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UNIVERSITY OF ADELAIDE

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ADELAIDE UNIVERSITY  
STUDENTS' ASSOCIATION WEEKLY

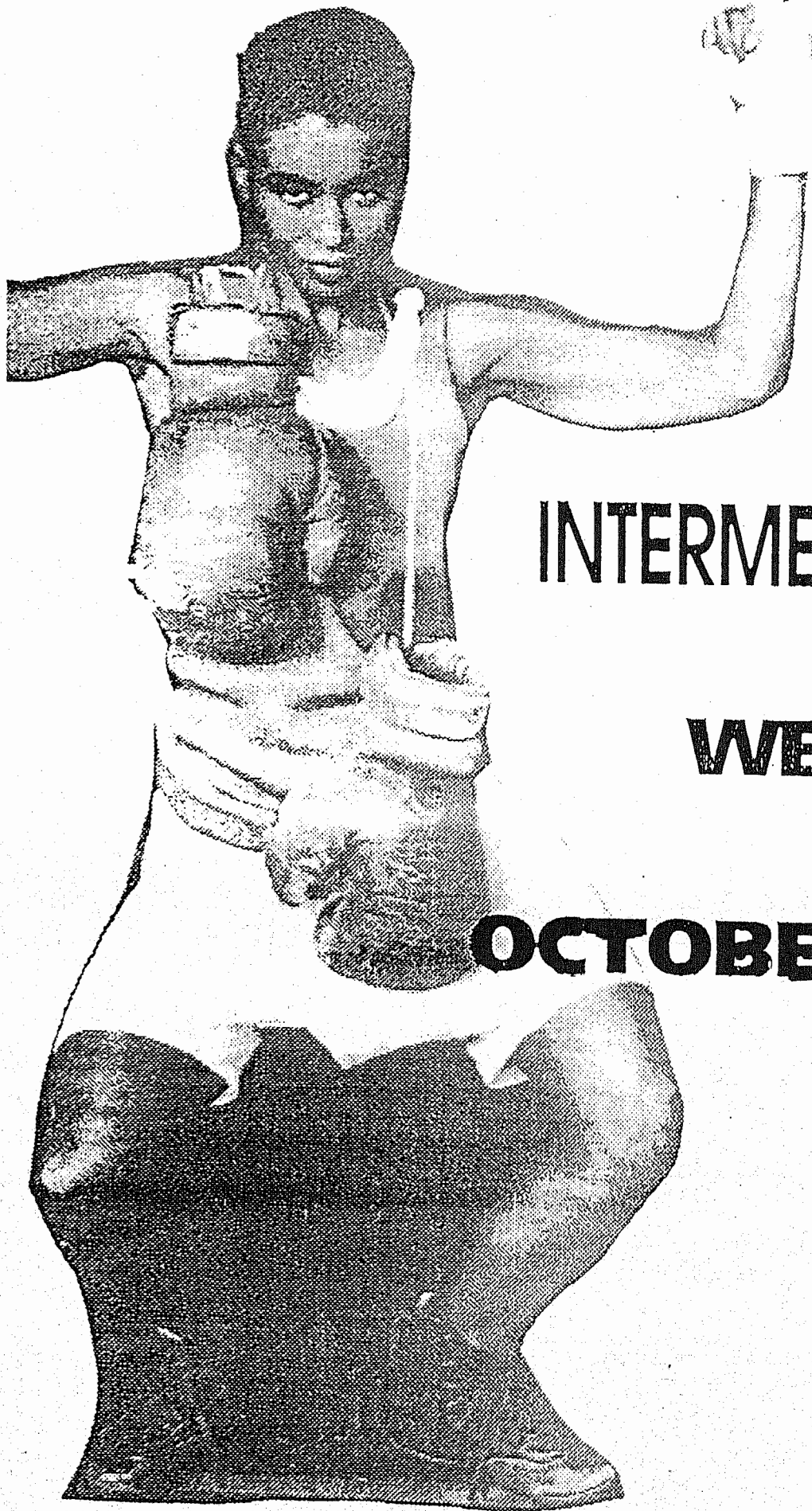
RIOT AT A

*campus  
nudity: more  
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# women's self defence

BY SHAUNA ASHEWOOD



**INTERMEDIATE CLASSES**

**WEDNESDAYS**

**3-5pm**

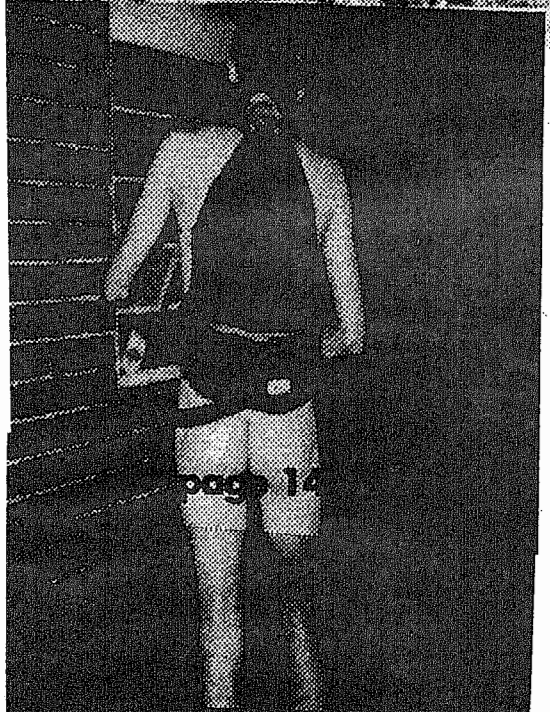
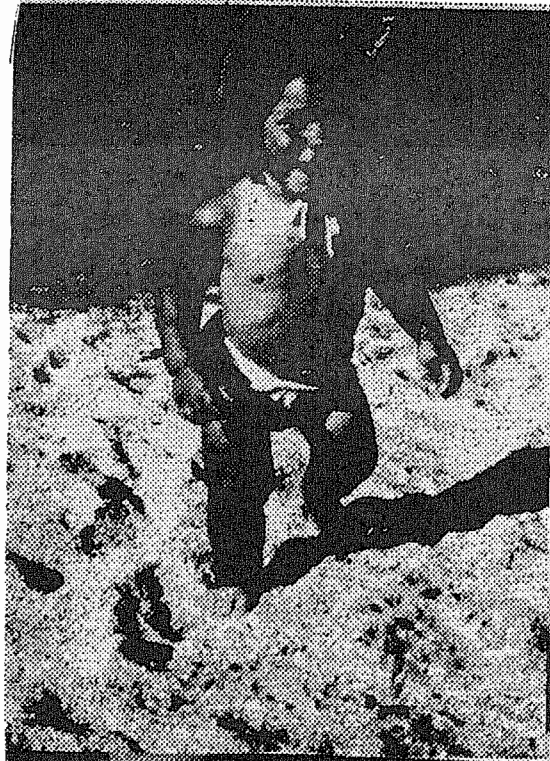
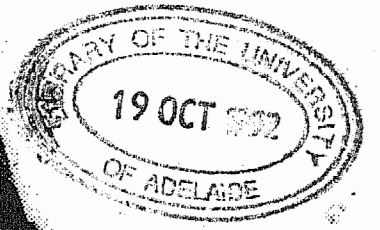
**OCTOBER 14- DEC 2**

**8 WEEKS**

**ONLY \$15**

CONTACT SAUA WOMEN'S OFFICER LIANE BUCHANAN  
**2285406**





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EDITORS sam maiden and  
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# contents 1992



# HANDY TIPS ON TEACHING

*advice from the SAIT*

So, you're going to start teaching next year!!

You've almost made it. It's time to take the big step. You're leaving University. You're going to be a Teacher. Where will you be teaching next year? What will you be teaching next year? Will you be teaching next year? What do I need to know? I can't answer these questions, but I can put some equally important issues into your thoughts, as you wait by the telephone these Christmas holidays.

Teacher appointments for the following year are often released in January. The task of allocating personnel to schools is indeed a mammoth effort. There are a number of other personnel items which must

## Teachers who know all the theories aren't much good if they can't teach effectively to produce student learning outcomes.

happen first. Teachers transferring to other schools must be placed in another school, all applicants for positions must be rated and their applications assessed, Teachers taking leave must be replaced, PAT (Permanent against Temporary) Teachers need to be placed, inappropriately placed Teachers need to be placed, applications for leave need to be assessed and approved, Teachers returning from secondments or going to secondments need to be placed or replaced, accouchement leaves may need finalising and Teachers moving into promotional positions need to be placed or replaced. You may not find out whether you have a position for first term next year until the week before school starts. I know it can be very disheartening to sit by the phone waiting for it to ring, but you must understand the personnel division is working very hard to complete all the above tasks.

If you are not successful in obtaining a permanent position or contract for first term next year, don't give up. There are many opportunities to do contract work for the rest of the year starting second term, or you may get single term contract work. Don't be put off by short term contract work, it can work well in your favour. Do a good job and get a good EDO48 (report from the Principal) and you will have greater opportunities to teach. If your efforts are directed into Teaching, this will stand out in your appointment and can only work in your favour.

If all fails, there is plenty of TRT (Temporary Relief Teaching) work available. Get an authority to do relief teaching and visit a few schools to see the school, meet the Principal and find out what beliefs the school ethos incorporates. There is particularly a lot of relief work in the Northern Adelaide suburbs and this is evident in the number of job advertisements each week.

Private schools are another option to consider, though Teachers in these schools

tend to have teaching experience prior to appointment. Nevertheless, if you have special skills and talents or expertise in particular subject areas, these can work in your favour.

If you have indicated that you are prepared to go anywhere, then you will obviously stand more chance of gaining employment. Some people are afraid to go to country schools because they believe they can not transfer back to the city. This is not true. Teachers who teach in a country school are entitled to a city

transfer after four years teaching (providing the appointment is a permanent one).

If you have queries about the current issues in schools you can find a great deal of information in the "Teachers

Journal" published by the South Australian Institute of Teachers. Copies are available in schools, from SAIT or you can become a SAIT member. The Education Gazette published by the Education Department is a useful information update publication. Subscriptions to various Education journals and publications acts as good professional development for you. You can also get access to education update information (during school holiday breaks) by visiting your local Area Office. Notices and information is usually displayed on a notice board and rotated regularly.

Don't panic about all the issues which you might hear about in schools, i.e. sexual harassment, mandatory reporting, attainment levels, poor performance, etc. These are important issues and you will become familiar with them in your school appointment. If you're not and would like to become familiar, ask for some in service or direct your questions to the Principal. Teachers are usually allocated key areas of responsibility in schools, and the Principal may direct you to the key information focus person.

Spend time reading up on some good lesson ideas for your first appointment. Teachers who know all the theories aren't much good if they can't teach effectively to produce student learning outcomes. You've just completed your degree. You have already demonstrated that you understand the theory - now put it into practice. What are you going to teach? The year levels you teach will influence what you teach and you don't know yet what year levels you have, but you should be able to teach any level you're qualified to teach, so brush up on those lesson ideas.

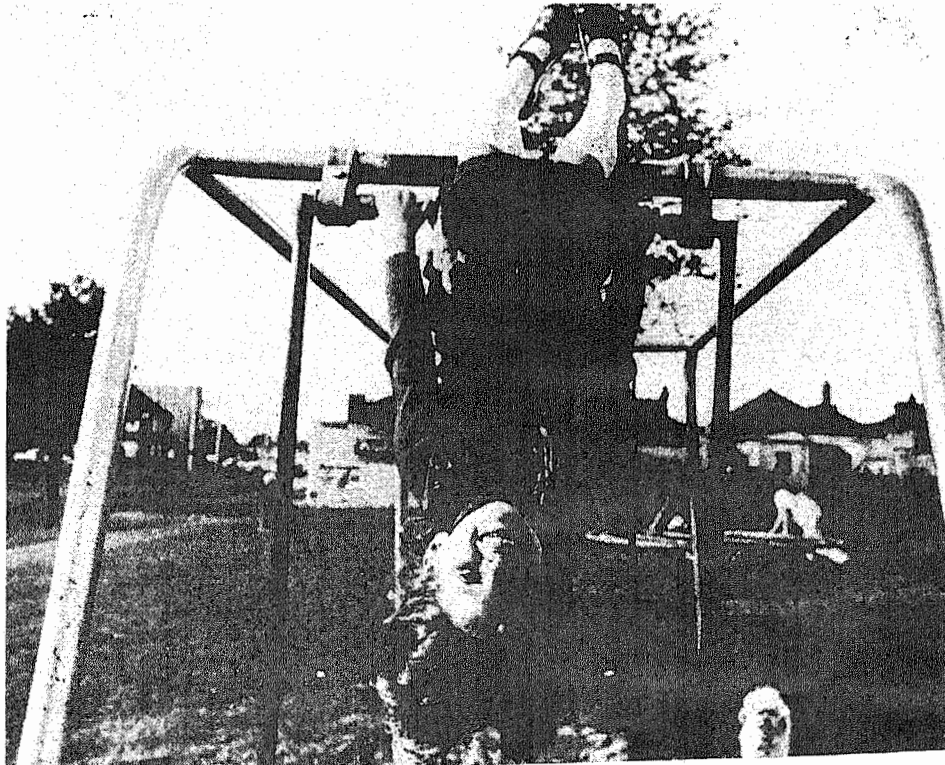
In conclusion, I wish you every success in your efforts to obtain employment with the Education Department of South Australia. Be enthusiastic, resourceful, optimistic and

ready for a challenge. Teaching can be a very rewarding challenge. Learning is lifelong. The children you teach need you to facilitate their learning. You need the children to clarify your beliefs about how children learn and how to plan to cater for individual

children's learning.

Good luck with those applications.

**David Lawton**  
Teach and North West Area Council  
Secretary,  
S.A. Institute of Teachers



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# Chmielewski new Union President

**Eric Chmielewski was elected Union President unopposed last Tuesday night by Union Board. Board administers your Union Fee, which is predicted to be to a healthy sum total of \$2 320 000 in 1993**

The position had been held for the last two years by Independent faction member Mel Yuan, who retired from student politics at least formally this year. Ms Yuan, who sat on Union Board for a near legendary three years, an achievement only equalled by the equally legendary Monica Carroll, will not be forgotten quickly. Noted for her often less than tactful chairing style, and somewhat demonized by other Board members, Yuan did bring a forward thinking style to the position demonstrated by the AUU's Strategic Plan, and a mild obsession with marketing. She also fought for the removal of the graphic design position, a farrago which led to emotional scenes at Union Board and industrial disputation.

Chmielewski who led the Sport Ticket in this year's election has been a Union Board member since 1991. An ex Orientation director, he was an unsuccessful candidate for Finance Vice-President of the SAUA in 1990 before turning to Union Board. Chmielewski is the first President for many years who is not in any way tightly factionally aligned, and this in itself will hopefully help produce a far less divided Board, more prone to alliances than disputation. Of course only time will tell.

Others elected to positions included:

**Executive Committee**

- Peter Hill (Engineer)
- Samantha Maiden (Left)
- Anthony Roediger (United students- conservative)
- Maya Thillakkannu (Overseas Students Association)

**Chairperson, Finance and Development Standing Committee**

- Sujeetha Selvamanikam (United Students- conservative)

**Finance Development Standing committee**

- Annabel Crabb (Unified Team Left)
- Daniel Bertossa (Left Labor)
- Michael Nissan (Med student)
- Maya Thillakkannu (OSA)
- John Jiew (OSA)
- Helen Rooney (Roseworthy)

**Chairperson Catering Advisory Committee**

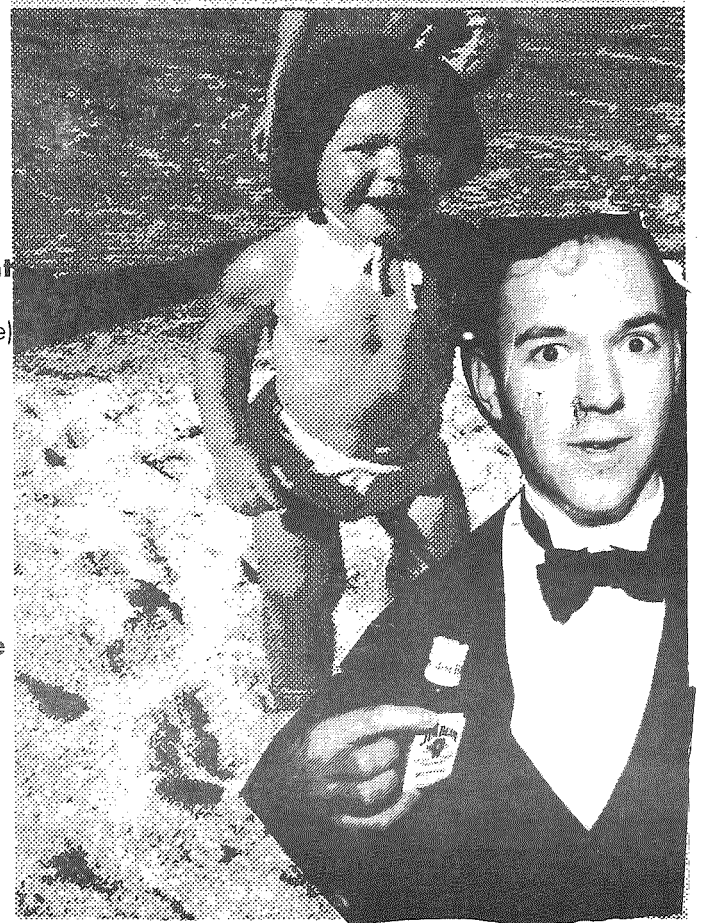
- Samantha Maiden (Left)

**Catering Advisory Committee**

- Ting Ba U (OSA)
- Annabel Crabb (Left)
- George Karafotias (Liberal)

**Activites Committee**

- Annabel Crabb



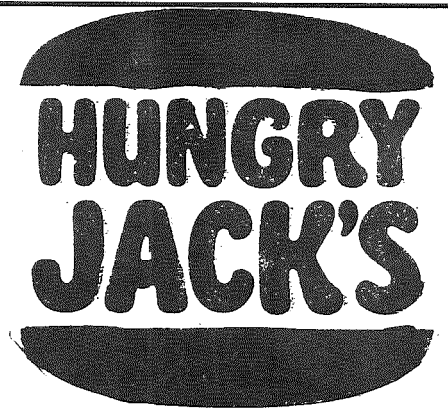
Eric pictured circa '72' and below more recently

Vanessa Almeida



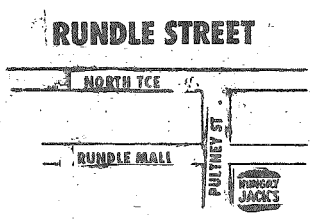
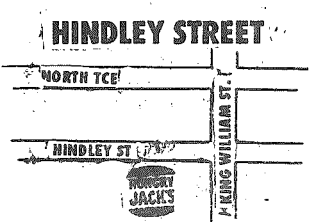
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## HUNGRY JACK'S FIGHT BACK PLAN



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- 2) Obtain your 15% discount card from the exit desk at the campus library.
- 3) For maximum benefit use your card as many times as you wish between now and 14/12/92



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# President

SAUA President's Column  
Susie O'Brien

## Elle Dit

I must firstly congratulate the Elle Dit collective on an excellent publication. My contribution (typically late) is a feature article on women's bodies and the messages in magazines to women. I hope you find it interesting.

## Holidays

I hope you have all enjoyed your holidays! I have been at a conference in Perth where I presented a paper on the problems associated with the Open Learning Initiative. I also spent a few days in Sydney with friends which was great.

## Quotas

I received hundreds of replies so thank you to all students who took the time to fill them out. The comments were very useful, and next week in On Dit I will present the results. Thanks also to the academics, and Lizzie Summerfield for their assistance. At the moment it appears that students favour academic merit as the method of selection for high demand subjects.

## Racism in the University

The University has finished the second draft of the Anti-Racism policy. There will be a forum for students to comment on the draft in the Staff Club, Wednesday 21st October, from 12 to 2 p.m. (The Staff Club is at the eastern end of the Hughes Plaza.)

## Enrolment

It seems that the University has abandoned any schemes of upgrading the enrolment process for next year. Instead, they are concentrating on implementing a touch phone enrolment scheme for 1994. So expect all the headaches and queues for 1993!

## Fees

The University will probably (despite strong resistance from the SAUA) increase the fee for late enrolments from \$30 to \$50 at University Council. However, we look to be successful in stopping a fee being imposed for amendments to the enrolment application. Why students should pay for what is mostly administrative inefficiencies (and lack of money), I don't know!

## Missing Exams

You probably heard of the exams that Honours Economics students sat which were lost in transit to Flinders University. It caused a huge embarrassment for the University, and it looks as if some tighter transfer procedures will eventuate including photocopying all papers before they are sent off.

## V.S.U. (Voluntary Student Unionism)

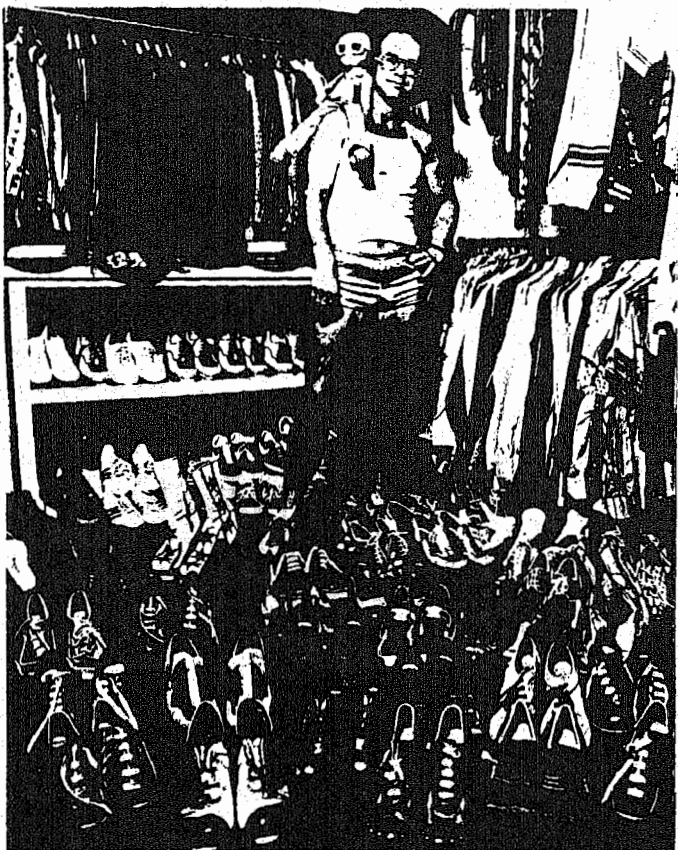
I have received a paper from Justin Kennedy, the President of the University of Western Australia (the most beautiful uni in the country) discussing the effects of V.S.U. on student unions. If anyone is interested to read it, come to the SAUA and grab a copy.

