

ONDIT

ABILENE UNIVERSITY
STUDENT ASSOCIATION NEWS



NATIONAL UNION OF

NUS
STUDENTS

South Australian Branch

1992

AUSTUDY SURVEY

26th - 30th October

Studying a poverty trap?

Financial hassles ?

PHONE IN on

008 808 937

8am to 6pm

OR

**Fill out a survey at your
Students' Association**

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apocalypse and
so much more in
this weeks

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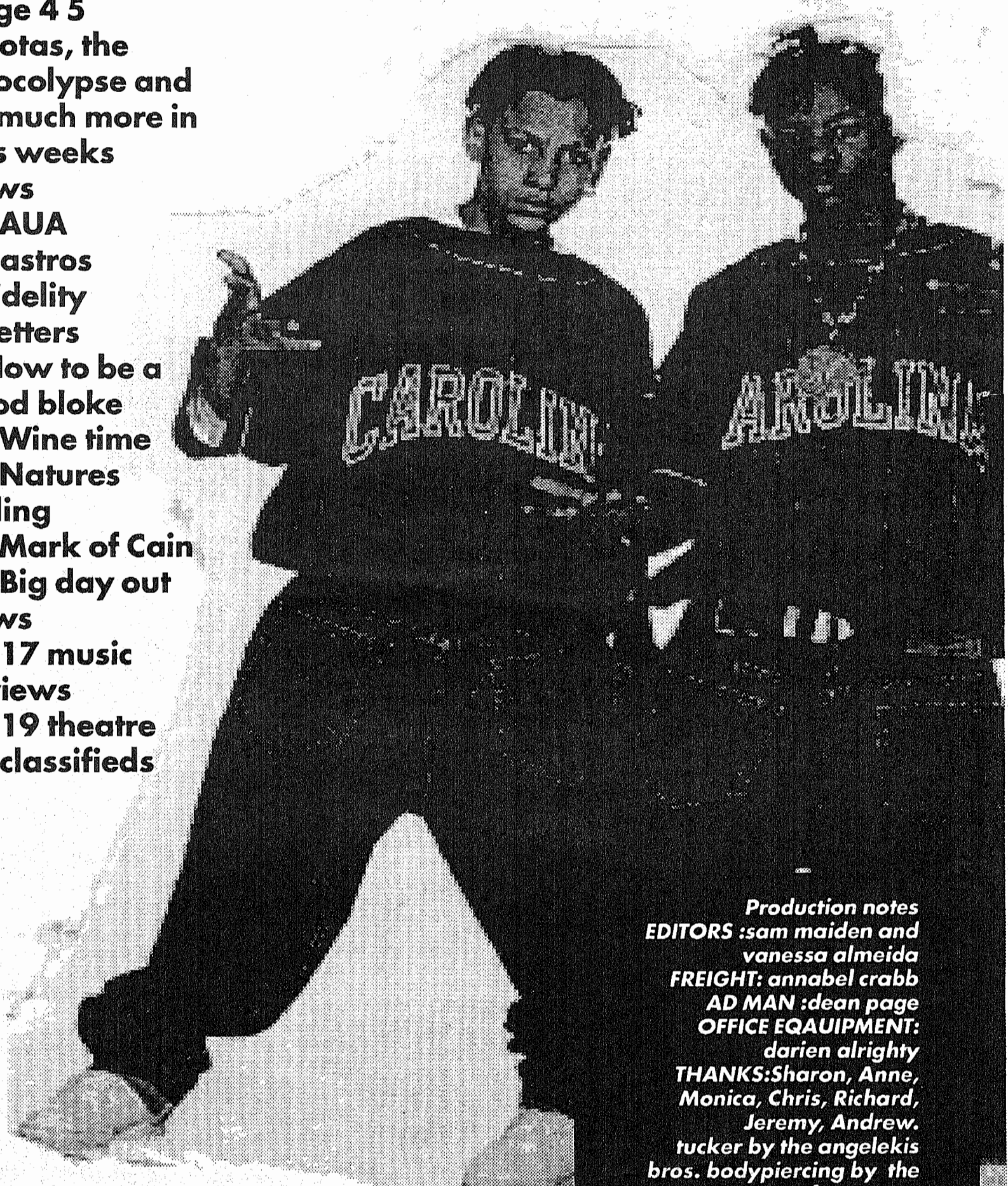
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Jump into this weeks crazy edition!

Production notes
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Jeremy, Andrew.
tucker by the angeleki
bros. bodypiercing by the
four roses.

Austudy survey

Age (please circle):
15-17 18-20 21-25 26-35 34-45
Over 45

In this year's Federal Budget the Government decided to make major changes to the AUSTUDY Scheme. These changes will be introduced next year, and it is important for students to realise the ramifications of these changes. In this issue of *On Dit* there is a survey to fill out.

The aim of the survey is to ascertain student response to the AUSTUDY changes. You should have received in your pigeonhole a yellow coloured pamphlet called *AUSTUDY and ABSTUDY: More Money for More People* from the Department of Employment, Education and Training. This pamphlet presents the Government's rationale for the changes.

So what will the changes give to students? The major one is an AUSTUDY "supplement" arrangement whereby students will be able to trade in their grants and receive double the amount in the form of a loan with an interest rate, which will have to be repaid later when a certain income level is reached (just like the Higher Education Contribution Scheme). This means that a student will finish their degree and go into the workforce with a substantial debt hanging over their head, made worse by the addition of an AUSTUDY debt to that of HECS.

It must be pointed out that the introduction of loans to AUSTUDY will certainly prevent the grants still available from being increased, whatever the Government says to the contrary. When possible changes to AUSTUDY were being looked at earlier this year, the Government made it clear that it wanted to find a way to increase student financial assistance levels without increasing grants. While it will be convenient for students to obtain more money in the short-term, the debt that students will accumulate will be a long-term problem.

The Government has promised to introduce legislation to protect the grants scheme and at least keep it in line with the cost of living; however, the present level of AUSTUDY payments is not adequate to live on. The maximum benefit obtainable of approximately \$117 per week is less than the dole, which is approximately \$130 per week.

In the current economic climate, Government expenditure on higher education is declining. Students are contributing more and more financially - and receiving less. Education is not only an individual benefit, but one that flows on to the

community, so students are not the only losers from cost-cutting Government measures. Another aspect of the AUSTUDY changes is the abolition of payments to students of less than \$20 per week. Given that even an amount of \$5 can come in handy for the student and pay bus fares or stationary, for example, this is not a positive change.

Favourable aspects of the AUSTUDY changes are:

(1) the gradual reduction of the age at which students can receive the Independent rate - that is, without parents' income being taken into account - to 24 years of age in 1993 and 22 years by 1995 (although this, of course, depends on whether a Labor Government is in power at Federal level);

and
(2) students will now be able to earn \$6,000 per year before their AUSTUDY grant is reduced.

The second point demonstrates that the Government is aware of the need for students to work because AUSTUDY is not adequate, even if it will not increase the grant to match reality!

Having read this article and *AUSTUDY and ABSTUDY: More Money for More People*, I hope you be in a more informed position to make a judgement on the AUSTUDY changes. Only the Labor Government's AUSTUDY policies, and not the Opposition's policies, have been dealt with, owing to their current relevance.

It would be much appreciated if you could fill out the survey, as the results will be used when the Students' Association of the University of Adelaide lobbies the Government on AUSTUDY issues. Surveys are available from the SAUA Office as well as in this edition of *On Dit*. Please return them to the SAUA Office, or deposit them in the boxes that will be located in various parts of the Union and University.

Rebecca Shinnick,
SAUA Education Vice-President.

Institution:

Course (Year and Faculty):

Do you live (circle one) With parents/relatives as a boarder in a residential college in rental accommodation other (please specify):

Are you currently employed? (yes/no, and specify part-time, casual if employed):

What is your average weekly income?:
What is your average weekly expenditure? (please include living costs if applicable):

Do you feel the current AUSTUDY system is just and equitable? (please circle one):

Agree strongly Agree Unsure Disagree Disagree Strongly

Which of the following AUSTUDY reforms would you support? (please specify yes/no for each of the reforms):

Lowering the age at which students are eligible to receive independent AUSTUDY from 24 (which will be next year's rate) to 18 years of age? _____

Increasing the full independent rate (approximately \$117 per week) to at least the level of the dole (approximately \$130 per week)? _____

Raising the Personal Income Threshold (the amount you can earn in addition to and above your AUSTUDY payment without being penalised) above the \$6,000 that will be permitted next year?

Raising the Spouse Income Threshold (the amount your partner can earn before your AUSTUDY payment is reduced) above the \$13,000 which is permitted?

If you are currently receiving AUSTUDY/had the opportunity to receive AUSTUDY, would you be willing to trade some of your grant for a loan of twice that amount (eg, swapping \$1,000 of grant for \$2,000 of a loan) to be paid when you earn a certain amount of income, similar to HECS? (yes/no): _____

If "Yes" would this be due to sheer financial necessity as AUSTUDY is inadequate to live on? (yes/no): _____

Will the reduction in the age of independence from 25 to 24 in 1993, to 23 in 1994, and 22 in 1995 mean you will apply for AUSTUDY if you didn't before? (yes/no): _____

If you are currently receiving AUSTUDY (or eligible to receive it next year) would you be affected by the abolition of payments of less than \$20? (yes/no):

Do you feel the loans scheme which will be introduced to AUSTUDY in 1993 is disadvantageous to students? (please circle):

Agree Strongly, Agree, Unsure, Disagree, Disagree Strongly

Comments on any aspect of the AUSTUDY changes would be appreciated:

Quota survey results now available

The Students' Association has put together the results of the quota survey it conducted in late September.

As the result of student confusion regarding quotas and why and how they operated, and the perception that university administration and academics were not doing all they could to find out what students wanted, the SAUA decided to seek student opinions. The survey was distributed to students in the Faculty of Arts, as subject quotas have the most impact there because of the range of options offered.

Out of the three quota options to decide student places in high demand subjects - academic merit, first come first served, ballot draw - the majority of the 470 or so students who filled out surveys, preferred academic merit as the means of selecting students. First come first served was ranked second and ballot draw came in last. The academic merit method was promoted last year by the SAUA and Arts Faculty representatives as the most consistent means of deciding subject places, but on the condition that departments made concerted efforts to be flexible and allocate places for students with special circumstances so that equity played a role. This year's SAUA President Susie O'Brien stressed the fact that the survey results represented ordinary students' views.

Students who preferred academic merit considered it the fairest method since it rewards students who have worked hard for their results with a subject place, it is a uniform as opposed to arbitrary means of selection, and it means that

those who cannot line up for a place (as happens in the first come first served method) such as students who are working in the summer break, have parental responsibilities, live in the country, are disabled, etc, have a fairer chance of obtaining a place. However, some members of some Arts departments and some Arts Faculty administrators regard the academic merit method as being difficult to administer, and elitist in that it excludes some students who may be keener to do a subject than others who have the marks but not the commitment.

There were also a number of comments made regarding departmental disorganisation in allocating students to subject places and letting them know what is going on with quotas. Whether or not Arts departments and Arts Faculty administrators decide to accept the survey results, it is clear from the survey and grumbings earlier this year that those departments which use quotas have to lift their game as far as students are concerned.

Sam Maiden

Are you ready to rock ?

Is your diary full for this coming weekend? If so, perhaps you are being somewhat presumptuous. According to the Mission For The Coming Days, the world as we know it will be coming to a rapid halt - on October 28, this Thursday, to be precise.

This leaves us all a few days to prepare for the ensuing state of affairs which, from the group's predictions, sounds as cheerful as a torture chamber.

In literature that has been distributed worldwide, the Mission For The Coming Days, a fundamentalist Christian group based in Seoul, South Korea, makes its case for the Second Coming of Jesus Christ on October 28. Such predictions are not new - for centuries Christians, taking their cue from the Book of Revelation or Apocalypse, the most intriguing in the Bible, have awaited the Second Coming and if at any stage they held their breath, they soon resumed normal breathing patterns again.

So how has the MFTCD determined the date? The booklets, *Are You Ready for the Rapture* and *Rapture* calculate it using Biblical references and mathematical formulas. It is believed that the Christian faithful will be 'raptured' into Heaven on Christ's arrival here, to stay for seven years safely out of harm's way while the rest of humani-

ty undergoes a seven year tribulation period in which the Antichrist will have his way. In the event of members of family, friends, workmates, etc vanishing, do not call the police or private detectives - family, friends, workmates, etc will have disappeared off the face of the earth, literally.

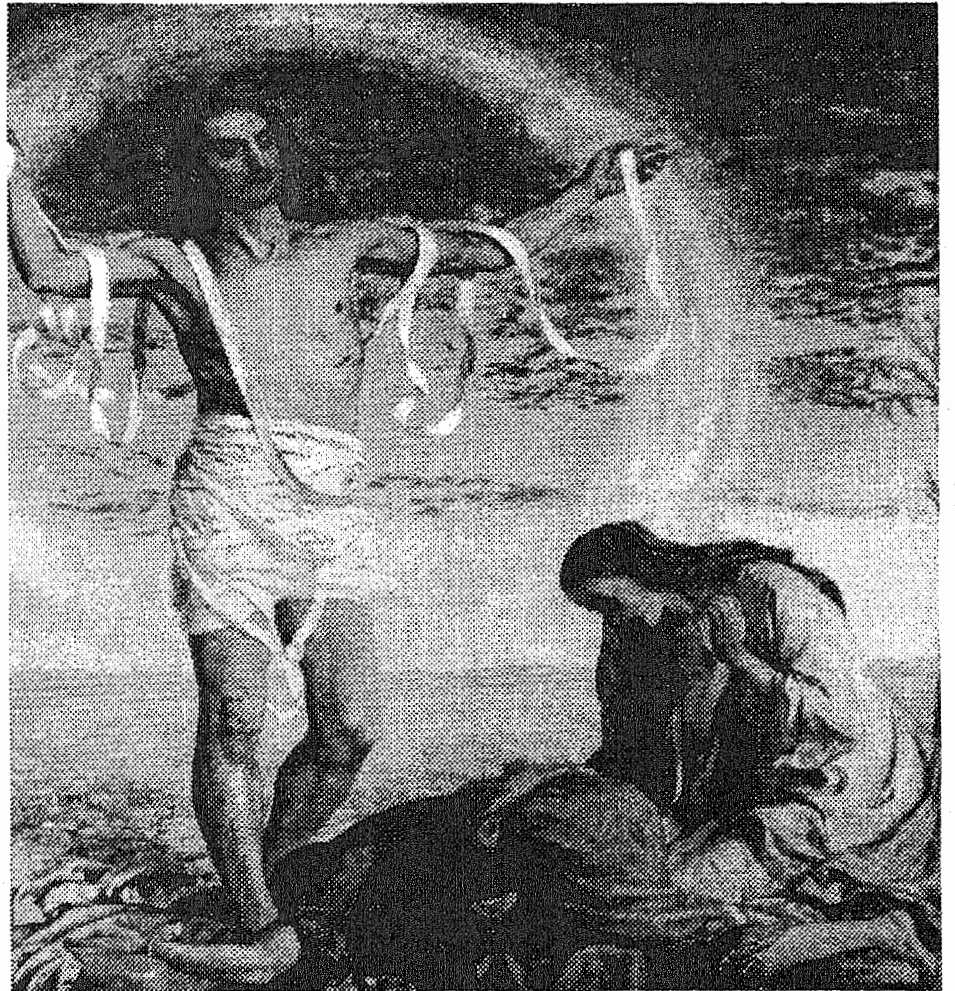
While the MFTCD is not alone in its belief that humankind is entering the final phase of existence as we know it, some other Christian groups tend to express this belief with greater finesse. The two instances reflect the general tenor of the *Rapture* booklet:

"During the Olympiad in Barcelona, Spain, the Antichrist will be sitting in the VIP area, and the worldwide 666 system will be officially announced."

