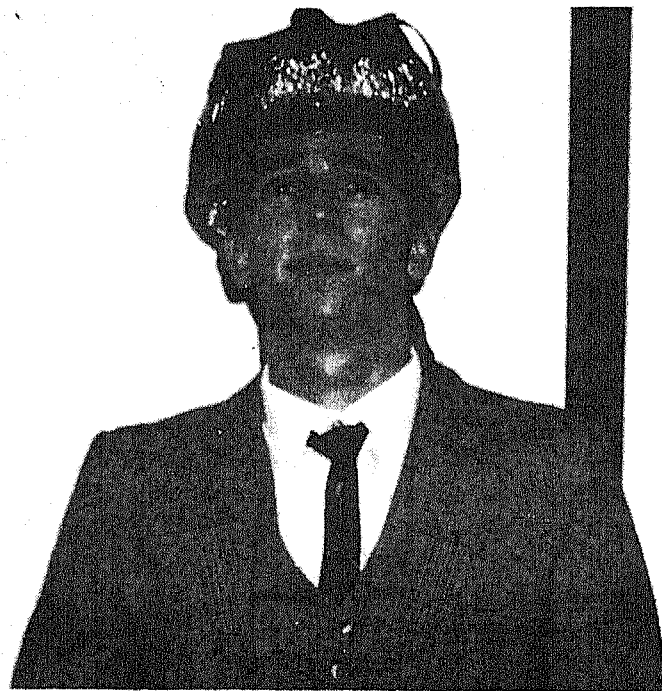
giggles, breasts, and not much else. In contrast these actors work well as a strong ensemble, showing professionalism and an obvious dedication to their work. The only glaring difference between the chaps and the gels was that the chaps sounded as if they could sing, ( or at least shout convincingly) whereas the gels were a spot cringe-making when they got together for their mutual singy bit.

If you missed this production, well, it's a pity. The Parting Company have developed into a slick ( good word, *slick*; use it in your next essay along with *veracious* ) theatrical machine, who are more than capable of making me giggle in an unprecedented

fashion for a good two hours or more. Admittedly it is a patchy show - while the bulk of it is amusing, there are moments when it is plain yawn-making. Despite that, The Parting Company have done well.

Maybe one day they will move onto bigger and better venue. For the time being, all we can do is wait for them to come back to the Little Theatre later this year.

Chloë Fox



Nice Suit, Great Helmet

"Here's fun!"



Members of The Parting Company rock out!

## MONEY & SECURITY

DO YOU NEED IT?

IF YOU DO, THEN YOU SHOULD ATTEND THIS INFORMATION SESSION

WHERE: NORTH/SOUTH DINING ROOMS, UNION BUILDING

DATE: WEDNESDAY 19TH JUNE

TIME: DROP IN BETWEEN 12.00 and 3.00pm

WHO SHOULD ATTEND: 3RD YEAR STUDENTS AND ABOVE

NIBBLES AND DRINKS PROVIDED

CONDUCTED BY:

MARK CAESAROWICZ  
 STATE BANK  
 LEVEL 3  
 EASTERN END UNION  
 BUILDING  
 PH: 2240299. EXT: 5400

PETER CHIGWIDDEN  
 NATIONAL MUTUAL  
 182 FULLARTON ROAD  
 DULWICH  
 PH: 3337222

# Fark! Warble! Fark!

## Magpies go Crazy

Sitting on a plane and drinking copious amounts of quite bad champagne can be great fun, even if the plane doesn't go anywhere. This was how MAGPIE (the State Theatre Company's youth theatre bit) launched their new programme for 1991. We all sat - in economy class, of course - and jostled for the excellent sandwiches. Media types seem to have an endless appetite for food and drink.

Newly-appointed Artistic Director Steven Gratton pretended to be a captain, welcoming hungry media beasts on board the Ansett aircraft and introducing the new MAGPIE members: Francis Greenslade (ex-Adelaide University; ex-Footlights; current Marat Pack person; happening young man about town, etc...) Nick Hope, Kate Roberts, Fille Dusseljee (unusual name) and Mandy Sandilands.

During the 60 minute extravaganza, my bottom became sore and grumpy, I remembered about how sitting in crowded, poky airplanes wasn't much fun, and the new MAGPIE crew members gave us a sweet demonstration of things they could do.

We saw actors running up and down the aisles, rapping (yes, it's true - the amount of cool present in the cast was scary), dancing, singing, wheezing, puffing and

generally having a very physical time of it. At intervals they shouted "MAGPIE!!!" just so that we wouldn't forget why we were there.

When the new actors had finished the acrobatics and jolly japes, they pulled themselves together and served some very nice sandwiches. Many actors are very good waiters / waitresses. They have to be. They spend untold years of their lives supporting themselves in this worthy profession, simultaneously claiming that they are up for a part in "E-Street."

Magpie's 1991 itinerary begins in the metropolitan class-rooms of Adelaide (will The Kids be appreciative of all these wheezy old-timers flipping energetically around their classrooms? Or will they, like the rest of us, demand champagne and sandwiches to get them through the experience?) with a performance entitled *Snap*, a group-devised piece which will tour local primary schools from June 24.

According to the media release (I don't want anyone to think that I wrote this bit of arty nonsense coming up), "...using dance, movement and voice, *Snap* will explore the concept of separation and what it means to a child, in a highly visual format." Hmm. If anybody out there can tell me what a performance devoid of both move-



ment and voice is called, I would happy to know. Never in my life have I heard of a show which didn't have either movement or voice. (The Mute Quadruplegics' Theatre Company having disbanded at the end of last year, before I saw any of their work.)

Back to the important business of Magpie and their new season. Magpie's show for secondary schools debuts in September. Entitled *The Prince of Numbskulls*, this piece will be looking at Australian society through a no-doubt acrobatic and energetic show. *Snap* and *The Prince of Numbskulls* will be zooming off to inflict themselves on The Kids in the Eyre Peninsular and the Nullarbor.

The man behind this explosion of energy is new director Steven Gratton. If you look carefully you will find his photo on this page. Steve has been Artistic Director of the Corrugated Iron Youth Theatre in Darwin. Steve is particularly interested in highly physical music-based theatre devised during rehearsal.

This obsession with the physical side of things would account for the way that Steve's new recruits were wheezing up and down the aisles of an airplane last Monday. Fit body, fit mind I suppose. Let's hope that they keep off the anabolic steroids.

Chloë Fox

# Bloody Good Show!

The Removalists  
State Theatre Company  
The Playhouse  
June 1 - July 6

Here is a truly ferocious play. I hung on to the end of my seat, bit my fingernails and pinched the people next to me in a total frenzy of enjoyment. Not only is "The Removalists" a damn good play - well-written, punchy and gripping - but the State Theatre Company's production is an excellent and more than satisfying interpretation of David Williamson's classic work.

Australian theatre was a bit down; a bit of a no-hoper's concern - until the early 1970s when people like David Williamson and Alex Buzo happened along. Williamson's "The Removalists" opened in 1971 (a truly important year; that's when I was born) and thus Dave began his well-deserved rise to fame. This play shows the extent of Williamson's power with words... he managed to write a play which had no particular message but nevertheless was unforgettable, incisive; thought-provoking.

The portrait that Williamson paints of Australians - our speech, our social behaviour and our cultural values - is strong. The

images of violence and and corrupt power within Australian society challenge many preconceptions we have of our social selves. "The Removalists" delves into the depths of accepted social standards (police, marriage, television, violence) to emerge with - and pose to the audience - a bevy of questions. This element of challenge makes for good theatre. Gritty stuff.

On with the story. The basic synopsis is as follows: two sisters, one young, one middle-aged, go to a police station to report that the younger woman has been bashed by her husband. Instead of filing the customary report, the two policemen offer to help the younger woman move out of her husband's home. To this end they arrange for a removalist to come that Friday night when Kenny, the husband, is at the pub. Unfortunately Kenny is still at home when the police and the removalist arrive. Bum! And so the story unfolds...

This play is also about relationships. Every relationship is comprised of power and weakness, and this power struggle is high-lighted in "The Removalists." It seems as if the elder sister (Mrs. Mason, played by Tracy Mann of "Sweet and Sour" fame) has it all - a big house, a nice car, two children, dentist husband. It looks as if her sister, Fiona Carter, is the loser. But it is the lonely

Kate Mason we pity, not the younger, more bewildered Fiona.

Tracy Mann and Jenny Castles build up a realistic picture of a sisterly relationship. They believe that being sister to the other entitles them to know everything about the other. But this assumption is far from the truth. As the tension in Fiona's house rises, the sisters discover unknown and disturbing facts about the other's lives.

Mann gives a particularly sensitive performance. Her command over the audience is strong, and her power to move us from tears to laughter in this, the blackest of comedies, is an impressive one.

Jenny Castles as Fiona is a little less convincing, but once she remembered to act (about 20 minutes into the show) things improved. Castles and Brant Eustice (who plays the young trainee officer) represent youth in this piece, with a satisfying amount of pathos and confusion.

Don Barker's performance is rivetting. He

has mastered this character down to the finest of details. He alternately terrifies and amuses us. At the start of the play he is a big, boorish, stupid police officer. At the end we see him as an uncontrollable monster, a symbol of how nothing can ever be exactly as it seems, or as it should be. His expertise as an actor is truly evident within this persona.