## SAUA Council

I have held the first Council meeting for this new group. We discussed some functions including a women's party at Waite, a Bike and Breakfast, moved a motion against increasing the late enrolment fee and a few other things. A good time was had by all!

## NUS

NUS has had to fight quite a few battles recently; disaffiliations have been waged at a number of campuses including Griffith (Qld), Monash (Vic), James Cook (Qld), currently at RMIT (Melbourne), and Sydney Uni has affiliated. All of the referendums have been passed - s.i.e. no campus has as yet disaffiliated. Sydney Uni affiliating was definitely the coup people have been waiting for. Most of the attacks have been led by right-wing student groups concerned about the Labor domination of the union.



# environment officers

Hello and welcome to the world of recycle bins and bike racks. Most of you would have noticed the above on various spots around campus. Thanks to the excellent work of our predecessors and the security office, there are bike racks in the process of being placed around campus. We'll give you an update in our next column. The recycle bins are for aluminium cans, glass and plastic bottles. Please use them!!

There are some events coming up, which may interest you;

1) On Thursday 15th October, from 9-11am, we are holding our first Bike(or Bus) and Breakfast, to be held outside the Mayo Refectory. On presentation of your bike helmet or bus ticket you can part take in free coffee, orange juice, and cakes. The event is being held to promote the use of more environmental modes of transport.

2) "The Road from Rio", a report by Roman Orszanski for AUFOE. Activities at the earth summit and global forum will be discussed, at 1:10p.m. in the Little Theatre, Thursday October 15th. All welcome.

3) From 10-25th November, there will be an exhibition of paintings of Australian landscape and flora by David Shearman, held in the Ira Raymond Exhibition room in the Barr Smith. There will also be a Conservation Council stall, which will offer a wide range of items from the Council's Wakefield street shop. Sounds pretty sound, we'll remind you of this closer to the date.

4) A public meeting organised by the Wilderness Society will feature Jim Redgate. He will present a talk on "Alternatives to the use of Rainforest Timbers." This will be held on Tuesday October 20th at 7.30p.m., 1st floor Central Mission, Pitt Street, Adelaide.

We've just received a copy of Environment South Australia, which anyone is welcome to come and peruse. The environment officers subscribe to various other journals, which you are also welcome to read. Just come and see us in the SAUA.

As for each of us;

Jo De Silva attended the Ecopolitics 6 conference, an annual event which was held in Melbourne this year. The conference was a great chance to meet people involved in the environment movement and discuss issues in a sympathetic environment. I went to a great workshop on women and the environment and hope to follow up some of the discussion with women from this campus.

Tania Collins has been busy preparing a survey on recycling and waste disposal on campus, which will be distributed to every department. Special thanks to Carolyn, who has put lots of energy into this project.

Andrew Wait has organised a bike to uni day, next week. Be prepared to get on your bike or catch public transport and you'll receive a free breakfast in return.

Finally, thanks to Jo and Cathryn, for all their hard work and inspiration.



# Rupert Murdoch more fertilizer

**If there's one thing lawn bowlers love, it's spreading shit around the rinks. But there's one guy who makes these poo-spreaders look like rank amateurs. You guessed it, I'm talking about Uncle Roop. Rupert Murdoch. This guy's such a cowboy, he makes George Bush seem human.**

What had sparked this uncalled-for vitriol, you ask? I'd just finished reading a bit of self-promotion he pumped out in the magazine lift-out of last week's *Weekend Australian*. Nine pages of sycophantic boss-adoration from Susan Wyndham later, I have an almost uncontrollable urge to puke down the throat of the first free-market conservative I find. It was all about the grand plans for art, the movies, tv and so on from the man who brought us Studs, Cops and America's Most Wanted. Synergies. No, it's not the name of Uncle Roo's newest trash extravaganza - it's the business strategy to guarantee that we get to watch as much "pure entertainment" media as we can stomach in the future. It's a beaut plan, too. Roop gets to churn 'em out faster than he can toss off, hardly has to spend a cent on production and, with any luck at all, he'll be able to do the whole thing and not employ anybody. Anyone who wants to get paid is just a commie in disguise anyway, hey Roop? Synergies. "A book could be made into a film or tv

series and be distributed further by satellite, serialised and promoted in newspapers. Writers, editors, producers and directors become one huge pool of creative talent." Ironic that this was the Hollywood nightmare that confronted Barton in "Barton Fink" - a film that was made by Fox, Uncle Roop's very own studio. Still, we don't have to worry about "Barton Fink" any more. As our Herzog for the nineties says, "We're not going to make self-indulgent movies ... we are going to make movies we're proud of." Hmm. I'm sure Hitler's mother would have rethought some of her maternal pride given half a chance. Oh, well - no more "Naked Lunch", but we will get a franchised Home Alone "every two years as long as the star stays young enough". (I wonder if he even knows this "star's" name? No, Uncle - "Inventory, page 264" is not actually a name ...) In the meantime, ol' Roop has some really big, inventive, creative, edge-of-the-envelope-stretching ideas in the pipeline: he's going to do copies of Sixty Minutes and CNN cable news. Fuck me ragged - if that's not an art genius at work, I don't know what is. The really impressive thing about being a Murdoch is that mediocrity isn't just something you pump out during working hours - it's a way of life. Anna, she of the wifely persuasion, spends all day getting her New York friends to fax her the gossip pages out of the tabloids. That is what I call commitment! If only it was actually worthwhile. But they do have a social conscience - Anna recently gave fashion ad-

vice at a charity stall for a day and even Roopie himself condescended to spend a few hours there. Which all fits in rather neatly - it is the sort of shit-poor, outdated right wing crap you'd expect. They believe in free markets and charity, not in social welfare. I bet he'd give Milton Friedman a head-job, if asked. Why am I being so nasty? Because this sanctimonious mogul owns an enormous slice of the media that we get served up and is dead keen to get hold of even more. And he has the temerity to state that it just isn't possible to dominate in these multi-technology times. And he uses the old "consumer's choice/pluralist" rhetoric to justify it all. That is, you can always choose to watch/read something else. Forgive me, but I'm just a tad suspicious of someone whose "synergistic" motives are maximising advertising revenues and employing economies of scale in preference to people. No, Uncle Roop is not just an ordinary guy trying to make an honest buck and nor is media just innocent entertainment. It's powerful shit, guys and gals, and Roop owns a truck load of it. Who else set about canonising Nick Greiner the minute he gets off on a legal technicality? Now that's flinging doo-doo's in the face of reality. I wonder if he'll try to buy "Chances" for his tv network? No, that would be SINergy, wouldn't it? Scott Wasley, Politics Department



## Union activities

Week beginning Monday, 12th October, 1992

Monday, 12th October

9 am - 5 pm "The Annual Student Staff Show" exhibition in Union Gallery, Level 6, Union House. Features works of students and staff from Adelaide Uni. Continues until Friday, 16th October.

Tuesday, 13th October

7.30 pm AU Film Society in Union Cinema of "The Atomic Cafe" with Jayne Loader and Pierce Rafferty. Director Kevin Rafferty (1982, Black and White, 88 mins.) and "Hiroshima Mon Amour" with Emmanuelle Riva and Eishi Okada. Director Alain Resnais (1960, France, Black and White, 88 mins.).

Wednesday, 14th October

6 - 8 pm Classical music in Union Bistro with "Felix Quartet".

Thursday, 15th October

6 - 8 pm "Brett Aplin" pianist in the Union Bistro.

Friday, 16th October

4 - 7 pm Anything goes in UniBar with acoustic acts  
6 - 8 pm Classical music in Union Bistro with "Felix Quartet".

9 pm - late Bands in UniBar with "Hard Ons", "Mark of Cain" and "Iron Sheiks". AU Students \$8, Guests \$12.

UniBar Tooheys Special

All stubbies of Tooheys Red, Blue and Old are on sale at \$1.80 instead of \$2.50 in UniBar after 2.30 pm until closing each day until end of semester.

Coming Soon

- "A Big Day Out" - student ticket details soon.
- "Melbourne Cup Luncheon" in Union Bistro Tuesday, 3rd November.

SA band win National Campus band competition.

Congratulations to "Raisin Toast" from Flinders University who won the National Band Competition in Perth last Friday night in front of 2,500 people at the Perth Superdrome. You will be able to see them in the UniBar in the near future. They win a national campus tour and \$3,000 prize money. Adelaide will be hosting next year's final here in September.

New Union President

Erik Chmielewski, 4th Year Law student, was elected President of the Union at a Union Board Board meeting on Tuesday, 6th October. Sujeetha Selvamanikam was elected chairperson of the Finance and Development Committee and Samantha Maiden was elected chairperson of the Catering Advisory Committee.



# MASS ACTION CAMPAIGNS

## *in South Africa*

Extract from interview by Estelle deBates and Greg McCartan in Johannesburg, South Africa published in *The Militant*, 4th September, 1992.

This is an extract from an interview with African National Congress (ANC) leader Neo Mnumzana. He is a member of the Secretariat's Office of ANC President, Nelson Mandela, political assistant to ANC Deputy President, Walter Sisulee and Chairperson Oliver Tambo, and head of Foreign Policy Research for the ANC. In the Department of International Affairs, he directs work in Europe and the Americas.

Q: Could you explain why the African National Congress has called the campaign of mass actions and what its goals are?

A: The campaign of mass action has four objectives. One is to impart a greater sense of urgency around the need to search for a peaceful resolution to the South African conflict. Another is to general political pressures in support of the peace process.

Third is to campaign against the scandal and corruption in which the government is involved and at the same time to campaign against the illegitimacy of this government.

The fourth objective of the campaign is that it becomes an instrument of political education around issues that affect the masses in their daily lives. The campaign will try to show how, in a democratic society, some of these

issues can be resolved and how a democratic society can create the only basis for a lasting solution to some of these problems.

In this process, people prepare themselves for democracy in terms of their ability and function effectively in making their will known. This also ensures that democracy is not a one-shot thing but a continuing process. Ultimately, the objective of progressive forces is to go on struggling to ensure that democracy becomes more effective and more democratic all the time.

As far as its impact on the government is concerned, you have to draw a distinction between its tactical impact and strategic impact. Tactical impact would be defined in this case as getting the regime to be a more responsible party to the negotiations - recognising its own limitations, its illegitimacy and persuading it to say that it cannot hold the entire process of democratisation ransom to the strength of its weakness.

We think, for example, it is very counter-productive for the regime to go to Codesa (convention for a democratic South Africa) and say, "After all, we are the legitimate government and we cannot be persuaded to surrender power".

Tactically, you want to push the regime so it shifts from that position.

Two, you want to create a situation where it becomes clear even to the regime that it no longer has the initiative. The initiative is passing into the hands of the democratic process.

You want to be able to do this by ensuring that the masses, through this campaign of mass action, send a signal to the regime saying: "We cannot afford your time-delay tactics. Too much is at stake. What is at stake is more than the survival of your party, but the future of the whole country." This is the message that must come from the masses.

In terms of the strategic impact you are actually aiming at a transformation of the political playing field in the country. You do this by making it clear that even though in formal terms power resides in the hands of the regime, in terms of history, it is the people who have the power in their hands - they've got the power to force the regime and the government to grind to a standstill.

We have economic power which can be translated into political power in favour of the process of democratisation. In the process

you are isolating the regime and showing that it is becoming an increasingly minor player in the situation. This is essentially the strategic impact of the campaign of mass actions. It's important having said that to underline that the target of the campaign is not the regime but bringing apartheid down and creating democracy. The regime is incidental to that enterprise and is significant to the extent that it remains a political force - not as powerful as it was four decades ago and certainly on its way out - but still significant enough not to be walked over unduly.

The objective is democracy. That is the ultimate impact we hope the campaign of mass actions will have on the current situation: to transform it, to speed up the process of transition and democratisation and to install a democracy in the country.



# ECONOMICS & THE ENVIRONMENT

## *an uneasy alliance?*

"Can one be an economist and politically correct as well?"

**Review of a discussion held in The Mawson Graduate Centre for Environmental Studies on Thursday 8th October, 1992 at 4p.m.**

**The Mawson Graduate Centre for Environmental Studies presented a discussion on "The role of environmental economic analysis in public policy decision-making".** Special guest, Mr Bob Delforce, Senior Research Economist for the Department of Environment and Planning, discussed his role in this process.

The South Australian government took an

environmental economics initiative by establishing a permanent position of Senior Research Economist in the Environmental Policy Branch of the Department of Environment and Planning. This is intended to ensure that environmental benefits and costs are incorporated in analysing and formulating environmental policy in S.A.

Mr Delforce presented an example of how use value can be attached to public goods, such as national parks. Without calculating environmental benefits and costs into classical economic analysis, options which may be harmful to the environment can be adopted as government policy. According to Mr Delforce, this failure can also be more costly in monetary terms in a 30 year or 50 year analysis.

In his discussion, Mr Delforce explained that his analysis will often become essential in

"the eleventh hour", when environmentally damaging projects would otherwise proceed. He admitted that his sort of analysis makes assumptions about what 'value' measures and that other values, such as the

intrinsic value of the site or the issue of the value of biodiversity, are not incorporated into his analysis.

A lively discussion focussed on what was absent in the

analysis. Speakers questioned the method of collecting data for the example cited by Mr Delforce, particularly the public survey. One woman, who had extensive experience in the conservation movement, argued that the public survey was limited, to the extent that it only asked how much money people were willing to spend on certain options for environmental management. She noted that

a significant amount of people were willing to make sacrifices of other kinds, particularly with regards to their spare time. The question of how much money one is willing to spend on managing certain areas effectively

ignores the huge amount of voluntary work which people do for precisely that reason.

Another comment from the audience stressed that it is classical economics that is responsible for the environmentally disastrous situation that we are in and that we should be wary of solutions that only tinker at that model.

**"Comment from the audience stressed that it is classical economics that is responsible for the environmentally disastrous situation that we are in and that we should be wary of solutions that only tinker at that model."**

Overall, the afternoon was a very interesting one, in which important debates within the environment movement were discussed. I would recommend these ecotalks to anyone interested in issues which are central to political activity for the 90s and beyond.

**Jo De Silva**

P.S. If anyone is interested in future talks, watch the Environment Officers' column for details.

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## They took my bank away

Dear On Dit,

Say No to pokies and Yes to ANZ Bank! My abject horror is now manifest in forms of anger, dismay and frustration. How on earth can our so-called Union be acting in our best interests by kicking ANZ off campus. I had accounts with State Bank for yonks, but with the financial fiasco of late plus lack of machine (ATM) for SB on campus, I changed to ANZ. Also ANZ doesn't charge fees for over-counter withdrawals, State does!

ANZ is only Aussie bank in Vietnam (to my knowledge) and in my mind is very progressive. State B will only let you have one student nominated account, ANZ has no limit! (ANZ rhymes with my name but this is of no due consideration; just coincidental!)

Ans Amstel

Zoology

P.S. All students should be wary of all-in-one accounts, as *all* withdrawals get debit taxed as if they're cheque transactions. SB likes to promote these accounts. Why? Because it is a Government bank and they collect from the uniformed!

**Many people have expressed their anger at the disappearance of ANZ and On Dit will have an article explaining the situation next week. We should point out that the Adelaide University union have absolutely nothing to do with this and your angst should be directed squarely at the University administration. The Union have no jurisdiction over the matter other than we could imagine to express student anger at the decision.**

## Elle dit bouquet

The Elle Dit Collective

I realise that Elle Dit is not produced for the approbation of men on campus, and that my approval of it - or indeed, that of any man - is irrelevant. Nevertheless, I wish to both thank you for, and congratulate you upon, the production of the best edition of 'ED' I have encountered.

In the past, I feel that 'ED' has tended to aggressively marginalise many male readers. Whilst it is more than reasonable - or rather, imperative - to exclude male content from 'ED', and to use it as a forum to highlight male shortcomings, violently anti-male content serves no useful purpose. Misandry can be offensive and nonsensical as misogyny. In the past I have read 'ED' and gained nothing other than a feeling of disquiet that all men could be perceived so poorly by women. This year I have gained much - thank you!

You ask: Can a man be a feminist? As suggested, as a political expression one can be - and I am. However, as a man I can never know the feelings of a woman living in a patriarchal society, nor can I ever experience the stresses associated with this. I do not know what it is like to be powerless in every aspect of my life - and hope I never do. I can say I empathise, or can imagine what it must be like but in truth I can not. I have no basis on which to found these assertions - I can pretend, but always have an escape route, my sex. I

can realise all of this, and understand why one of your respondents was so incredulous of the concept of a male feminist. She is right: I know a number of men who can say all the right things for the very reasons she espouses. (I hope that women can have enough faith (albeit ill-founded) in at least some men to realise that there are those of us who would try to achieve some degree of understanding of the problems inherent in being a woman in our society. So - perhaps I can not be a feminist, but I can at least be a humanist. I can not presume to feel as a woman might, but I can feel as a human being might. If my rights - as a matter of course were constantly violated or ignored, or considered secondary to those of another person purely because they were wealthier or stronger or more intelligent - and I had no means of redress, or even a forum to complain - I would be angry, depressed, despairing. I still can not understand the intrinsically important feelings of being a woman, but I can empathise with another woman being. It's not the same, I know.

I have only now, in the act of writing, realised that there is no mechanism in this society by which I can attempt to understand the female dilemma without censure. Further, that any attempt to offer support to women - at any level - meets with instant and uncompromising censure from most men. I can begin to accept that. More hurtful is the censure and mistrust of women when I try to lend support. I can't speak for other men, but only for myself: I can not/ will not initiate any overt action because to me that would be tantamount to depriving women of the right to set their own agenda. I do not speak without an invitation to do so. I can follow, but not lead for I have no claim to leadership. If I can be of assistance in any way - for instance, letter writing for such causes as that espoused by Josie May (she seeks only women to contact her) - please contact me.

Sincerely

Adam Spellacy

(Postgraduate History)

## Barr Smith Blues

Dear Editors,

Library Handling Charges

The University of Adelaide Libraries would like to provide your readers with some information on the Library's "handling charge" for overdue books. It is not a fee for service.

The handling charge represents recovery of the direct costs incurred when attempts to recall an item on loan fail to produce a response from the borrower. The user is warned that if the item is not returned it will be presumed to have been lost and steps will be taken to obtain a replacement. The user is also warned that there will be a non-refundable 'handling charge' for this.

Some items are in fact lost, have to be withdrawn and a replacement accessioned. Many items prove not to have been lost and are eventually returned but in either case a significant amount of staff time is expended. At a time when the Library is suffering from serious staff cuts and facing further ones, this staff time would be better spent in providing services to the great majority of other users, for example in more reshelving, more shelf-reading or in extended weekend hours.

If everyone either returned their books on time or responded to the first recall notice there would be no costs and therefore no

charges. Users receive due and proper warning and have ample time to return a book which is overdue; there is a minimum of two weeks after the recall notice before the charge is levied.

Yours respectfully,

R. Choate,

University Librarian.

Dear Ray,

**With all due respect, you are missing the point. The DEET guidelines on student charges state that a fee is illegal if it is used to recover costs in situations such as that of the Barr Smith 'handling charge'. The SAUA has consistently pointed this out. The issue is - the Barr Smith is charging an illegal fee and how does it intend to rectify the problem? Students are waiting.**

Sam & Vanessa

## Stage diving annoyances

To certain stage divers at the Def FX concert (UniBar),

The idea of stage diving is to dive *into* the crowd, not into the gaps or on top of fallen people(s). If you continue to dive like you did, gravity and the cement floor will provide you with memories of the concert long after your alcohol anaesthetics have worn off.

Catch M.E.

1st Year Physics

## How to win friends and influence people

Dear Sir or Madam,

International Friendship Club was established in 1950 to promote international friendship and an understanding of different customs and ways of life among the young people of the world through exchanging letters. It isn't connected with any political party, religion and ideology.

Japanese students are very much interested in learning English through correspondence with foreign pen friends and would like to know many things of your country.

We wish to have lists of names and addresses of students who wish to have Japanese pen friends. We will immediately arrange for our Japanese members to send letters to their friends in your country. All the letters should be written in English. We hope Japanese students and your students will be good friends each other for a long time.