"The sun shined, heated and burned people at about 160 degree F to 180 degree F. (The preparatory phenomenon of this kind is reported in the south pole area. The otters and fishes were found blind because of the destruction of the ozone layer in the sky above that area. And it is also reported that the people living close to the south pole in Southern Chile are recommended by their government not to be out during the sun shining day and on the beach area without a broad-brimmed hat and fully covering dresses.)"

What more can one say to these revalatory predictions other than beware - the end is nigh.

Vanessa Almeida



the man with the plan is set to rock you and your family this week. Don't let them wafer without you

P o s t G r a d u a t e G e t t o g e t h e r

The Postgraduate Students' Association (PGSA) is holding its annual Ordinary General Meeting on Thursday, October 29, in the North Dining Room (next door to the Bistro), level 4 of Union House. The meeting's chief item of business is the election of postgraduate students to representative positions within the University, including the Library Committee, Sexual Harassment Committee, Equal Opportunity Board and Board of Graduate Studies, as well as for some of the Faculties.

In addition to conducting elections, the meeting will also see the PGSA President, Ms Kim Cressman, present "Supervisor of the Year Awards" to academic staff members who have received kudos from the

postgraduate students they supervise. To highlight this auspicious occasion, chicken and champagne will be served (vegetarian food and non-alcoholic drinks will be available for those who do not wish to partake of the main fare), and a four piece string quartet will play. With such an agenda, there is no excuse for postgraduates to stay away from the Ordinary General Meeting.

Postgraduates who wish to nominate for positions should fill in the nomination form in the PGSA newsletter, *The Clever Country Journal*, which has been pigeonholed to all postgraduates, and drop it into the PGSA Office, Union Cloisters. Nomination forms can also be obtained from the office. Nominations close 12 noon, Wednesday, October 28.

Vanessa Almeida

Student Radio 1993

Do you have a *passion* for the waves?

If so, you may be interested in becoming involved with student radio next year. Possible areas include:

- involvement in presenting (announcing)
- production (both live and recorded)
- promotion
- live recording of bands, etc.

Don't worry if you've had no experience in radio, experience is not necessary as we run a training course.

So if you want to get stuck into some burning issues, waffle on about arty stuff, chat with superstars, record your favourite band, play around with lots of pretty knobs and dials, or just play your own distorted choice of music, go and fill out an application form NOW!

Application forms are available in the Students Association office, or similar landmark on your campus. Applications must be returned by the 10th of December.



SAUA President

VOUCHERS

At the moment, I am preparing a paper on vouchers. I met this afternoon with Rodney Attwood, Director of Regency TAFE, to discuss the effect of the voucher scheme.

TEACHING QUALITY REPORT

I have been looking through the final draft of the Teaching Quality Report. Some very good recommendations which have been watered down, unfortunately. It will be interesting seeing what happens next year.

QUOTAS

The final report of the SAUA Quota Survey has been compiled. Thanks very much to Anne and Monica for doing all the boring bits. Overwhelmingly, students voted to have academic merit as the selection. For equity reasons, I don't necessarily agree and for administrative reasons nor do the Arts Faculty.

EXTERNAL STUDIES

Thanks to Annabel and Darien, the external studies mail out has been collated and sent. Letters from the EWOs, the Unions, NUS, badges, papers from us, condoms,

stickers, an Elle Dit and heaps more went off this week. I look forward to the responses, particularly from Nicole Asquith!

STUDENT CHARGES

On the Vice Chancellors Advisory Committee, I managed, after a ridiculous display of ignorance from the Deans, to get a list of the various student charges - levied by Faculties and Departments. It's ridiculous that some departments get funded so that their students can attend field trips, yet the money doesn't get to the students.

OTHER THINGS ...

- Helping out new Office Bearers.
- Writing a statement for the Student Guide.
- I'll be meeting the New Zealand Opposition Minister for Foreign Affairs and Education next month.
- Student grievances.
- Commenting on new credit transfer schemes.
- CASM - getting them some things for the student common room.
- Saw Jocelyn Scott.
- Sent Toronto University Information on HECS.

Susie O'Brien

SAUA President

education v.p

Education Vice President

Austudy Survey

Last week, I mentioned the Austudy Survey for this week. We have decided to revamp it so we can find out exactly student thoughts on the loans scheme and why if eligible you would use it (i.e. whether you would take a loan simply to live as the Austudy grant is inadequate to live on). A copy of the survey is in this week's On Dit. Please fill it out. It's very important that we get student responses that we can then use to lobby the government. Copies will also be available from the Students' Association and hopefully I'll be able to put some in the Barr Smith Library and out at Waite and Roseworthy. For those of you at these campuses, please return the survey to the Roseworthy Student Union or the Waite Library.

Teaching Excellence Awards

Andrew and I sat on the committee meeting on Tuesday to select three teachers who will receive these awards out of, I must say, some excellent nominations. These prizes are for outstanding teaching achievements by academics in their chosen fields. It is commendable that these people will be acknowledged for their efforts. After results are released I'll let students know a bit more.

Education Standing Committee Meeting

A successful ESC meeting was held on Monday. The committee is well motivated and willing to work over the holidays. We placed high on the agenda the production of an Academic Rights booklet and pushing for compulsory monitoring of teaching quality by students. ESC will be helping with the Austudy Survey. The next meeting has been scheduled for Monday, 2nd November at 1 pm.

Individual Student Grievances

A couple of people have come to me of late with problems but I encourage even more students to use the SAUA to have their voices heard. Monday is the best day to catch me but you can always leave a message in the book that I'm sure to get.

Bye for now,
Rebecca Shinnick

women's officer

Women's Officer On Dit Column.

Hi again! Things seem to be winding down a bit as exam horror draws ever closer and we all get deluged by final essays and assignments. Partly because of this, a few of the planned "happenings" have been postponed until next year when everyone has a lot more time and energy to come along to events and generally get involved.

Among the things put off until next year are a women's dance party, which Maddie the ACVP is going to help with, a forum on the experiences of women from multi-cultural backgrounds, a women's health day and a performance by Helen Vicqua on women and sexuality. All these and much, much more will be happening early next year so keep an eye out for them.

As for what's on before the end of the uni year, the **Reclaim The Night** march is on this Friday, the 30th of October. A group of women from Women on Campus are meeting before the march for a drink so if you want to join us just contact me and I'll tell you when and where. Otherwise meet at 7.30 pm at Victoria Square, ready to march to the new Reclaim the Night mural and then to Parliament House, with stops for speakers and music along the way. Also before the end of semester this Thursday (29th) to be precise we have Michelle, a woman from CASM coming to speak on her experiences as an Aboriginal woman student. This will be at the Women on Campus meeting at 1 pm in the Women's Room.

And last but not least, make a space in your study timetable on the afternoon of Thursday, 5th of November for our **End of Year Women's Party**. As a sequel to the ever-successful women's party held during O'Week, this could be a very enjoyable break from study as well as a celebration of having (almost) made it through a year at uni. Food and drinks will be provided courtesy of the SAUA and also we will be launching the video of the NOWSA conference, which has been eagerly awaited both by women who made it to NOWSA and by those who didn't.

Well, I'll be back next week. Until then try and stay sane, or at least as sane as possible at this time of year.

environment officers

Dear comrades,

We have taken over.

Hope you don't mind.

Last week was an eventful one, in which two thirds of the Environment officer body was taken out with illness.

Events we'd like to tell you about include:-

- 1) There is a Friends of the Earth annual general meeting on Monday, the 2nd of November. Feel free to come along, you'll find it the FOE clubrooms;
- 2) A talk will be held on "Immigration, population and the environment", on Wednesday October 28th, 7 pm in the Resistance centre, 34A Hindley street. These are very important issues and the discussion promises to be lively;
- 3) A field day at the Brookman's 35 acre permaculture property near Gawler. "Post flood tour of the Brookman's property" on Saturday the 31st of October, from 2-6 p.m. Travel by train to Evanston station, from there it is just 15 mins. walk to Hillier road. Come to the Environment Officers' office, in the SAUA, for a map;
- 4) On Saturday the 21st of November at 7.30 pm there is a public meeting, including discussion on the "International Green Farm in Cuba Project". A Cuban scientist, Dr. Rolando Hernandez Leon, has been sponsored by the Green Team to come and see what we are doing with permaculture and other alternative technologies. For more information, contact Laurie on 332 3131 or come down and have a chat to one of us.

This week, protesters will be returning from the "Disarm the Skies" demonstration at the Avalon Airshow in Victoria, held last week. Watch this space for more information about how the protest went, and the future direction of the people involved.

Bye for now. Love,
Tania, Jo, Goose.

Where's Derryn When We Need Him?

Why? Because someone should be shouting "shame, shame, shame" from the rooftops. Why is placid ol' me so steamed as to invoke the bearded one? Because I just watched a True Stories documentary on the ABC: Castro - the Last Communist (ABC TV, 8.30 pm, 18th October, 1992).

Permit me to utter a truism, after all, I am a committed opponent of such rhetorical tools, but the last thing we need right now is more disinformation. But that's what this thing was. I tuned in because I have felt the need of late to learn a little about Cuba, realising I know next to nothing about this odd little island (literally and figuratively) at "war" with the US for over 30 years. A great opportunity, then, presented itself in the TV guide this week. How sad that it attempted more to disinform its viewers than involve them in what must be a difficult and confused "true story" to unravel. I have no gripe with those who scripted this debacle, if they wish to perpetrate such garbage that is their prerogative. But I am mightily steamed at the ABC for airing it: I wonder, did anyone actually watch it critically before it went to air?

Castro significantly admitted to the use of only two researchers (as against 7 musicians) in its composition: I hazard a guess that there are more fact-tenders employed on your average game-show episode than that. I won't go into a dreary recital of all

the fatuous, or at least suspect, claims made by a bunch of dorky self-promoters employed as "experts" in this production - for starters, I don't know any better. But I am damned suspicious of something that reeked so pungently of US State Department approval. There was, after all, virtually no mention of the effects that the US-enforced estrangement of Cuba from all but Soviet market links must have had on the economic, social and political culture of Cuba. I suspect that perhaps Castro may have been forced to be a more open, responsive and honest (not to mention well-advised) leader if Cuba has been permeable to outside help, influence and ideas. But it was locked out of the world and forced into a nasty, doctrinal little corner by US anti-communist foreign policy. I'm not attempting to suggest that Castro may have become a virtual democrat if not for the privations enforced by US policy - I repeat that I know too little about the history of this little nation to hold any informed opinion and this sad situation has been little relieved after watching *Castro*.

Why aunty? For truth's sake, why? You probably paid as much for this partisan toilet-water as it would have cost for a team of diligent, impartial researchers and film archivists to nail your own version together and your devoted Australian audience might have learned something that wasn't redolent with the stench of McCarthy, Kennedy, and Bush. Surely, we are entitled to information, free of exogenous diplomatic and doctrinal bias - aren't we? Castro may have been the nasty, corrupt, comical bungler that this doco presented him as - and there are plenty of those around - but this wasn't the stuff to convince any thoughtful person of that. So, there you go - an hour the poorer, none the wiser and pissed off at a good opportunity missed.

Scott Wasley



not more disinformation


SAUA barbecue

\$2 Barbecue!!

Relax for the last time before the exams at the SAUA's End-Of-Year BBQ, this Friday (30th October) at 1 pm on the Barr Smith Lawns.

For only \$2 you get meat or vegeburgers, salad and beer, wine and soft drink.

Bargain.

FREE  FREE

**Postgraduate Students' Association
Ordinary General Meeting**

North Dining Room
Level 4, Union House
12.30 - 1.30pm
Thursday, 29 October
Please register with PGSA
228 5898

• Chicken and Champagne Lunch
• Presentation of Supervisor of the Year awards
• Elections of postgraduate representatives for University Committees and Faculties in 1993

Committees	Uni Info Technology	Alumni Association
Car Parking	University Relations	Board of Graduate Studies
Library	Biosecurity	Councils
External students	Groups	Sports Association
Student Services Advisory	Women's Advisory	Faculties
Student Health and Advisory	Multicultural Advisory	Science
University Health and Safety	Disabilities Advisory	Engineering
Sexual Harassment	Boards	Law
Biohazards	Equal Opportunity	Math and Computer Science
Campus Safety	Careers Advisory	Agricultural & Natural
Advisory Centre for Uni. Ed.		Resources
CEMMSA		Sciences

NOMINATIONS of candidates for election are invited. A nomination must be made on the prescribed form and must reach the PGSA before 12 NOON on Wednesday, 28 October, 1992. Nomination forms can be obtained from your Department Secretary or the PGSA Office.

• nominees may attach a brief policy statement to their nomination form.

fun in the sun at the end of year extravaganza

Union blues

To those responsible for proposed (!?!!) for changes to Union Building and therefore responsible to the students of this great University,

Once again, the Union appears to be about to short shaft the students. The major changes to the building do not advantage the students as a whole. These changes would benefit the Union Administration with all their public servants and not the student body as a whole. Why wasn't any notification sent out to affected groups or put in On Dit for general discussion? Was fear of rejection the answer? Who is Rob Brice? What has the ANZ got to do with all this? (Probably nothing.) Why does the Union continually use these underhanded tactics (i.e. not telling!) to make changes they don't seem to dare want anyone else to know about? Is it because they might not be approved of by people in general? Will the Union treat us like mushrooms and do the work during the vacation while no students are around as they have done previously?