Gary Sweet has much the same effect upon an audience. I have never seen him on stage before, but his ability is unquestionable. Simply put, Sweet was superb. His technique; his control; his talent... all these things were put on show in Sweet's portrayal of Kenny, the naughty Aussie hubby. His performance was a pure delight.

Gary Sweet, Don Barker and Tracy Mann carry this show. Precisely directed by Robin Nevin, they provide an excellent night's entertainment. This is definitely my choice of the week. See this one and ENJOY!!

Chloë Fox



# Kiddies Steal the Show

The King and I  
Festival Theatre  
June 11 - July 6

Hayley Mills can't sing. She smiles very nicely. She looks nice wearing what appears to be most of a fabric store. Hayley looks happy with the children who she acts with. The crowd on opening night simply adored Hayley.

All around me there were people standing up and applauding and whistling. But I could not join them. My conscience would not let me. I alone slumped dismally in my seat while euphoria erupted around me. This is, after all, meant to be a musical, and Hayley Mills, the leading lady, *cannot* sing. Let that be made quite clear.

Initially I thought that it was nerves. Squeak squeak squeak went Hayley. Oh dear, I thought, poor woman. First night, very first song, no wonder she sounds like a bat on drugs, so would I if I was her. The second song, and still things weren't getting any better. By the time the third song came, the horrible truth dawned upon me.

It is a pity that Hayley has as little musical talent as a singing goat, because the rest of the show was quite spectacular. I didn't think that Hayley was a very good actress, either, but that is just an opinion. It is a fact that she can't sing. A good thing she wasn't in Battle of the Bands last Saturday night because she would have lost.

As I said, the rest of the show was spectacular. It was far more remarkable for the breathtaking sets, the entrancing costumes and the glitteringly ugly audience ( an audience of which admittedly I was one, although I was *not* wearing repulsive shiny what-nots ) than the music or the acting.

The set reminded me of a plush Indian restaurant's interior design. Huge red wooden elephants cowered over the Festival Centre stage, looking as if they were going to fall onto Hayley's head at any minute in a paroxym of boredom.

Gold and red dominated the stage, with the King of Siam's throne being the sparkling triumph. Everything was very BIG. Big sets on a big stage with a big cast being paid big money. Broadway is on our doorstep and I don't know that I like it.

The story is meant to be an eternally romantic and endearing one. An English-woman and her insipid son arrive in Bangkok to teach the King of Siam's children ( not all 77 of them, but quite a few). He is a well-meaning despot, she is a stubborn woman with a mind of her own.

Because Anna is an English Christian she manages to make the King a nicer person. But in the end he dies anyway. There is of course a sub-plot involving one of the King's Burmese wives and her lover, and how they try to escape the Siamese Royal



Palace.

In amongst all of this there are a few very cute scenes with children. The audience clapped wildly everytime a new child stumbled onto the stage, and with reason. These kids definitely steal the show. Unlike Hayley they can sing, and their a lot more fun to watch. The scene where they introduce themselves to the new governess in the

by Hayley Mills.

The infamous Miss Mills is undeservedly given star billing and the final bow, whereas it is Marinyo who merits it. To see him being given the second-to-last bow is a miscarriage of theatrical justice. He also wore a happy little pair of golden sandals that I liked a lot.

The lighting is impressive, and obviously

"Hayley has as little musical talent as a singing goat"

presence of their father is especially enjoyable.

The King, played by Tony Marinyo, is a likeable character, and Marinyo adds to this with his own interpretation of the King as a difficult yet amiable child. Marinyo's singing is adequate, but is surpassed by his acting. I thought he was rather good, although violently and wrongfully upstaged

the work of a good designer. The person responsible for the lighting design is one Nigel Levings, and he really has excelled himself. The beautiful red, blue and golden hues that gently bathe the wooden boards of Thespis are magnificent to behold, enticing us into another magical and fragile world. ( *poetry* ) So Brownie Points to Mr. Levings the Lighter.

The costumes are a star-gazer's dream. Who needs the heady firmaments when costumes such as these are at hand? They dazzle and delight in an incandescent blaze of glory. It is not only the important people who wear these scintillating and radiant clothes. Everyone, from the crown prince to the lowliest hawker is dressed appropriately. It seems that a great deal of research, as well as time and money, has gone into the costumes.

The opening night audience were also value for money. Hairstyles were up, mouths were down in a recession-compatible manner. We might be suffering from a recession out here in real-people land, and certainly the lack of Austudy is hitting some of us hard..... but out there in Opening Night Land, all is rosy - even if the champagne is cheaper than it used to be.

False *bijoux* were much in evidence, as were diamond earrings, worn by the more liberal gentlemen. The words, "darling!" and "divine!" abounded. Peter Goers loped through the crowd, striking fear into the hearts of many an aspiring actor. All in all it was an entertaining night out, slightly spoilt by Hayley, but never mind. She might learn how to sing, and anyway, the sets and the costumes make it worthwhile. Go if someone offers to take you, but for God's sake don't pay. It is damn expensive; you could catch a train to Melbourne instead.

Chloë Fox

## Wanted

Enthusiastic and arty people to review art exhibition openings. Not only do you get to hang about with a lot of people talking loudly about themselves and wearing ridiculous clothes with stupid ponytails, but there's more! There is always loads of free food and drink, so you can get fed and laged up for free! Come on into *On Dit* and indicate some interest, and we'll see you right.

# They're Back!

The Marat Pack are a group of undisciplined hams who have been testing the tolerance of audiences for the last 5 years. Their new show, "The Ages of Man", opens in Adelaide at the Little Theatre on June 26th. Mercifully, there are only 9 performances. Simon Healy spoke with them recently.

**Simon:** Welcome back to Adelaide.  
**Jeremy Storer:** No. I'm not them. They just told me to come on ahead and say they'll be a few minutes. They're parking the car.

**Simon:** Oh, I see ...  
**Jeremy:** I'm their messenger. They gave me a dollar, see? (shows it proudly)  
**Simon:** (uncertainly) Er, yeah. (lengthy pause) Coffee?

**Jeremy:** I didn't think to bring any. (longer pause)  
**Simon:** Where were they parking?  
**Jeremy:** Er ... Prince Charles Drive.  
**Simon:** That's at Elizabeth.

**Jeremy:** Yeah.  
(several uncomfortable hours pass)  
**Shaun Micallef:** (entering lugging a large body bag) Are you Simon Healy?  
**Jeremy:** (checking label on jumper) I don't think so.  
**Simon:** (brushing past) Shaun Micallef?

**Shaun:** What a coincidence, that's my name too.

**Simon:** Er ... yes. What's "The Ages of Man" about?

**Shaun:** 90 minutes. (pause) Shall I go now?

**Simon:** Perhaps it's for the best.

**Jeremy:** What's in the body bag?

**Shaun:** Ssssh!

**Simon:** Yes, I was wondering about that, I couldn't help but notice the muffled screams coming from inside.

**Shaun:** Just some old laundry.  
**Jeremy:** (unzipping it) The public have a right to know.

(Two men in rags and reeking of decomposition scurry out and hide under the table)

**Shaun:** May I introduce Alex Ward and James Neate.

**Alex:** (with difficulty) Everyone's been very kind.

**James:** (confidently) The Lord is my Shepherd ...

**Shaun:** (beating them both with a large switch) Not that answer! (to Simon) They're not quite ready for public performance yet.

**Simon:** But you open on the 26th.

**Shaun:** We're using holograms. Industrial Light and Magic are flying over. And, of course, we have Anthony Durkin!

**Simon:** The sky diver? I thought he was dead.

**Shaun:** (producing a shoe box) We saved his brain.

**Simon:** (edging nervously towards the door) I see ...

**Shaun:** (flinging the lid across the room and holding the brain aloft) Set in aspic!

(Enter Francis Greenslade)

**Francis:** Hello everyone. Am I late?

**Shaun:** Don't try and stop me, Francis, or I'll ... destroy the brain!

**Francis:** That's not Anthony's brain, Shaun. It's the brain of a criminal. I dropped Anthony's brain on the floor as I was fleeing the laboratory.

**Shaun:** No!

(Several shots ring out and Simon Healy slumps to the ground clutching his temple)

**Anthony's Headless Body:** (from a tree outside and holding a slug gun) You're too slow, Healy!

**Shaun:** Book at Bass.

# Workshop or Die

South Australian Writers Theatre (SAWT) are conducting another of their Lunch & Listen Sundays at La Mama Theatre, Port Road, Hindmarsh - June 23rd, 1991.

Lunch 1 pm.  
Moved play reading 2 pm: Cost \$5.

Tony Brooks, chairman and long-serving member of SAWT is having a play reading of his play Games. Randi Cernaz interviews.

**On Dit:** How long have you been a member of SAWT?

**TB:** In 1986, I was invited to a play reading (which was not a SAWT play reading), where I met Wendy Millotti (a SAWT member) and she suggested I join SAWT. So, I guess I joined at the end of 1986.

**On Dit:** How long have you been writing?

**TB:** I've been writing with the true writers compulsion for about 12 years now.

**On Dit:** How can SAWT help writers?

**TB:** People who have an ambition to write are normally very nervous about starting and we at SAWT are all beginner writers - but some have more experience than others.