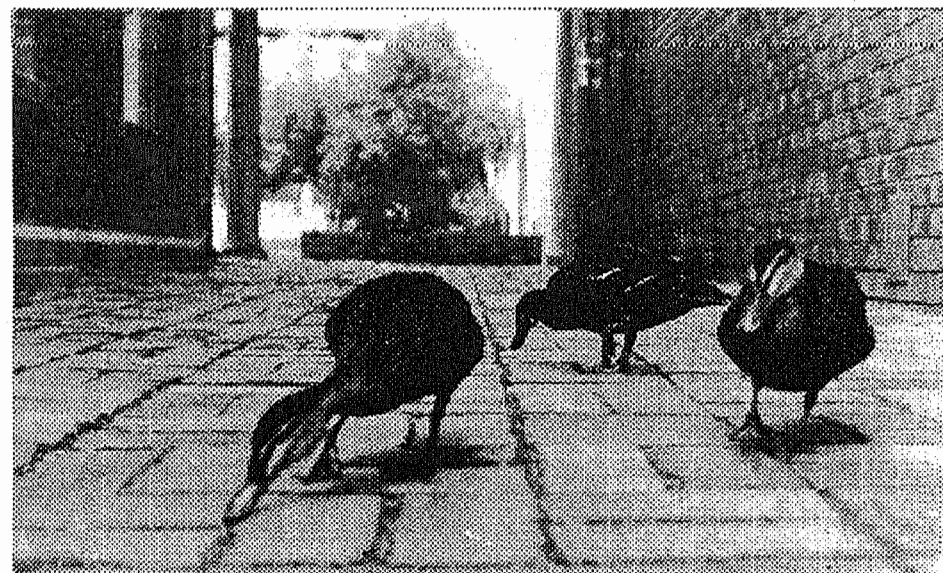
We eagerly await your kind reply.

Sincerely yours,

Yuzo Inoue,

President,

International Friendship Club.

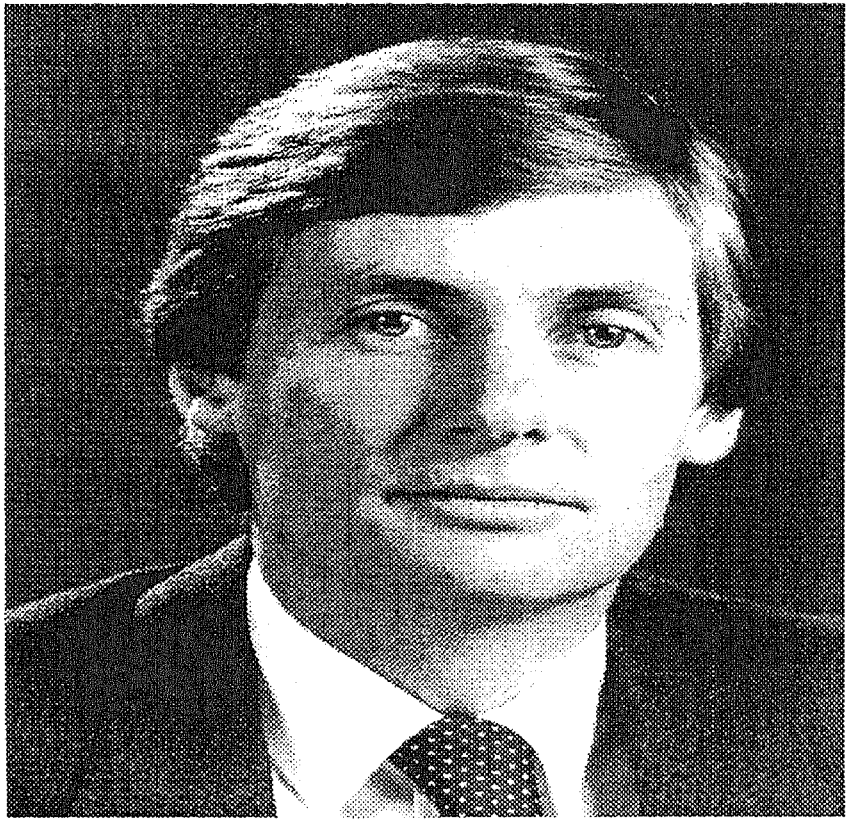


# letters policy

**We can't wait to get your letters here at the On Dit office so get writing! Thrust them into the contributions box in the SAUA, throw them into the On Dit office, foist them upon the Post system (we're GPO Box 498 Adelaide Uni) or FAX them on 2237165**



# VALE JOHN BANNON ?



**John Bannon is gone from his decade long perch at the peak, and everyone has been very nice about the whole thing. Responsibility for the State Bank debacle has been seen to be taken, and with Lyn Arnold now installed as premier, the nearly tired game of "what happened to our bank?" has been replaced by a new round of personality politics for the media to play with.**

Before the great bank fiasco, and probably the Labor government, is consigned to the murky depths of memory, I'd like to offer my own analysis of the political culture which caused the State Bank's problems.

Before we say "vale" and install cosy memories of a nice, if ultimately failed man/politician, we should ask "who was John Bannon?" JB was intelligent, JB cared, JB ran marathons, JB was sincere and of the highest integrity. We should be happy and proud that we shared so much time together, for JB was a good bloke. These are the sentimental undercurrents of all the (relatively) recent media talk about the man and the end of his premiership. They are probably all absolutely true. However these sentiments are of relatively little value when put in context of our current political climate, and the dreadful financial condition of our state. I think two questions are much more relevant: why did it happen? and what, if anything, did we gain in losing so much.

Let's grant the truth of the personality obituaries that we have been offered: JB was decent, well meaning and so on. More politically relevant, however, JB was largely devoid of ideas - he was a "manager", content to work

with the political and economic wisdom of the time.

The three great achievements of his era are often touted as the winning of the Grand Prix, the submarine contract, and the MFP. Aside from the real or potential environmental costs of two of these, they are of questionable financial reward to this state - as far as they constitute the fabric of economic resurrection for this state, they do not amount to much. A million-plus South Australians will not have their future assured by the gratuitous destruction of several hundred thousand litres of racing grade fuel once a year. More to the point, they weren't even Bannon's ideas. Apart from these "achievements", however, Bannon's government has really offered little in the way of new, positive, long-term ideas to the cultural and economic fabric of the state. As said, they were managers. They have been content to play the game entirely within the rules of the day.

For most of Bannon's time this has meant the economic rationalist, open-market "consensus" approach of the Hawke-Keating Federal Government. Under this political and economic regime, growth is the ultimate aim, for then wealth can trickle-down to poorer people and poorer states. Controlling the broad economic settings by playing with interest rates, while constraining wages and public sector expenditure is the best way to achieve such growth, and it is socially neutral - that is, in the long-term the benefits of such growth will accrue to all, and no groups or regions will be adversely affected. As we are now all too aware, little of this has worked.

Within the context of Australia as a declining world economic and political power, South Australia has been still further in decline. Bannon has had to play "catch up", in that while adhering to these broad directions for economic policy, he has tried to minimize any negative results for South Australia. This, at best, is a matter for tinkering at the edges, for

the real gains under such a system can only be realized if business and the national economy together perform by providing more wealth, more jobs and better distribution of these through the various regions and classes within Australia. In retrospect, it should be clear that the boom in interest rates and property values, and the proliferation of speculative, rather than productive investment were the real effects of economic policy in the 80s. These have been enormously destructive in terms of their effects on the national economy, and in terms of their specific effects on particular, already vulnerable groups and regions within the country - South Australia for one.

So, what has this to do with the State Bank? Simply this: while Bannon may well have been foolish to trust in speculative entrepreneurialism as the vehicle for restructuring and revitalizing the economy, (and despite the optimism and rhetoric coming from Canberra this turned out to be the form of business favoured by 80s policy) those ideas were not his. They were the idea of the Federal government, of Treasury, and of the general media who are all trusted in and valorized economic forecasts and methodology to an insane degree. They are also the ideas of academics throughout the nation who either agreed with such methods and rhetoric, or who failed utterly to voice their opposition in a fashion that was persuasive to the decision makers and intelligible to the public. And lastly, we the trusting, apathetic public. We who barrack for political parties as if they were footy teams, and who submit so readily, hungrily to that shallow media game-personality politics. Did you shout "go, Bondy, go!": were you fascinated by Hawke's charisma, tears, family-drug-scandal, infidelities; did you put up with economic jargon that you didn't remotely understand, despite the fact that such terms as monetary policy, and so on have entirely constrained recent political/economic debate?

Collectively the whole nation in one way or another placed absurd faith in the program of the 80s. Because it was easier, for sure, to have faith in axiomatic solutions that ultimately derived from Canberra, or the market, or some theorist, or some theorist, or anywhere else but our community. And because those who could have thought otherwise or investigated more deeply, more determinedly failed to do so, and because we place such impossible demands on our political parties to do the work for us, within three years, and never to change their minds, never to be wrong. Responsibility is always someone else's domain, and we damn them if they cannot deliver.

The State Bank's excessive and debts are not John Bannon's responsibility - he wasn't the ideas man, he was only ever going to try and

manage as best he could with whatever was given him. Bannon never sought a mandate to reform, and we probably wouldn't have given it to him if he did, not while it seemed easier to trust in hot-roads - both those of the GP track and those of the business and finance worlds. While it seems certain that Bannon, Marcus Clarke, and the State Bank Board have all been guilty of, at various times, idiocy, complacency, carelessness and many other errors, to blame them is to ignore the big picture. The real fault lay with the rationale of an era, with our acceptance of, and reliance on, the free-market ideals of radical right wing theory. If we are to hand out damnation, let's make sure the blame lies with those who are truly responsible: the uncritical, cosy media,

**"While it seems certain that Bannon, Marcus Clarke, and the State Bank Board have all been guilty of, at various times, idiocy, complacency, carelessness and many other errors, to blame them is to ignore the big picture."**

the parties and institutions in Canberra who set the national agenda, and ourselves - for being satisfied with such shallow, short term solutions, and for being happy to let responsibility lie elsewhere.

So, what now? Bannon is out, Arnold is in. In the accepted wisdom of the personality approach we have a new regime, with the advent of a new chief player. But what will really change? We still, as in Canberra, have an opposition party which is intent on doing the whole 80s thing even more zealously, which is even more trusting in markets and economic settings and the trickle down fallacy than recent right wing Labor parties in power have been. We still have politics, with the full complicity of the media, that is controlled by the competition ethic and the growth ethic. The short term need to maintain power still predominates. Many of our financial institutions are crippled, or are carrying torn hamstrings at least, our environment lies open and bleeding, as do the many unemployed, and yet we still want to believe the promises, without ever attempting, or being encouraged, to investigate them.

The costs of the 80s are enormous, and few have benefited. Global restructuring may, as 80s' entrepreneurship did, bring riches to some individuals, to some corporations, and to some politicians; it probably won't hurt the media who will always marvel at the spectacle, without taking responsibility for it. But I see little hope that local communities, or the global environment will be anything but endangered so long as we place our trust in axioms, markets, and the political short-term. Vale, indeed, JB - I only wish you were able to take the ills of the 80s with you. But they are our responsibility, they were not of your making. Your, and our, error was believing that they could be managed.

**Scott Wasley**

## Will you take the ills of the 80's with you?



# TIME TO AWAKEN

*a call from the Australian Republican Movement*

**Sons of the South ... you really must get up**

**Sons of the South, awake! arise!**

**Sons of the South, and do, Banish from under your bonny skies**

**Those old-world errors and wrongs and lies.**

**Making a hell in a Paradise That belongs to your sons and you.**

**Mr. Henry Lawson wasn't in two minds about his young Australia when he wrote 'A Song of the Republic' in 1887 as this, the first verse, clearly shows.**

Lawson and other members of a kind of intellectual Push satiated a hungry 'Bulletin' magazine with their angry calls for Australia's federal birth to also mark the day our country broke with the British monarchy. The British made a present of our federal constitution in rather the same way that mums and dads give their progeny a faintly ridiculous wooden key on their twenty-first.

For a number of reasons though, dear old Oz didn't take the hint from Mother England that the bedroom was needed for lease to paying borders, that Oz was eating the parlour bare while the sun was setting on an empire and that Mother E. had (and this pains a parent to say so) well, sort of tired of the child long before when Right Minded Englishmen decided to step exporting bread thieves.

But Oz liked living with Mother back them. So it stayed on till middle age, running the occasional errand at Mother's behest in '14 and '39. Australia grew fat and complacent in the mistaken belief that Mother still loved her young one.

The 1950s saw the emergence of a rather disturbing Oedipal complex in fact. Royalism was rife and received pronunciation in private schools perpetuated the rather sad belief amongst those that spoke Cultivated Australian that they might easily be mistaken for Oxbridge scholars upon a visit to Great

Britain.

Then there was embarrassing Bob Menzies who kept but seeing a young Queen Elizabeth walking by and told us so in a manner that would today render him suspect of child molestation. But "Pig Iron" was not alone in his sycophancy. While we pretended, the British condescended.

The 1960s by contrast saw generations of dogma unquestioned and rejected all over the world. Australia's elder, wayward brother America captured the imagination of Australia's young by reviling with Vietnam on one hand and seducing with fast food and the promise of a New World on the other. Mother England slipped from the forefront of national consciousness destined never to recover.

During the 1970s Australia began to discover its own private parts. Sort of a much overdue puberty really. Our intellectuals flirted with film and farce to consummate some mighty fine relationships - in the missionary position perhaps but at least we were the partner on top for a change. Australian's like Barry Humphries, Germaine Greer, Gough Whitlam and Donald Horne prodded their countries collective imagination so much that we began to think about some kind of national identity. Certainly it was difficult to recognise any particular feature and it still looks different to different people, but this in itself is indicative of the kind of sophisticated, complex self-image that is common amongst confident nations.

Unfortunately we all got a bit side tracked during the decade that followed. All that jogging, asset-stripping and French champagne left little time for wide public reflection on such gentle esoteric as a nationhood.

A certain A. Bond did win a boat race though, thus leaving Anglo Australia even more comfortable in the myth that we are, first and foremost, a country of sporting greats. Mythical or not, the feeling is very real and, superficially at least, provides one form of cohesive force.

Sport of a different kind, the Australian Republican Movement, an organisation with born again zeal, is now looking to spread its republican message and influence throughout the land. The Movement's aim is public

education as to the benefits of true independence and stresses that it is pro-Australian, not anti-British.

Curiously, it was on a visit to England last year that I read of the movement. In four square inches of space near the top of page seven of the Manchester Guardian I saw mention made of Mr. Schacht of the Labor Party announcing that an Australian republic for 2001 is now a party aim. The article concluded with some difficulties that have plagued non-republic Australia since federation; for example non-uniform railway gauges between the States.

Railway tracks, fat or skinny, a republican problem? Three possibilities immediately occurred to me.

The journalist didn't understand republican objectives, the journalist didn't give two hoots what the real objectives were or perhaps in a remarkable display of adroitness the reporter knew that the Queen was an albatross to a uniform railway system.

Whatever the case, the article was very short, without editorial comment and seemingly unique among Britain's quality papers. Positioned between a piece on bestiality and another piece on Russian queues as the little story was, I couldn't help but wonder how important the whole prospect was to the Britain. I resolved therefore to ask the first to-and-from that I came upon.

When I asked my London host, a gracious man of 70 odd his feelings, towards a proposed Australian republic, he replied with gentle surprise "Oh. Aren't you already?" When the shock that accompanied my rejoinder left him he said with a frown "Listen here. Won't be giving the Test the shove. Anything like that. Will you?" A little later again he gave me a sanguine "Well good for you!"

But it should not really matter to us what the English think of our aspirations. Even if abandoning the Queen of England as our constitutional head was somehow rude or offensive to the English (and remember, her Majesty is to us the Queen of Australia, not the Queen of England) the worthiness of republican ambition remains unaffected.

As it so happens, we won't offend the English because they just do not care. The European Community commands their full attention and Australia was long ago relegated to the role of competitor in issues of world trade. A touch ignominious for a former colony, what? Importantly, no-one seriously argues that leaving the Commonwealth upon becoming a republic is necessary or desirable anyway. Cultural, sporting and goodwill ties between

the Commonwealth countries are all but indissoluble. The British royal family will remain welcomed and honoured guests to our country. We can even keep the flag if that's what people want.

Shifts away from Mother E. some subtle, some not-so-have been occurring for years if we are to be honest. No more appeals to the Privy Council, no more "God Save the Queen", no more Royal coat-of-arms above the bewigged judicial heads of state and federal courts. Importantly, the shifts have been in one direction quite unwaveringly.

Republicanism is simply another such shift in that same direction. In many respects, it would not so much be the cause of further

change as simple recognition that the country has already changed dramatically and irreversibly during the last few decades.

Immigration policies are a good example of ongoing change. The Anglo-Saxon homogeneity of Australia was banished by those Europeans who chose Calwellian Oz over their Orwellian homelands after World

War Two. Asian migration over the last two decades has banished a homogenous western European look all together.

Republicanism is one way of helping to consolidate attitudes to all of these changes. Racism is busy tearing Europe apart at the moment but we are perfectly positioned here on our island continent ten thousand kilometres away from "Those old-world errors and wrongs and lies" to address principles of tolerance and racial harmony to avoid the former.

There is also the need to resolve the question of tolerance of a constitutional monarch within the democratic national framework. We should ignore bleats of 'figurehead' or claims that the Governor-General is of more importance to "Woman's Day" than to the running of government. Sir John Kerr put "paid" to that idea.

And where was the monarch when Colonel Rambuka was busy dismembering the Fijian government?

Constitutional monarchs, like policemen on radar traps, are never around when you really need them.

Breaking the last symbolic and governmental 'close' ties with Mother E. and having a go at nationhood alone and unaccompanied seems to me the sort of challenge a country of larrikins would leap at. More solemnly however is the very real threat from old-world prejudices to the social fabric of a young country where Anglo-Saxons command an ever diminishing majority.

Wakey, wakey.  
**Trevor Bailey.**





# women's magazines

**In our western capitalist society the female body is critical to what constitutes our conception of women. In order to be seen as a real woman in our society, women must subscribe to various notions of idealised femininity along an ever-changing continuum which I will call the feminine continuum. Women's participation in this continuum is based primarily on the appearance and decoration of their bodies, rather than their minds or their genitalia.** Women who choose not to participate in any way are denied access to a female identity by society in general.

One of the most important discourses acting upon women are women's magazines. As Wolf in *The Beauty Myth* explains, women's magazines for over a century have been the most powerful agent for change and are an essential part of women's mass culture as they are one of the few aspects of modern culture designed only for women (*The Beauty Myth*, Vintage London, 1990, p. 64). In Australia, the great proliferation of women's magazines illustrates the enormous market in Australia for this medium.

Magazines are one of the most powerful forces that

women to participate in the feminine continuum, primarily because they devote a large total of their copy and advertising space to detailing the various ways in which women can participate in their society's interpretation of woman by decorating and sculpturing their bodies. The magazine editors and publishers have a significant stake in ensuring that women continue to buy perfume, make-up, new clothes and go on diets as the advertising from these industries counts for the major part of the magazines' revenue.

The messages in magazines differ greatly, but most project a similar idealised femininity for women to ascribe to, and most convey the message that non-participation in the feminine continuum will cause them to be rejected as real women by men and women. Women are instructed to use a variety of chemical products in order to halt the aging process, such as hair dye and anti-wrinkle creams and to use a huge variety of cosmetics for the face and body. Women are to adorn themselves in the latest season's clothing from Australia and overseas, with models suggesting how they can (or should) look every minute of the day. There are no grey hairs, stubbled legs, hairy armpits, pimpled skin, laddered stockings, wrinkled eyes, dimpled buttocks or jiggling thighs. The only images of anything less than carefully created and maintained feminine perfection are "before" shots presenting "real" women superseded by airbrushed caricatures of their former selves.

Models are often pre-pubescent, with one Russian model gracing the cover of *Vogue* at just twelve years old, while many others are anorexic or bulimic. Wolf adds that pictures in magazines are frequently retouched - a little trimmed from the hips or the thighs - airbrushed, recoloured and even stretched vertically to make the model appear taller and thinner. Women are presented with images of the feminine ideal to aspire to that are not even

real! Magazines call non-models "real people" (as in "Real People talk about Real Sex") because models as they appear in magazines are frequently not real people.

The body is used to constitute woman because the image of the body forms the boundaries of the ego or inner image (Pateman, C. and Gross, E. (ed), *Feminist Challenges*, Allen and Unwin, Sydney, 1986, p. 142). Starting as far back as Plato, a denigratory representation of the bodies of women was used to trace out the boundary of her legitimate identity.

By

controlling women's bodies, men can also control their minds to ensure the continuity of the feminine continuum. Many women see the way they look to dictate the way they feel, so if women are constantly striving for unrealistic and unattainable goals, their self-esteem suffers as a result. For example, as one obese woman states, "You tend to think that you're not as good as - as feminine as other women" (Michelle, caller on Radio 5AN, Adelaide, 6th November, 1991). It is in men's best interests for women to feel this way; for example, in the United States the 20 billion dollar cosmetic industry and the 300 million dollar cosmetic surgery industry feeds off women's insecurity about their looks, and the construction of the feminine identity through women's reliance on these products. By and therefore feel the need to participate in the feminine identity, men are ensuring that women remain oppressed physically and psychologically.

I will now discuss the role that each individual woman plays in assessing (or rejecting) her place on the continuum. Women are bombarded with many conflicting messages and, according to their information, experiences and education, will make a variety of different

interpretations of the way in which their body can, or should, represent them as a woman. Some question whether women accept women accept these images and suggest that women use magazines as a fantasy escape (Buswell, C., *Women in Contemporary Society*, Issues in Sociology, Macmillan, London, 1989, p. 92), yet I would argue that even as the basis for a fantasy, images in magazines still represent for many women what they should look like.

Women's magazines do provide some conflicting messages, in some case urging women to throw off the chains tying them to the female continuum, while on the next page attempting to lock women tighter than ever.

The consequences for women who do not participate is that they are not seen by men and other women in our western society as women. I would argue that they do not actually become seen as men, but rather just as non-women. In Australia, epithets such as "butch" are commonly used to describe a woman with very short hair who wears no make-up or who has - horror of all horrors - long armpit hair. As Barkly explains, many women will resist the messages that dictate that they must be beautiful, but few women can resist the sense of identity that comes with a "feminine" body and to assume that women will reject the continuum totally is to expect many women to risk desexualisation (Diamond, I. and Quinby, L. (eds), *Feminism and Foucault*, Northeastern University Press, Boston, 1988, p.92). As Susan Brownmiller writes, "... femininity was a challenge thrown down to the female sex, a challenge which no self-respecting proud young woman could afford to ignore ..." (Brownmiller, S., *Femininity*, Fawcett Columbine, New York, 1984, p. 13). For women who are obese, the punishment for failing to adhere to the female continuum can be severe. Fatness is seen as signifying a psychological deficiency or a character flaw, with the result that many overweight women suffer a severe collapse of self-esteem and effectiveness. Fat people are considered sexually and socially immature and are treated like children, with gadgets such as the American Diet Guardian sneering when the door of the fridge is opened.