Union extravaganza

Dear Eds,

What will happen to our Union subsidised facilities if the feral abacus, little Johnnie Howard et al, are voted in? Presumably a 15% GST applies to the Union Fee as well as prices in the Bar, Refec, library handling charges, book and stationary shops. I realise I will be better off if I eat lots of bleach and Harpic Bloo, but it does seem a bit unfair, doesn't it.

Imagine what it will do to the Bar gallery if the dealers start charging 15% GST (prostitutes already pay payroll tax). Will the Union try to absorb the increases (hah!) or will students be asked to pay even more for education?

M. Tinsley
1st Year Science

P.S. I realise the Libs will make some comment about compulsory student unionism, but I like my facilities.

More union blues

To those responsible for proposed (!?!!) for changes to Union Building and therefore responsible to the students of this great University,

Once again, the Union appears to be about to short shaft the students. The major changes to the building do not advantage the students as a whole. These changes would benefit the Union Administration with all their public servants and not the student body as a whole. Why wasn't any notification sent out to affected groups or put in On Dit for general discussion? Was fear of rejection the answer? Who is Rob Brice? What has the ANZ got to do with all this? (Probably nothing.) Why does the Union continually use these underhanded tactics (i.e. not telling!) to make changes they don't seem to dare want anyone else to know about? Is it because they might not be approved of by people in general? Will the Union treat us like mushrooms and do the work during the vacation while no students are around as they have done previously?

Duncan replies

D.K. Adams,

In response to your letter to 'On Dit' (20th October):

My argument simply stated is that society as it is currently structured is male-dominated, i.e. patriarchal. Patriarchy oppresses through sexism and, I would argue, also racism, homophobia/heterosexism and speciesism. The dominant culture is male (and white) and therefore, yes, men must take responsibility for the negative things that this dominant culture has created.

My mistake in the article was in referring to vivisectioning scientists as male. This ignored the fact that womyn can be (and, sadly, often are) just as affected by patriarchal thought as men. I apologise.

I do not mean to maintain sexist stereotyping and I don't feel that my philosophy does this. I never denied that both men and womyn are/can be equally affected by the patriarchal discourse of meat and I encourage both men and womyn to reject their socialisation with regard to all forms of oppression. I did say, however, that meat eating (i.e. the oppression of animals) is strongly associated with the "male" role and I stand by this. I am talking about imposed roles, not inherent characteristics. If you can see that, then I'm sure you'll realise that I wasn't stereotyping people themselves.

Jennifer Duncan
Politics

From the funnybin

Hi there to the On Dit crew,

Here I am sitting in the sun against the Oliphant Wing (this is spelt correctly) because it is on the side of the building and I can copy it quite clearly. There is a security guard just lighting up a smoke witting just 10 meters a way (sic). I can spell properly but I just could not be bothered going back and correcting the mistakes.

Anyway, now that I have explained my environment to you, I will just point out that the reason I have been sitting in the sun is that I am wet! (Ah, everyone thinks that I've been playing with myself.) But no, by presmade friends of the Studs with (out) Attitude Syndicate have thrown water balloons at me, and a big humungas (sic) bucket of water, and now I am along trying to get dry for my Maths tute.

The security guy has gone, by the way to the person who stole/picked up a yellow pencil case, that I lost about 3 months ago, could you please put it on the table where I left it. It had my calculator in it. And now I have to fork out \$33 on a new one. My grandma gave me that for my 18th birthday. I also would like to point out, that I have failed everything that I have done, like all the exams between today and 18/1/92 when I passed a supp (Chem I) and this is is going to end when I pass my motorcycle course this Saturday that date is 30/10/92. This has been almost 11 months of failing exams, motorcycle course, and of course, elections. Anyway, I've had my winge (sic) and I am drying off so Au Revoir.

Rob de Jonge

P.S. By the way, if the person that stole my calculator wants the warrantee, it expired in March 12, 1992, so I hope it breaks down on you.

Bye.

whoh, more union blues

Dear Eds,

Just a little bitch here about that glorious establishment, our Uni bar. I was present for the Hard Ons etc show the other week when I encountered one of the most pathetic attempts at customer service I have ever encountered. A friend of mine ordered a beer. Simple enough thing at a bar, right? Well, the person behind the bar managed to spill at least a quarter of it on the bar towel. Hey, not the end of the world, they'll just get another one. Well, no, that didn't happen, and a request for a replacement was greeted with a rather stunned look. A referral to someone (apparently the bar manager) led to the reply "Ah, whatcha worried about, you've still got three quarters left." Not a satisfactory answer, really. When the bar has over 600 people in it drinking beer, I'm sure one courteous example of customer service would not have sent the place broke. Maybe they assumed my friend was drunk and either wouldn't complain or wouldn't remember. You were wrong.

On the subject of the bar, what is the point of having a ban on smoking if it is sparsely signposted and absolutely no effort is made to enforce it. Surely members of staff would be able to sue the bar for smoke related illnesses anyway because the bar has not attempted to make the ruling any more than a nice idea.

Finally, why did the bouncers take no action as two macho darlings pummelled each other just inside the door after the show? A number of tables and two young women went down with them before they decided to continue their bonding exercise outside.

Oh, and by the way, it was a great show!

letters policy next week is the last edition of ondit, so if you want to have your say get your contributions in before thursday. We like funny letters we dislike boring sexist dweeps You can send your thoughts to the SAUA contribution box, the ondit office, under the door is just fine or post them to GPO box 498. Please include your correct name and contact department. The reason we do this, Mr Datehole of last week may be interested in this, is that people get all shirty if letters are fake or defamatory. So we want your letters now! So get writing



Women's Suffrage Centenary South Australia - 1894 - 1994

Expression of Interest

South Australia was among the first states in the world, and the first in Australia, to extend the vote to women and the first in the world to qualify them for education to parliament. The Steering Committee appointed by the Premier of South Australia to promote and coordinate the celebration in 1994 of the centenary of these historically important advances invites expressions of interest from individuals and groups wishing to stage events or to initiate projects as an accredited part of the celebrations.

The events and projects must be relevant to the involvement of women in South Australia's history or relate that history to matters of current concern to Australian women. They may take a variety of forms including academic texts, photographic, theatrical and media presentations, displays, biographies, retrospectives, etc.

Limited financial assistance is available to assist some proposals. Projects approved by the Committee which it is not able financially to assist may officially be accredited as part of the celebrations.

Initial expressions of interest should be addressed to:-

The Executive Officer, Centenary Suffrage Committee, Department of the Premier and Cabinet, GPO Box 2343, Adelaide, S.A., 5001.

Closing date for the first call for applications is 31st March, 1993.

How to be a good bloke II

By following last weeks advice all new lads to the sport of bloke should be able to understand and participate in any natter that has been bandied about by more experienced blokes. The new kids on Bloke street should have spent the weekend watching the cricket, either live or on the box, sinking the long tall cold ones, smashing the tinnies against their noggin, pulling each others fingers and scratching away merrily. Only by practising what we preach can true bloke status be achieved. Remember a rolling stone gathers no moss and downhill lays the Shangri-La of eternal bloke happiness.

This week we will concentrate on the mystical rituals that appear so shrouded in tradition and unclear to outsiders. These rituals are simple in concept, execution and meaning yet fundamentally underpin the very essence of bloke. From simplicity springs the substance.

Posture

Posture is very important because, unsound though it is, first impressions are lasting impressions. Comfort is foremost, utility next and both need to be maximised to gather true satisfaction in any social or private situation.

The slouch- In some minds the most important facet of posture. The slouch can be done on any chair, sofa, settee, bean bag, floor, stairs, grass etc. that you happen to find yourself reclining on. The slouch consists of lying so low that your head is the only portion of your upper body perpendicular to the chair. Legs akimbo, pashtay on lap, tv power nearby, a little soldier firmly clasped in the right hand with your left hand having a quiet scratch of all the places that don't see the sun much the slouch is it.

Standing- Standing is very important as it gives the opportunity to lean against the wall, your best fookin' mate, the fridge (parties only) and the hot rod. Usually left leg over the right with a slight lean onto your right side or shoulder, the stand can be used to portray dominance, authority and knowledge. At parties the gaff and green can (VB for the gugs who don't know) are compulsory and should only be relinquished with after a bit of niggles/nookie/emptiness.

Television watching

In order to watch the box a knowledge of sports is required. This actually is crap but it makes the compulsory weekend sport viewing a lot more understandable. After this early '80s American college frat films are enjoyable. Make tv work for you by lagering like a mad bastard, smoking like a train and farting like a trooper.

Employ the slouch on your most user friendly armchair and the teev world is your oyster.

Clothes aka clobber

Clobber maketh the man. Clothes are the guide to a blokes inner beauty and are often a lodestone. Socks for example should be worn at least four days in a row. Explorers a big bonus with the only drawback being the initial cost. Obligatory items to own are a sportsjacket preferably a Seersucker, thongs or jandals- preferably the common rubber garden variety, rock t-shirts eg Rhinobucket, Cosmic Psychos, Bored, Tad etc, a few pair of shorts either baggy or not, a pair of blue jeans, a pair of black jeans, a flanny preferably purchased from K-Mart/Target/Woolies, a pair of boots and a crap baseball hat. Clobber should be kept relatively unclean with the stains garnered from interesting places. They are to be used as a conversation piece should the person you're talking to not give a flying fuck about your latest vommy story.

Now you've got the conversational gambits, the hot clobber and the right moves, its time to go out to the rubbity dub dub. Its Thursday night you're feeling fine and the night is young. For new blokes this is crunch time, the time to feel your way around your newfound blokeness and the time to say "mine's a pint and so my wifes".

The Pub aka the local or the inn

The pub is a place where mates gather to spin a few yarns and down a few little soldiers. Great pub sports are available

and should be played with gusto. Darts, pinny, 8-ball, bingo tickets, checkers, backgam-

mon, counter meals, gambling on the nags and chess can all be enjoyed as can lager, durries and idle chitchat. Play doubles if possible in order to maximise involvement and continue the uninterrupted flow of puns eg "you couldn't hit a bed (3 darts in the same number) even if you were

sleeping in it. Don't be overly critical of your mates, buy them lagers and share around the good times.

Find a pub that is a digger pub first and then convince your mates to congregate there. Explore the rituals such as rounds and you should find that the pub is beautiful and gets more beautiful as time goes by. A juke box is essential.

Pubs provide the perfect place to pull out the cliches that you have learnt. Pubs provide the ideal learning and breeding ground for these to be developed.

When you walk into the pub and espy a mate, the phrase "mans not a camel" should be employed soon after the greeting has concluded. This means drinking is underway and good times and great rock'n'roll are ahead. "You go!" is another tactic used by senior blokes to score a free pint of lager- preferably Coopers ale or stout for winter. After finishing your pint/stubby/can whack it down on the bar and exclaim loudly that theres another little soldier down.

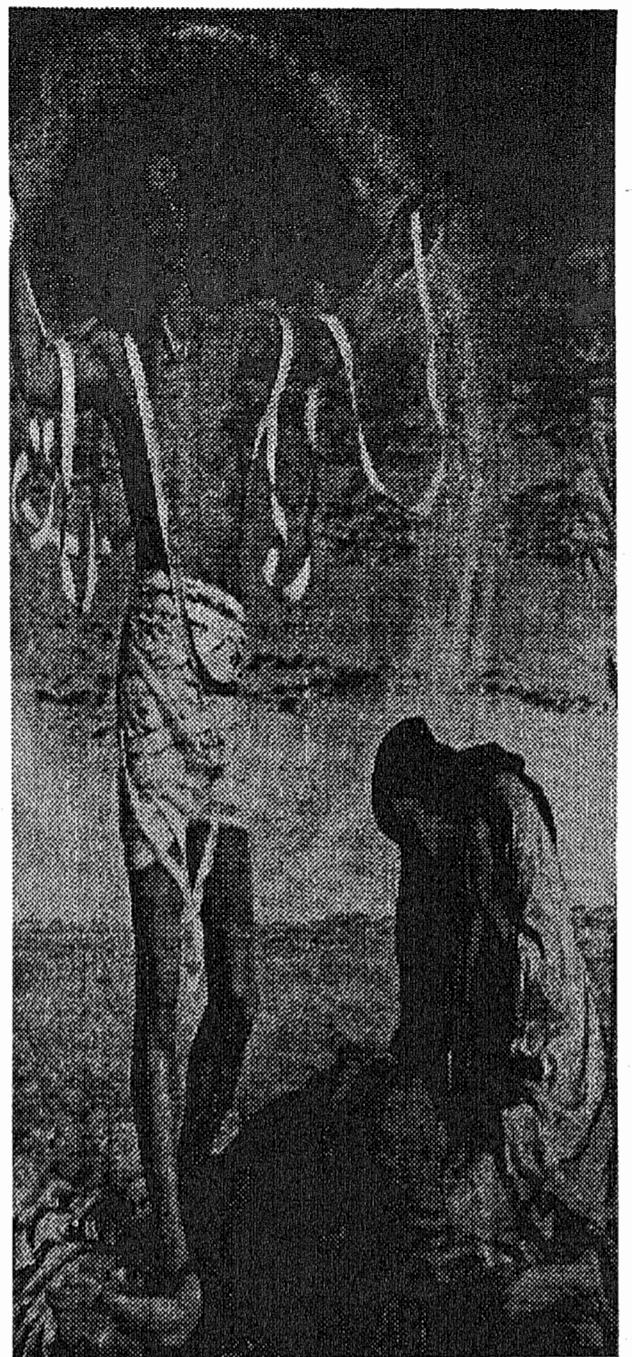
After several pints the time arises to see a person about some turnips. Drinks should be left behind but the packet of Marllys/Stuyvies taken for a walk. Never cop a slash when blasting the silver ball up the ramps. Phrases should be used when leaving. On arrival at the appointed place of disposal turn to your neighbour and say, "Better out than in!" Conclude your business and return to lager central.

If the conversation is dwindling then its time to swing your bowels into action. Fart jokes can be used in two ways- to make yourself the butt of the joke or using somebody else as the fall guy. When offered a finger to pull, pull it and bask in the knowledge that you've done your mate a favour. When getting off a good one charade pulling the pin from a grenade, tossing it and the resultant explosion. Using method two, blame somebody else for your brankstacheen. This leads to considerable mirth and many chuckles.