SAWT can help writers through the cell system, can help writers get started, get something on paper and get feedback. As small groups, we give our opinion on who their work is developing.

**On Dit:** Games, what is the main theme?

**TB:** I guess I was intrigued by the situation envisaged between the three characters. In developing the play (in my mind), accepting the value and inevitability of multiculturalism and a rejection of that Australian Xenophobia which has held Australia back, I believe.

**On Dit:** The characters, how do they

interact?

**TB:** The interact in a very complex way really, within this power structure. The groups that come together on this night, all have some form of objective and they all attempt, for various reasons, to influence one another at times. Power is shifted backwards and forwards.

**On Dit:** It's an interesting topic, Vietnam Veterans ... how do you relate to the characters?

**TB:** I relate to the characters fairly closely because of the work I've done on film with my partner and myself in the past. My partner in the film company we have, is an Australian ... who could've gone to Vietnam ... didn't, he was a taxi-driver.

Of course, a lot of the experiences I've built into my character (Steve), have come directly from my friend. Ronnie was a real character that my partner encountered while he was driving taxis. The pressures that work on ... although I have met and talked to prostitutes ... the pressures that work on Steve and Mai have come out of crises I've seen through my friend's life, when he came very close to losing his property to nearly going bankrupt, these are the things really threatening Steve and to a lesser extent, Mai. Current economic crisis gives those two characters a lot more attention.

**On Dit:** Did you do much research for the play?

**TB:** Yes. Primary sources, again my friend the taxi driver, and, of course, I was a taxi driver in England ... and when you work with general public, you can see just how fascinating and weird they can be. One of my main sources for Ronnie was "Ashes of Vietnam", a really blunt honest book about the whole Vietnam disaster. I once knew a few Vietnam Veterans and was fascinated by the fact that they don't want to talk about it. I think the glory of war and the

excitement of being an ANZAC is a very suspect quality of experience for the people who were actually involved in the dirty war out there.

**On Dit:** Do you think this was enough preparation?

**TB:** No. There're all sorts of things I would've liked to have done to prepare myself more. I would like to have talked to Asian women about situations over here, and to encourage more of the Vietnam veterans to open up to me. I feel that my characters have grown well in the process of development, but I don't feel I can know enough about people when it's time to write about them.

**On Dit:** Are you happy with the finished product?

**TB:** Again, never happy with my finished product, there are parallels here with my own acting experience because I've done a lot of acting over the last 15 years. I've always felt with one more performance I can get it just the way I want it. And I suppose with one more re-write, I could get it just the way I want it. I suppose my own perfectionism is a burden I've got to bear.

**On Dit:** Which medium did you write it for?

**TB:** Of course, the current version is the stage play. I've always felt that this dramatic claustrophobic quality of the context that the characters encounter each other in is a very theatrical thing. The original Ronnie and Steve encounter was a short sequence in a full length feature film script which my partner and I wrote, and the situation so fascinated me that I pressed my partner to write something around that little fragment. That became a film script *Even Cockroaches Bleed*, in which the three characters are brought together but the film script is very different from the stage play, although I will invite my filmmaking partner along to see

what he thinks of the stage version.

I want the stage setting to be really grubby and dirty. That is to show that is Ronnie doesn't care about life, life has no real value for Ronnie. That's probably another theme ... life has got value but you have to fight for it, whatever your circumstances ... Mai is fighting for the things she really values, Ronnie has given up and Steve is questioning the value of the fight.

**On Dit:** Are your family supportive of your writing?

**TB:** Yes, very much. My landlady does artistic work for my posters and programs, she also reads and criticises my work. I think it is very valuable for a man who is trying to create a female character of integrity and depth, it's valuable to have instant feedback from a woman.

**On Dit:** What is your next project?

**TB:** At the moment, I'm combining this play with workshopping another play called *Curve of the Earth* with a group of young actors at St Judes (Brighton). I'm directing a radio play for one of our writers on 5UV in the middle of June and I'm also struggling like made in trying to get back to finish my novel. I have a first draft of a novel based on a woman - women characters do tend to fascinate me.

**On Dit:** What advice would you give to people who are interested in writing?

**TB:** Put something down on paper ... while we're talking about it, we can't do anything with it. Except the truth that there is no writing but re-writing. Be prepared for a lot of struggle and not much money ... but if you feel you want to write then write, and the writing itself will do things for you as a person.

People interested in joining SAWT should contact Tony Brooks (085) 57 7147 or Pip Fletcher 267 4428.

# The Experts in the Trade

Steve King checks out some pretty pricey rugs and berbers, and asks some pretty searching questions.

The Art of the Tribal Kilim, at the Aptos Cruz Galleries until July 7.

"Art of the Tribal Kilim" is an exhibition of antique woven textiles from the nomadic and semi-nomadic peoples of Central Asia and the Middle East, currently showing at the Aptos Cruz Galleries, Stirling.

The interest in crafts and textiles of tribal and "primitive" cultures which took off in the 1960s experienced a marked revival in the mid to late eighties. This vogue continues into the 90's, and if the Aptos Cruz exhibition attendance is anything to go by, shows no signs of losing its widespread popularity. With the Gulf War still fresh in our minds, "Art of the Tribal Kilim" takes on a certain degree of contemporary relevance which will no doubt contribute to its appeal.

The interest in tribal and "primitive" art is a fundamental aspect of the modernist tradition - its influence is at the heart of much Expressionist art, the work of Picasso and the Cubists, the Dadaists, and countless other significant innovators - suffice to say its influence, on Western art of this century has been profound. Any attempt to explain our fascination with, and appropriation of, the art of other cultures is bound to be complicated. Perhaps this phenomenon can be partly explained by a number of technological advances, particularly regarding travel and communication, and the subsequent evolution of the concept of the "global village" or even as a reaction to the plastic nature of our own culture. To some extent it is also symptomatic of a deep seated White intellectual and artistic snobbery, a sort of cultural colonialism.

In recent years most Australians have had some exposure to Aboriginal art of the Western Desert. The establishment of an "Aboriginal art industry" based on portable and marketable two-dimensional works on hardboard and canvas, and the popularity (both local and international) of exhibitions such as "Dreamings" are testament to this fact. Indeed, many clear analogies exist between the work of contemporary Western desert artists and their traditional precursors, and the work presently on display at Aptos Cruz.

In both cases, art is closely linked to, if not inseparable from, daily life. The meticulously woven pieces which comprise "The Art of the Tribal Kilim" represent a unity of form and function, which is uncommon in traditional Western art. Included in the collection are floor and bed coverings, storage bags, saddle bags and horse rugs, made by women of the tribe, using naturally



\$98 a metre at Solomons

dyed fibres from plants and animals. These objects serve an aesthetic as well as a practical purpose: they function as both art and furniture. Arguably, the full extent of their artistic/symbolic implications will be lost on the average observer.

This duality of meaning more or less disintegrates with the transition from the

then, is their essential symbolic value. Just as Aboriginal acrylic dot paintings of the 1980's still represent original, ancient dreamings, so too the art of the tribal Kilim has its basis rooted firmly in a vast cultural heritage. The recurring diamond motif, for example, bears comparison to the concentric circle common in Aboriginal paintings:

"Can art have a functional purpose beyond mere decoration?"

natural to the gallery environment. The works have been removed from their original context and reassembled into a specifically Western one. (Few buyers of such works are likely to use them as saddle bags or bedspreads, after all.) What remains,

both are elements of spiritual and physical "maps" of one sort or another. These symbols reflect the fundamental, critical relationship between art and life., characteristic of most tribal art. The closeness of this relationship is what gives the works

their vitality, their conceptual impact. Yet for the majority of exhibition goers, the specific meaning of these symbols will remain unknown, or at least obscure, (unless said exhibition goer has a thorough grounding in the principles of tribal symbolism.) Nevertheless, they exude a spontaneity and power worthy of serious appraisal, as well as functioning as stimulating decorative objects.

The exhibition raises a number of interesting questions quite apart from the works themselves. One is compelled to question the idea of the art object, and the traditional art/craft relationship. Do these rugs, saddlebags, etc constitute art? When is craft art? If quality of craftsmanship be the yardstick, then these works must unquestionably qualify. All things considered, given the circumstances of their manufacture and their *raison d'être*, these works are a convincing, if not outstanding, example of formal and practical quality. There is a degree of what one might call "conceptual depth" in these works which is conspicuously absent from an enormous proportion of traditional Western art.

The question of art's functional value is also relevant...Can art have a functional purpose beyond mere decoration? Originally these textiles were intended for practical, everyday use. Now, however, their only "functional" role is that of decoration - a pleasant wall-hanging and a good conversation piece. This apparent subversion of original intention, this alteration of meaning, whilst an inherent aspect (flaw?) of the practice of art collection, seems distinctly one-sided when one bears in mind that few collectors would be willing to use their Monets or Matisse as ironing boards, or bedspreads...

A discussion of the formal attributes of these tribal textiles is more or less redundant; perhaps such a discussion would appeal to serious craftsmen, art historians or specialists. A cursory glance reveals that the works are based on an infinite variety of geometric patterns, structurally organised on the vertical/horizontal axes of warp and weft. Such an observation is hardly crucial to one's appreciation of this work, whose visual impact neither requires nor demands exhaustive formal analysis. The works function successfully as aesthetic entities, separate from their complex symbolic meaning.