**For women who are obese, the punishment for failing to adhere to the female continuum can be severe. Fatness is seen as signifying a psychological deficiency or a character flaw, with the result that many overweight women suffer a severe collapse of self-esteem and effectiveness.**

The point is that in many aspect, participation in the female continuum can be very costly for women. For those trying to ascribe to the current "tyranny of slenderness", it can be dangerous as well.

Kowalski in an article titled "Fat Liberation ... Some Facts", writes that dieting can cause kidney disorders, heart attacks and diabetes (Kanter, H. et al (eds), *Sweeping Statements*, Women's Press, London, 1984, p. 213). In some sections of the American community, one in five students have anorexia and up to six times as many students have bulimia, in many cases as a result of pressure to conform to idealised inhuman body weight standards. In the United States, the 33 billion dollar diet industry depends on the fact that women feel the need to lose weight, will go to almost any lengths in order to lose weight and that 96% are unsuccessful at doing so. Naomi Wolf comments that thin is politically and economically, not aesthetically pleasing; women are not told that men find women's "real" shapes attractive.

There are many other costs for women entering the feminine continuum. It ensures that women are kept poor; 25% of young Australian women spend 33% of their weekly pay on clothes; "I can't help myself. The high I get from buying clothes is worth not being able to afford to buy lunch any day except pay-day" (Wilkinson, L. (ed) *Cleo*, December 1991, p. 197). Women are also, at times, in constant agony from restrictive clothing such as high heels, as one Sydney woman describes:

"... I spent a good deal of my waking hours feeling like a veritable cripple. My big toes, chronically crushed. My arch, chronically sore ..." (Wilkinson, L. (ed) *Cleo*, December 1991, p. 105).

Many women see their bodies as objects to be sacrificed for beauty. They are also encouraged to use up a great deal of time and energy devoting themselves to their bodies in order to participate in the feminine continuum, says one

woman; "I'm always worn out because I have to exercise six times a week."

The feminine continuum is dictated mainly by men although the details of what women have to do their bodies in order to be seen as women is policed by men and women also. Women regarded as overweight relate how they are regularly told to lose weight, sometimes by people that they hardly know. "People have always said that I had a beautiful face and 'if only you'd lose weight you'd be really beautiful'."

Women are some of the harshest promoters of the necessity to enter the feminine continuum. As a recent *Cleo* magazine article titled "Why Fat Makes News" states, when women were shown fashion spreads of "real" women with slightly fat thighs, 70% said "I'd rather look at some one more beautiful", and 95% said that a close-up of a woman's dimpled thighs were a "total turn-off" (Wilkinson, L. (ed) *Cleo*, December 1991, p. 180). The guilt and shame associated with abandoning the continuum or at the least failing to participate fully means that many women are self-policing, judging themselves in an excessively critical light. I will conclude that women's bodies are critical to what constitutes woman in our western capitalist society. In order to be seen as a real woman, women must participate in some way in the feminine continuum in which they earn a place through the adornment and shaping of their bodies. Women receive a variety of conflicting messages detailing what they can or should do to participate in the continuum, largely through women's magazines. Such magazines present a distorted view of what women's bodies and faces really look like, ensuring the physical and psychological repression of many women who concentrate on striving for the unattainable images of female perfection celebrated on the glossy pages.

Susie O'Brien



## Lethal Weapon make it stop

Lethal Weapon III  
Academy Cinema

**If two-dimensional, larger-than-life characters are what you're after, Lethal Weapon III supplies this and more. The actors were constricted to the surface of one large flat screen, did lots of jumping up and down, scuttling sideways and strangely, much shrinking and growing - I think we were supposed to imagine that they were moving closer or further away from us.**

By a stroke of fortune, the chairs we sat on were facing this screen and we set the focus on our eyeballs at thirty metres distance. People in the front row set their focus at ten metres distance. After the movie, a person with a thirty metre focus setting recognised a long-lost friend with a ten metre setting, when they were thirty metres apart, but before he could get within ten metres so that the friend could recognise him, the friend went off in another direction. Lonely, dazed.

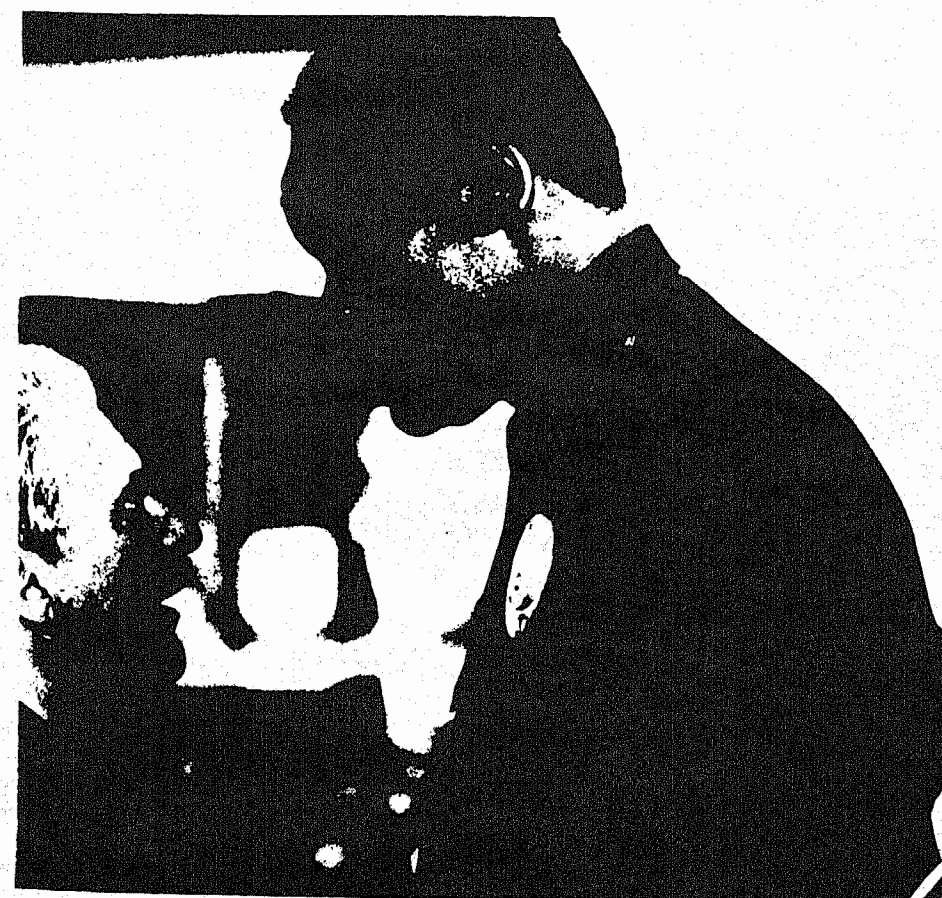
Oh, the movie. *Lethal Weapon III* begins with a large bang which sets off a lot of subsequent bangs with the occasional scene containing actors for variety. The strength of this film is the way it flows - there are no long diversions of gratuitous violence and sex scenes or extended buddy reminiscences - the development of the main plot is always at the forefront.

The plot is about a bent expoliceman who uses his inside knowledge to steal a cache of confiscated weapons from the police before they can be destroyed and resupplies the street gangs of Los Angeles. Mel Gibson and Danny Glover portray police officers out to stop him. Joe Pesci returns from the last *Lethal Weapon* movie but hasn't much to do.

The movie is a visual action feast with the obligatory car chase on very busy and dangerous roads. There is a good mixture of action, romance and humour (both visual and oral). The pace is fast, allowing director Richard Donner to gloss over the unbelievable of the comic book-like characters. The performance of the main actors is good for this style of movie - not too much depth and plenty of surface appeal. Mel Gibson finally sounds convincingly American.

*Lethal Weapon III* is good for a bit of escapism but once it finishes it has little relevance to the real world, so it is soon forgotten. Perhaps that's the secret of its success.

Shane Doohan





# Top 15 student sex fantasies

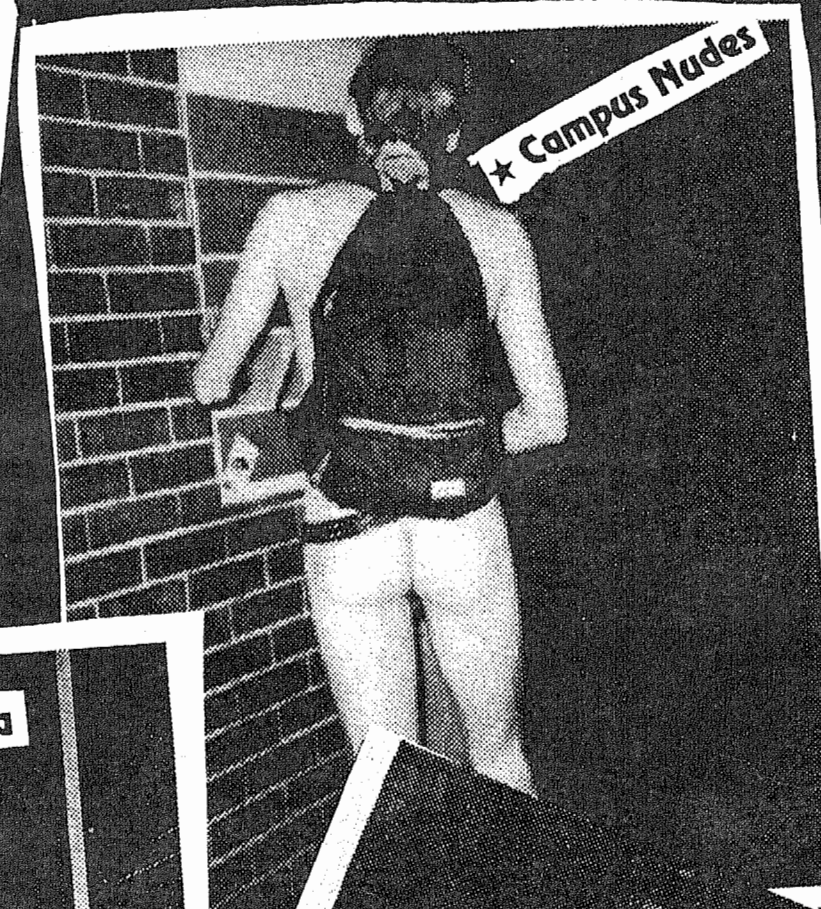
★ Exposing Yourself to the Vice Chancellor



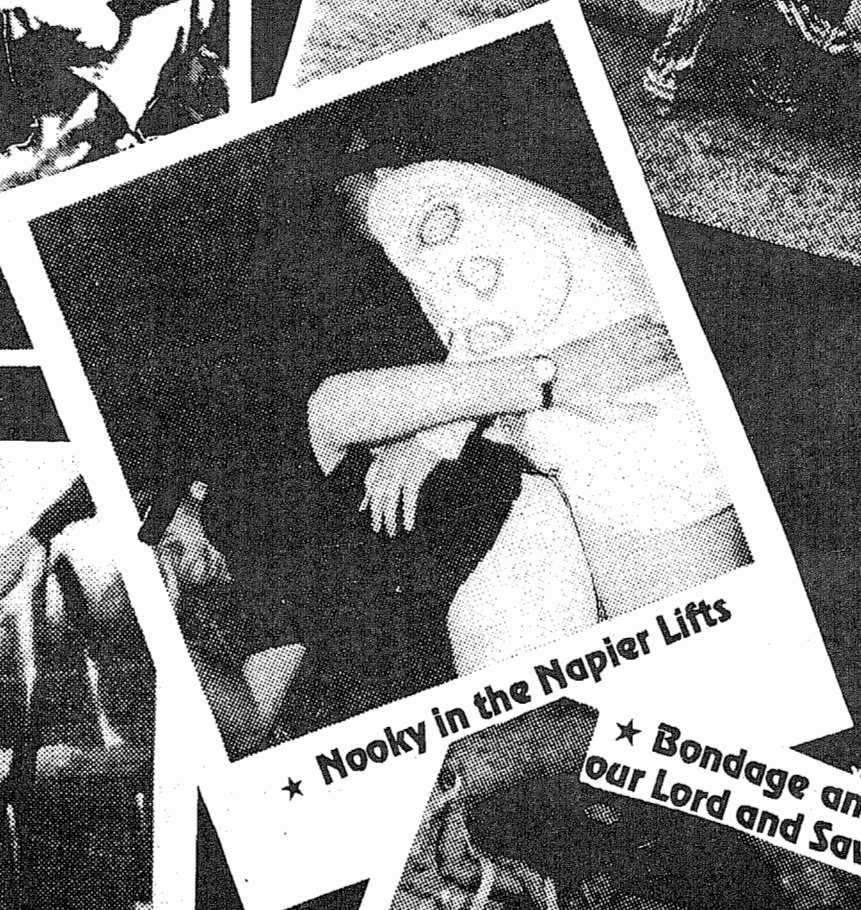
★ Finding a use for the Fones



★ Campus Nudes



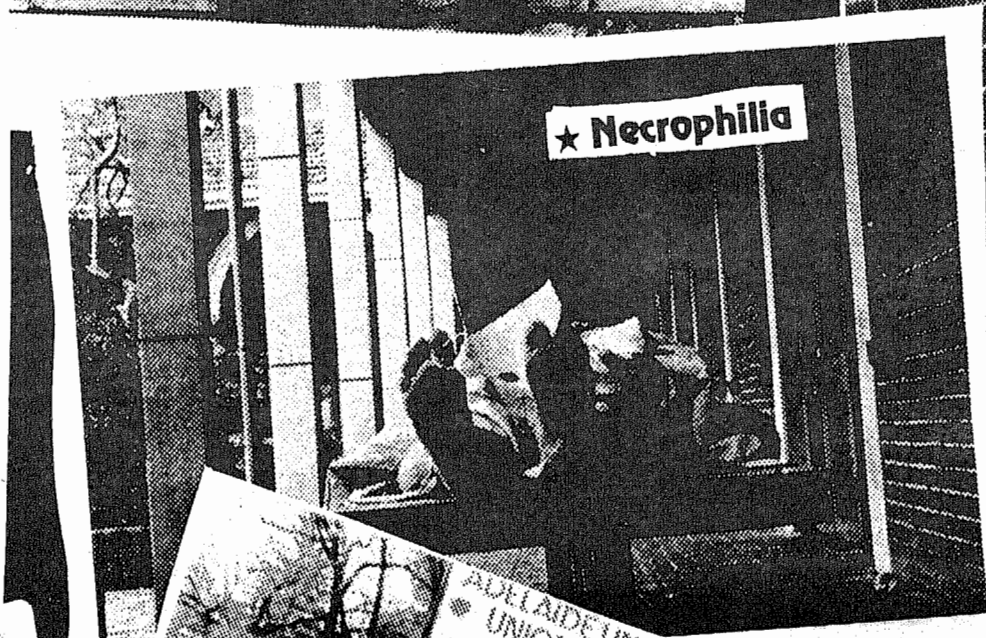
★ Nooky in the Napier Lifts



★ Bondage and Discipline with our Lord and Saviour Jesus Christ



★ Necrophilia



★ Self Pleasuring with Campus Landmarks



★ Mixing Foods and Lust



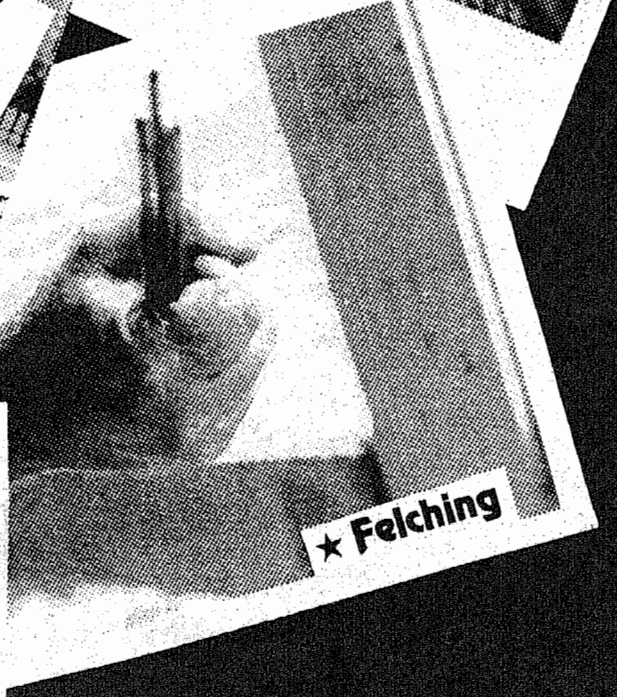
★ Castration in the Cafeteria



★ Sex in the Toilets



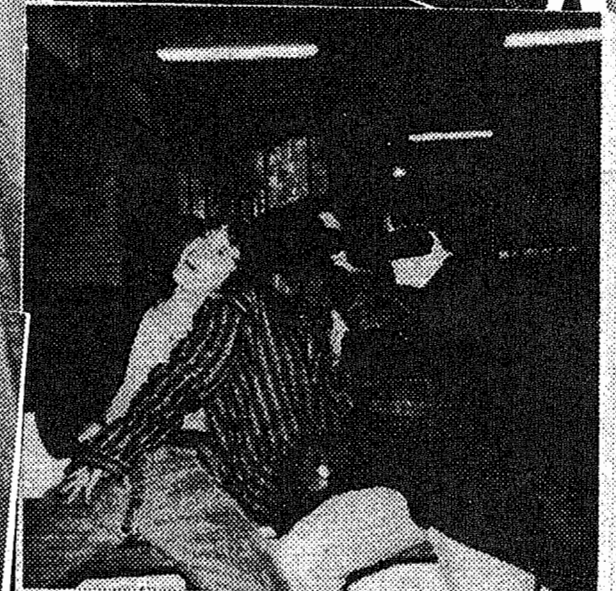
★ Felching



★ Tossing Off in Target



★ Mutual Masturbation in the Barr Smith bag room



★ Multi Party Sex





# Derek Jarman's Edward II

**Derek Jarman's latest film is *Edward II* which is a cinematic version of Christopher Marlowe's tale of love and strife in the palace. The film is visually striking and Marlowe's rich language is used to good effect, but the thrust of the story seems to lose the way in Jarman's hands.**

*Edward II* is the story of the relationship between the king of the title (Steven Waddington) and his lover, Gaveston (Andrew Tiernan). The king comes into conflict with the heads of Church and Army because of his association with Gaveston and the whole ship of states slips into troubled water from thereon. Jarman's implication is that this conflict comes as a result of the overwhelming homophobia of the powers-that-be (apart from King Edward of course), which he uses to illuminate the position of gays in Britain under a Conservative government.

Unfortunately Marlowe's play just doesn't support this. The text of *Edward II* lists a number of reasons for why Gaveston is despised by the upper echelons of British society: he costs too much, he distracts the King, and he is too common to deserve the titles bestowed upon him. If Mortimer, head of the Army, despises Gaveston because of his sexuality, how come he tolerates this in his king? The reason why no-one likes Gaveston is clear: he's a nasty, leering, arrogant prick who deserves everything he gets.

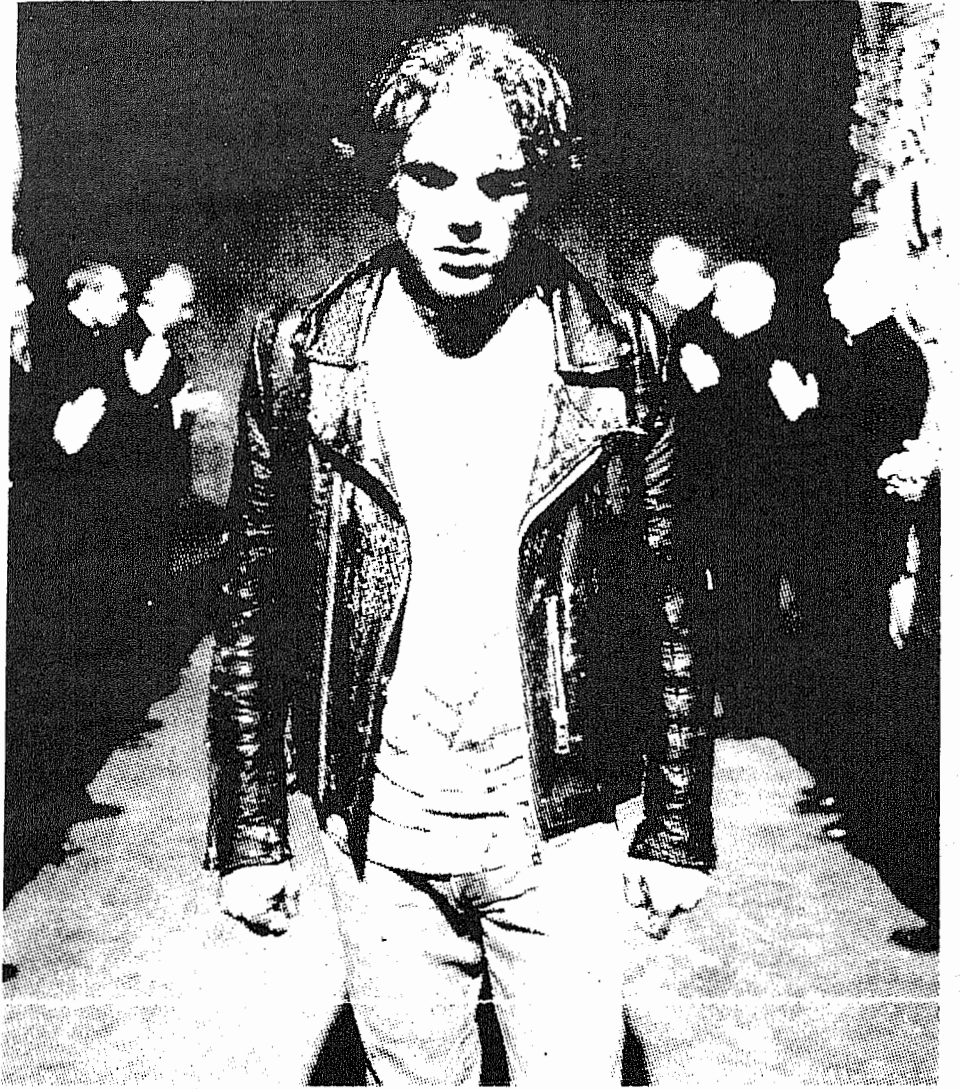
Perhaps also because *Edward II* is a one and a half hour version of Marlowe's four hour play, the story comes off looking just a bit awkward. Gaveston, exiled by Edward's father, is allowed to return upon Edward's ascension to the throne. He is soon forced into exile again, then allowed to return, then exiled again, before the really mucky stuff begins. Gaveston comes across as a human yo-yo.