Get on the right side of the publican and the barstaff and remember to treat them with respect. If you do this they'll treat you with respect, kindness and, more importantly, treat you with humour when the bloke comes out after a few quiet ones.

Cricket aka the great game and the noble game

Cricket is the ideal lazy game to view. Always view from the hill or a suitably



Jesus- he's alright, had a small dick but he's alright

comfy spot. Closet blokeness can come out with no chance of detection in amongst the overt blokeness that abounds there. Once again buying lagers and the communication that surrounds this honourable pastime is paramount in the overall enjoyment of the game.

Watching folk drive the porcelain bus into their Greg Chappell sun bonnet is an attraction that few could deny. Watching the kids play a smaller version of the main attraction is another bonus. Shouting to the fieldsman that he couldn't catch a common cold or a bus after he spills a simple chance is a side benefit but one to be enjoyed with relish. Screaming to the umpire that while he's down there when he is bending down to adjust the batsmans pads is another advantage. Sitting in the sun on the grass and downing lagers is a pastime that few can deny.

Blokes overall should strive to be crap, smelly and unshaven but also should attempt to be interesting so read those papers, read those books, see those films and bands, play those games and be yourself under the veneer of bloke. Most of all enjoy, occasionally wash your clobber and eat heartily.

Growing your own

a weather report for vignerons

Regarding the weather and especially the last week, I am compelled to say "It's about time". Before last week, I was wondering who had turned out the lights and left the tap on. I have been waiting to plant a vineyard for weeks now and so have a number of Barossa Valley vignerons. Now that the sun is finally here, I have even felt confident enough to remove the sand bags from around my Gawler West home. These sand bags were kindly left at my home at 4 am one morning by the local CFS.

During the last couple of weeks, I have observed some vineyards flooded with water to a depth greater than the height of the vines. I am pleased to report that however threatening all the rain has been to my house, having vineyards flooded is not such a bad thing at this time of the year, although the rain really must stop soon or else trouble will start. Vineyards flooding when the vines are loaded with fruit ready for harvest is a real problem. Vines have evolved in places where their growing season occurs during hot dry conditions. A couple of years ago, researchers claim to have found the original site of *Vitis vinifera* and it is apparently up in the back drops of Afghanistan or Pakistan.

The genuine Mediterranean climate that we enjoy in the settled areas of South Australia has everything to do with why South Australia is the leading winegrape producer in Australia. During the research for my recent aged riesling investigation, it was interesting to match the weather conditions of the vintage periods with the resulting wines many years after production. Of particular interest is how wine can behave as an integrated biological indicator of climate and soil conditions. For example, 1982 would appear to be a year that has yielded excellent wine, especially white wine. That year was the commencement of a significant drought. It was also an extremely hot summer. I remember clearly that starting on Australia Day 1982, Adelaide had seven days in a row above 40°C. 1981 was also very hot and I found comments on the relevant riesling bottles about this. 1983 was a lot different. In the Barossa, it was one of the most difficult vintages on record. The climatic situation was that by March 1983, we had suffered an eighteen month drought. Then there was the

Ash Wednesday bushfires. Then there were floods from a freak cloud-burst. I remember well the picture in the paper of a Barossa grapegrower picking his Cabernet Sauvignon into the row boat he was in. So, in a two-week period, right in the middle of vintage there was drought, fire and flood. And yet all we have is the meek and humble intent of making some plonk. Sometimes, life is a bit rough. Many students, no doubt, feel that way right now due to naturally occurring seasonal conditions that prevail at the moment.

It has been wine show season recently and the results are interesting to note. There are two levels of shows. The capital city shows, of which the Royal Agricultural and Horticultural Society show at Adelaide is the most important and most competitive of all the cities and the regional wine shows of which the Barossa, by sheer volume of wine made, is the most important. Both of these two shows have reported their results and had their public exhibitions in the last week. Both shows have seen an unusually high number of medals awarded, especially gold medals. This has come about mainly due to the excellent vintages we have enjoyed recently. It would appear that the mild yet dry conditions of the 1990 vintage have yielded excellent reds. The hot dry dusty conditions of the 1991 vintage have yielded excellent whites. As it usually takes two years after vintage for reds to appear on the market and one year after vintage for whites, and hence we have the largest produce of both vintages now presenting themselves on the shelves and in the shows at the moment. Mind you, 1992 does not look very flash at this stage, regardless of the propaganda a lot

So this coming summer and autumn, we should hope for warm dry weather and balmy, pleasant social evenings at the outdoor cafés and down the beach. Your winemakers' welfare is at stake at stake. Naturally, I am only interested in good weather so that I can get my lips on some yummy integrated biological indicators in years to come.

of winemakers are spouting out with. Such is nature, it all evens out in the end. So this coming summer and autumn, we should hope for warm dry weather and balmy, pleasant social evenings at the outdoor cafés and down the beach. Your winemakers' welfare is at stake at stake. Naturally, I am only interested in good weather so that I can get my lips on some yummy integrated biological indicators in years to come. I hope everyone enjoys the same.

Permaculture Update

An argument in favour of a permacultural style of agricultural management has been provided by Virgil. Nowadays, Virgil is

better known for his poetry but in his own time (ancient Rome), he was the leading agricultural practitioner of the day. During a viticulture seminar, I was proposing 'sustainable' viticultural / agriculture techniques. In response, I had Virgil quoted to me by my lecturer as the basis of our current conventions in agriculture. So, I decided to read Virgil for myself (I fell like Erasmus) and I could only find arguments in favour of permacultural and sustainable management techniques. For example, this is what Virgil says in his fourth *Eclogue*. I promise I am not quoting this out of context, but I am selecting the best and most relevant bits.

"Forests I sing, may the forests be worthy of a consul."
"... Then shall grapes hang wild and reddening on thorn trees, and honey sweat like dew from the hard bark of oaks. Yet there will be lingering traces still of our primal error, prompting us to girdle our cities round with walls and break the soul with plough shares."

"... every land will be self-supporting. The soul will need no harrowing, the vine no pruning knife, and the tough ploughman may at last unyoke his oxen. We shall stop treating wool with artificial dyes, for the ram himself in his pasture will change his fleece's colour, now to a charming purple, now to a saffron blue."

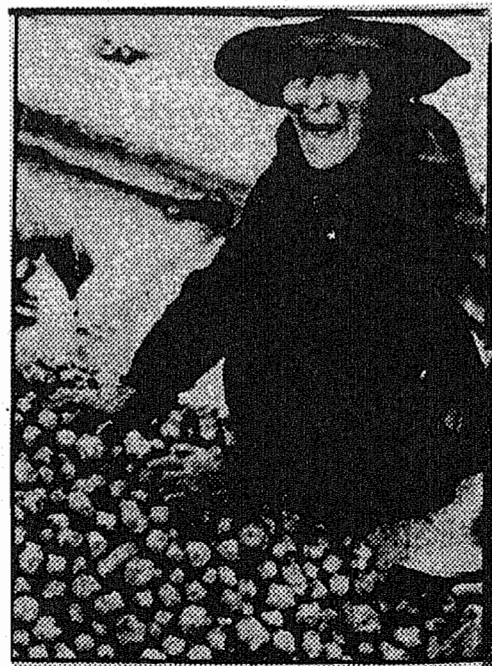
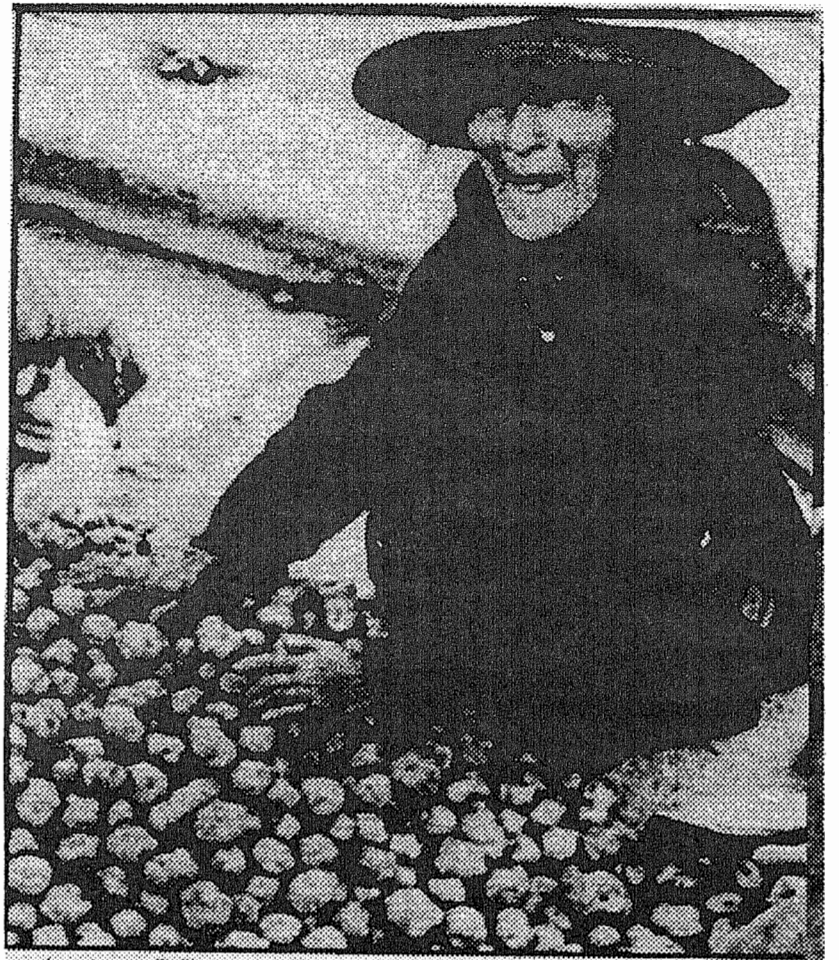
"Begin dear babe, and smile at your mother to show you know her. Begin dear babe. The child who does not smile at his mother

will never deserve to sup or sleep with the gods.

(After translation by C. Day Lewis)
In other *Eclogues* and in the *Georgics*, Virgil speaks of many other things including natural disease management of cattle and returning human effluents to the land, rather than letting effluent drain to rivers and the sea.

Thank you, Virgil. Conventioneerists, please take note.

Benjamin Vagnarelli



When Nature Calls

the environment goes down the toilet



The recent oil spill in the Spencer Gulf showed us that South Australia is not immune to major environmental damage and has brought into question the security and conservation of the state.

The spill occurred when an oil tanker and tug collided off Port Bonython on 30th August, discharging 296 tonnes of engine oil into the sea. Twenty tonnes of oil made its way into the mangroves, south of Port Pirie where it did the most damage.

The latest review of the spill has indicated that the dispersants used to combat the oil may have caused more harm than the oil. Ian Kirkegaard, an expert on spills with the Marine Pollution Branch stated that, "There is always a temptation to go for good cosmetic effect which is to get the oil off the surface and get it down, more often than not you're better off letting the

oil fetch up on shore and deal with it there." It is too early to accurately assess the long term effects of the disaster, however, only one cormorant survived from 190 rescued during the relief effort, along with four pelicans.

The threat to marine life, according to fishermen, will have similar results. Oil deposits are expected to remain for up to two years making it difficult for that delicate ecosystem to return to its natural state.

The reaction to the spill has been criticised for

being slow and fragmented. This scenario will change with the establishment of the Environmental Protection Authority (EPA) next year. It is a streamlined and integrated environmental protection system, replacing six acts with one.

The EPA is supported by the opposition, although Shadow Minister for the Environment, John Oswald, wants it to be self-funding. Part of the funding comes from a 0.3¢ levy on petrol. The minister said that, "The EPA should be made self-sufficient without additional charges to the taxpayer, it's another imposition on motorists who are paying the highest taxed petrol in the Commonwealth."

Another flow on from the spill is the difficulty in achieving a conviction even though penalties for water pollution reach \$1 million. Government spokesperson, Heather Aslin, points out that it is an area which "... is difficult to police and to get the evidence needed to take companies to court, it is expensive and protracted, very few cases go through to the stage where the companies get fined. Theoretically, it (the legislation) is quite a big stick but it is really a paper tiger."

"At some point, a decision has to be made about what you are willing to sacrifice and to what extent you are willing to change your lifestyle, not to go back to the dark ages but to do things somewhat differently."

Waste is also a potential threat to the state, Adelaide currently produces 1.3 million tonnes of waste per year. Landfills are dangerous to fight the problem under a new kerbside recycling scheme. It involves house holders separating recycling material for collection. The direct involvement by the public gives them an opportunity to play an active role in helping the environment, with the emphasis on minimising waste.

Global concerns are becoming more important to South Australia, particularly Ozone depletion, the main agenda for the Rio Earth Summit in June. Our close proximity to the 'Ozone hole' over the Antarctic illustrates that it is a very real threat. Without the Ozone layer as an umbrella from radiation, the threat of increased skin cancer in humans, cataracts in livestock, reduced immune system suppression and smaller crop yields will increase.

Australia is one of the largest users of chlorofluorocarbons (CFCs). This substance is the major cause of Ozone depletion, yet they are found in most household items such as fridges, cars and air conditioners.

The manufacture, use sale and disposal of CFCs has been banned in South Australia

since 1990. Consumers can continue to make a difference by not purchasing Ozone depleting products such as aerosols still on the market. It is the consumer who, ultimately, decides the fate of the environment by refusing to buy products harmful to the environment, in turn forcing industry to produce less harmful products and to operate within environmental legislation if it wants continued profits. Democrat Spokesperson for the Environment, Mike Elliot, agrees that industry should not be in conflict with the environment suggesting that, "What industry needs is clear rules and proper enforcement of those rules."

The environment is the responsibility of everyone, regardless of political persuasion, religion or origin. No longer are 'greenies' viewed as radicals chained to trees. The face of the new 'greenie' is on our face. Attitudes are changing as president of the Environment Institute, Mary-Lou Morris warns that, "At some point, a decision has to be made about what you are willing to sacrifice and to what extent you are willing to change your lifestyle, not to go back to the dark ages but to do things somewhat differently."

Patricia Casbarra

THE FLINDERS UNIVERSITY OF SOUTH AUSTRALIA

School of Medicine BSc Honours - 1993 Information Evening.