This show provides a rare opportunity to experience the art of the tribal Kilim, facilitated by the superb environment of this unique gallery.

# Bonking Your Way Across Europe

Don Giovanni is Mozart's adaption of the medieval spanish quasi-legend of Don Juan. He was a blaspheming profligate who bonks his way across Europe (ma in Ispagna son già mille e tre!) getting in and out of sticky situations (pardon the phrasing) and is sucked into hell when he refuses to repent of his terrible crimes.

Wunderkind State Opera General Manager Bill Gillespie's production was an exciting and polished presentation, often well sung and very dramatic.

The central characters are Don Giovanni himself, his commedia dell'arte Harlequinesque servant Leporello, his most recent victim, Donna Anna, her father who is killed when he interrupts the two mid-coitus, Donna Elvira - a past scalp who follows him around messing up his best laid plans, and a series of other victims. The curtain raised on an X-rated bit of staging as Don grinds away at his latest victim. This aggressive sexuality (unfortunately not maintained at this level of explicitness) perfectly suited the stunning Lyndon Terracini as the Donster. Don is one of the great baritone character creations (along with Rossini's Figaro and Verdi's Rigoletto). He is at once villain (because he is naughty) and hero (because every man envies him). Lyndon looked like and acted the perfect Don - young, vigorous, darkly handsome and, most importantly, believable. Vocally, however, he was a bit disappointing. He was a bit swamped in big numbers like the song, wine and women aria and the finale, and lacked subtlety for numbers like the duet *La ci darem la mano*. His magnificent acting combined with his sense of comic timing and the brutishly physical portrayal more than made up for vocal deficiencies.

A brilliant rapport was achieved between master and the servant Leporella, superbly played by the unfortunately named Conal Coad. Here was the perfect physical and stylistic foil for Lyndon (i.e. he was fat and slow). He was very funny and often stole the show. Vocally, he was the best thing in it.

Being raped onstage in the opera's first scene is not a glamorous start to any Prima Donna's evening but it was the lot of Rosamund Jilling as Donna Anna. She is the Don's latest attempted conquest but cries rape, unfortunately bringing her father to the rescue who buys it at the hand of the Don's rapier. Her's is a difficult role being vocally a combination of dramatic and coloratura sopranos. She has marvellous power and clarity in all registers and did not screech as is the tendency in the role.



## My, that looks sharp!

Presented with this banquet of vocal treasures, it was a pity that she was such a terrible actress. Don O'Hario is Annie's fiancé (where would Lorenzo be without the word *sposa*?) whose plans of a quick bedding are thwarted by his lover's grief (O ciel, mio padre, a thousand times) at her father's

lacks major role experience and vocally, whilst accurate enough, was just too weak to cope with the linen press acoustics of the theatre. Donna Elvira is a past victim who turns up constantly like a bad penny farcically and funnily to foil Don's attempts to score anything in a skirt. Vocally, Judith Henley

## "being raped onstage in the opera's first scene is not a glamorous start to any Prima Donna's evening"

murder. This is a rather superficial role and was given a correspondingly wooden performance by Brian Gilbertson who saved the day when local blue-rinse hero Thomas Edmonds fell ill. Brian (a lawyer turned musician - what a champion!) somewhat

gave a powerful and intelligent performance - perhaps a little scream above the shore - but, like Rosamund Illing - a touch lumpen dramatically.

Christine Ferraro as Zerlina gave a good performance as the simple and coquettish

paisana the Don chases. Again, the theatre's acoustic was to blame when she was forced to push a little too much. Her enraged bridegroom was broadly and solidly sung by last year's Figaro, Doug McNicol.

The production itself was a mixture. The lighting and set designs were powerfully effective but each director this year seems obsessed with adding little touches that distract an audience rather than enhancing their appreciation. Why on earth is a Prima Donna showered with tinsel wherever she hoofs on stage?

Mozart's score is one of the most detailed and perfect ever written - musically highlighting the drama and underpinning characterisation like no other composer until the mature Verdi could. The opera, without pausing for soliloquy, explores the emotional development of the protagonists like almost no other. We watch but mostly *hear* and *feel* through the music Donnas Elvira and Anna come undone. Don Ottavia's intensifying pain as love (or rather sex) remains unrequited, Leporello's increasing frustration and horror at his master's antics and Masetto's and Zerlina's fluctuating relationship. As the Don's antics become increasingly sordid, the music psychologically crescendos to a fever pitch. It is almost too much as he describes his foulest adventure with Leporello's own beloved to Leporello himself. Mozart siezes this moment to crash into the denouement: the electrifying entry of Donna Anna's father's ghost. Tension is maintained from then on as we are hurtled inexorably to the Don's death. The score itself is correspondingly challenging and was very well executed by Peter Robinson who both conducted and played the harpsichord in the recitations. His experience showed us he overcame the actors' first nerves and brought many a musical number back under control. There was - sorry to harp on - little he could do to knife through the acoustic and consequently the ASO lacked a little of the incisiveness that marks this music. No one had as much fun as the group of musicians who dressed up in Eighteenth Century drag and climbed onstage for the feast scene.

Be on the look out for the forthcoming season of Elektra - a shattering tale of incest, murder and revenge. Guess who's coming to dinner? Bruce Beresford in directing this, the most frightening and harrowing of all operas. It's great stuff. Students can get top seats for \$12. Starts August 10. Be there!

James Mullighan



# On Dit meets Doubletake

Dave Sag and Melissa McEwen had a bit of a yarn with Des from Doubletake. He proved to be very freindly and quite interesting, although he warned me that if I so much as thought of using the words Cult, Zany, or Whacky he would kill both of us and our families.

OD:Des?

Des:Yes.

OD:Your background is in acting and in radio.

Des:I've been fired from two well known sydney radio stations if that's having a background...

OD:JJJ and ...

Des:2SM. 2 Saint Mary's, which is in the poo at the moment.

OD:Is it?

Des:Nothing to do with me, I left years ago.

OD:Why were you fired?

Des:I was fired... hmm, well at JJJ I was retrenched. This was in '85. The first of many cut backs and there were just half a dozen writers on and it was first come first serve. I was the last writer hired so I was the first fired.

OD:What sort of stuff were you writing then?

Des:That was breakfast stuff, for a guy called Rusty Nails. Rusty's main claim to fame was that in the '70s he used to be a good friend of Izzy Dyers? (who!) and they used to do the late night movie, well they used to have a late night show on at midnight which had a wheel, lots of Izzy's drunken nightclub friends lying around a lounge and every so often they were interrupted by a movie. Then he moved onto breakfast radio, and now he just seems to have disappeared off the face of the earth.

OD:Yeah, well I've never heard of him.

Des:Not many had heard of him when he was around so don't feel left out.

OD:The reason I was chosen to do this interview was that I am the only person in the University who has actually sat through the original Astro Zombies.

Des:You saw it five years ago in here Adelaide, or in Sydney?

OD:No no, as in like the original...

Des:[in horror] Oh as in Ted's original version!

OD:I've also seen the Corpse Grinders.

Des:We talk about that in the show actually. We try to educate people as not enough people know who these people are.

OD:Has Ted V Mikels made any other films?

Des:Oh yes. The Doll Squad which was his version of Charlie's Angels, before Charlie's Angels I must admit. Give Ted his dues. It was about three girls working for the government who got their orders over the phone from a guy called Charlie, and one of the lead girls name was Sabrina. Then two years later Charlie's Angels came to television. My favourite film, title wise, is Blood Orgy of The She Devils. It's woeful, it's dull.

OD:I found Astro Zombies incredibly dull.

Des:Well it is.

OD:Dull, and confusing.

Des:Are you talking about our version or theirs?

OD:Well I haven't seen your version.

Des:I know, but it sounds like our version, Dull and confusing. [Laughs]. No, ours does make sense, that's the one thing I'll give it.

In a bizarre, convoluted way ours does make sense. Back to what else has Ted made, he's still making films. He had a film released on videotape just a while ago called Angel of Vengeance. Not the Angel of Vengeance where the nun goes batshit and shoots people, not where the girl gets raped three times in the one night, no this is another Angel of Vengeance. This is about some big tough woman who goes to the Nevada Desert for a holiday and gets caught up with all these bikies in a war, or what do they call it, war exercises. Quote, unquote from Ted; "he likes making films about ballsy women."

OD:So what is the crux of the story line for your dubbed over version then?

Des:Our version, well the plot isn't too important because it is such a stereotypical plot we kept it a stereotypical sort of thing. I mean you've got three main factions, you have the Mad Scientist John Carradine creating the Astro Zombies, you have a group of nefarious, inscrutable Asians and two stereotypical racist offshoots who are trying to track him down to find out the secret of how he makes these Zombies, plus you've got the good guys running around trying to stop everyone from having any fun. In our version the good guys are the CIA based in Canberra. The Asian lady is just running around exactly like in their version, trying to find out what the mad scientist is up to, but the reason the Zombies are being made is different in our version. In the original it was all to do with the Space programme. In our version he has been commissioned by the Australian government to create the perfect Australian male for export purposes. My theory being that all of those Australian tourists you hear about overseas, in Earls Court in England and getting drunk at the Oktoberfest in

Munich, we're actually exporting them, so that's why he's making them.