But if you're prepared to overlook Jarman's slight misuse of Marlowe's play, *Edward II* succeeds admirably. The film is a rich and interesting celebration of homosexuality and, in particular, of Edward's and Gaveston's powerful relationship.

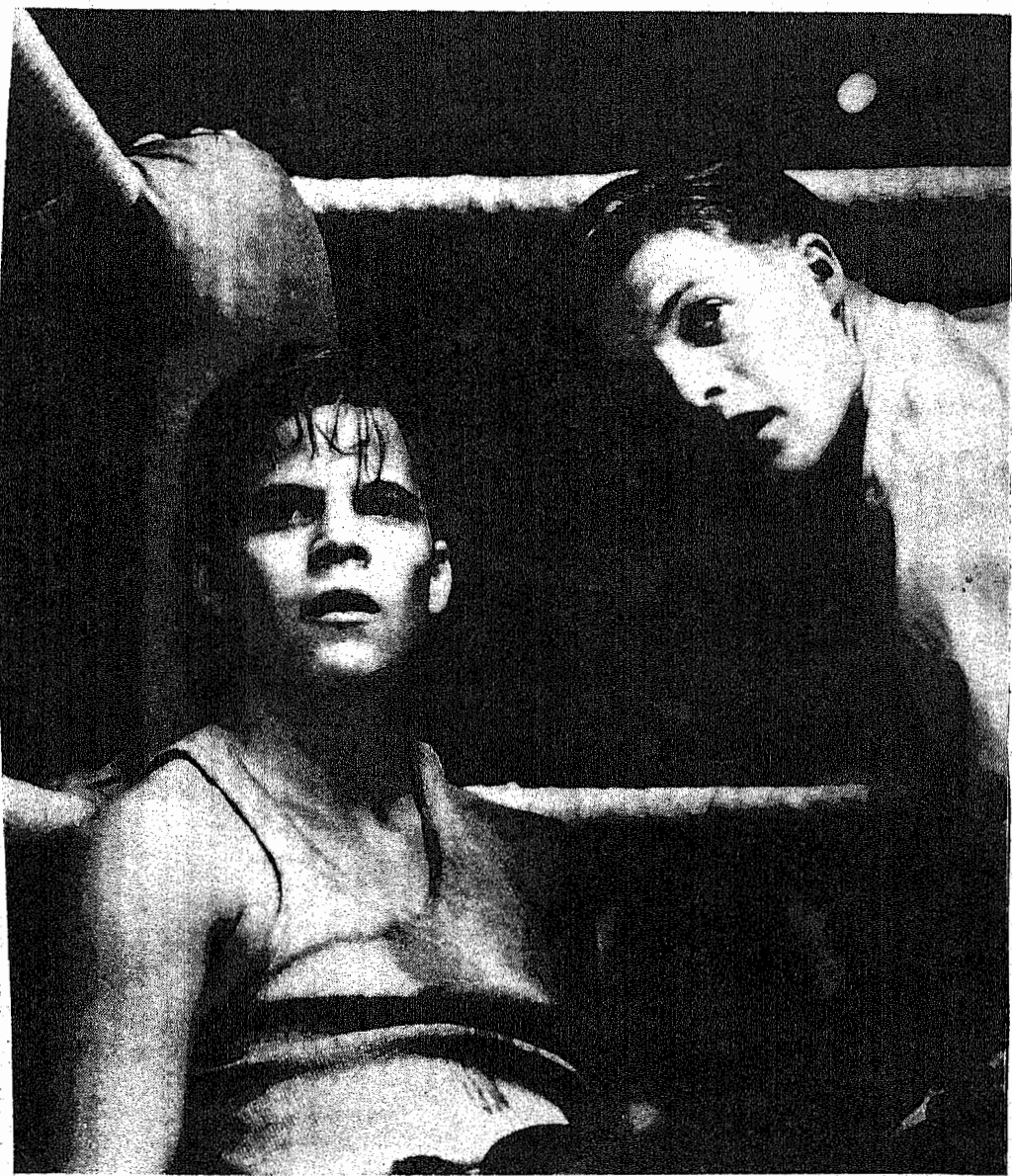
*Edward II* is a very visually appealing film; it's all located within bare stone walls with consciously theatrical lighting which doesn't undermine the film's modern setting but it does successfully underscore the film's poignant mix of love and power. It is dominated by close-up shots of the characters, which works because of the solid acting all round. Particularly from Tilda Swinton as the alienated Queen.

*Edward II* is a delight to watch, its richness easy on the eyes, a film which brings important themes to the fore, even if it doesn't examine them too thoroughly. Enjoy this film, just don't study the plot too closely.

Nick Smith



## The Power of one



**Let me begin by saying that I have read the novel *The Power of One* and that I enjoyed it immensely and would recommend it to just about everyone in the world. So, it was with great anticipation and expectation that I went to see the film *The Power of One*, directed by John G. Avildsen (of *Rocky* and *Karate Kid* renown), and based on the novel by Bryce Courtenay.**

I was disappointed.

A great deal of the story had been changed with huge chunks taken away and other new slabs added in. I understand that being such an epic story there was a definite necessity for alteration and adaptation, but I was disappointed nonetheless.

The story is about Peekay - a young white boy growing up in South Africa around the time of World War II. A particularly tumultuous period and place by anyone's standard. Spending time in an Afrikaner school (full of children brought up to hate blacks and just about everyone else), Peekay, as a particularly well spoken and overly-articular five year old, quickly learns the meaning of hate and reduction and companionship and loneliness. Without parents, he spends his next six or seven years (until he is about fourteen) in the care of Doc. Doc is an endearing, aging German musician and great mind who educates Peekay in the finer, intellectual things in life.

World War II is raging in Europe and elsewhere and Doc is imprisoned by the predominantly English population in the town. Peekay has permanent visiting rights and learns here in prison of the plight of the black people in a society governed by the evil and brutal apartheid system. Peekay is also taught to box by a black prisoner known as Geel (Yellow) Piet who is played wonderfully by Morgan Freeman.

Peekay then goes to an English college and as an eighteen year old his role is played rather well by Stephen Dorff. Here, Peekay's life turns into a fight against apartheid and racial oppression.

The film inevitably winds its way towards a violent and predictable climactic confrontation between white and black and white. There is little character development in the film, apart from Peekay and perhaps Geel Piet, and subtlety was missing in the delivery of the of the condensed story.

My advice would be to see the film and *then* read the novel. Better still, simply read the novel.

Martin Richardson



# wine tasting shenanigans

**Being the On Dit wine columnist is finally paying dividends. I gained free entry to this tasting not because I am a Roseworthy student nor because I have employment in the wine industry but because I rang up and said I was the On Dit wine columnist, and Caon Tucker said fine, your ticket will be at the door. No doubt next year there will be a dozen wine writers for On Dit turning up.**

The beauty about the annual Caon Tucker tasting is that unlike the regional wine tastings that dominate the calendar, Caon Tucker have a diverse portfolio of wine producers from a wide range of locations. Often they have amongst the highest acclaimed producers in any given region, apart from the Clare Valley where they can't seem to make up their mind as they supply wines from four wineries of that area.

On a table by table analysis, this is how the wines presented themselves to me.

*Bollinger* - usually my favourite of the French sparkling wines, but not today. Only the non-vintage was for tasting and I found it to be unlike the usual creamy smoothness I associate with Bollinger. This was hard acid and green fruit flavour. Nothing too wrong with it mind you, I managed to go back for seconds.

*Pipers Brook, Tasmania*. The '91 Pinot Noir was really good. It was the fleshy sappy version of pinot rather than the ripe plummy version. It had a long finishing flavour and an unusually good tannin structure for so light a wine. The tannins were even and firm. The '91 Chardonnay was a bit closed on the aroma, but on the palate it opened out to a long flavoured, medium bodied wine with sweet oak flavours. The '91 Riesling was a straight forward light, citrus, acidic riesling. Boutique wineries are deluding themselves to think they can flog any \$18 riesling in Adelaide. The '90 Cabernet Sauvignon there was from their second best label called Tasmanian Wine Company. It was herbaceous and only medium bodied. I found the flavour to be short and thin.

*Coldstream Hills, Yarra Valley*. The '91 Chardonnay had a really limey aroma just like Bickford's cordial. The oak used on this wine becomes very evident on the palate, a very full bodied wine. The '91 Fumé Blanc featured a subtle but complex combination of grassy, herbaceous and ripe fruit aromas. Herbaceous flavours dominated the palate along with the long tannic finish. The '91 Pinot Noir was again the sappy fleshy version. This had a very impressive palate, a little acidic perhaps but long flavour and good oak. The '90 Merlot was fresh fruit aroma with heavy toasted oak, very full bodied flavour and again a little on the acidic style but I like it overall. The '90 Cabernet Sauvignon featured a great redolent fruit aroma but it was a bit short and thin on the palate.

*Pikes, Clare Valley*. The '92 Riesling was the riesling of the day, it had a beautiful floral and lime aroma. Typical Clare riesling especially on the palate with its light, oily flavour and smooth finish. Unfortunately the '92 Sauvignon Blanc was nothing like that. It was very subdued on the aroma and had a simple confectionery flavour. The '92 vintage rains didn't treat this one too well. The '91 Chardonnay had a very oaky aroma, and it was a surprise to taste how much fruit came through on the palate, and it had a very lingering flavour. The '91 Shiraz was a big gutsy wine. Clove-like spice aromas and complex tannic, full-bodied peppery flavour. The '90 Cabernet Sauvignon had some blackberry type fruit and buttery oak aromas. It was very tannic and full bodied but I couldn't help but feel they have sacrificed fruit flavour in order to extract a full body.

*Geoff Merrill, McLaren Vale*. The better wines are under the Geoff Merrill label, the lesser wines are under the Mt. Hurtle label. There is a balance featured on the Merrill label. I don't know why because this bloke is one of the most unbalanced people I have ever met. The '88 Geoff Merrill Chardonnay was a big, peachy, oily chardonnay, heavy oak but still youthful for its age. The '91 Mt. Hurtle Chardonnay is lighter than the '88, it was a vinous style on the aroma and palate. The '91 Mt. Hurtle Sauvignon Blanc is in the ripe tropical fruit style, reflecting the hot vintage that prevailed in McLaren Vale that year. The '92 Mt. Hurtle Grenache was a very typical Australian rosé style with ripe confectionery grenache flavours. The '91 Mt. Hurtle Shiraz had an unusually grassy and herbaceous aroma but more typical gutsy peppery full-bodied flavour with some soft oak. The '88 Geoff Merrill Cabernet Sauvignon is made from Coonawarra fruit and was largely in the herbaceous style but it had a curious bubblegum aroma and flavour. It was all very pleasant and featured the usual immaculate Merrill tannin structure that is even, smooth and lingering. The '90 Mt. Hurtle Cabernet Sauvignon also had the immaculate tannins along with a great fresh fruit aroma and flavour. It was very full-bodied with herbaceous and oak aspects to it.

*Negotiants Australia*. This is an importing company with a variety of overseas wines. Today they featured all Southern European wines. Torresella, Tocai Italiano '91. This had a light nondescript aroma but a surprising marzipan flavour. The Torresella Pinot Grigio '91 had an unusual oxidised aroma with a resulting light palate and apple cider flavour. I am yet to taste a decent white Italian wine, these two whites certainly didn't qualify. The Sylvian Fessy, Beaujolais Village '91, from Burgundy, France I found to be a bit full-bodied for a true beaujolais. Typical French label, it didn't mention the grape varieties used, you are supposed to know these things apparently. The wine was quite pleasant, it had a meaty, ripe fruit aroma and good acid and good overall structure on the palate. The Torres '89 Corona from Spain was made from Tempranillo grapes which I have never heard of. The wine was a surprise, it had a minty flavour, excellent acid and tannin structure and long lasting flavour, but the aroma did not give away anything. The Santa Cristina, Toscana '90 is an Italian dry red. It was full bodied enough with raspberry flavour and lasting tanning finish. The '89 Peppoli was a very simple, straight-forward wine. It was an easy drinking lighter style.

*Cloudy Bay, New Zealand*. The Peloras was the wine of the day. It is a sparkling wine made by David Hohnen. It completely upstaged the Bollinger. The Peloras had a huge yeasty nose and strong fruit flavour about the yeast flavours. It was very effervescent. The '92 Sauvignon Blanc was predictably herbaceous grassy and had the strong gooseberry flavours but it was not quite as outrageously varietal as some of the Cloudy Bay Sauvignon Blancs I've had in the past. The '91 chardonnay had a beautiful fruit aroma, with plenty of sweet oak aromas as well. It surprised me with its big, full bodied and alcoholic finish. I recently had an '86 Chardonnay from Cloudy Bay (thanks Mike Collins) which was exceedingly good and I spoke to David Hohnen about this and he was pleased to receive the news and he then elaborated on the making of the '86, the acid levels, ripeness, condition of fruit, manner of handling, etc. etc. in fact he went into such elaborate detail I almost expected to be told what he had for breakfast and what colour socks he was wearing the morning he processed the '86. Typical winemakers' passion for detail.

*Cape Mentelle, Margaret River Western Australia* is also David Hohnen's winery. The '92 Sauvignon Blanc was the first wine I had from this collection and it was in the riper style of S.B. with simple fruit flavours but well structured

tannins. It's interesting to note that '92 was overall a fairly shitty year for winegrapes around Australia, apart from Margaret River which had a beautiful year. However in '91 everyone had a good year except Margaret River which had a shitty year. It all evens out in the long run. The '90 Shiraz was the best red wine on show. It had a fresh cracked black pepper aroma, different to the hot spicy pepper aromas of the shiraz's at Pikes and Geoff Merrills. The '90 Cape Mentelle Shiraz was very reminiscent of the Mt. Langi-Ghiran shiraz's. The palate has raspberry and fresh pepper flavours and was medium bodied. The '90 Cabernet Sauvignon had ripe fruit and mint aromas. It was very spicy and full bodied on the palate and I thought this was a great wine. The '90 Trinders is made from a blend of red grapes, all from the 'Trinders' vineyard. I have heard a lot about this wine, but it was upstaged by the two reds alongside it. It had a good tanning structure and was well made clean wine, but it just was not exciting.

Time was beginning to run out for me at this stage, the tasting was soon to close and I was beginning to lose the plot anyway, so I did a quick run around of the remaining wineries.

*Taltarni, Pyrenees Victoria* These wines are far too big and tannic for my tastes, but if you like the Taltarni style, then these are for you.

*Jim Barry's Armagh*. The aroma was dominated by heavy toasted American oak. On the palate the oak was there, it was very acidic but the fruit flavours matched these other two aspects, and it only needs time to bring all the components together.

*Chateau Tahbilk, Goulbourn Valley, Victoria*. I only tasted the '84 Cabernet Sauvignon. Last year when I tasted this it was huge, tanning and gutsy to the point of being bitter and over-extracted. I had written it off as never to soften, but I was wrong. This year the fruit has definitely surfaced, and the wine was getting remotely pleasant. As John Pubrick says, it's a 20 year wine and it still needs a few years, and he speaks the truth.

My thanks to Jan and Arthur Rafiopolis for admission to the tasting. Special thanks to Ricardo and Georgina for lunch that day. The paella had me well fortified in readiness for the tasting. Next week, an exposé on a few rieslings. In the meantime, keep those lips moving towards wine.

Ben Vagnarelli





# REVIEWS ALBUMS music SINGLES

## Laugh

**The Adventure Babies**  
Factory

Tony Wilson had a problem. Factory Records was in trouble of the financial sort. New Order weren't due to release anything for some time to come and cash flow wasn't looking particularly flash. Tony Wilson signed The Adventure Babies in an effort to save the Manchester indie stalwart from the constricting grasp of the major companies. What happened? If you look on any recent Factory releases you'll see something along the lines of "published by London Records". Shame, Tony, shame. So, The Adventure Babies couldn't make the grade and Factory is now in the throttling hands of the Man. To add a smidge of insult, Factory gets stomped on by a company called "London". Poor Tony.

What does all of this have to do with The Adventure Babies? Well, it goes to show that you shouldn't vest all your hopes in a just half decent Paul McCartney imitator band. The title track is a dead ringer for almost any McCartney written song. It doesn't sound especially bad, neither does it deserve a place in the record collection of the gods.

There's simply too many mundane facsimiles throughout this erratic pressing. "Winter Plume" stands out as the pinnacle of the record. Airy female vocals with just a wee bit of twinkle-twinkle and some thump-thump percussion send this one to peak of the vinyl, but it's still not high enough to leave the beautiful spinning giddiness that accompanies a truly outstanding piece. Perhaps if "Winter Plume" had been released as a single it could have made a difference.

Quaint and perky lyrics can only carry a record so far. The Sugarcubes would not have been what they were if they relied purely upon their semi-command of English. The Adventure Babies have no such excuse. Songs titled "Captain Scarlet" and "Travis and Perkins (Plumbing and Building Supplies)" may show a well placed reverence for Gerry Anderson but bubbly effervescence can tire after a while.

They try hard. They could have been but weren't. It's a pity. A good prod and an enticing offering of strawberry cake and in time they may be the band Tony Wilson probably thinks they are. On the other hand they may only be lacking a good overdrive pedal.

**Rohan Thompson**

## Twin Peaks - Fire Walk With Me

**Angelo Badalamenti**  
WEA

The music is impossible to divorce from the series or, in this case, the movie. "Twin Peaks - Fire Walk With Me" is the latest film by David Lynch based on the famous TV series rehashing the story prior to the murder of Laura Palmer. The music is by the same composer as that for "Twin Peaks" and the music is likewise in a similar vein. Brooding, dark, layered, quirky keyboards that produce an unhealthy, sinister atmosphere. A foreboding of evil and smouldering desires. People who were freaked out by the series will certainly not be able to just put on this music to just listen to. However, if you're not familiar with killer Bob and the Black Lodge, or you can diversify the music from the film and its theme, then the ambience of this soundtrack might appeal.

**Mat Gibson**



## We the People

**Hunters and Collectors**  
White

What happened to the innovative Guitar band, bashing on water tanks and experimenting with various instruments while many bands had their noses up their synthesizers? Well, some time ago, they decided on a new marketing scheme which required a change in product. They now seem to be going through the motions, the material sounding sterile and superficial despite the scope for emotive force contained in the lyrics. Dabbling with technology has also left this band sounding uncomfortable.

**DJK**

## Mix It Up

**Dan Reed Network**  
Polygram  
Single

All hope that this would be a serious piece of music died upon my first listening. Well, I mean how serious can you take a band that is described as a "masterful fusion of rock and funk with their message of peace, love and positive thinking ...". Sorry, but what a crock of shit! This music is about as funky as Jon Bon Jovi on ecstasy - listens to the guitars, check out "Long Way to Go", for example, actually bad idea, don't check it out!

The lyrics are nothing but an obvious attempt to jump on the 20th century bandwagon of social consciousness, in fact, I refrain from quoting because I can't decide which is the tackiest verse.

I could go on but I fail to be constructive so I leave you with this excerpt about the band, decide for yourself .... "Prior to touring (European Urban Jungle Tour with the Rolling Stones), Dan Reed shaved his head completely bald. He believed that playing for stadium crowds of 60,000 without his waist length, trademark hair would be a challenge to strengthen himself as a performer and could be a true test of the strength of their music ...."

I rest my case!

## Walking on Broken Glass

**Annie Lennox**  
BMG  
Single

Annie Lennox is a woman of class. Her music career of the last ten years, primarily with the 'Eurythmics', proves this. "Walking on Broken Glass" is typically a 'Lennox' song and if it has any downfalls it would be that it is closely reminiscent of many 'Eurythmics' songs of the past. This single definitely illustrates the strength of Lennox's voice.

Accompanied by two other tracks, "Legend in My Living Room" and "Don't Let Me Down", both in character with Lennox's previous works.

Interesting to note, that the bass player on the album, Doug Wimbish (formerly 'Tackhead') is now an active member of "Living Colour" and is currently in the process of recording their new album with the original members.

As far as Lennox and Eurythmics fans go, a good single that will definitely not disappoint.

## Mondo Bizarro

**Ramones**  
EMI

Well, since their first album 18 years ago, they haven't really changed all that much, they still use the same simple, aggressive powerchords teamed with Joey's trademark vocal style. For a band so important in defining modern Rock and Thrash music they certainly haven't compromised their position for the lures of commercialisation and have got to where they are now by consistently doing their own thing, regardless.