The Flinders University School of Medicine within Flinders Medical Centre offers a stimulating environment and programme for students to participate in research projects which lead to the BSc Hons or BMedSci Hons degree. The integration of the Medical Centre with the School of Medicine offers a unique multidisciplinary approach to both basic scientific and clinical aspects of medical science.

Projects are offered in a wide range of disciplines, e.g. immunology, pharmacology, biochemistry, microbiology, neuroscience, haematology, anatomy and histology, speech pathology and surgery.

Expertise can be developed in a variety of techniques ranging from basic molecular biology, immunohistochemistry, cell culture, biochemistry to physiology of the whole organism.

Graduates or students graduating in 1992 are invited to attend an Information Evening where the Honours Year in the School of Medicine will be outlined.

DATE Tuesday, 27th October, 1992

PLACE Flinders Medical Centre, Lecture Theatre 2, Level 5

TIME 1830 hours.

Light refreshments will be provided after the presentation.

Further information can be obtained from Dr John R. Oliver, Chairperson Honours Committee, Department of Medicine, Telephone: (08) 204 4239.

The Mark of Cain

As I sit at home transcribing this interview on a boring Monday night, hundreds of lucky punters are presently watching Adelaide's (and arguably Australia's) best and most intense band, The Mark Of Cain, open for The Roll-ins Band, and are no doubt being highly impressed.

I recently spoke to the band, on the eve of their return to the live scene after a year and a half off. I began by asking them whether they thought that the recent surge of interest in 'alternative' bands (as evidenced by the phenomenal success of Nirvana) would mean that mainstream audiences might be a bit more receptive to the Mark Of Cain.

John Scott: There'll definitely be one or two people who'll check out bands because of it, but I think that that whole thing's really more a case of people being forced music; the average guy's not going to look much further. Maybe if David Sly wrote something on us it might happen! God knows in nearly every interview Nirvana said "go and search out new records" and named all these really good bands, but I think the average person's pretty lame, they like things given to them.

Aaron Hewson: A lot of people go out specifically to see bands, and like getting into music that way, and then you get others who might still be fanatics and go out and buy heaps of records, but who never go out to live shows.

On Dit: On that point, are MOC more concerned with live performances-how many people see you and how you come across there - or with your recordings? Where do you see your future as being?

JS: Nowadays the live stuff's not such a problem - I mean, we might not get a lot of people to see us now because we haven't been around for a while - but it used to be that that worried us. We used to play to three people in the early days, and end up paying to play, but now I think it's more the recording side of things. We'd like to get more albums out, and *Battlesick* has had a

good response in Germany - we've got to think about getting more into the eastern states, and then eventually overseas. Of course we still want to play live shows, but not as much as we used to. We used to play every week, sometimes twice - we had to.

OD: Now that you're employed and married, and obviously have a lot of other things to think about apart from the band, how important is MOC to you?

JS: For me it's still a high priority. I put the band pretty well first, although obviously not over everything. I gain a lot of satisfaction from it, and if the band's not going well, I'm generally not a very happy person, so it means a lot to me. If I got my arms cut off, though, I'd probably be a bit more upset!

OD: Your music and lyrics seem on the whole to be based on inner turmoil, emotion, anger, etc; do you think there's a risk that as you get older and perhaps a bit more placid and mellow (I'm not saying this has happened, just that it's a possibility!), you could lose the fire, the motivation?

JS: Yeah, as you get older, you tend to sort things out a bit, and hopefully become a bit wiser, and I think you can lose that edge. If you were writing political lyrics you'd have enough to keep you fired, but if, as you say, you're writing social-political lyrics, you can mellow out. That's a good thing though, really, if you look at it the right way; it'd be terrible to remain fiery and angry because you could never solve your problems. The conclusion you have to reach is that you will eventually sort yourself out, and to some extent it's

We didn't have a huge group of people around us saying "you guys are great, don't stop," we had no one. We used to be just three individuals meeting, practicing, organising shows; it was pretty weird, we don't have arty backgrounds - we've come from engineering - we've got dumb, square, science backgrounds.

happened to me; there are some songs I sing now that don't mean as much to me, and from a writing point of view, I'm not going to complain about mortgage payments! I'll probably have to redirect my writing a bit.

OD: Do you think that in singing about yourself you're putting yourself on the line at all? Are you worried that you're revealing too much of yourself?

JS: Yeah, I used to be. I can remember throwing away lyrics 'cause I thought they were too private, but then I thought nah, bugger it, if you're going to do that style of lyrics, you have to give away something of yourself.

OD: A lot of your music deals with the darker, uglier side of humanity. Are you at all worried that people might take it the wrong way, be swept up by it all, and use it badly?

JS: I've always thought of music as motivation. The music can match your mood, if you're upset, or angry, or depressed, but

the lyrics are supposed to be uplifting, saying "deal with whatever is inside you and trying to kill you-kill it, stamp it out, and move on; use your anger and frustration, not to go deeper into your depression, but to get out of it." So, if people are going to sit there and get more depressed as a result of our music, then they're not quite taking it the right way.

OD: But do you feel a responsibility for the effect your music can have on someone?

JS: I don't feel responsible, if it accentuates how they're feeling. I like it, I used to use music to deal with some of my problems. All this thing with teen suicides, when they link it to devil music?! I mean, that person's fucked up to begin with, the music's just one component of a number of things that are happening to them.

OD: So your lyrics would be more of a personal thing, to try and work out your problems?

JS: Yeah, they were, and they still are, but to some extent some of the lyrics don't do anything for me any more. I just have to approach it from the point of view "sing them, maybe they're helping someone else, 'cause it's a part of the song, but don't let them affect me." I went through a stage of letting them actually affect me when I was feeling good, and they were making me feel bad. Now I can distant myself from it, without being a phoney - it's like an actor approaching the next scene; you deliver the song the way it's supposed to be delivered.

OD: Obviously you didn't get to where you are overnight. What do you think kept you going through the lean periods?

JS: We've thought about that a lot. Me and Kim used to think, when we were getting to our sixth drummer, "fuck, what are we doing?", but I think it was a kind of blindness: we wanted to keep playing, and we just kept playing, even when we had two or three people turning up, we just kept playing. We didn't have a huge group of people around us saying "you guys are great, don't stop," we had no one. We used to be just three individuals meeting, practicing, organising shows; it was pretty weird, we don't have arty backgrounds - we've come from engineering - we've got dumb, square, science backgrounds. It's just a strange thing that it kept happening. Maybe part of it is that we're the type of people who keep at it and don't give up, and I think we felt that we had something that we at least wanted to achieve, that people would one day be able to hear our music at venues where there were a lot of people, so we could get our music and message across. I think we always thought the music was good - even when we were voted 'Adelaide's Most Boring Band', back in 1986, I think.

OD: Not many (if any) of your songs deal with the usual rock thing of boy-girl relationships. Is this something you consciously avoid?

JS: Yeah, we tend to avoid it. Actually, I think to some extent our stuff is sort of male-oriented as well. We probably write more with the thought of the adolescent male in mind, who's trying to deal with life, than the female. I don't think it's really a sexist point of view, it's just that I'm not relating



to, say, a girl in that position, and I hardly feel in a position to complain about it. It's the same as when someone asked me about being in Israel and being close to the war, you know? I'm not going to write about that either; I'm not going to say who's right and who's wrong.

OD: Having split temporarily right at the peak of your popularity, are you worried that people might remember you as being better than you were, and expect too much?

JS: Yeah, maybe. I hadn't thought of that side of it, but people do get ideas about things once they've been away for a while - they think the girl they went out with was prettier, and all sorts of stuff - but we're probably more worried that people have forgotten about us. I just hope that we can play, and that people will come and see us. I'd say we probably won't be as tight as we have been in the past, because we haven't been playing lots of shows, you know, breathing in unison like when you do long tours, but I think that the enthusiasm will be there, and I hope people will at least see that.

OD: Can we expect to see much new material?

JS: I wrote a bit when I was away - we've probably got around four or five songs in the ether at the moment, and they still need to be tightened up, given endings, etc; we're playing them at practice, but it's just a matter of sorting the arrangements out. As soon as we get half a dozen songs we're going to go in and record them, and then try and get another six, so we've got at least something to release at the end of the year.

Jeremy Mckinnon

REVIEWS ALBUMS SINGLES music

Check This Action Various Artists Destroyer Records

This is the first full length release for Dave (Bored!) Thomas' Destroyer label and it basically documents on CD the local band scene in Geelong, concentrating on guitar bands from the last couple of years. 14 bands contribute 21 songs on a compilation essential for anyone with an interest in Australian independent rock. The Dirty Lovers are a welcome sight on this CD, as very little of their original material made it to release before the unfortunate and untimely end of the band. Basically they played dirty rock'n'roll with more energy than just about any other band, and the two songs featured are testimony to that. Bored! are probably the reason for the healthy Geelong scene (This CD reaffirms that!) and they provide two songs that justify their 'Geelong's guitar godzillas' tag. Amber Fear are reminiscent of earlier Prong: tight, fast but not too wanky metal with power to spare. This band should be in Adelaide soon. The Poppin' Mommas are a band not too worried about aesthetics or chord changes, but their covers of the Ramones and Rose Tattoo make the Dwarves seem like wimpy posers! See these ugly yobs live some time; it's a great experience. Pity they wouldn't know a good beer if it hit them between the eyes.

Also featured are the Seaweed Gorillas, who made some impact when they toured with Bored! earlier this year, and Damaged who appear to be death metal, but of course I can't understand a word! Two interesting covers are thrown in by a couple of bands who (by their names) appear to have been put together for this compilation. (I may be wrong.) Muddy Puddles do an acoustic guitar and blues-harp only rendition of a Muddy Waters tune, and the Jim Jims are brave enough to tackle *Heroin*, and succeed admirably. She Freak, however, provide the absolute killer with *Amphetamine Override*. Powerful, gravelly vocals, a great guitar sound and psychotic wah wah to compliment the lyrics make a great offering. This CD is full of powerful, honest rock, and some wild examples at that. It also provides a valuable document of songs that may not have made it to CD otherwise. Oh, and it rocks, too...

DJK

668 - Neighbour of the Beast Capital F Popskull Records

The past few months have seen several local bands releasing CDs, such as The Mandelbrot Set's *A Place Called Kansas* and The Jaynes' *Babe*, and this can only be a good thing for local music. Continuing this trend is Capital F, whose self-financed CD can now be found in a number of good record stores. In case, you don't already know, the 'F' stands for funk and lots of it. The recent success of The Red Hot Chili Peppers has spawned a number of Peppers "concept" bands, like Funky Monks and Egg, but Capital F knew how to funk a long time before *Under the Bridge* ever hit the SA*FM playlist and have developed an individual funk style of their own. The production (the CD was recorded at Big Sound Studios) is good and the musicianship of all three members is excellent, but to my untrained funk-ears the songs all sound fairly similar, with the exception of *Hazel Hill*, a bizarre reworking of the Cult's classic rock-goth-ballad *Brother Wolf and Sister Moon*. Overall though, the CD is well worth a listen and captures fairly well the intensity that this band can produce live.

Jeremy Mackinnon

Straight Talk Dolly Parton Hollywood Records

It's a shame to look at a performer with talent and find that she is better known for the size of her mammary glands than the quality of her music. Dolly doesn't do much to aid her cause. She'll pump them full of silicone and pad her bra - for what? The ogling of depraved men does nothing to aid a person's credibility but then again, it is Dolly Parton we're discussing.

Dolly has made another movie called *Straight Talk*. There will be lots of pictures of Dolly fronting her goodies and then she'll sing a few songs from the sound track she's produced. I'll be honest, I can't tell one Dolly Parton record from another, but I'll say now that I think she's in desperate need of a super overdrive pedal.

Rohan Thompson

Stinkin Thinkin Happy Mondays Factory/Festival Single

I was thinkin' this was stinkin'. The first few listens to the newy from Manchester's baggiest boys didn't justify anything spectacular. It appeared to be just another ploddy post-baggy number from the lads; nothing inspirational, with Shaun Ryder's wailing "I need some fuckin' attention" vocals. What more, there's no new shakes from morocca-(and groover) man Bez.

There is, however, just a little more substance than that. Guitarist Mark Day, who was actually sacked recently for one day by Ryder and threatened to be replaced by the Smiths' axeman Johnny Marr, has really plucked a couple of catchy bluesy riffs. Almost more importantly, the Mondays have finally seemed to come up with some sensible meaningful lyrics. Yes folks, *Stinkin Thinkin'* reveals Shaun Ryder's screwed up, drug indulgent past and his inclination to going straight. About fucking time! As it is, the Happy Mondays are due for a reputed two year split and no doubt it has had much to do with drug-fucked Shaun's attitude. But can we really believe Shaun's apparent reconciliation with his humanity? There was a rumour that a member of the Mondays was recently arrested. Could it have been the big konked Shaun?

The fact is, *Stinkin Thinkin'* is not a touch on any of the winners from the *Pills 'n' Thrills and Bellyaches* LP (will anything be?). The Mondays decision for a temporary split is a fabulous idea, because the Manchester scene has well be surpassed by Seattle's Subpoppers. Are there any chances of the Monday returning with Grunge?

Evan Thompson

Empty World

Empty World have been together for about one year and have played a few gigs around the toilets of Adelaide. (Yes, o snobs of Adelaide, this is a local band so please read on.) Their line up consists of Chris Jones on vocals, guitar and phaser pedal (which he plays like an instrument in its own right), Jeremy Abbott on bass, Sam Wilde on drums and Tracey Skehan on keyboard. Jeremy's also in *Incurable* and Tracey is a core member of the shamelessly appalling band *Fish Lemon Eleven* (who will be playing again on the 19th September, plug, plug). They've played four gigs at Le Rox and are to be at the UniBar from 1 - 2 pm on Friday, 28th August, so go along, get a crowd there and make them feel wanted.

Empty World is a band that show a lot of potential and have an impressive set list which is very much in the vein of the eclectic group bands such as *Movement* (of which Empty World's original drummer is a member), the *Mandelbrot Set*, etc. In other words, they're a band of shoe gazers. They stare at their shoes and press the phaser pedal a lot. Most of that can be attributed to the front man, Chris, who's obviously a talented song writer who seems to go for lazy, depressing melodies that are reminiscent of a cross between *Chapterhouse* and *Spiritualized*. I was going to say that they have traces of *Joy Division* embedded in the fabric of their songs, but they are apparently *not* influenced by them. If *Slowdive* were touring then Empty World would make the perfect support. They command attention and are compelling to listen to. They're a local commodity, so support them by going along on Friday, 28th August.