OD:I suppose you've had comparisons with Woody Allen.

Des:What's Up Tiger Lilly? One or two Dave, one or two. The concept is the same, the execution is different. We do it live. He got to cut up the movie you see. He was given this Japanese movie that this producer bought, and it wasn't actually his idea. The producer got this Japanese version of James Bond and it looked really good, it just didn't make any sense so he thought what am I going to do with it? He knew Woody Allen from other stuff he'd written so he said, why don't you take this and write some funny stuff over it. So he cut the actual order of the film around and every ten minutes there's a song by the Lovin' Spoonful, so it's slightly different.

OD:It's a funny film.

Des:I don't know whether it really holds up as well today. There are some really funny gags in it though.

*[ at this point enthusiastic conversation about funny bits of What's Up Tiger Lilly ensued ]*

Des:Our one can differ from night to night but it usually doesn't.

OD:Do you actually script it at all or...?

Des:Yeah, it's totally scripted. Consider yourself fortunate Dave, I had to watch Astro Zombies hundreds of times to write it. I put the tape in the machine and had to sit down and watch it three or four times through so I know all of their scenes and where they're going, and then I sit down and literally watch it line by line to fit the lines in. But there are some nights where something would happen in the cinema and we make a reaction to it. We don't really



Troy, Sal, and Des - Whacky, Zany, and a bit Cult!

go for much of the topical stuff about what's happened that day. Topical humour can be a bit iffy with me. What we're doing is satirical. It's a big piss take on those awful sci fi '60s movies we grew up on, so doing a Fast Forward and making it topical would destroy the satire of it. It would just become parody then. So we don't really change it from night to night. The only things that change is when, sometimes we see something in the film that we, believe it or not, after x thousands of screenings, we might actually see something in the film that we haven't seen before, or we'll just think of a line off the top of our head and if it works that night we leave it in, if it doesn't, we take it out. But over 95% of it is tightly scripted so that when they start talking on the screen, we start and when they stop, we stop.

OD:So does it get boring?

Des:No, it doesn't. It'll only get boring if people stop laughing. I mean if we do this three week season in Adelaide and no one laughs then it will be very dull for us. It's like telling a joke at a party and having 400 people laughing. Then if you go to another party and tell the same joke and another 400 people laugh, then you're going to keep telling that joke until people stop laughing and that's basically what we do.

OD:What other films have you dubbed over?

Des:We did one called Hercules. It's Italian; very much one of those Saturday afternoon Sword and Sandle epics. We're taking that and Astro Zombies to America in October. Hercules will be out on videotape at the end of this year, our version.

OD:So you actually own the rights to the film?

Des:Yes, with Hercules we do. Astro Zombies is a different story because there is this guy in America who we'll be doing a co-deal with to release Astro Zombies. The next thing is a TV series. Six half hour episodes of Doubletake.

OD:What just dubbing over TV shows?

Des:Well no. What I've done, and I'm actually writing two of them while I'm here in Adelaide, is we've got some shitty old movies and there is so much padding in them, that I've actually cut them down to 25 minutes and because we have totally changed the dialogue the scene changes won't look too disjointed. Every week you'll get a different genre.

OD:I saw you show at the Valhalla in Melbourne about four years ago.

Des:Down in Richmond.

OD:When it was still in Richmond.

Des:Richmond, yeah.

OD:I think I've still got the paper bag somewhere.

Des:Well you know the reason the paper bag came about? We were doing it in Sydney and it grew and grew. So the Valhalla heard about it and said will you come down and so we said okay. Back in those days we didn't have any publicity stuff on us. We had no photos, no money for photos and that sort of thing, so the Valhalla said "Look we'll just make up our own picture." and I said yeah fine whatever. So what they had to do, because we were still in Sydney, was get three of the staff

# Leunig is still as sensitive, and as funny, as ever.

## Ramming the Shears

A collection of drawings by Michael Leunig

I honestly don't know what to write.

To describe the drawings that are contained within the book is a pointless exercise - it's like trying to explain a joke to someone who wasn't there.

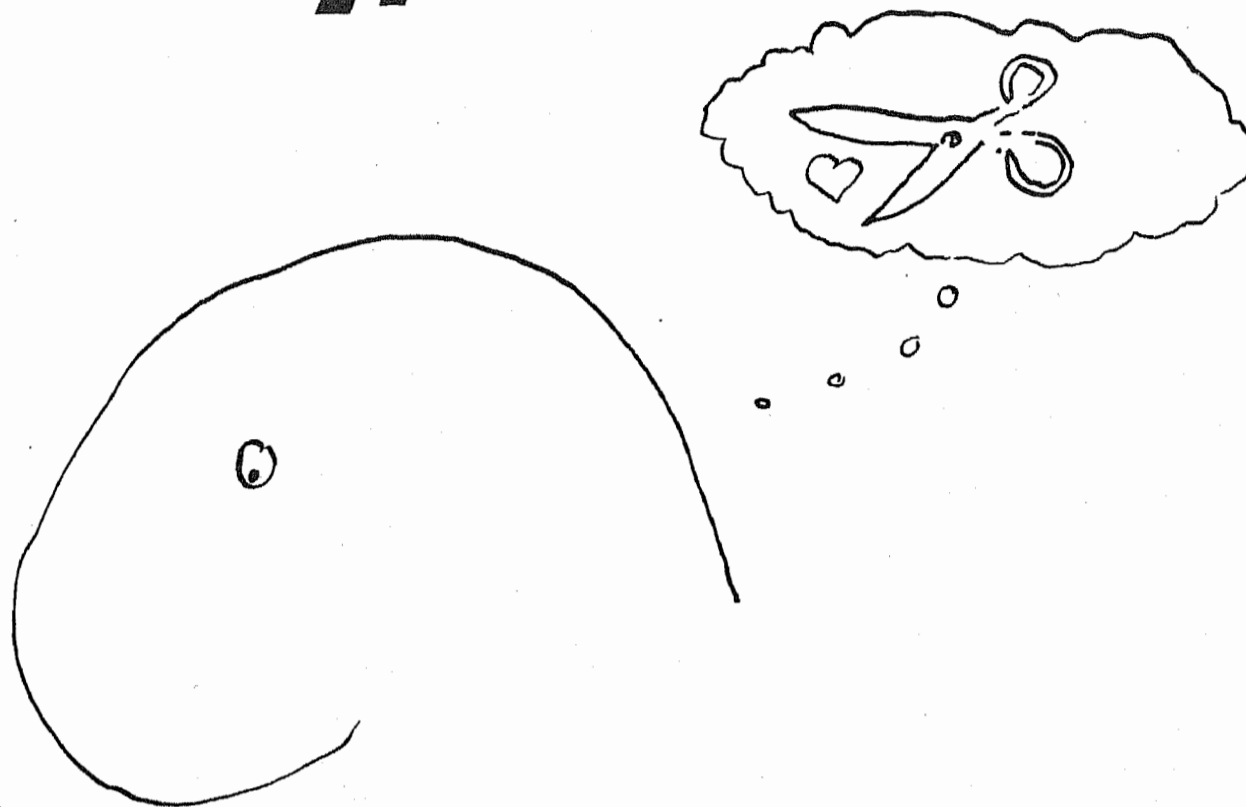
For the uninitiated, Michael Leunig drawings depict, in most cases, emotion. An emotion that no one else seems to project with the same amount of accuracy. Emotions of life - love, lust, war, peace, nature, industry, society, and self. It is the 'self' that creates the greatest amount of feeling. The sense of being alone; contemplating the past, future and present, of feeling alone and wanting to be elsewhere, and of being alone immersed in emotions.

Things that everyone can relate to, but not in a cliched manner.

That's what makes Leunig so funny, and so profound.

That's all I can write, Leunig says it all.

Jason Bootle



# Doubletake still: Des sure can talk!

members of the Valhalla to put paper bags on their heads and hold microphones and they got this cut out of a monster and put that in there as well and that was the ad work. So when it came time to perform the show they thought what a great concept, we'll give out the paper bags. It went through the roof. People still approach me in Melbourne. One guy when we were doing Hercules in Melbourne, a guy actually came up to me with a paper bag from then and said "Could you sign this for me".

OD: Are you making buckets of money?

Des: Well maybe pails, but not buckets. The big stuff will be when we go to America and when we release things on video tape. We do this for 5 or 6 months of the year and it's enough to live on. I survive on it but I'm not rich.

OD: So when you go to America you can become rich and famous.

Des: Yes, and obnoxious. You have to be obnoxious I'm told.

OD: Which station is picking up the TV series?

Des: None of them are in Australia. The actual interest is from Showtime in America, a cable station, and BBC and Channel 4 in the UK.

OD: So we're not going to see it here?

Des: Well that's the ridiculous thing, we probably will once the BBC show it, someone over here will wake up and say "oh wow, we should show that"

OD: So we'll end up seeing up on a Thursday night at about 10:30, one and a half episodes at a time?