The new album can best be described simply as another Ramones album! As stupid as that may sound, it sums it up for

anyone who understands them, they are so consistent it is almost scary. The album has (as usual) its particularly outstanding songs such as "The Job That Ate My Brain", "Cabbies on Crack" and "Censorshit". They also cover a Doors song, "Take It As It Comes" and Vernon Reid plays a guitar solo on "Cabbies on Crack".

It is their first release since '89 "Brain Drain" and marks the studio debut of bassist CJ Ramone, but for all you Ramones fans, it was well worth the wait.

**Carl Panczak**

## Kiko

**Los Lobos**  
Festival

Los Lobos are one of those groups whose notoriety is based on hit single which indicates little of the group's real musical style and genius. Commercially, at least, it must have done well for them. Yet the stigma has proved difficult to throw. The real Los Lobos are not so palatable to the pop market that lapped up La Bamba and the loss of 'credibility' amongst the semi alternative following that top forty success has left their best audience with deaf ears.

Kiko, their sixth album, will prove another shame in this regard. Like its two predecessors, *La Pistola Y El Corazon* and *The Neighbourhood*, Kiko is a richly textured album of rock, folk, tex-mex and liberal quantities of mariachi. On Kiko, there is even vague influences of jazz. The mood and style swings are more dramatic than on previous works and the package has the feel of a 'best of' with the dominant musical themes of their past five albums represented in equal parts. This effect is a little disconcerting and unconvincing, as it always is on 'best of's, but the individual songs are too strong to have this submerge the album. A powerful, controlled and, at times, dark work.

**Mat Gibson**

## Tubular Bells II

**Mike Oldfield**  
WEA

Cast your mind back to 1972. Think of hideous ties, flared trousers, silly haircuts and Gough Whitlam. Think also of a musical milestone; a stalwart and a bench mark of all aficionados of what was to become "New Age". Let's face it, kids, along with Thomas Dolby, Mike Oldfield practically created a whole musical genre. Who can lay claim to that apart from the finest? The record that did it all was "Tubular Bells". A true ground-breaker it was. It smashed through the veneer of current pop with vivid experimentalism. What a blast, man!

Keep your mind to the present. What's changed for the no longer so young Mike Oldfield? He's still tinkering with tubular bells (never one to keep to the normal sort) except this time he's twenty years older and who'd believe it looking at the photo. He claims he's not making music for boardroom committees and sales figures. He's apparently creating music so that the listener may "escape into another world". This is true. A sit down and bliss out to Mike is not such a hard

thing to do. He's got ambience, he's got piano, he's got bass guitar, he's got reed and pipe organs, glockenspiels, vocal chords, two slightly sampled electric guitars and lots and lots of synthesiser and, of course, tubular bells. This all appears on what is undeniably the centre point of the record, the audaciously ambitious "The Bell".

This wonderful mish-mash of varied producers of music results in a pleasant rehash of the first "Tubular Bells". Don't be fooled. Mike's already spelled it out quite plainly on the cover. This is after all "Tubular Bells II". Part one was a ground breaker, part two sounds like the second disc that completes a double album. The only problem is that it's twenty years late. "Tubular Bells II" is enjoyable enough to get it number one on the UK charts but it won't be remembered as the hallmark in the annals of music history that the first is. What a lovely plink-plonk, toot-toot album it makes but I'm afraid the revolution has passed Mike by. Doesn't he know that grunge is the latest thing?

**Rohan Thompson**

## Automatic for the People

**R.E.M.**  
Warner

Facing the task of releasing the follow-up of "Out of Time", R.E.M. meandered around the States recording songs in studios as they went, trying to suck up as much inspiration and different influences as possible. What resulted was indeed expected, some very contrasting songs. Although never losing their unique style, the songs display a more mature polished quality while still remaining largely unproduced. With the hired help of John Paul Jones (ex-Led Zep) doing string arrangements on four songs, "Drive", "The Sidewinder Sleeps Tonite", "Everybody Hurts" and "Nightswimming", to help polish four outstanding songs. R.E.M.'s producer Scot Litt played harmonica and clarinet along with members from the Atlanta Symphony and Psychedelic Furs cellist, Knox Chandler, on various tracks.

Over all, this album is broad and varied and contains many good songs, three of which stand out, initially "Drive", "Try Not to Breathe" and "Man on the Moon". R.E.M. have certainly gone about writing their latest album in a modest way and have consequently arrived at yet another great album, untainted by popularity.

**Carl Panczak**

## Spin-Dazzle: The Best of Boy

**George and The Culture Club**  
**Boy George and The Culture Club**

It's funny. Boy George seems to be an icon of the eighties, and a fond memory from our childhood. Having listened to this fourteen track CD I am forced to ask one question: Why?

**Dale F. Adams**

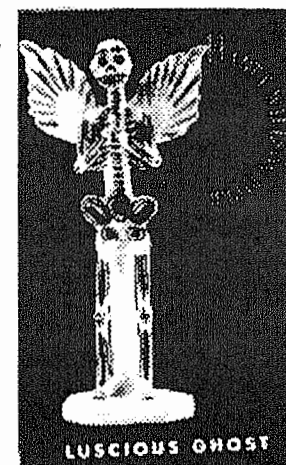
## Spinout

**Nunbait**  
(Survival)

This is a four track CD release from one of Sydney's better guitar bands, and probably their strongest release yet. "Kill Kylie" has a killer crunching riff, and some good healthy, biting cynicism. This is one helluva good song! The overall style is forceful rock, with a bit of metal here and there. (No, there are no wanky solos!) They also happen to be a great live band, passing through Adelaide a few weeks ago.

"Kill Kylie - I should be so lucky!"

**DJK**



## Luscious Ghost

**Marty Willson-Piper**  
(Festival)

The tone of this cassingle is fairly laid back, but overall very pleasant. The most 'upbeat' number, "Luscious Ghost" compares favourably with the Church's more recent material. Two drawbacks are the rather suspect guitar solos and the slightly generous length of the song. (Purely personal opinion of course.) "In Circles" is the weakest track, overall a little limp. "Adele Yvonne" is the guitar poet at work, with gentle acoustic guitar, piano and breathy vocals. In short sophisticated pop music with moody undertones, certain not likely to offend anyone.

**DJK**

## Lowdown

**Adore**  
BMG  
Single

Read the book!  
Step One: Get good looking guys/gals to have singing lessons;  
Step Two: Pick the girls with the biggest breasts and the guys who look like girls;  
Step Three: Get a group of session musicians to spend 30 seconds of their time writing a catchy riff and programme a drum beat;  
Step Four: Release it with lots of Hype and Advertising and wait for the cash to roll in from the sheep.  
Etc.

**Carl Panczak**

## Choo Choo Hot Fish

**Stray Cats**  
Liberation Music

The Stray Cats, like most great rockabilly bands, are pretty much a guaranteed enjoyable listen (please excuse any lapses in concentration. Mr Ginge, the obligatory Cat, is making this difficult). Their latest album, 'Choo Choo Hot Fish' (where the fuck did they pick that up?) is fairly true to form with the usual mix of terrific songs with a few crap ones thrown in for bad measure. We'll make this simple by going through them one by one, so "here we go" \*:

"Elvis on Velvet" - this song starts off by sounding scarily like a TISM song but soon rectifies the situation by moving in the usual SC hip-swivelling guitar twang. A song about the black-haired one is, of course, a statutory requirement if one is to release a rockabilly album. The Strays do admirably with this one - I could bob around my lounge room for hours to this. "Cry Baby" - even better. You'll find your foot having uncontrollable spasms to this, despite the inane lyrics about some girl getting dressed for her date and ending up by being late and then crying all evening in order to avoid the passion she feels for lover-boy (well gosh, don't we all do this!). Still, enjoyable in the extreme. Very jaunty.

"Please Don't Touch" - a cover of a 1959 song and probably the best song on the whole album. The uncontrollable spasms will spread to (most) other body parts. Absolutely perfect tune, even the lyrics aren't as drug-fucked as most SC lyrics are (though this, of course, is due to the fact that SC didn't write them. There's no need to ask in order to know that my IQ has lunch with the four presidents).

"Sleepwalk" - we take a definite dive with this instrumental. Were I ever to eat at a South American restaurant, this is exactly the type of shit I'd expect to hear piped out near my ear whilst chomping on my chilli beans and tortillas (or is that a Fisherman's Basket with chips and tartare sauce? Dave Sag, I salute you). If you're going to cover an old time (1959), at least ensure it's a good one.

"Lust N Love" - as the title hints, lyrics with as much sense as a victim of the recession. But again, a tops tune.

"Beautiful Blues" - restaurant music revisited. Turgid. Unoriginal. Tiresome in the extreme. Time to gaze at a Morrissey poster and let's Get Lost.

"Cross of Love" - rather good. Embarrassingly angsty lyrics (again! I'd be interested to know if these guys ever have successful relationships and no, Bridgette Nielsen doesn't count).

"Can't Go Back to Memphis" - this song is truly, as I soloquently and analytically scribbled earlier on, 'self-indulgent, over-long, boring shit'. some crap drive about a bad card player who owed some nasty men lots of money in, you guessed it, Arkansas (shit, what a jokester to be s u r e e l l)

"Jade Idol" - instrumental. Tedious and repetitive, repetitive, repetitive, repetitive. Restaurant music. Too long (and could never be too short).

"My Hear Is a Liar" - this song is dubiously sweet and I feel a bit sick about liking it. It's something like have another piece of excessively rich Rich Chocolate Cake when you already feel like you could do

with having a close look at the bottom of the toilet bowl.

"Mystery Train" - this song is a great way of finishing off this album. It's a cover of a 1955 song and suitably guitar-filled. After the previous ballad, it's just the thing to restore your faith in the Stray Cats as being one of the most terrific rockabilly bands about.

On the whole, this album is worth the price. However, I'd be inclined to tape my favourite songs off it (about seven in all) and devote my listening time to just them. Definitely one for SC fans and for anyone else with the slightest interest in exploring rockabilly.

**Jennifer Duncan**

\* Say this phrase in a suitably gung-ho fashion and people'll think you a right fuck-wit for talking to yourself.

## Jeremy

**Pearl Jam**  
Sony  
Single

"Jeremy" is taken from Pearl Jam's debut album "Ten" and is their third single to date. A great song with some good lyrics (for a change), although being someone who knows the album well, it is hard to find a reason for releasing this song in preference to others, better songs. If you are lucky enough to have a copy of "Ten", then it is still imperative that you buy the single just for the other two songs "Footsteps" and "Yellow Ledbetter".

"Footsteps", a live song, worthy of the most praise, a masterpiece of soulful singing straight from the heart of one of today's best singers, Eddie Vedder, about his leaving home at a young age (?), backed by PJs' rhythm guitarist Stone Gossard (who uses the riff from "Times of Trouble" which he wrote for T of the D). A song unworthy of those who buy this single purely for the fact they heard it on SA-Suck me off Jimmy Barnes-FM.

**Carl Panczak**

## Real Love

**Mary J. Blige**  
MCA  
Single

These four mixes of Real Love show no innovations in the field of pop music. Sooner or later someone will publish a book entitled "How to write a song which many naive teenage girls/boys will buy and make you rich". There is absolutely no difference between this song and every other Kylie Minogue, etc., song which have polluted our sacred airwaves for ages. Unfortunately, there are still many unconscious listeners out there who put up with this sorry excuse for music.

**Carl Panczak**



# Rollins

ROLLINS BAND  
MARK OF CAIN  
FREE MOVING CURTIS  
THE BIG GIG, OLD LION HOTEL  
MONDAY SEPTEMBER 21

This was always going to be a great show. Free Moving Curtis and Mark of Cain, two of Adelaide's finest, with American hardcore legend, Henry Rollins. I don't think anyone's expectations were let down.

Free Moving Curtis were first up and played a strong set of their powerful originals. Unfortunately since it was a week night proceedings had to be over by midnight, so they were on at about 8:30 before many people had arrived. I can only suggest that if you missed them, make an effort to see them soon. The last time I saw the Mark of Cain was at the Butthole Surfers show in March '91. Not much has changed, they are still loud, powerful, and tight. They played a good mix of songs from "Battlesick" and "The Unclaimed Prize".

During the support acts I had been standing up against the stage quite comfortably. Five minutes after the MOC left the stage I looked over my shoulder to see hundreds of heads all waiting for Henry, and the perfect excuse to squash me to a pulp. The stage was ready, the house lights were down and there's me waiting for the inevitable. It was something like the inevitability of being strapped into a really scary ride at the show, knowing there is no way out until it stops and the man in the little white coat lets you out.

From the moment the Rollins band took the stage they gave 100%, "Low Self Opinion" kicked arse (I know that's a really crass thing to say but I can't describe it any other way.) We were then treated to almost two hours of some of the most powerful and intense music I've ever experienced including new single "Tearing" (\$7.95 on CD for 20 mins of music) "What Do You Do", "Almost Real", and a brilliant version of "Another Life", all from the latest album "End of Silence", as well as some older material including "Hard Volume" and "Turned Inside Out". The PA was the loudest I've ever experienced and the crowd couldn't resist the energy being generated on stage, slaming and stage diving like mad things. For an encore they played around with some old blues tunes, Henry even managing the occasional smile, before leaving a sweating crowd with ringing ears to hang around or disperse as they pleased. This would have to be one of the years best shows, if you missed it you really must have a low self opinion....(oops, sorry.)

**Richard Vowles**



# Deniz Tek

**DENIZ TEK**  
**KIM SALMON AND THE SURREALISTS**  
**FREE MOVING CURTIS**  
**THE VENUE**  
**WEDNESDAY 30 SEPTEMBER**

The Venue providing it's services to live independant/alternative music? Yep thats right, and it's good to see. It looks just like you would expect it to on the inside too, lots of beer ads with bikini clad girls, and lots of block mounted posters of Hendrix, anyway this is hardly relevant.

Free Moving Curtis got proceedings under way, the number of good support slots they are getting of late is testimony to the talent of this band. Once again the sun was barely down before they were on and they were forced to play to a lesser crowd than they deserve, but those of us who were there were treated to another powerful set of guitar driven originals.

Kim Salmon and the Surrealists were next up. They started out with what I've been told is the title track of their up and coming EP, something like "Non Stop Groove Action." They followed this up with half an hour of brilliant music which was sometimes atmospheric and haunting, others just damn loud. Highlights included a menacing "The Cockroach", "Something To Lean On" (featured on the Beasts of Bourbons "The Low Road") and the brilliant "I'm Keeping You Alive". Apparently some of the Rollins band saw these guys in Sydney or Melbourne and were so impressed that they wanted them as support for the whole Australian Tour, I don't know if this is true or not, but it wouldn't suprise me.

Before I pass judgement on Deniz Tek I must admit that I haven't heard the new album (Polygram don't seem to like giving On Dit records I'm afraid), and despite owning a few Radio Birdman albums I was only 6 when they split up (ie not exactly what you'd call an original fan.) He started with the Birdman song "Burn My Eye" which seemed to elicit a great response from most punters, although I did hear one sigh of "Oh no, it's a hits and memories show." The set included lots of songs which I assume were from the new album, as well as another Birdman classic "Descent into the Maelstrom" and two Stooges songs "Real Cool Time" and "TV Eye" (they're allowed to do that because the band includes Stooge drummer Scott Asheton.) All in all I found it pretty bland I'm afraid. Chris Masuak has turned into a bit of a hot licks guitarist, with all the poses and facial expressions to boot. I think they were best summed up by a friend who described it as "ZZ Top style Truck Stop Boogie with less zest!" However it must be said that although this is what I thought, most of the (ageing) audience seemed to be tapping their feet and enjoying themselves. Maybe I'm too young but I thought "Free Moving Curtis" and "Kim Salmon and the Surrealists" stole the night.

**Richard Vowles**





# Lost In Yonkers

Her Majesty's Theatre

The season has closed. If you missed out on "Lost In Yonkers" you missed out on arguably the best show to hit Adelaide all year - and that includes anything seen in the Festival. You big loser.

The wit has not stopped flowing from Neil Simon's pen for over thirty years, and in this production the trademark one-liners are as snappy and fluid as ever. But there is an overwhelming sense of tragedy as well. To use a kitsch analogy, the play is a rollercoaster ride of joy and sadness. Not unlike life really.

"Lost In Yonkers" is the drama of a Jewish Family living in the New York suburb of Yonkers during the Second World War; and if you had thought that such a synopsis wouldn't grab your bacon, you would have been, well, jolly suprised. The depth in this play is quite astonishing and it absorbs immensely. It does what all good theatre should do. It speaks.

The story centers around Jay and Arty, two teenage boys who come to stay with their Grandma Kurnitz after their widower father lands a job that takes him around the countryside. Grandma is a tough and salty old matriarch who rules her family with a clenched fist. The story develops with the revelations of the emotional abuse that she has inflicted upon her family, and particularly how its effects have manifested themselves in Jay and Arty's Aunt Bella.

Pamela Rabe's performance as Bella was quite astounding. She perfectly captured the despairing sadness and irrepressible joy of life that her character demanded and took the audience from joyful highs to overwhelming lows through the pitch of her voice alone, leaving great slabs of audience teary-eyed. Grandma Kurnitz does not enter the stage until the play is well under way, although her

character is already keenly felt by the other characters trading "Grandma horror stories". Her entrance is built up and up, leaving the audience tingling with anticipation. And Ruth Cracknell does not disappoint in the role. She exudes an iron determination that can dominate the action even while she sits silently in an arm chair.

Ex-Adelaide boys Damon Herriman and Brian Rooney refuse to be overshadowed by their more experienced co-actors in the roles

of Jay and Arty. They display an understanding of comedy never featured in their television work on "G.P." and "Taurus Rising" (does anybody remember that show? Anybody at all?) Rooney took a few minutes to be comfortable with the difficult New York Jewish accent, and once or twice his voice came out with a distinctly Irish lilt, but by the second half had settled well into a rhythm. Herriman

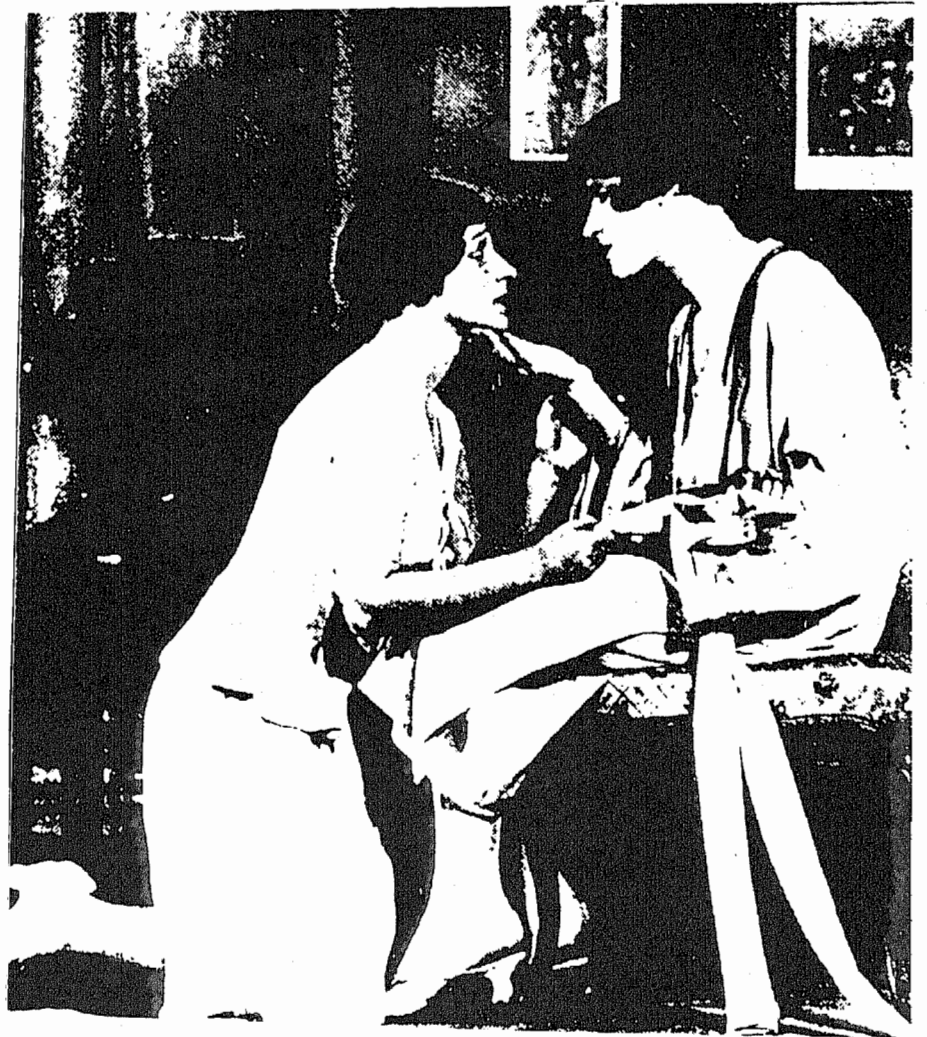
has a remarkably expressive face that added more than a few share of laughs to the production.

The rest of the cast are equally enjoyable in their roles. Robert Grubb is superb as the shady and suspicious Uncle Louie, Nicholas Hammond is likable as Eddie and Kirilly Nolan is good as the nervous Aunt Gert. The audience is left in no doubt about the fact that they are watching a family on stage, and not a collection of actors.

The sharply realistic quality of the play is complemented by a wonderfully old-fashioned set, authentic down to the last lace doily. Indeed all the technical elements of the production were presented without flaw. "Lost In Yonkers" I will surely remember as one of the most slick and professional productions I have ever seen. And one of the most painfully funny and painfully sad stories, as well. A shame you missed it really.