Rohan Thompson



The Big Day Out *coming soon*

Triple J fm proudly presents

THE

BIG DAY OUT™

featuring
Iggy Pop, Sonic Youth,
Disposable Heroes Of Hiphoprisy,
& much, much more...

Sunday January 24th 1993
Melbourne R.A.S. Showground

Tuesday January 26th 1993 (Australia Day Holiday)
Sydney R.A.S. Showgrounds

Saturday January 30th 1993
Fremantle Oval

Monday February 1st 1993
Adelaide University (Australia Day Holiday)

ON THE ROAD

SYDNEY • MELBOURNE • ADELAIDE • PERTH • JAN 93

THE BIG DAY OUT

On Saturday 25th January this year Sydney witnessed Australia's first Big Day Out. Featuring almost two dozen acts including international acts such as Nirvana, Henry Rollins and the Violent Femmes, as well as Australia's Beasts of Bourbon, Club Hoy, the Falling Joys, and Ratcat to name a few.

On Monday February 1st 1993 (Australia day holiday) Adelaide University will play host to Adelaide's first Big Day Out as part of "The Big Day Out On The Road 1993" which will start in Melbourne on January 24th, go to Sydney then Perth before winding up in Adelaide. There will be a core of 10 acts playing all four shows, consisting of 6 international and 4 national, as well as 10 local acts which will (obviously) change from city to city. So far the international acts which have been confirmed are Iggy Pop, Sonic Youth and the Disposable Heroes of Hiphoprisy. With three more to be confirmed the rumours are flowing thick and fast. Popular ones include Carter the Unstoppable Sex Machine, Fugazi, Mudhoney, and the Wonderstuff. The National Acts have not been confirmed yet either. The Beasts of Bourbon will be back together early in the new year, it would be nice to see them, and I've heard rumours of the Hard-ons coming, but I guess that this is all speculation and we'll just have to wait and see.

The organisers at the Adelaide end have been Dianne Joy and Peter Curnow. They have been putting this together for five months, researching prospective sites without actually telling anyone exactly what they were doing. They had the glamorous task of counting the number of toilet cubicles, measuring the number of meters of urinal space, organising catering, etc etc. (Rock 'n' Roll, eh!) As well as actually convincing Lee and West (the national promoter) that Adelaide could host the event.

If you are in a local band and are keen to try to get on the bill you will have to apply by post. All you need do is send a demo tape, so grab a copy of dB magazine on Wednesday for the address and all the details. Dianne assured me they can differentiate between music and production, so don't worry if your demo is a low budget affair, just get it in!

Tickets will go on sale Monday 2nd November. Tickets will be \$42 but Adelaide Uni students have to opportunity purchase tickets at \$35 from the Uni record shop. But be warned, there are only 1,000 tickets at this price, so I guess I'll see you in the queue on next Monday morning.

Richard Vowles

The Clouds *a live review*

Clouds
Mandelbrot Set
Happy Patch

Old Lion, 22nd October

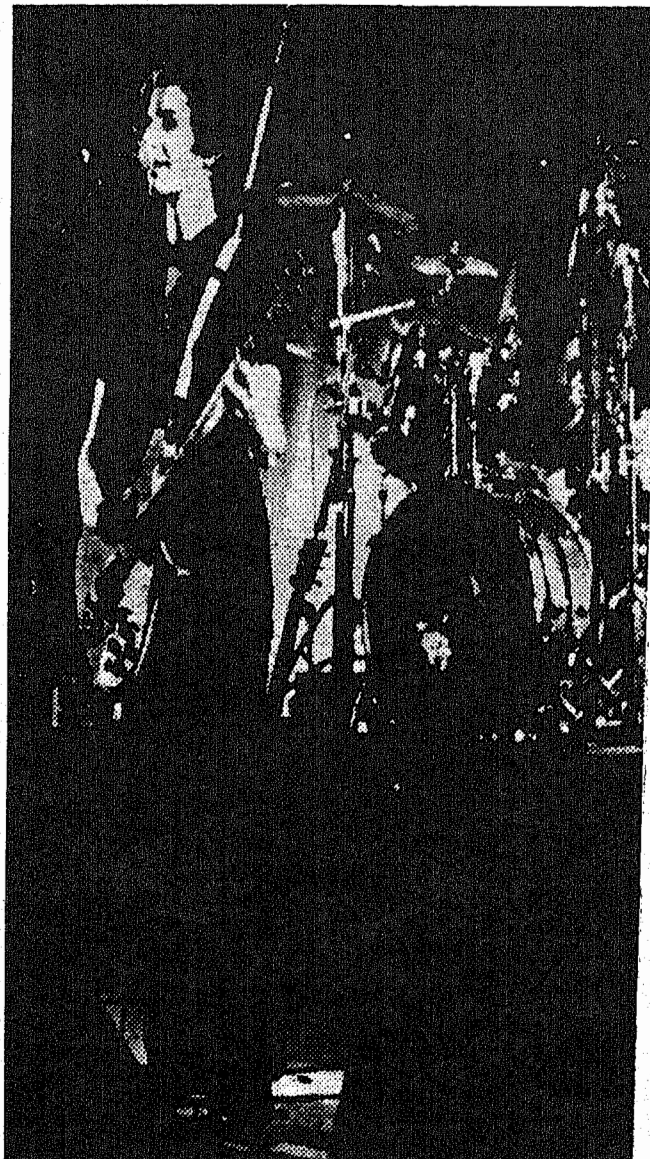
Why is it that the Clouds always seem to draw a crowd made up of entirely couples? Maybe it's Jodi and Trish's gooey harmonies. Perhaps it's that every other song is invariably a sappy story. Who knows? The moment the Mandelbrot Set have so much as flicked off their amps, armies of two-somes bolt toward the stage as though their lives depend upon it.

I unfortunately missed Happy Patch, who apparently started at the wee-early hour of 8.30. The Mandelbrots, though, take the stage an hour later in front of an almost capacity audience, for arguably the performance of the evening. Their chiming layered noises fit just as well, if not better, in the, er rather large Old Lion as in the front room of the Exeter. They play a selection from their EP 'A Place Called Kansas' as well as a couple of newies, the names of which have evaded me. The highlight of this evening, though, is the final tune, 'Death', that Tim dismisses as "a bit self indulgent, so perhaps you should go and get a drink..." It's a lilting mess of effects and feedback and it's all very beautiful.

Which is more than I can say for the Clouds. Here to promote new album Octopus, they seem to have metamorphosised into a trim, taught and tight stadium rockin' machine. This is probably in many parts the fault of their new drummer who, hidden behind a veritable factory of equipment, would look more at home in Def Leppard. Tonight they play all the usual suspects from the Penny Century LP, however omitting material from their earlier EPs. Yep, it's all here from the sorta funky Show Me to the crisp acoustic 4pm. But, as often seems to happen with the Clouds, it all conglomerates into one long wah-wah swathed, poppy, sweet and sickly mass. Sure, the thousand or so bopping punters and the trillions of couples snogging throughout the slow bits would probably disagree with me, but overall it just seemed to lack diversity as well as spirit.

This is not to say that the show didn't have it's moments. Westernish-sounding Pocket was displayed in all its stop-start glory, as was the poppy Fear the Moon. But spanning one long set plus two encores to finish with Soul Eater, they were occasionally great, but mostly unarresting. All hate mail to the usual address. Thanks.

Fiona Dalton.



Amarantus Tubby Justice

I used to think I was haunted by them. Whenever I went to live shows, they were there tormenting me: gig ghosts. There's the eternal back-up singer and devoted fan, who perches herself two centimetres from my right ear and sings all the words in a tremulous vibrato, always, innovatively, several tones off. There's the unnaturally tall man who always stands in front of me, just as I'm sure, after balancing on a barstool and gripping the disco ball, that I've got a perfect view of the stage. There's the escapee from a Deep Purple concert: a fat, tattooed bikie, reeking of sweat and mull, whose bull terrier t-shirt pokes out from underneath his long wispy beard, punching the air sporadically in time to some headbanging trip flashback. But when I saw Tubby Justice sing in the busy intimacy of Boltz, those past ghosts floated away.

When Tubby Justice sang, a fragile, melancholic honesty descended, and her words hung in the smoky air, small stabs of pain among the comfort. She stepped gingerly up to the microphone, her hands clapping in an absent-minded flutter, and closed her eyes. Her voice is a soft velvety smile, with curling lips of old bitterness, eyes wrinkled with wry sadness and skipping laughs; her silken caress sharpened by a harsh impassioned sob. Her songs are deftly observed sketches of herself, drawn with tender truth and disarming immediacy, buoyed by the honeyed hyssop of her voice.

Tubby's new album, *Amarantus*, her fourth, is a long journey through her mind. The album has a completeness about it: a full emotional experience. Her songs breathe an acute, real life into everyday, mundane tragedies. *Amarantus* chronicles glimpses of simple things with warm domestic detail. Although the songs are brief autobiographic doodles - "I'm talking about my own story, not other people's", she says - Tubby is

reflecting rather than selling a message: "You can't learn from other people's experiences; I think people either relate to what you say or not". Song is a way of rewriting our experiences: "We actually paint the past a colour we can bear". For someone shy enough to hate taking off her overcoat, it would seem baring her soul to an audience would be too confronting. But Tubby isn't a weeping wreck, gnarled by past horrors (on the contrary, with rollie and latté in hand she was charming and gently effusive): "...that's like saying Shakespeare was mad because he wrote *Hamlet*; you don't have to be what you produce."

There is no jazz thang with Tubby Justice. She is unaffected, unpretentious and chattily honest. After flitting around various capital cities, Tubby settled in Adelaide in 1980 and began her professional singing career by bravely lugging a backing tape around to different venues. Despite a stint in a country & western cover band (can we expect a theme park in the future - "Tubbyworld", à la "Dollywood"?), Tubby has always sung her own material. She remains indifferent to the star tag - "I'm too old for that anyway" - because humbling reality always manages to kick in: "I go to Melbourne for two weeks and do the Festival and still come home faced with the electricity bill!". She feels it is important to keep focussed, and be aware of the essential transparency of "star" trappings: "You can be a victim of what you do ... and you have to continuously ignore that because it doesn't have anything to do with your real life."

Amarantus' fullness of vision is echoed by the breadth of its musical spectrum. The humble epic sound shows a change in emotional intent: "Steve Matters (Tubby's co-writer and arranger) and I will decide what instrumentally is going to compliment and bring out the essence of the song's sentiment". *Amarantus* takes basic signatures of earlier albums (like the dipping piano lilt accompanied by a double bass subtextual drawl of *Sense*),

and fleshes them out. Rodney Ling's strong guitar work is subtly muscular, and stands out as an important driving rhythm. The guitar accent gives *Amarantus* a more upbeat cadence, even in the more sparse, dramatic tunes. It does make Tubby Justice more accessible to FM radio, a fact she smilingly accepts, "There's a myth about independent music-makers, that somehow they don't want to have commercial success, whereas I wouldn't knock it back - it'd pay for what we do." *Amarantus* is a cohesive, impressive body of work. It simply and starkly roughs out sketches of muted suburban tragedy with fresh detail and the grinning pinch of truth. Buy it. Who knows, maybe Tubby will record Lipps Inc's *Funkytown* with Bryan Adams some day...

John Wells

Buffalo Tom Let Me Come Over Ra Records

From the opening song of their first, self-titled album, the brilliant sharp-edged pop of Buffalo Tom captured many a convert. Indeed, when the chorus of 'Sunflower Suit' desperately screams "I'm in love with a Sunflower Suit..." I know I for one damn well nearly screamed in return that I loved them. Ahem. Yeah, Buffalo Tom was one hell of a debut. Even the less startling follow-up *Birdrain* had its moments, *Let Me Come Over*, however, has many more.

So what if their sound is less muddy this time around, and it doesn't really matter that they've ditched J Mascis on production and taken over those duties themselves. *Let Me Come Over* is Buffalo Tom in all their extremes - from the languid, harsh balladeering of *Tailights Fade* (probably their most commercially received tune yet), to the more gritty pop of *Velvet Roof*, the other single. And its all rather brilliant.

For the most, *Let Me Come Over* consists of the beautiful kind of gritty and laid-back noise that we love them for. Standouts include the guitar crunching pop of *Stymied* and the luscious, gasping tune that is *Larry*. Bill Janowitz sings like a less husky version of Bob Mould, the guitars crunch and twang with the best of them, and a couple of tracks even have a sort of country lilt to them. What more could you ask for? Purchase promptly.

Fiona Dalton.

Tearing Rollins Band Image Single

Pure energy, Pure Youth poltcy. *Tearing*, a single taken from the album *The End of Silence* is a fine offering from the Rollins Band. It is a hard, loud, angry, adrenalin song, everything you could expect from a Rollins Band song. There are three other songs on this single and they are all as fine as *Tearing*, although none of the songs are originals. In fact, *Earache*, *My Eye* was written by Cheech and Chong. If you haven't heard this yet, indulge in a bit of self abuse and then go and have a listen.

Angus Kemp

Bulletproof Pop Will Eat Itself BMG Single

Yes, the Poppies are still here, and yes, the Poppies are still crap. Not that this is an entirely bad thing - unlike many, they relish their crappiness and bask in its warm light.

Bulletproof sticks closely to the formula with its dance beats and punky guitars (cliché). They have always reminded me of a tuneless Carter and this is no exception. Somehow, though, the song falls short and is in no way their best! The B-side, *Good From Far ... Far From Good*, is generally more of a success and is well worth the price of entry alone. One thing I have to ask - on this snazzy little picture disc (God, I'm a lucky bastard), reside three remixes of *Bulletproof*. Why? The track just isn't good enough to merit it. Ah well, I guess it's just the lads being crappy again.

Dale F. Adams

Shine On Souled Out Columbia Single

What good is a CD of remixes of a very dodgy consumer dance/pop song going to do. Even kiddies in baggy jeans and Nike Air shoes would probably spurn this piece of plastic recording. The public at large can only take so many remixes of one song and this CD breaks the bounds.

This sort of song is so ambiguous it's almost impossible to clearly define it in the context of so-called 'dance' music it shares record shop space with. This stuff flies in one ear and out the other without the slightest hint of a toe tap. This is about as sexy as Frank Blevins. At least the CD will make a good portable mirror.