Des: I refuse to watch Black Adder on TV. I have them all on tape at home. I refuse to watch it. An episode and a half per week with an alledged cliff hanger. Spare me. Jesus they've got no idea. There are running gags through each episode so you get half the gag in the last 15 minutes of the show that you have to wait 'till next week to see the rest of. That's the American attitude. Why screen half an hour of comedy when you can show an hour? Why do six episodes when you can do twenty six? Get more advertising in. We can actually limit ourselves to six episodes because that's what they look for in England, and we can get away with six in America because it's a cable station. I wouldn't want to twenty six because twenty of them would be shit.

OD: How long did it take you to put Astro Zombies together?

Des: About six weeks. The hardest thing is finding the film. People always say "There's tons of shit on video, why don't you do this one, why don't you do that one" but once

you get into the legalities of getting the copyright, finding the print in the country so that you can show it in the cinema, it's an entirely different thing. That's why TV is a great thing for us. It's very easy to find the video tape, but trying to find a 35mm print of Astro Zombies twenty years after it was made, is pretty daunting and it was pure luck that we found a print in Australia.

OD: Your co-workers, your collaborators if you like...

Des: Sally and Troy? Their not collaborators 'cos I wrote the fuckin' thing let's get this right. If I'm egotistical about one thing it's that I wrote the fuckin' thing and I think that's fair enough.

OD: Well you had to sit through it thousands of times.

Des: Exactly, I put up with the pain, I may as well get the gain. My comedy cohorts, my colleges, what about them?

OD: Do you all work together well?

Des: When you saw it in Melbourne it would have been a different cast. There were four of us in those days. Sall's talented enough to do all of the female parts on her own so we all make more money. This

incarnation of the team has been together for two and a half years and we're still going strong so it's the best team the Doubletake's ever had in the five years of it's existence. So yeah, we do get on very well.

OD: Where have you taken the show?

Des: Perth, Melbourne, Adelaide, Sydney, Brisbane, that's it.

OD: Where did you get the best reaction?

Des: Funnily enough, Perth. People usually expect Sydney or Melbourne. We get a great reaction in Sydney because that's where we started so it's like home boy does good, but for straight off the bad, not knowing who we were, in Perth we sold out every night. We take some credit for that, I mean we think the show is good, but it's also because things just don't go to Perth.

OD: So you haven't been to Tasmania then?

Des: So not as such. Play to an audience of six brothers and sisters who are married! I'm not in a hurry to go to Tasmania, not that we're cruel to Tasmanians but hey, they'll get the video tape. There's no inbred jokes in it. No, there is actually, it happens to be about Tasmanians so that's alright.

Doubletake meets the Astro Zombies is screening live at the Academy Cinema each Tuesday and Saturday until the end of this month. I saw it, I laughed, I got in for free!

# this week in SPORT

• with Johnny Matthus and Ethel Merman

•Cycling

Big news in Sport this week was the media annihilation/thrashing/bully boy boot off of Ozzie god silver medal time-trial hero Martin 'ho ho my energy source is Lucozade' Vinnicombe after the naughty lad was caught with his veins in the steroid tin.

Now Johnny and Ethel firmly believe, nay, it is part of our very essence, that sport is a reflection of life. At times *sport is life*, and switching the telly off when Mel 'alternative' Meninga is diving over the try line, or Bruce 'even more alternative' Abernethy is driving a penetrating drop punt into the forward lines is akin to a bullet to the heart. Headlines heralding the Vinnicombe shame/saga/mutant purge such as in The News on Friday last ("Cheat") therefore only go to further general and ridiculous anti-drug attitudes of lobotomised ideologues who no doubt parade their ignorant dribble while clutching a packet of their fave 16 mg death sticks in one hand and a glass of rough red in the other.

These twisted fools who parade a 'no drugs in sport' policy obviously have never sat down to a game of AFL footer with a bucket bong firmly ensconced on the coffee table. They have probably never been a little bit lagered at the cricket. This noted, they obviously haven't appreciated the true beauty of a Gary Abblet mark or a Mark Waugh on-drive. These drugless drones are immune and oblivious to the wild aching wonder that is sport.

These highly principled bastards probably haven't even had a drink or two, a cone or three, even a bloody short black in the furtherance of the greatest sport of all. It's the sport where the pants come off, the clobber finds its way around the house, the wedding tackle kicks into the wind. It's the game where the final siren is a prelude to a post match shower with a difference. It's that naked rudey bits game.

These hopeless ignorant Chardonnay swilling swine should think twice before condemning drugs in sport. If sport is life and life is sport, are they insinuating that anyone indulging in a bit of rudeness should abstain from lagering beforehand. No French fizz before french? No ouzo before greek? No cardigans before Barry Salter? Who are they kidding? Not the kids that's fsurey.

Who can blame Martin 'boggle eyes' Vinnicombe for blasting a few jolts of muscle juice? He knew a bit of baby blech sugar water wasn't gonna get him around the timber track faster than the drug crazed automatons of the centralised economies from behind the now slightly rusted Iron Curtain. It's OK for Robert 'I never promised you a Gold Medal' de Castella to be the

puritan clean head body of the AIS. Everyone knows that all long distance runners have that crucial extra Y-chromosome. These strange beings run to avoid belting unsuspecting acid wash wankers in discos. They run so they won't be shipped off to the hotel where they put mattresses on the walls and the bathrobes tie at the back. They run to stay sane.

But what happens when you need bulging eyes, a shabby complexion and a toey attitude to win? Are you gonna settle for second? Are you gonna let the press call you a loser, a joke, an embarrassment, another example of Aussie talent thrown out the trenches without full armament, when you limp over the line after the crowds have gone home?

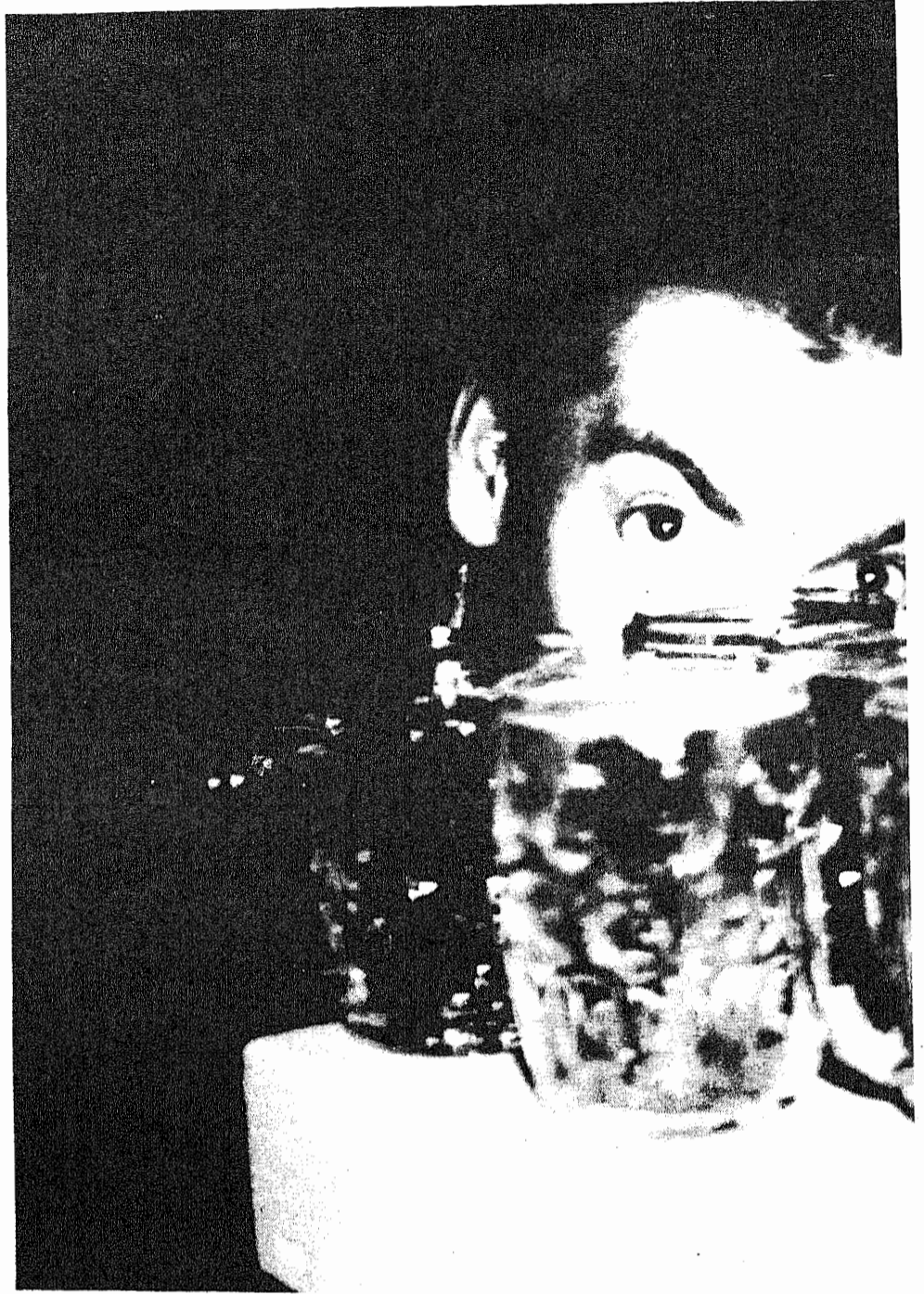
The media put too much pressure on these young, broad, delectable, strong, lithe, sexy axehandle shoulders. No-one likes a loser, especially an Australian loser with undeveloped pectorals and thighs. The media creates a need for drugs in our young athletes, then condemn the fine bog-eyed hardbodies when they take them.