David Mills

**"To use a kitsch analogy, the play is a rollercoaster ride of joy and sadness. Not unlike life really."**



## Yellow Roses

Vitalstatistix

Lesbianism, the love that dare not speak its name, was the relationship cornerstone of Vitalstatistix's latest offering, 'Yellow Roses'. With so much furore recently over negative portrayals of lesbians in cinema ('Basic Instinct', 'Poison Ivy') or the refusal to properly represent lesbians ('Fried Green Tomatoes', 'The Colour Purple') it was refreshing to see both the upfrontedness and positiveness of this production in representing its lesbian/gay characters. Be that as it may, however, it was not a production that was without flaws. Firstly, the story itself centres on the day of work-aholic Hilary's (Sara Hardy) 40th birthday. Long time partner, Gloria (Kate Roberts), is determined that the birthday be a quiet yet romantic one. Her hopes and the reality of the day, however, have as much in common as Bruce Ruxton and the Gay and Lesbian Mardi Gras. For instead of idyllic serenity, we viewed the frenetic, crisis-ridden world of our protagonists who were forced to accommodate a veritable smorgasbord of problems on an individual level, a relationship level and a broader level through the arrivals of Gloria's gay brother Freddy (Paul Flanagan), flustered friend Belle (Irene Turis) and Hilary's mother Alba (Bridget Walters). This set the scene for a multitude of conflicts and in true 'Growing Pains' style, conflict resolutions.

In many ways it was the abundance of 'incidents' in this play that caused it to be problematic. There was a strong need for increased script editing, such that distracting characters and situations be deleted therein allowing the real issues and core characters proper focus. A clearer script vision would have benefited the production enormously. As a play that had an obvious social statement, humour should have been used primarily to achieve this end. The inclusion of a character like love-struck Nicki, for example, highlighted that humour was being used as

an end in itself. Ultimately, such diversions derogated from the flow of the play and drew out the story unnecessarily. Similarly, the permission by directors, Roxxy Bent (also writer) and Phyllis Jane Rose, for the actors to transform their characters into hackneyed caricatures undermined the possible messages of the play. It was in this respect that Kate Roberts, who last stunned Adelaide audiences in Magpie's runaway Festival smash, 'Funerals and Circuses', was able to shine. The literal mobbing of Ms Roberts by trite stereotypical behaviour allowed her unpaired normality to blossom, arousing great sympathy and ensuring an appealing depth to her characterisation. This is not to say that the other actors were bad. Notably, Bridget Walters was charming as the energetic Alba and Irene Turis delightful as the dithery Belle. It was merely that the character types were so very readily identifiable that it really was like watching 'Growing Pains'. Increased subtlety would have made for far improved strength in the characterisations and the situations thereby more impacting.

'Yellow Roses' was not, however, without impact. The play's proud acceptance of diverse sexuality was impressive. At no stage did the play accept non-heterosexuality having a place in the proverbial closet and nor did it accept the intensely cowardly and tragically selfish 'I don't have to say what I am because I won't categorise myself in society's boxes' sexually undefined position. Rather 'Yellow Roses' proclaimed that one should be true to her/himself and honest in her/his relationships with others that are valued. That seems like good advice. It was a shame that this message was not delivered in a more engaging style, that concentrated on the basics of the story rather than allowing viewers to be distracted by unnecessary length and excessive frillings.

George Selvanera





# The Australian Ballet

As an all round ballet company, the Australian Ballet is one of the best in the world. I was told that by an American at the Australian Ballet School who wants to join the company. But if I'd had any doubts, they would have been dispelled

by this seasons performances. The Australian Ballet may not claim the technical perfection of the Russians, and may not produce streams of leading world dancers like those of the Royal Ballet, but under the artistic direction of Maina Gielgud (daughter of Sir John Gielgud) they have proved themselves to be interesting and full of vitality. As a solid group of strong dancers right across the board they are

one of the world's top companies.

Anyone who thinks of modern ballet as still being dainty girls in tutu's being partnered by men holding classical poses with the odd jump thrown in should go and see how wrong they are. The week before I had seen the Australian Ballet prove themselves an innovative company with a completely new, very Australian version of the Nutcracker. While it was a fantastic concept with some incredible sets and breathtaking pas de deuxs, it did lack a bit in good old plain ensemble dancing. The triple bill *Etudes* however more than made up for this. As usual they put in something for everyone - a classical piece, a modern piece and a funny one.

The classical piece, *Etudes*, is a Danish Ballet, performed at Grace Kelly and Prince Rainier's wedding in 1957. It is described as an illustration of "the complete development of classical ballet" and a "pictorial representation of the work which must be accomplished by dancers during the long and difficult climb which brings them to the top". It opens with a completely dark stage, except for about sixteen pairs of spotlighted legs doing barre work to clock-work like music. The rest of the ballet is based around a constantly repeated progression through the corps de ballet doing single pirouettes and small lifts, up to when the principal artists (Lisa

Pavane, Greg Horsman and David McAlister) come out and revel in the technical glory of being able to do six dozen pirouettes and leap across stage as if having a perfect centre of balance was totally ordinary, and

point shoes don't really make your feet bleed. The choreography was extremely clever, and apart from one inexplicable incongruous scene which looked like it had jumped out of *Les Sylphides*, the whole ballet conveyed the idea of the progression in a dancers work some magnificent dancing.

The second two were however the most interesting of three. *Apollo* was

originally created by George Balanchine, the chief choreographer and founding member of the New York City Ballet, and one of the most prolific talents of this century. *Apollo* comes to earth and meets the three muses, who each attempt to win his favour by presenting him with a symbol of her art. He is won by Terpsichore, the muse of dance, with whom he dances before being resummoned to Olympus. It is a serious, intellectual ballet. It has a very pared down look with no pretty flouncy costumes and just the four dancers. Balanchine uses the classical language of ballet, and its the grace, strength and control, to create the best of modern dancing. It is dance of this ilk which renowned, traditional companies like the Bolshoi cannot do, and which makes the dancers of the Australian Ballet interesting. Lisa Pavane, Miranda Coney and Justine Miles are all absorbing dancers who combine great talent with exuberance and vivacity. Steven Heathcote is the epitome of the modern Australian male dancer. Though not one of the technical greats of this world, his dancing has an energetic, spontaneous quality which is prevalent throughout the company. It is a rugged, virile style which still remains classical and graceful, though far removed from the earlier tradition of Sir Robert Helpman.

The last piece, *The Concert*, was choreo-

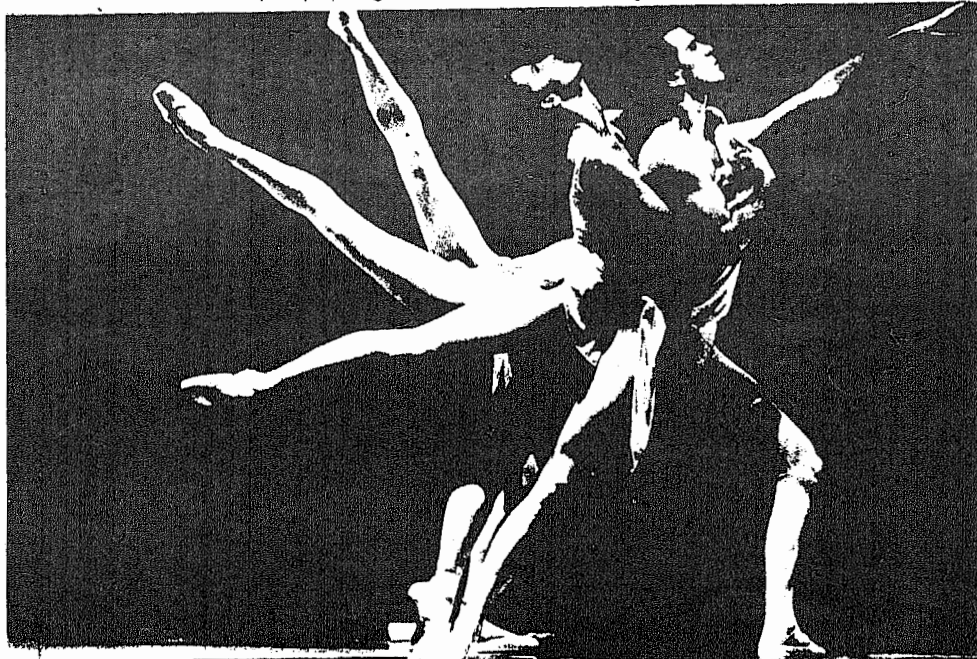
graphed by Jerome Robbins, world renowned for his Broadway choreography in such shows as *West Side Story*, and *Fiddler on the Roof*. It is a very lighthearted ballet, and it shows just how far Western ballet at least has come, to being capable of making jokes upon its own traditional style. It centres around a piano concert, to which all sorts of strange characters are drawn. As they lose themselves in the music of Chopin, their unconscious mental images and personal fantasies come alive on stage and start intermingling with some hilarious results. Dancers continually one step out of time, and a business man who becomes an army commander, tries to seduce a hippy behind his wife's back, and eventually turns into a butterfly with the rest of the company spring to mind.

Lisa Pavane shone again, as did Sian Stokes, Stephen Morgante and indeed the entire cast.

Taken as a whole the evening was almost a chronicle of dance, from the effort and technique needed in classical training, to the great heights this basis can lead when coupled with innovative choreography. It was also a tribute to the versatility of the Australian Ballet and the enormous amount of ability contained within its ranks. They have at the moment an unprecedented number of principal male dancers with a strong, wide range of talent. The Western world is beginning to regard the Australian Ballet as one of the top companies around - so if you didn't see this year, for heaven's sakes go next time!

**Asha Meyer**

**"Anyone who thinks of modern ballet as still being dainty girls in tutu's being partnered by men holding classical poses with the odd jump thrown in should go and see how wrong they are."**



**"Mr Forsythe is a brilliantly creative figure... (he) takes ballet's classical vocabulary and stretches it like a rubber band"**

Anna Kisselgoff  
The New York Times

**Open Weave**

Nanette Hassall

**Tu Tu Wha**

(Scenes 13 - 19)

Leigh Warren

**Enemy**

William Forsythe

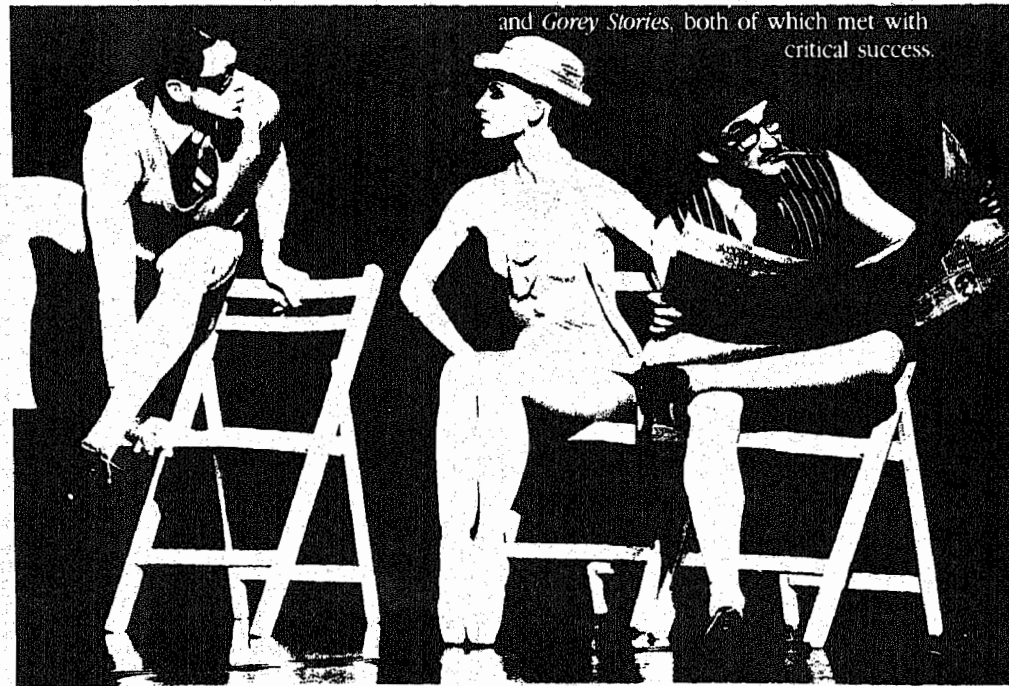
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and *Gorey Stories*, both of which met with critical success.



# We're the Kids, Hear Us Roar

## Teen Sex Scandal Unley Youth Theatre Season Closed

This has certainly been the year for bringing sex out into the open. Sophie Lee's "Sex" show reported on everything from sex toys to genital fungus; Cleo magazine reached sensational new heights in lurid journalism with an article about celebrity penises and even the Women's Weekly, that mainstay of the blue rinse set, got in on the hot action (or is that cashed in?) with their first ever sealed section. And now, it's time for - gasp! - Unley Youth Theatre to have a go at the topic that is hanging off everybody's lips.

"Teen Sex Scandal" is a vehicle for the expression of attitudes towards sexuality, taken from a sample classroom of young people. The revelation that the teacher of this class is homosexual compels each member of the class to look at their own sexual behaviour and prejudices. And, because each member of the class is dressed in different school's uniform, the message is neatly brought home that these people could just as easily have been the ones you were loaning sharpeners to several years ago.

I had initial doubts about this production, mainly to do with the title which seems to trivialise its subject matter. My doubts increased as the actors strode onto stage while La Tour's "People Are Still Having Sex" (easily the tackiest song of this decade) played in the background. But my fears were dispelled by an intelligent and amusing script and some commendable performances.

Chief amongst these were Kate Smith and Alex Whitham as two sharp-talking school-girls, Emma and Janet. They took their comparatively minor roles and shone with them, impressing me so much with their stage presence I found myself saying, "Oh goody goody" in expectation, every time they walked on stage.

Hamish Macdonald gives one of the most frighteningly convincing performances I have ever seen as Pete, the no-good, hard-drinking, rubber-burning lout who beats up homosexual men for fun. Through the play, the audience realises that Pete's macho bravado is a front for his own latent homosexuality, although this point is put across to obviously. Pete was so realistic that I am suspicious that Hamish Macdonald is not an actor at all, but a bogan that Unley Youth Theatre picked up off the streets. This suspicion was strengthened by the fact that he had a frustratingly ever-present tendency to stand just out of spotlights. Hamish, please - find the light. Make me a happy critic.

One of the most important roles in the play was that of Zac, portrayed with sensitivity and courage by Simon Fourmy. Zac's process of realising his sexuality is extremely painful for him, although his story is ultimately a positive one.

"Teen Sex Scandal" gives voice to a range of other characters struggling to work out what this sex thing is all about. There is the fat and hairy girl who despairs of ever snagging herself a boyfriend; the guy pressuring his girlfriend into having sex with him by using all the old lines; the girl facing pregnancy scares; and a sensitive young poet (who hap-

pens to be the only heterosexual male character who isn't a complete pratt).

The production was let down by the classroom scenes, which were unconvincing. Such scenes are notoriously difficult to authenticate (have a look at "Home and Away") as young actors work so hard at sounding studenty they come across as exactly that: young actors working hard at sounding studenty.

And while I'm on the gripe train, I'll mention the higgledy-piggledy set. Frankly, it looks a whole lot like a really crummy garage sale. The stage was a mess of different and meaningless set pieces that frequently proved distracting. When they weren't doing their thing, the actors sat around at the edge of the stage wearing their most sincere expressions; presumably to remind the audience that they were young people and they were serious about tackling *The Issues*.

Not that the script was all that bogged down in seriousness, however. The observations of teenage sexuality were often funny and once or twice actually quite hilarious. The scene

where the aforementioned young poet has an extended run in with the Black Battle Brandy was painfully realistic and, therefore, bloody funny.

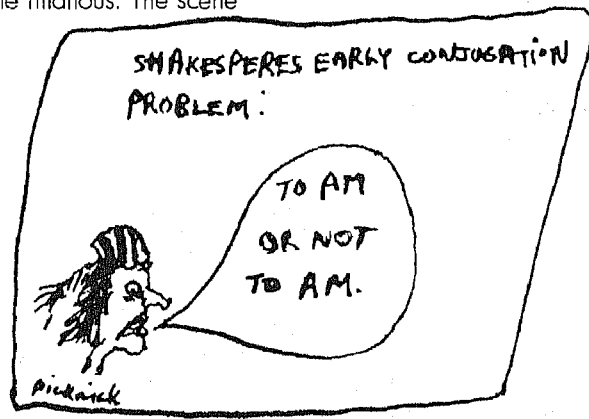
The script generally resisted the temptation to preach to the kids, although the conclusion was - almost inevitably, I guess - a little trite. It was interesting that the AIDS message was not thundered home as one might expect, the script taking the line that the use of condoms goes without saying these days. Playwright Gaving Strawhan captured the gawky teenage idiom well, although he really should be told to stay well clear of cringe-making lines like this one, which I quote verbatim:

"If people could just talk, there'd be no more wars or hate."

But anyway ...

"Teen Sex Scandal" is a thought-provoking work, performed with verve by its young cast. It is a play to be enjoyed, analysed and discussed at length. Above all, it is a play that demands to be taken seriously.

David Mills



## Of Mice and Men

There's nothing to say that you can't stage a very good play without some of the lavish, money-pumped accessories employed by a lot of shows I've been treated to this year. To judge this show by any other standards than that of honest, probably not too much money in it, rather small theatre, would be foolish in the extreme.

That said, I still couldn't help feeling that this was a case of a little too much ambition, a little too less of the goods. It wasn't bad, it just wasn't great and it was beset by technical difficulties and a cast that ranged widely in ability and suitability for the roles.

Of the "not bads", Steinbeck's script is a good starting point. Set in the Great Depression in America, it explores the themes of society's loners, the drifters, looking for work and "their own little place in the sun". Because it also cuts into racist, sexist and homophobic territory, it makes for an interesting gauge of the attitudes prevalent at the time of its conception, to now.

The character of Lennie is very "overgrown child"-like a tragic figure of good intentions embodied in a hopelessly overbearing physique and a simple intellect that grasps only the most basic concepts. Whilst benign in motive, Lennie's naivety has caused trouble for him in the past and leads to his ultimate downfall.

Mauris Caune played this character with a great deal of empathy and ability and as the older and wider George, Ric Ramsay was a competent presence on stage.

A particularly loud prompt and rather badly

held accents tended to detract from this, so that acting was, at times, in spite of others, rather than in sync with them. Not to discredit the invaluable role of prompt, which is a task difficult in the extreme - but it can be an unfortunate occurrence in a theatre so small. Phillip Reynolds' "Slim" was affable and soundly acted and "Curley", played by David Carn, was able to push the "young and aggressive" mode just enough without giving us Sean Penn petulance (thank goodness!).

But again, it became a case of "dialogue and accents" with actors flubbing the former and hashing the latter. Undeniably, the American accent is a painful one to sustain on stage, but the abilities of the cast to do this proved just too varied.

Anya Siebert was definitely a likeable character as the flirtatious and lonely wife of Curley and made the most out of a very limited part that essentially allowed for hair twirling and eyelid batting - the advanced course. Many issues may be raised in this play, female equality is not one of them!

Scene changes again, ultimately, provided good sets but I couldn't help feeling were just that little bit too long and full of the "you go this way, I'll go that way" whispers that make one cringe in the audience.

La Mama can't be criticised for its ambitious choice of play, but they might be well advised to aim a little lower and make better use of the diverse talents of the cast and the intimate theatre they passes next time.

Mel Sander

## SA Writer's Theatre

After the success of their first production ('Suns of Home') earlier this year, South Australian Writer's Theatre are presenting another Lunch and Listen Sunday at the Writer's Centre.

Two experienced writers are having rehearsed readings of their plays "The Image Undressed" by Meryl McDougall and "Curve of the Earth" by Tony Brooks.

Come and join us at 242 Pirie Street, Adelaide on 11th October, 1992. Lunch: 12.30 pm; Readings: 1.30 pm; Cost: \$5.00.

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

Randi Cernaz interviews both writers.

**RC:** How long have you been a member of SAVWT?

**MM:** Since its inception, intermittently active.

**RC:** What is the main theme of "The Image Undressed"?

**MM:** The main theme is the image of women in our society, particularly through advertising and the consequent expectations and behaviour. But after seeing the play workshopped, I realised it actually looks at the gender role of both males and females. Rape being the underpinning issue.

**RC:** Did you do much research?

**MM:** The idea of the staging of the play as conversation with and around a window-dressing mannequin actually came from an early work experience as a fashion store

window dresser. The thematic material has been drawn from women and media studies.

**RC:** Has the play got a feminist angle?

**MM:** Yes. But I'm avoiding being didactic by showing the issues through the interaction of the characters.

**RC:** What advice would you give to anyone interested in writing?

**MM:** Keep writing, get plenty of support, use available resources, accept constructive criticism and you can't please everyone all the time but someone will like it.

**RC:** How long have you been writing?

**TB:** 12 years.

**RC:** What is the main theme?

**TB:** The dangers of any fanaticism of any sort (in this case religion).

**RC:** What motivated you to write "Curve of the Earth"?

**TB:** I became fascinated by the idea of an ancient Western culture (i.e. the Celtic) being transposed thousands of miles into pioneer South Australia.