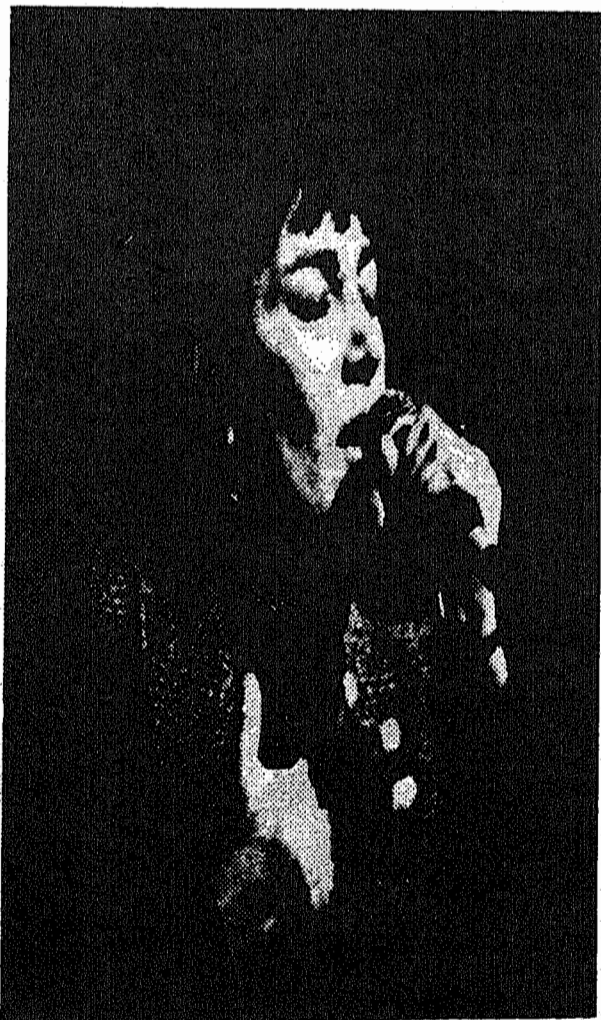
Rohan Thompson

??????? Ministry Sire Records

This is what happens when metal goes electronic. Ministry are two guys, two guitars, a drum machine and a sampler. Freed from any physical constraints, they can go as fast as they like and on some tracks leave *Whiplash's* 247 beats per minute for dead. With vocals sounding like a cross between grunge and a domestic and eclectic sampling (ranging from George Bush 10 Slayer to grand opera) over the top the collage of noise can sometimes be confusing. For my money, the best songs on the album are *TVIT* and *Just One Fix* but if you like metal fusion, this is an album that will have you moshing by yourself.

Love

M.Tinsley



Need for Not Levitation Rough Trade/Festival

Who dug these cathedral dwellers out of the Medieval times? Well, at least that's where Levitation's main music influence seems to have been revitalised from. But I shouldn't forget to mention their blend of digitalised testosterone fed guitars. Levitation are the type of lads who would get their thrills by blowing out the candles at a dinner party, spooking people with eerie, 'bats-in-the-belfry' ghost stories. I hate to write it, but Levitation are as dull and boring as a grog without its gas or tipple. MMM-FM cottoned on to this rather nicely the other weekend, as someone accidentally (?) depressed the repeat button whilst *Against nature* was spinning. I switched off before anything was done (some five minutes after the initial playing). I guess you've got to piss the listeners off once in a while, and what better way than with Levitation. As an album, *Need for Not* crashes and burns. It's all the same meandering, 'wanna-be' goth shite. Levitation really need to take some advice from their name - they need it! Now where does a track titled *Pieces of Mary* lead to?! *Smile* should be retitled with the addition of *Lack of*. But what amazes me is that 'Need for Not' has made it to No. 1 in the British independent music charts. Tracks *World Around* and *Against Nature* are decent, but they aren't top-of-the-chart material. Maybe there's just a lot of 'The Mission' fans put there, because that's who Levitation sound so similar to. I'm sure there will be the depressives who find them depressing enough, but frankly, I've got not a need for *Need for Not*.

Evan Thompson

Farking Great Pearls and Swine Big Stars

How do you take a band who calls their album *Farking Great* seriously? If they wanted to be really outrageous and naughty and big note themselves at the same time, why not call the album *Fucking Great*? I guess it would stifle their mass-marketing scheme, wouldn't it. The rest of the album continues in the 'lame humour for the brain dead' vein and simply manages to highlight what a bunch of wankers this band are. *Panel Van From Hell* is the final straw - it seems to be a jovial view of pack-rape. The sad thing is that some of these songs are really as good as this 'cock rock' genre gets, and for once use a really good, heavy guitar sound. The album as a whole becomes fairly boring listening after a while though, simply due to a lack of diversity and innovation. (I suspect that word scares this band witless and sends them scurrying for their *Wayne's World* soundtracks.) Oh, and how does such a macho band cope with having a bass player who looks like Sophie Lee with a three day growth?

DJK

Sesames' Treet Smartes EMI

No Fucking Shame. First, it was *I Dream of Jeanne* and now *Sesame Street*. What's next, *Gilligan*, *the Flintstones* or *the Brady Bunch*? But anyway, *Sesames' Treet* is quite good, most, will like it.

The Hitman



Copper Blue Sugar Festival

Fans of seminal grunge-guitar band Hüsker Dü and of good music in general will welcome this debut. Fronted by Bob Mould (frontman of Hüsker Dü and part-time alternative legend), Sugar are a three piece who produce an energetic and driving sound, perfectly suited for Mould's melodic and often quite brilliant songs. Many of the songs are instantly likeable, such as the single, *Helpless*, and a track which sounds uncannily like the Pixies' *Debaser* (can this be a bad thing?), *A Good Idea*, but the whole album is irresistible after a few listens. The album is a bit more radio-friendly than Hüsker Dü, with songs like *If I Can't Change Your Mind* sounding a little like REM, but this is not necessarily a bad thing, and *Copper Blue* is an album which should appeal to a wide range of musical tastes.

Jeremy Mackinnon

attractive. I think I'm in love again.
Rohan Thompson

You' Don't Treat Me No Good Sonia Da Da Festival Single

Let's face it - one would be a fool not to be wary of a song with a title like *You don't Treat Me No Good*. I'm glad I listened to it, though. Instead of the poppy, dancey schlock I expected, I was confronted with repetitive acoustic schlock. The guitar on the A-side reminded me of those buskers with bad teeth, long dirty hair and a strange inability to bathe who sit in the Mall and play bad blues riffs on acoustic guitars. Oh, and by the way, Ms Da Da, with lyrics like "before I have to go, I just gotta say / I know you used to love me, but that was yesterday," I'm not entirely surprised they don't treat you so good.

Dale F. Adams

Flying Down to Mono Valley The Popinjays One Little Indian

The Popinjays are just too cute. If the Clouds are a cornflake, then the Popinjays are a frostie. They are one of those bands that makes you wonder if they ever sang and danced on the British equivalent of Young Talent Time. These two women can't possibly take themselves seriously when they produce such a tooth rotting sound. Is there anything really wrong in this world? What's racism? What's oppression? What's fear? All I know about is the Popinjays. Too cute.

They must love technology. What a wonder drum machines are. Drum machines have created bands with Carter USM being the most prominent. The robot precise wump-wump percussion begins on the gorgeously fuzzy "Monster Mouth" and does little else but submerge the record deeper in the chocolate dip production. It all works out so nicely. God, who else could write a pop song so naive as "We Love You". Only Shonen Knife should have done it better.

The Popinjays have with this record established themselves as the slimmed down Go-Gos it's OK to laugh at. They're the queens of the beautifully kitsch and innocent. There's little else more

Puppethead Instinct Records Mini LP

Local bands really do try hard, don't they. One problem being that with the demise of Greasy Pop there's been not much for them to aspire to except rooArt or Summershine. Despite the bleak look of the local scene, some of your neighbours (well, they've got to be someone's neighbours) still manage to play their axe and release a record knowing they'll never share record companies with the Dagoes or Where's the Pope? I love a bit of the home-grown material, big record companies don't.

Enter Instinct Records and their first release *Puppethead*. My guess is that we're witnessing the birth of a bouncing new rock-child that may lead us through to the rejuvenation, the question must be asked though, is a Church-esque band the way to start this? I had a person rave to me saying that *Puppethead* were the best thing she'd ever heard for some time. If there are more people like her then they'll win but they just don't hurl me across the room and scare me. It's all there, the haunting vocals, the modest guitar and decent tunes but it's still a bit on the wallpaper side. It's got a bit further to go until it leaps off the wall and takes a full tangible form. As a bonus, don't expect any fancy digi-pack packaging.

Rohan Thompson



Triple M-FM Top 20 + 1

Week Ending 18/10/92

Artist	Format	Title	Label	LW
1 CLOUDS	CD	OCTOPUS(A)	POLYGRAM	1
2 THE PLUMS	CDS	AU REVOIR SEX KITTEN(A)	MUSHROOM	5
3 SWIRL	CDS	TEARS(A)	FESTIVAL	15
4 CUSTARD	CD	GASTANKED(A)	RARECORDS	21
5 THE MANDELROT SET	CD	A PLACE CALLED KANSAS(A)	RARECORDS	7
6 NED'S ATOMIC DUSTBIN	CDS	NOT SLEEPING AROUND	POLYGRAM	
7 MR. FLOPPY	CD	GRATUITOUS(A)	WATERFRONT	
8 DRESS UPS	CD	THE FAUVES, THE GLORYBOX, PRAY TV(A)	SHOCK	
9 THE MEANIES	CD	IN SEARCH OF...(A)	AUGOGO	
10 SUGAR	CD	COPPER BLUE	WHITE	
11 BUFFALO TOM	CD	LET ME COME OVER	RARECORDS	
12 ARRESTED DEVELOPMENT	CD	3YEARS, 5MONTHS & 2 DAYS IN THE LIFE OF...	CHRYSLIS	18
13 BY THE VESPINE	DEMO	EYE SPY(A)		9
14 CUDDLEFISH	CD	HARKLE(A)		
15 SEA STORIES	CDS	JUNIOR(A)	POLYDOR	
16 NEW FAST ATOMIC DAFFODILS	CDS	STOCKHOLM		
17 THE 5,6,7,8'S	CD	CAN'T HELP IT!(A)	AUGOGO	
18 THE FAUVES	CD	TIGHT WHITE BALLHUGGER(A)	SHOCK	3
19 RAMONES	CD	MONDO BIZARRO	CHRYSLIS	
20 LIZARD TRAIN	CD	GET YER WAH WAHS OUT(A)	SHOCK	13
21 HUNTERS & COLLECTORS	CD	CUT(A)	MUSHROOM	

(A=Australian LW=Last Week's Position)



Fontanelle Babes in Toyland Reprise

Babes in Toyland were one of the earlier female led bands to make a big impact by releasing uncompromising thrash/grunge (hey, pick a pidgeon hole!) records with (literally) screeched vocals. Now they have secured a major label deal and celebrated by releasing possibly their toughest work yet. As a counter, it is probably their most tuneful. The lyrics stand out with vitriolic hate and vicious but impressive insults. The frequent use of the totally socially unacceptable word "fuck" ensures this can still be classed as "punk" record, and therefore trendy rock zines can't accuse them of selling out. *Bruise Violet* sounds uncannily familiar to Nirvana's *Blew*. Of course this also means it's a bloody great song! *Won't Tell* has the same intro as *Fire Escape* by the Scientists. More than likely these are purely coincidence and I'm just trying to look clever by comparing them. Besides, they're both legendary songs. A band they've been compared to is Hole, but as Babes in Toyland have been doing this stuff longer and infinitely better it can't really be used as a criticism. To cut an already too long story short, this is a great album. In its genre it surpasses Hole and is up there with the Twenty-Second Sect. (Any band with the initials B.I.T has got to be OK!) Primitive, powerful and stacked with attitude.

DJK

Weekender Flowered Up Heavenly Single

Some bands just don't get it, do they? The Manchester scene is dead. The party is over and everyone has gone home. A few unwanted guests still remain, Flowered Up is among them. This time they've come up with a real corker. It's thirteen mammoth. Some songs should just be left to rest after three minutes but this one goes and goes and goes. All laws of music state that this record

should fail. It should sound so dismally woeful that after two minutes the stereo should be nothing but a mess of smashed electronic parts. It doesn't happen that way. For some reason this record works like a trip to the moon was never supposed to work. Shit happens. Flowered Up have produced the quintessential example of overlong, tacky, bombastic crap, and man, it sounds great.

Rohan Thompson

Indio Indecent Obsession Melodian Records

Either ... Jam-packed with fifteen completely crap songs, Indecent Obsession's new album is about as original as going to a fancy dress party in a white Elvis suit and has less charm and character than John Hewson (that's harsh, I know, but anyone with a chin that similar to Roger Ramjet's has to have something going for him, doesn't he?). A taste of the imagination that went into this recording is given in some of the song names, e.g. *Rebel With a Cause* (Jimmy D would be chuffed at this, I'm sure), *Kiss Me*, *One Woman Man*, *Living in a Fishbowl* and, unfortunately, the list goes on.

The lyrics are even more inspired and I simply *must* repeat some of them here (I'll try to refrain from writing out the entire song sheet but ...).

Cry For Freedom -
"They carry torches for their hopes and dreams

This world is colder than it seems, yeh, yeh, yeh

Judged by the church they pray in
Or by the colour of their skin ..."

Fuck me ragged, but what a powerful call for an equal society! The boys uncover hidden depths here. But in *Indio*, the title song, the group explores their sensual side -

"Living for the moment
Falling just like angels do
Playing with the fire
That would burn me for life
Time locked in my suitcase
Blushing in tomorrow's eyes
Touching the forbidden
Now it cuts like a knife

I called her
Indio, oh baby, Indio
No one else come close to you
Indio, oh baby, Indio
Dreams of sand and ocean-blue
There's no gettin' over you."
You can almost here Dixon/Szumowski/Sims/Coyn/Wolf grasping for the tissues at this stage, and wishing they'd thought to remove their trousers and put newspaper on the new carpet first.
One Woman Man takes a more sensitive, if horribly proprietorial, turn -
"I'm a one woman man
Know just what I want
I'd lay down my life
To make you my own
I'm a one woman man
Stay right by your side
Just take hold of my hand
Got to make you mine."
And last and definitely least is *Pray for Rain* -
"Pray for rain
For the rain
Let me play with your fantasy (in a droning voice:
"Well, I've never heard it called that before! Boom, bust)
Pray
Brand my heart, brand my skin
With your knowledge of sin
Make me beg for it again."
Needless to say, all that was but a taste and by the time you get to the last line you'll not so much "beg for it again", rather, you'll beg that someone try to take your temperature with a red-hot poker (doctor fashion) before putting you through sheer torture that is *Indio* again (indeed, if you look at the tape's inner sleeve photo of Darryl Sims, you'll realise that even the band members feels this way).