Shame.

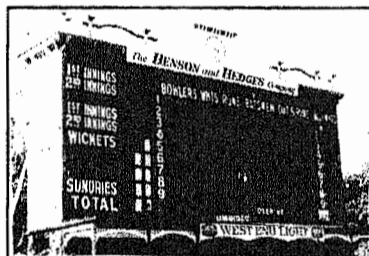
•The Body Count continues

After last weeks fine performance by spectators and participants at Isle of Man and Perth, Johnny and Ethel were pleased to see that the trend of dying for your favourite sport has crossed the Atlantic/Pacific and taken a firm foothold in the good ol' U.S. of A.

The U.S. Masters became the new killing ground with one spectator immortalising himself by getting in the way of a solid 1 wood from Nature in the form of sheet lightning. 10 wounded and 1 dead is the sort of result Nature would of been looking for as a warm up for the upcoming season. The officials were so pleased with this impromptu, unexpected but heartily welcomed performance that to keep the good times rolling they decided to weaken the grandstand supports with result being another 15 spectators injured in the line of duty. The course has a fine record of deaths with a heart attack death in 1983 and several strokes. With the course improvements such as poison coated grass, low level strafing and sniping on the treacherous 14th, mooted by the greenkeeper, David Berkowitz, we can expect even more carnage over the next few rounds. This can only be good for the sport, its image and its popularity. Could Golf be turning into the newest of new contact sports? Will Golf be played indoors now with Sevie, Greg and the rest facing each other from 220- 280 metres pounding the 3 woods with the winner



Marty lines up another round of Lucozades



## LOOK AT THE SCOREBOARD

Satdee the 15th of June saw some absolute ding-dong footer games take place around this beautiful city of ours. Blokes of all ages were putting in the hard yards, hitting the ball hard and giving their all for their club and jumper. Adelaide Uni players saw all this and more, laughed loudly and remarked to all and sundry "I wish this person would stop hitting me". Results were both good and bad.

A7 - The heart of the club came through again. Salisbury Central were told to put out their cigies 5 minutes before the start but even this measure couldn't help them escape the wrath of the Posse. 14.11.95 to 9.14.68.

A1 - Played Goodwood at beautiful Uni Oval but went down in a cliffhanger. Playing the last 3 quarters with only 9 fit players didn't help. 8.7.55 to 17.8.110.

A1R- Also played Goodwood and ran out to adulation rarely seen Beatlemania.

100 mins later and the crowd had to be controlled with tear gas and water cannons as Uni won 11.9.75 to 6.6.42.

A4 - Made the long trip down Port Road brimming with confidence but had it dented in a big way. 9.12.66 to 16.14.110

A4R- Also drove most of the night to get to the ground but were grinning on the trek back. 9.15.69 to 5.6.36.

A7R- What could only be described as a slaughter took place at Park 10. Where were the RSPCA when they're desperately needed.

15.8.98 to 5.4.34.

A8 - Tea Tree Gully showed no mercy either on the field or behind the bikesheds and the Uni boys were both beaten and beaten. 4.7.31 to 14.17.101.

A8R- Much the same story as above. Even Mike Elliott at full forward couldn't stop the rot as the district lads romped home 2.7.19 to 13.11.89.

being the one with their skull intact? How will spectators react to this new version of an old fav? I for one want to be the first

through the gates of Royal Adelaide to report on this new addition to the great wide world of sports.

## GALA

As part of the 22nd Stonewall Anniversary Celebrations Lesbian and Gay Community Action and the Gay and Lesbian Association of Adelaide University presents "Discovering Our Gay Past - Homosexuality in Australian Literature - In Memory of John Lee".

An entertaining talk by Gary Wotherspoon, Lecturer in Economic History, University of Sydney; Gay Historian and author of *City of the Plain: History of a Gay Subculture*. Selected readings by Nick Gill and Bill Phillips, 8.30 pm Wednesday, 26th June, Little Cinema, Level 5, Adelaide University Union Building. \$4/\$2 concession - donation at the door.

And afterwards, meet the author at supper! Copies of *Cities of the Plain* will be on sale, courtesy of Imprints Booksellers.

## Vroom Vroom

For Sale

Holden HQ Premier Sedan, 6 cylinder, auto, many extras, urgent sale \$3,500 o.n.o. excellent condition. Phone 384 6698 after 5.30 pm.

## Crash Bang

Band practice room. Make a shitload of noise, 5 hours for only \$25 at Hindley Street. Monday - Friday from 6 - 11 pm, Saturday and Sunday, 1 pm - 6 pm, 6 pm - 11 pm. PA provided. Telephone: 410 1026

## Appropriate Car Noises

1987 Nissan Pintara Station Wagon GXE with air conditioning, manual, 81,000 km. They're rushing out the door for a mere \$10,000 ono. It's a steal! Telephone: 278 5695 (ah).

## Motoring Madness!

Datsun 1200 Coupe, 1973, new radiator, \$580, Phone 373 0378 week nights and weekends.

## I Lost 10 Kilos. Ask Me How!

EU meeting Tuesday, 1.10 pm, Union Cinema. Frank Ahlin - Exodus.  
EU Meeting Tuesday 1.10 pm. Union Cinema. Andrew Cohen - "Evangelism: Why?"

## Not Cricket At All

The Film Society's final screening for Semester One is Orson Welles' "The Third Man" in the Union Cinema, Wednesday, 19th June at 7.10 pm.

## Friends of the Earth

Results of the raffle (drawn on the 29th May at 2.00 p.m.) are as follows:

\$50 voucher at the Wilderness Shop - Winner: Nicholas Crouch

Dinner for two at the Union Bistro - Winner: Mark

Silk scarf from the Craft Studio - Winner: Geof Nairn

Double pass to Academy Cinema City - Winner: C. Jenner, Jane Kitschke, Andrew, Edwin Widjaya, Nadia Nairn, Matt Baron  
Book 'How to be Green' - Winner: Steve Baker

Year subscription to Chain Reaction - Winners: Felicity Tepper, Bryant Smith  
All winners have been notified. Many thanks to those who bought or sold tickets.

## Missing Camera

Who borrowed the Craft Studio camera? On Monday 3rd June a girl borrowed our Pentax camera for a lunch time event, claiming she was from On Dit. It has not been returned; we need it urgently. Please return it NOW.

## UNION SHOP

Open Monday, 17th June 1991, next to the Cafeteria in the Schulz Building for photocopying, stationery supplies and student information.

Hours 11am-3pm, Monday- Friday.

## Friends of the Earth

Friends of the Earth's big activity this week is coming out and voting NO in the referendum to abolish the Environment Officer, on Monday, Tuesday and Wednesday between 11.45 am and 2.15 pm in the Airport Lounge, or until 5 pm in the Students' Association Office.

## Big, Cold, White

Refrigerator, Kelvinator, 2 cabinet, good working order, \$100. Telephone: 379 8292.

## Free Trips!

Japanese Government (Monbusho) Scholarships for 1992 (Research Category)

The Japanese Ministry of Education (Monbusho) is offering scholarships to Australian citizens for study in Japan beginning in 1992.

## Tenure and Fields of Study:

The research awards are tenable for eighteen months or two years. There are opportunities for post-graduate study in the humanities, social sciences and natural sciences.

## Criteria for Eligibility:

Applicants must be graduates or final year students under 35 years of age on 1 April 1992.

Applicants must be Australian citizens.

Applicants must also be willing to study the Japanese language, and to receive instruction in that language.

## Exam and Interview:

Exam and interview will be conducted at The Embassy of Japan, Canberra and Consulates-General of Japan, Sydney, Melbourne, Perth and Brisbane.

Travel expenses for exam and interview will be borne by applicants.

## Award:

Successful students will receive 179,500 yen per month (approximately \$A1630.00), as well as return economy airfare to Japan.

## Closing Date:

Wednesday, 31 July, 1991.

Further enquiries and application forms available from:

Monbusho Scholarships, The Embassy of Japan

112 Empire Circuit, Yarralumla ACT 2600, Telephone: (06) 273 3244, Fax: (06) 273 1848

## Lesbian Line

...is back.

- by lesbians, for lesbians
- free and absolutely confidential
- counselling, support and information.

Fridays, 6 - 9 pm, 223 1982

## PGSA

Chicken and Champers (all postgraduates welcome)

Friday, 21st June, 12 - 2 pm, North/South Dining Room, Level 4, Union House

Entry by donation. Please register in advance for catering purposes.

## Let's Have a War

Tuesday, 18th June at 6.00 pm - Dr Janet Aisbett, Defence Science Technology Organisation, "The DSTO and Disarmament". Politics Common Room, 4th Floor, Napier Building, followed by dinner at the Union Bistro.

## Step Forward

Volunteers Wanted

If you can help us, we can help you get some on the job training in journalism/public relations!