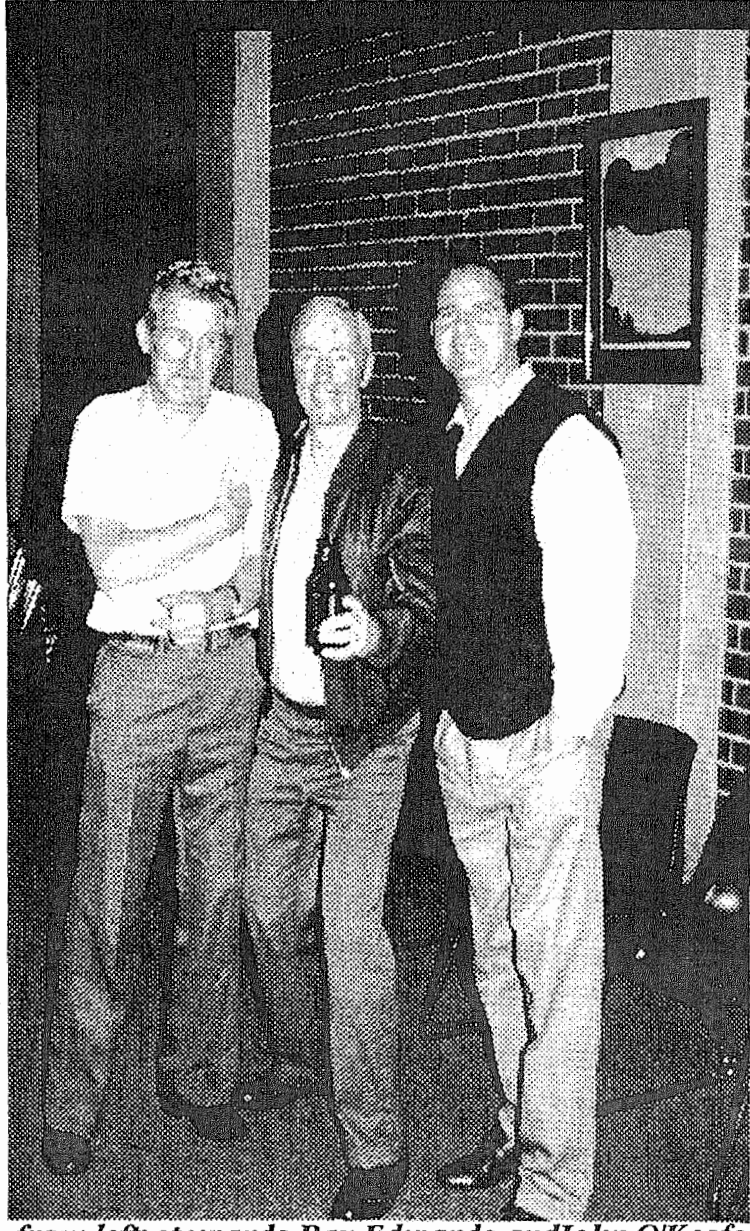
**RC:** Which medium did you write it for?

**TB:** Always been a stage play. But the research involved was linked to a television series also called "Curve of the Earth".

**RC:** What is your next project?

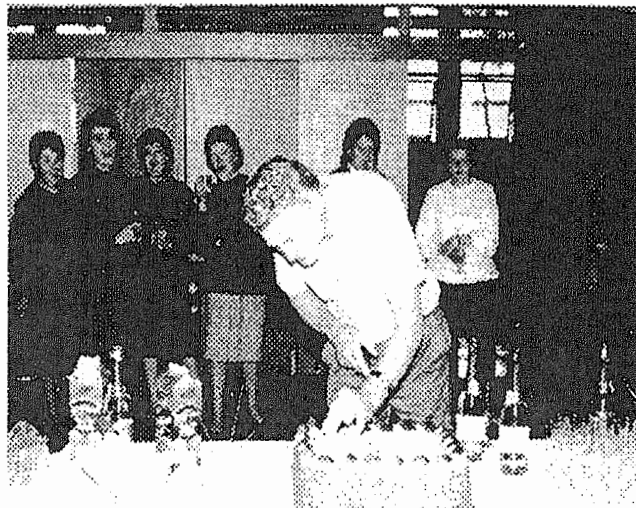
**TB:** Double project. Two stage plays both with multi-racial themes and both to be presented at NADIE (National Association of Drama in Education).





# Ray Edwards celebrates 65th

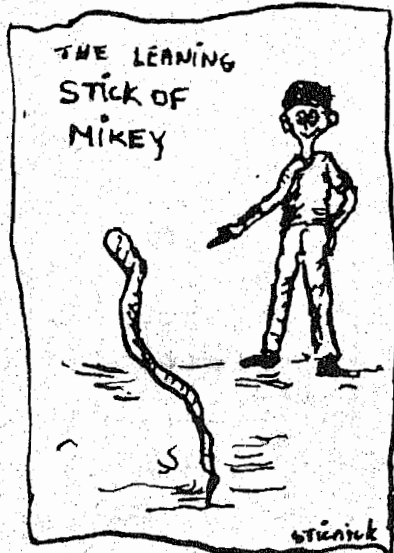
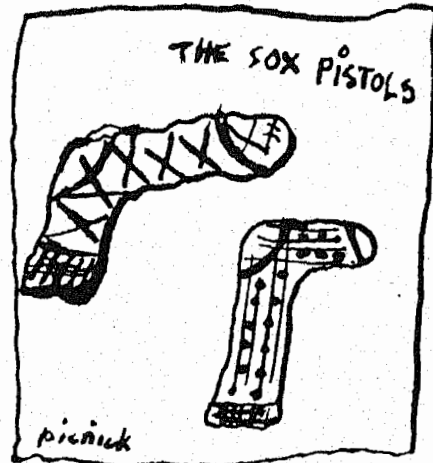
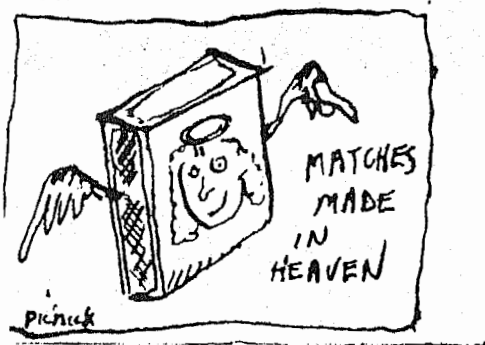
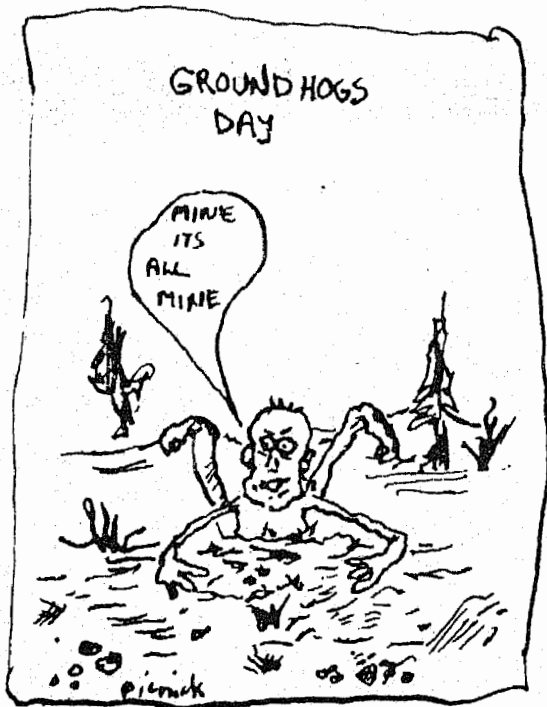
Ray E, spritely steward and allround nice guy celebrated his 65th birthday in the north south dining rooms during the break. The party was attended by staff and managers who have got to know and like Ray during his 13 years with Adelaide University union. The stewards, located just around the corner from On Dit are responsible for "working bloody hard" according to the man himself, and of course constantly opening up On Dit for people such as myself who regularly lose their keys. So you may have encountered Ray locating a video recorder for you or running around with a walky talky in one hand and a big bunch of the keys in the other. Those of a sporting bent may be interested to know that Ray played for the WestTorrens but is somewhat shy on this matter. It remains however self evident in his general youthful good looks, which have led to us at On Dit dubbing him the 'Paul Newman' of the South West Cloisters. Ray retires next year to relax, travel, and no doubt play a bit of footy....



from left: stewards Ray Edwards and John O'Keefe, Brendan Spunk the carpenter

Pics Claude Pronol

Sam Maiden





# JIM BEAM



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# CLASSIFIEDS

## Accommodation

Dream housemate needed for dream house - Norwood. Very convenient to city, beautiful location. \$60/week, share expenses, non-smoker preferred. Ph: 332 4645 or (w) 371 0811 and ask for Penelope.

## Alsace-Lorraine Cup

This year's French vs German Club Soccer Challenge will be held on Sunday, 25th October at 11.00 am on the Linear Oval, North Ground (on the corner of Frome Road and Memorial Drive), followed by drinks at the British. If anyone is interested in playing or cheering for the French Club please contact Nini, 346 3646.

## South Africa, where to now?

A forum for all interested in hearing a new perspective on the current situation. The struggle in South Africa is often portrayed in the media as black on black violence. What really lies behind the violence in South Africa? What is the strategy of the African National Congress? Which way forward to a democratic, non-racial South Africa? ANC member Algernon Van der Hoeven will speak on the struggle in South Africa with insights from his recent visit there. Wednesday, 14th October, 1 pm at the Little Theatre, Ground Floor of the Union Building. Presented by ANC Solidarity Group and Resistance.

## Bike and Breakfast

The Environment Officers are holding a bike and breakfast on 15th October, 9 - 11 am, outside the refectory to promote alternative methods of transport. Present your bus ticket or bike helmet for free cakes, orange juice or coffee.

## First Choice?

Are you confused about full fee-paying courses for postgraduate study? Are you unable to do a course because of financial, bureaucratic or any other reason? Have you chosen not to do a fee-paying course because it does not offer value for money? The Postgraduate Students' Association wants to hear from you. Phone 228 5898, drop in or drop us a line.

## Enfield Typing Service

Confidential and professional typing of • essays • resumés • title pages • assignments • creative layouts. Fast, reliable service. \$2 per typed A4 page. Please phone: 262 1767.

## WORLD UNIVERSITY GAMES 1993

(second only to the Olympics in size and standard of performance)  
The Winter Games are being held in Zakopane, Poland from 6-13 February 1993. Sports being contested are: Alpine Skiing, Cross Country Skiing, Nordic Skiing, Figure Skating, Speed Skating and Short Track.  
The Summer Games are being held in Buffalo, USA from 8-19 July 1993. Sports being

contested are: Athletics, Basketball, Fencing, Soccer, Gymnastics, Swimming, Diving, Water Polo, Tennis, Volleyball, Rowing and Baseball.

Nominations are called for team managers, coaches, medical officers, masseurs/masseuses, physiotherapists, sports psychologists and - wait for it - competitors.

Closing date for nominations is 16 October 1992 (12 October 1992, Sports Association Office, Adelaide)

## The 1992 BRW/AMP Business Student of the Year Award

Ring for an application form. Business Review Weekly and the AMP Society are pleased to announce the fourth annual BRW/AMP Business Student of the Year Award.

The Award aims to recognise academic excellence and seek out young people who are committed to succeed. The selection criteria are designed to find a balance between academic performance and work experience - candidates are not assessed on their academic record alone.

The successful candidate will be presented with an Award certificate, a personal computer, software and printer and a cash prize of \$2,000.

A candidate must be:

- An Australian citizen.
- Must have passed their eighteenth birthday but not passed their twenty-fifth birthday by 1st March, 1993.
- Studying a business or business related degree at a tertiary institution in Australia.
- An undergraduate in their final year of studies or an honours student.
- Either a full-time or part-time student.

Applications and nominations are encouraged (Nominees will be sent application forms). Applications for the 1992 Award close on 15th January, 1993. The winner will be announced in the 5th March, 1993 issue of Business Review Weekly.

Ring for an application form.

BRW Marketing Department, Level 2, 469 La Trobe Street, Melbourne, Victoria 3000. Telephone: (03) 603 3888 or Facsimile: (03) 670 4328.

## The University of Adelaide

Notice to Undergraduates  
Election of Members of the Council and of the Education Committee

Candidates for Election to the Council  
Nominations for the two vacancies (each for a two-year term commencing 21 October 1992) have been received as follows:

Sathish Kumar Dasan  
George Karafotias  
Caroline Mary Knight  
Conrad Maurice Mathias  
Jeremy Guy Thorpe  
Benjamin David Vagnarelli.

Candidates for Election to the Education Committee

Nominations for the three vacancies (two for a two-year term and one for a one-year term commencing 1 January 1993) have been received as follows:

Caroline Mary Knight  
Rebecca Jane Shinnick  
Lachlan Craig Gordon Strapps

Voting: The appointed day for the elections is Wednesday 21 October 1992. The following will be sent by 9 October 1992 to all undergraduate students: a voting paper for each election, background information about each candidate, a description of the voting system to be used and instructions and information to voters. A voting paper may be lodged at any time between its receipt by the voter and 8.00 p.m. on 21 October 1992, F.J. O'Neill  
Returning Officer  
15.9.92

## Application Forms now available - Commemoration Ceremonies 1993

As a result of a review of procedures in relation to Commemoration Ceremonies a new application form has been designed and is now available from the Student Records Office.

Would you please, if electing to graduate in 1993, approach the Student Records Office. They will pre-print an application form which you can collect the following work day.

You should lodge an application form to graduate as soon as possible.

## Further Studies in Drama

At the University of Adelaide  
A unique program studies in drama for educationists, community workers, writers, creators and scholars ... for those people with energy and commitment interested to explore the processes and the human relationships in our society.

- Honours Drama - by seminar study and research, 1 year full time or 2 years part-time.
- MA in Educational Theatre - by coursework, 3 years part-time only, first intake 1993.
- Postgraduate Diploma - in Education Theatre, by coursework, 2 years part-time only, first intake 1993.

Entries into the above courses for 1993 close 30th October 1992.

Pure research-oriented MA and PhD studies in drama are also available to outstanding applicants.

Enquiries and applications to:-  
Dr Robert Kimber, Post-Graduate Co-ordinator (Drama)  
Department of Drama, University of Adelaide  
GPO Box 498, Adelaide, SA, 5001.

## Amnesty

Amnesty Letter Writing meeting on Wednesday, 1:15 at the Jerry Portus Room. Write a Letter to Save A Life.

## Final Examination Timetable - Second Semester 1992

The Final Timetable has now been posted in the Napier Undercroft and has been supplied to Departmental and Faculty Offices. In the past, numerous copies of the final timetable were available for collection by students, however, a vast majority of printed timetables were not collected and subsequently destroyed. In light of this and budgetary constraints limited copies will be available on request (from the Examinations Office). An official copy of the timetable is displayed in the Napier Undercroft.

## Friends of the Earth

Roman Orgzanski will present a report on the Rio Earth Summit and Global Forum and the road ahead on Thursday, 15th October in the Little Theatre at 1.10 pm. All welcome.

## Summer Camp Jobs in the United States

Recruitment has begun for Australians 19 to 28 years of age to work in the USA for the summer of 1993. Applications are now being accepted for employment in American summer camps.

Camp Counselors USA an organisation that specialises in recruiting counselors for American summer camps, is now looking for young people aged 19 - 28 who are interested in working in the United States between the months of June and September, 1993.

Camp Counselors USA offers a program whereby outgoing, responsible and caring people spend nine weeks teaching, planning, participating and having fun in activities with groups of children aged 5 - 15 years.

Free room and board is provided while working at camp as well as pocket money, camp work visa and discounted air travel.

In 1992, Camp Counselors USA placed over 2,200 counselors from around the world in American summer camps, 600 of these counselors came from Australia. In 1993, Camp Counselors USA aims to recruit over 700 young Australian men and women to work as counselors. This increase in the number of counselors is a result of the excellent performance of the Australian counselors this past summer. As well as the high demand from American camp directors for the skills and personality that Australians possess.

With experienced personnel and resources Camp Counselors USA has developed a reputation for personal service and quality matching of counselors with suitable camps. If you would like to find out more about the Camp Counselors USA program contact: Camp Counselors USA, Shop 3A, 88 Cumberland Street, The Rocks, Sydney, 2000, Telephone: (02) 241 5200; Fax: (02) 241 5201.

If you require any further information please contact Tony Donald at (02) 241 5200.



# Activities Survey

**This is a very wonderful survey, designed to get as much student input as possible into the activities that will be organised here at uni over the next year.**

Not only is this an unprecedented chance for everyone to have a say, but you can profit from it as well.

Three lucky people who return surveys will receive one of:

- \$28 voucher from Seeing Ears Records
- \$25 book voucher from Unibooks
- \$30 voucher for the Union Bistro, or
- Adelaide Uni Union windcheater.

So get writing, and drop your completed form in the SAUA Office, the Mayo Refectory, the Gallery Coffee Shop, the Barr Smith Library, or in a drop box in a faculty office near you.

Name \_\_\_\_\_ (optional)

Contact \_\_\_\_\_ Department \_\_\_\_\_ (optional)

C o u r s e

C a m p u s

Year Level \_\_\_\_\_ Parttime/Fulltime

(please circle)

Age (optional) \_\_\_\_\_

1. Please place a tick next to the activities listed below which you are aware of:

- Courses offered through the Craft Studio
- Saturday Night Bar Nights
- Art Exhibitions in the Gallery Coffee Shop
- Tuesday night films in the Union Cinema
- Neurosis Dance Club (Thursday nights)
- Battle of the Bands

Other (please specify) \_\_\_\_\_

2. How likely would you be to attend each of the following activities? (Please give each activity a ranking from 0 to 5, with 0 being very unlikely and 5 very likely.)

- Lunchtime comedy acts
- Friday Bar Nights (with bands, etc)
- Saturday Bar Nights
- Dance Club
- Quiz Nights
- Lunchtime bands (in the Uni Bar)
- Lunchtime bands (outdoors)

Other (please specify) \_\_\_\_\_

3. How often do you have lunchtime (1-2 pm) free, on campus? (please tick)

- Every Day
- 2 or 3 times weekly
- Once a week
- Less than once a week

4. Where on campus would you be most likely to eat your lunch?

\_\_\_\_\_

5. Would you be interested in seeing some form of lunchtime entertainment in this venue (please circle)

Very interested/Slightly interested/Not very interested/Not at all interested

6. If so, what would you like to see?

\_\_\_\_\_

7. About how often do you usually go out at night? (Please

circle)

More than 3 times a week/Twice a week/Weekly/ Fortnightly/Monthly/Less than once a month

8. How often would you attend the following? (Rank each as 0 to 5, with 5 being very often and 0 being rarely or never)

- Inner City Pub
- Suburban Pub
- Outer Suburban Pub
- Restaurant
- Dance Club
- Movies
- Private Parties
- Dinner Parties
- Coffee Shops
- Special Functions (eg club dinners, etc)
- Other (please specify) \_\_\_\_\_

9. How much would you like to participate in the following Prosh activities, during the final week of third semester, 1993? Please rate each suggestion from 0 to 5, with a 0 being very unfavourable, and a 5 being very favourable.

- Grabathon - with various items 'grabbed' and then ransomed back to their owners for charity, with a prize for the person grabbing the most/best items.
- A Prosh After Dark Show in the Union Complex, run along similar lines to an O Ball, featuring various bands, etc. Profits go to charity.
- A Prosh After Dark Ball, black tie, with bands, etc in a function centre. Profits to charity.
- Lunchtime events during Prosh Week
- Prosh Day Breakfast
- Prosh Day Parade through the city
- Prosh Day Magazine for sale, profits to charity
- Other (please specify) \_\_\_\_\_

10. Which Orientation activity do you like the most, and why?

\_\_\_\_\_

11. Which Orientation activity do you like the least, and why?

\_\_\_\_\_

12. Do you have any suggestions or comments about the Orientation programme at this university generally?

\_\_\_\_\_

13. How much money would you generally spend on a night out, including drinks?

- Less than \$5
- \$5-9
- \$10-20
- \$20-30
- \$30+

14. What were the last two places you went out, and why?

\_\_\_\_\_

15. What were the last two records you bought?

\_\_\_\_\_

16. Do you feel there are other kinds of activities you would like to see at Uni? We would welcome ideas and suggestions as to what can be done.

\_\_\_\_\_

17. What type of books other than textbooks do you purchase from Unibooks?

And how much money did you spend on these books during the year at Unibooks?

\_\_\_\_\_

**THANK YOU for your help. If you have any more ideas or suggestions, please don't hesitate to contact me (Maddie Shaw, SAUA Activities/Campaigns Vice-President, in the SAUA Office or on 228 5760).**

## A Few Guidelines About Orientation Applications ...

1. You can only nominate for 1 position.
2. When running, please be aware of the following restrictions ...
  - a) A team of three is the maximum number of people.
  - b) In teams of three, there must be at least one male or female.
  - c) You may run individually, but please be aware that this can mean being grouped with other directors you may not know.
3. Fill out both sides of the Applications!
4. There are only two spots left for O'Camp Directors because I took the third one! You may either run for one of these positions individually, or you may run as a team of two. If you wish to run as a team of two there must be at least one woman.
5. Interviews with candidates are set for Tuesday, 20th October from 6 pm. If you cannot make it for any valid reasons, you must see me on Tuesday. *You have been warned!!* Duty statements and SAUA Policy will be available from the SAUA Office on Wednesday. *It is vital that you come to collect these and confirm the time and place of your interviews with me. Be there ... or else!*
6. Being an Orientation Director is a hell of a lot of work as well as being a lot of fun! If you want to discuss what is involved I will be in the SAUA on Friday, 9th October from 11.00 am - 12.00 noon.
7. If you have any problems, give me a ring in the SAUA on (08) 228 5406 or (08) 228 5383.
8. Applications close on Friday, 16th October at 4 pm.

**Sorry for being such a dictator - but someone has to do it!**

**Nick Dunstone,  
1993 Orientation Co-Ordinator**



what's your

# Pleasure and addiction

sex eating drugs music travel books  
laziness abusing fuckheads warm baths  
summer holidays magazines talking tv  
movies stamp collections shopping drinking  
pinball felafel red underpants pumpkin  
soup caramel whips leather whips sleep  
coffee clag glue masturbation  
IRA PLO STD credit cards  
you fillin the blanks

the great **big final**

## SPECIAL ISSUE

get **your** contributions in now for  
1992's last ever On Dit. Any  
**pleasure** any  
**addiction** we're interested

### deadline

### november 1

leave your contributions in the SAUA office contribution  
box, the ON DIT office, the PLEASURE and ADDICTION box in  
the Barr Smith Library