Volunteers (2) needed on a regular basis to work in the University's public relations unit.

- Set your own hours
- Pick up promotional and journalism skills
- Work with the media and be first on the list for any *paid* casual employment in this area.

Call Margaret Burke, University Relations Officer, on 228 5174 if you're interested.

## Barr Smith Library

Most Library users know that they can place a Hold on a book that is out on loan to somebody else; it is simply a matter of typing in your ID Card number at the Copy Status screen on any of the Library's computer catalogue terminals. When the book is returned, we'll keep the book for you and send a notice to your Contact Department pigeon-hole. Unfortunately, the University Mail Room is hard pressed to cope with the vast volume of items that have to be sorted and distributed, and inevitably it may take several days for a notice generated in the Barr Smith Library to reach an individual student in their particular Contact Department.

It can (and does) happen that the notice telling you that we're holding a book for you arrives after the date by which it must be picked up and it has either been returned to the shelves or is being held for the next person in the queue.

Besides being a waste of Library staff time, this is a source of considerable frustration to the person placing the Hold.

However, there is a neat solution. If you choose Option 9 - Borrower's loan details from the main menu on the computer catalogue you will find a list of items that are on loan to you and another listing of items against which you have placed a Hold.

If you are anxiously waiting for a book that you have on Hold to come back, get into the habit of checking your loan account regularly. As soon as the record of a Hold item disappears from your list it means that it has been returned and a notice is being sent to your pigeon-hole.

You can now bypass the mail system and go straight to the Loans Desk, where the item will be waiting for you.

If you are connected to the University's electronic mail system, you can arrange for Library notices to be sent directly to your electronic mailbox; give us the details in your loan account on Option 9, and we'll do the rest.

Alan Keig (Extn. 5069)

## Word Up

Professional quality word processing to all your requirements. Negotiable rates. Salisbury East. 7 days a week. Phone Vicki on 250 5625.

## Suit Yourself

Men's suit, size 97L, navy blue pin stripe, as new, for sale \$130 plus shirt, tie and dinner shirt. Telephone 362 4843 after 6 pm.

## Typey Type Type

For Sale

Electric typewriter, Olivetti Praxus 35, correcting capability, as new \$175. Phone 267 5559.

## What I did in my holidays

Monday, May 17th

9 am - 5 pm "My Cold Fire, Visions and Dreams, Figuration and Landscape" Exhibition in Union Gallery by Geoffrey Ween-Vermazen. Painting exhibition continues Monday - Friday until June 28th.  
1.10 pm Union Activities Committee Meeting.

Tuesday, June 18th

6. 15 pm - 7.30 pm Junction Theatre Co performance in Gallery Coffee Shop of "Boots". The story of a courageous woman factory worker who takes on life boots 'n'all. An outrageously funny one woman play performed by Anna Linarello.

Wednesday, June 19th

5.30 pm - 8.30 pm Pianist "Brett Aplin" in Union Bistro.

Thursday, June 20th

5.30 pm - 8.30 pm Singer/guitarist "Chris Roberts" in Union Bistro.

Friday, June 21st

1 pm - 2 pm Lunchtime concert in Union Bar with top Adelaide band "Cartoon".

6 pm - 9 pm Singer/guitarist "Chris Roberts" in Union Bistro.

9 pm - Midnight End of Semester show in Union Bar with "The Fauves" (from Melbourne) and "El Dorados". Free to AU students, Guests \$5.

Coming Entertainment

Theatresports

An inter-campus competition of theatresports will be held in August at Adelaide Uni. there will be a public demonstration on Tuesday, August 13th with workshop the week after. Interested people who can form a team of 4 should contact Barry Salter or Alex Wheaton in Union Office.

"Boom Crash Opera"

Return to Adelaide Uni for one show only on Saturday, August 24th.

Annual Student and Staff Exhibition

Your opportunity to exhibit your work on campus in the Union Gallery in October. Start work now and during the vacation.

Contact Margie Manning in Union Gallery or by telephone on 228 5013 for entry forms and conditions of entry.

Watch for the Second Semester Activities Programme with details of all the activities planned for next semester. Due out July 29th.

LADEN WITH  
GRATUITOUS  
OBSCENTIES

# Bunyip Peril

BY ROYAL  
APPOINTMENT  
AND AS READ  
BY GOD

## Advertiser springs a Leak

To all Pictorial Staff...

The Pursuit of Excellence

From next week, the rosters will be redrawn to restructure the Pictorial Department for colour. I am now committed to transforming this department into a fully professional daily newspaper operation which will produce the best newspaper colour the world has seen. My enthusiasm for the task is boundless and I will be relentless in achieving it.

Unfortunately, this department has been carried for too long by too few photographers who operate as professionals commensurate with their grading. This is all about to change. In the next two weeks, I will give each of you a personal and confidential briefing on where you stand as a newspaper photographer and what you need to do to improve. Anyone who feels unable to operate at the standard required by your grading, please, hand in your resignation and I will try and find you a less demanding career in commercial photography well away from newspapers.

Most photographers on this newspaper are failing because of the following:-

- Lack of understanding-knowledge: Few people read their own paper. This is unforgiveable. Few scan the interstate papers for picture and ideas-techniques.

- Lousy pictures: Too many lousy pictures are turned in showing no imagination, sparkle, humour, candour, intimacy or any great thought going into its creation and

execution.

- Attitude: Some of you are mere clockwatchers - you have to live this job. Some of you turn your noses up at a whole range of assignments. I want the same professional quest for excellence applied to each and every assignment.

- Dress: Some of you look like dorks - and it does make a difference. What confidence can people have in you taking their picture if you look like a slob? From now on you will be sent home if your attire is not suitable.

- Pigsty mentality: I have never worked with a group of people more committed to filth and sloth. The pictorial cars are treated as a mobile garbage bin by some of you. This department will be cleaned up in the coming weeks and maintained as a fully professional outfit.

- Filing: When we go to colour, filing will be largely done for you as contact sheets will be done first. But there is a continuing problem of late filing and improper, slack filing which must stop.

- Captions: I realise that some of you are illiterate or bordering on it and this is a specific personal problem which will be tackled. But captioning, generally, is atrocious and dangerous. I will discuss this with each of you privately - but it must improve dramatically.

The rest I will keep to a one-on-one briefing. But be assured, I am here to lead you and help you make the transition into colour and a full, professional operation. Most of you have the potential to be great

newspaper photographers. It's time to realise that potential.

Richard Mitchell,  
Pictorial Editor.

Here at Bunyip we have managed to get our greasy little paws on a memo sent to all photographers at the Advertiser. This would have to be one of the most ludicrous and threatening memos we have ever seen, apart from those we send to our own staff.

The photographers at The Advertiser sound great! They are not only slovenly, they are actually "dedicated to filth and sloth".

The concept of a caption which is "atrocious and dangerous", is very difficult to wrap your mind around. How can a caption be dangerous? When was the last time you saw a photo in the Advertiser captioned "I'll fucking have you out, y' bastard"?

Krazy Kompetition!

Just send in your best example of a dangerous caption, and win a dinner with Richard Mitchell, Advertiser Pictorial Editor!

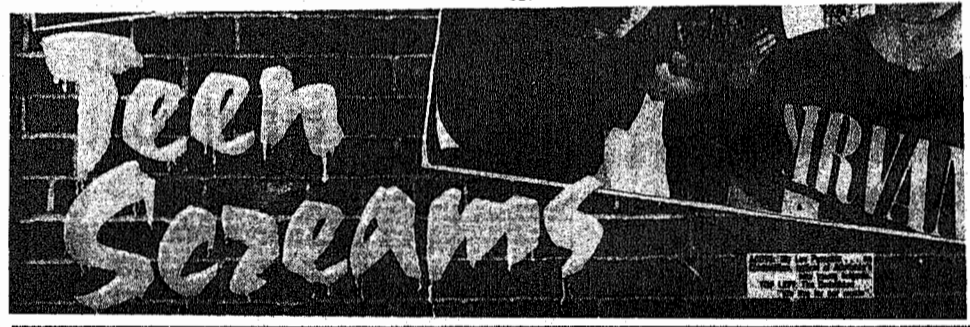
More Advertiser Fun Times!

David 'pop sensibilities' Sly has always held a special place in the hearts of Adelaide's music lovers, but he rose to new heights in last Thursday's Guide (aka *The Barnesie Supplement*) with his inspired "Teen Screams" article, describing the meteoric rise of Adelaide's Kids in the wake of Ratcat (of course).

"Wildly energetic, thrashy power-pop band" My Luv Pumpkin (sic) came in for special attention in Sly's tribute to the wacky, zany, off-the-wall radical young Kids of Adelaide. Not content with misspelling their name no fewer than four times, he attributed quotes to My Love Pumpkin rhythm guitarist Jon Gill such as "We couldn't play our instruments too well at first" which Jon denies having made.

In Saturday's *Advertiser*, unhindered by facts, Sly went on to advise punters that they should get down to the Ratcat gig early "tonight" to catch "My Luv Pumpkin" (again). MLP actually supported Ratcat for their Sunday afternoon show.

It's hard not to love *The Advertiser*, isn't it?



Barnsieee!

## Irrelevant Happenings In The Life Of Zoe The Sometimes Cool