Apparently, David Dixon is now doing on of A.L. Weber's (many!) brilliant musicals, *Joseph and His etc.* and so he, and therefore Indecent Obsession, will be taking a break from 'pop music' for a year. I spurn my atheism..

Or ...
A wise person once said; "Indecent Obsession is completely crap". I feel forced to concur.

Jennifer Duncan

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Groin Thunder Various Dog Meat Records

Quite simply, the best tribute album yet. The 24 covers of Trogg's songs (uh... ever heard of a song called 'Wild Thing'?) succeed for two main reasons. The Troggs played and wrote some great rock'n'roll songs, (all about lust!) and Dave Laing has brought together some of the best punk and garage bands ever to grace the one release. There is not one track that stands out as being a letdown. Highlights on the other hand, are going to take up the rest of this review. Real punk offerings include tracks from the Dwarves and the unbelievable rendition of 'I can't control myself' provided by Antiseen. I'm telling you, this needs to be heard. This can cause severe mental injury even at low volume! More garage or 60's style covers come from The Original Sins, Sacred Miracle Cave, The Devil Dogs, and the Cheater Slicks. The Mummies prove they are the saviours of low-fi garage trash with 'Your Love'. Only this band could play wrapped up like mummies and release a record called 'The Mummies Play Their Own Records' which involved them recording their own copies of their early singles, scratches and all...(apparently.) The Phillistains provide a killer with 'From Home'. If some of you scumbags had gone and seen them a little more often, they might still be in Adelaide. Bored! and The Fluid also have done themselves proud, and well, you get the picture. Over two years in the making and well worth the wait.

DJK



Gastanked Custard Ra Records

I was under the impression that Ra Records was formed to help promote 'alternative' Australian music, but this release does not support this notion; *Gastanked* is pop, pure and simple. This is not in itself a sin, but what Custard cannot be forgiven for is the fact that they are dead boring. The eight-page bio I received assured me that Custard possess a whacky, zany sense of humour, but this was not evident in the lyrics or the music on the EP. Custard's one redeeming feature is that they've had one of their songs, *Rockfish Anna*, played on your favourite TV show and mine, *E Street*, but as the song doesn't even feature on this EP, I do not suggest you rush out and buy *Gastanked* - get Melissa instead.

Jeremy Mackinnon

Jesus Christ Superstar

**Jesus Christ Superstar
Adelaide Entertainment Centre
Season closes 5th November,
1992**

The audience at the Entertainment Centre on Saturday night could have been mistaken for thinking that they were seeing something from *Close Encounters of the Third Kind* instead of *Jesus Christ Superstar*. What they did witness was the most innovative and spectacular interpretation of the greatest rock musical ever staged.

The uncertainty of what to expect only added to the excitement and controversy surrounding the new production. One thing for certain was the prophecy of the Divine Harry M. Miller - resurrected producer of the show - that it was to be bigger and better than the 1972 version. That promise was delivered unto an appreciative crowd when the travelling faith show finally arrived in Adelaide to dazzle and spellbind.

The resurrection of *JC Superstar* has proved to be a commercial bonanza - tickets have already exceeded one million plus a chart topping soundtrack album and merchandise.

The success of this production was aided by a very talented and dedicated cast and crew which brought together the cream of Australia's music and theatre industries to bring an originality and individuality to something already done before.

The all-star cast was headed by John Farnham and even though the idea of Farnham as the Son of God might be hard to fathom for some, Aussie rock's good guy played the role with divine inspiration. His impassioned portrayal of an isolated and persecuted Messiah struck a chord of emotion among the audience. Farnham's vocal range suited both the sweet melodies as well as the more gutsy numbers. Vocally it was a flawless performance bringing to the lyrics his own individuality as only Farnham can.

The night's most power-charged performance came from leather-clad Jon Stevens who brilliantly played a tormented and bitter Judas with ferocity and raw energy. Stevens' performance was a pleasant surprise, illustrating that he can fit into this concert/musical format just as easily as if he were playing with a rock band. His powerful vocal talents highlighted the desperation within the poor wretch Judas, teetering between insanity and rage throughout the performance, and, judging by the applause, he was definitely crowd favourite.

Kate Ceberano brought her own personal sensuality to the role of Mary Magdalene. Swaying seductively as she sang the beautiful ballads. Her angelic and soulful voice shined during "I Don't Know How To Love Him".

The surprise of the night belongs to John Waters, better known for his acting abilities as opposed to his singing. The consummate actor as Pontius Pilate creatively merged both worlds - the acting and singing - to complete a solid performance.

Comic relief came with the arrival of Angry Anderson who was definitely in his element as the flashy, obnoxious and brash King Herod. Looking like Uncle Sam, he was on for only 10 minutes but what a number. He showed why he was the ringmaster of the night with his Barnham and Bailey type number, reminiscent of 1920s vaudeville. With words such as "So you are the Christ, you're the great Jesus Christ. Prove to me that you're no fool, walk across my swimming pool!" it was so tacky that it worked.

The cast chosen are definitely the best for their respective roles even to the point of becoming the character they played but even though they all shine individually, their performances would not have worked without the chorus.

The chorus of 26 are among the finest singers in the country having to audition from 1,446 hopefuls. They complement the stars to perfection and there will certainly be some stars amongst them to watch out for in the future.

Set designer, Michael Scott-Mitchell's work with the stage can be attributed with giving the musical its 90's look. A revolving round stage was a great visual benefit to the audience. Complete with spectacular lighting by Peggy Feisenhauer, the stage spun and flickered like a UFO which transported the characters from 2,000 years ago and brought them into a futuristic world.

The lighting was perfectly synchronised to the music with the most amazing scene being the death of Judas as Stevens became encircled by a prison of green lasers that pierced his soul, appearing to burn him.

The lasers are also creatively used to turn Herod's sequined secretaries into burning fireballs during their tap dance routine.

The 90's sound to this new version of *JC Superstar* came from music arranger, David Hirshfelder, who did a fantastic job in maintaining the freshness of the original score by Andrew Lloyd Weber but bringing to it 20 years of hindsight and 90's funk along with a brassy feel.

Choreography by *Strictly Ballroom* star Paul Mercurio didn't really fit in with the 90s theme; it was too relaxed and he could have made more use of the chorus as a group.

Richard Wherett's direction made good use of the stage with the performers going on and off the stage from all angles, weaving their way through the audience.

Tim Reyon is responsible for the bright costumes which work well to bring the chorus into the fore and work with the brightly coloured lights, but in the case of the Judges who looked more like rappers with complete gold medallions and dark sunglasses and Herod, who looked like a circus act, they were a bit gaudy.

The second coming of *JC Superstar* is worth seeing for the sheer brilliance of the cast in faultless performances and it might be another 20 years before it comes again.

Patricia Casbarra



The Adelaide Eisteddfod

**Adelaide Eisteddfod
Vocal
Elder Hall**

Tadpoles. Who would have thought that these sperm-like creatures would some day grow to resemble Kermit the Frog? After collecting tadpoles from the local creek and placing them in a bucket of water in the backyard, there is a certain charm in watching them get bigger, gain back legs, front legs and then shed their tails. Once they acquire that famous frog build, the charm is lost and they hop out of the bucket to be eaten by the pet cat or baby brother, or to host a TV show.

Watching the development of Australian young singers has a similar sort of enchantment and can be even more interesting - some might develop legs before they get bigger, grow front legs before back legs or shed their tails before they get any legs and exist as a black blimp lying at the bottom of a bucket.

For the inaugural Arnold Matters Vocal Scholarship Final (part of the Adelaide Eisteddfod), six yuppy singers vied for the \$4,000 first prize - each of them singing an opera aria, an oratorio

aria and an artsong. The highlight of the concert for me was Vanessa Benger's performance of a Brahms lied. By the time it came around, the concert had become thoroughly boring, yet the beauty of the piece and the way it was sung gave ones concentration span a second wind. The concert had far too many long stoppages, obviously needed by the adjudicator to make an assessment, but detrimental to the attracting of an audience. The aim of the Eisteddfod is to give publicity to up-and-coming performers, but if there is no audience then it is a wasted exercise. Perhaps during the stoppages they could have former winners performing or the winners of the instrumental sections. Perhaps they could even run the instrumental and vocal competitions concurrently, so that the vocal adjudicator can assess while the instrumentalists are performing and vice versa.

All the singers had their strengths. Deborah Peake-Jones had sophistication, Yiannis Fragos had energy, Jennifer Kneale had delicacy, Matthew Henrick had style, Vanessa Benger had heart and Andrew Young had stage presence. Vanessa Benger won the Scholarship with Deborah Peake-Jones as the runner-up.

Shane Doohan

Diving For Pearls

Diving For Pearls
State Theatre Company
The Space Theatre Until 4th
November

The State Theatre Company, being the now and super-contemporary organisation that it is, has presented two plays this year that deal with most pertinent of issues, the recession and the ways in which it has affected the lives of

Australians. In *Money and Friends*, David Williams depicted the trauma the puke-ifyingly rich are going through in being forced to sell their 32 ft yachts. In *Diving for Pearls*, Katherine Thomson examines the effects the recession is having on poor people - the once-celebrated "battlers" of our society. As one might expect, the story is not a joyful one, but this production is deeply moving and very satisfying.

The play is set on the New South Wales north coast, in a gritty little town that is part declining industrial centre and part booming holiday resort. The story revolves around three people: Den, a factory floor worker; Barbara, his girlfriend, who hopes to score a job at the newly opened resort; and Verge, Barbara's intellectually disabled daughter, who turns up to live with them, much to Den's surprise and Barbara's consternation. Also making appearances are Barbara's sister Marj and Ron, a kind of business-adviser-economist type.

The play is about self-improvement and the

way little things like economics thwart our attempts at living happy lives. The "rough and ready" Barbara (not a polite phrase, I know, but an apt one) undertakes deportment classes; the nervous, shy Den tries public speaking; Verge flees her condescending Aunt Mary to find a loving environment. Their hopes are raised, only to be ultimately destroyed by circumstance. This play is not about the triumph of the human spirit. It is about the triumph of economic rationalism and will strike a chord somewhere deep within many people.

"It is the script that captivates in this production. Female Australian playwrights are a rare breed indeed and it is pleasing to see such a fine talent and such a quality play."

The most wrenching tragedy of the play is that of Verge, played with an eagle's eye for detail by Claire Jones. In playing an intellectually disabled person, she had to maintain constant control over every aspect of her performance - voice, facial expression, movement, gesture - and succeeds admirably. Her

strongest scene was in the conclusion to the first half, in which she had to go through seemingly every emotion there is to be got through, in the space of some ten minutes.

Also worthy of praise are Anne Phelan who played Barbara and Simon Chilvers who played Den. Although Chilvers suffered from some early quietness, he settled in and delivered a likeable and surprisingly commanding performance, given that he played a shy person. Phelan had the audience lapping up her performance like a cat does cream; from ten seconds in she had established her character as tough as a battle-axe. No doubts whatsoever about her



Ann Phelan performs in Diving for Pearls

performance.

The same can not be said of Peter Adams in the role of Ron, however. He had a propensity to speak too quickly and lost all clarity in moments of anger. For all his gruff tones and bluster he could have been well suited to the role of a pirate, but as a middle-management business consultant, he is severely disappointing.

Director Cath McKinnon has latched on tightly to the important messages of the play, although I had some doubts about her positioning of the actors on stage. Far too frequently the characters stand facing each other from several meters distance and hold said positions for minutes on edge. Perhaps the intention is to create a sense of heightened confrontation; although if it is it fails in most instances. Even the actors look uncomfortable in these stand-offs and on occasion I actually saw them fidget. Shawn Gurton's set design is large and open and demonstrates once again the surprising versatility of the Space

Theatre. Gurton has evidently strived for something more functional than his usual snappy set pieces.

It is the script that captivates in this production. Female Australian playwrights are a rare breed indeed (I would be hard pressed to name five) and it is pleasing to see such a fine talent and such a quality play. I was particularly impressed with Thomson's very clear delineation of character: each of them having their own situations, beliefs and preconceptions. With any luck at all, Adelaide will be host to a production of her next play, *Barmaids*, before too long....

In the meantime, prepare yourself to be deeply moved in seeing *Diving for Pearls*. It is worth every cent of the ticket price, and if you see it on a cheap student rush night, you'll be in for an absolute bargain.

And in these recessionary times, what more could you possibly ask for?

David Mills

The American Dream

The American Dream
Team Art
Season Closed

Team Art (the group behind this production) successfully took up the challenge of tackling Edward Albee's play *The American Dream* which confronts and criticises the myths surrounding American culture. Written in 1959-60 the play challenges any ideas anyone might have about the desirability of "the American way of life". By focusing on a small family as representative stereotypes and by making the events of this household progressively more surreal, Albee draws the

characters and audience further and further away from reality and normality, if they ever existed. The ultimate meaninglessness of the American Dream is exposed. *The American Dream* is a damn fine play, and Team Art came up with a damn fine production.

Seeing *The American Dream* meant being drawn into the surreal world the characters inhabit. Mommy (Dimitry McEwin), Daddy (Ben Rounsefell) and Grandma (Amelia Nolan) live in a nice apartment with a bird and a couple of fish. It sounds nice and innocent but through Albee's eyes urban culture becomes twisted. Grandma sticks her head in the bird-cage and Daddy is fascinated by watching the two fish swim round and round. The characters play silent games with chairs, Grandma has neatly gift-wrapped boxes with her memories and dog

inside them, and the family are visited by a woman who removes her dress within minutes of entering, and no-one even knows why she's there. Further into the play the characters even manage to lose rooms in their own apartment. Team Art, under the direction of Ruth Dineen, came up with a production of very high quality, well up to the standard of more experienced actors and companies. All the actors gave impressive performances and consistently maintained their broad American accents throughout - a notoriously difficult feat which, when not achieved, can leave the audience cringing as the Australian accent breaks through. Thankfully, this did not happen in *The American Dream*.

Americana was the theme throughout - from Budweiser posters in the entrance of the Red Shed to photocopies of American cultural icons on the back wall of the set. Even the chairs the characters sat on were improvisations on the Stars and Stripes. The ultimate Americanism was the Young Man, who reminded us of Roger Ramjet, and who was played by Simon

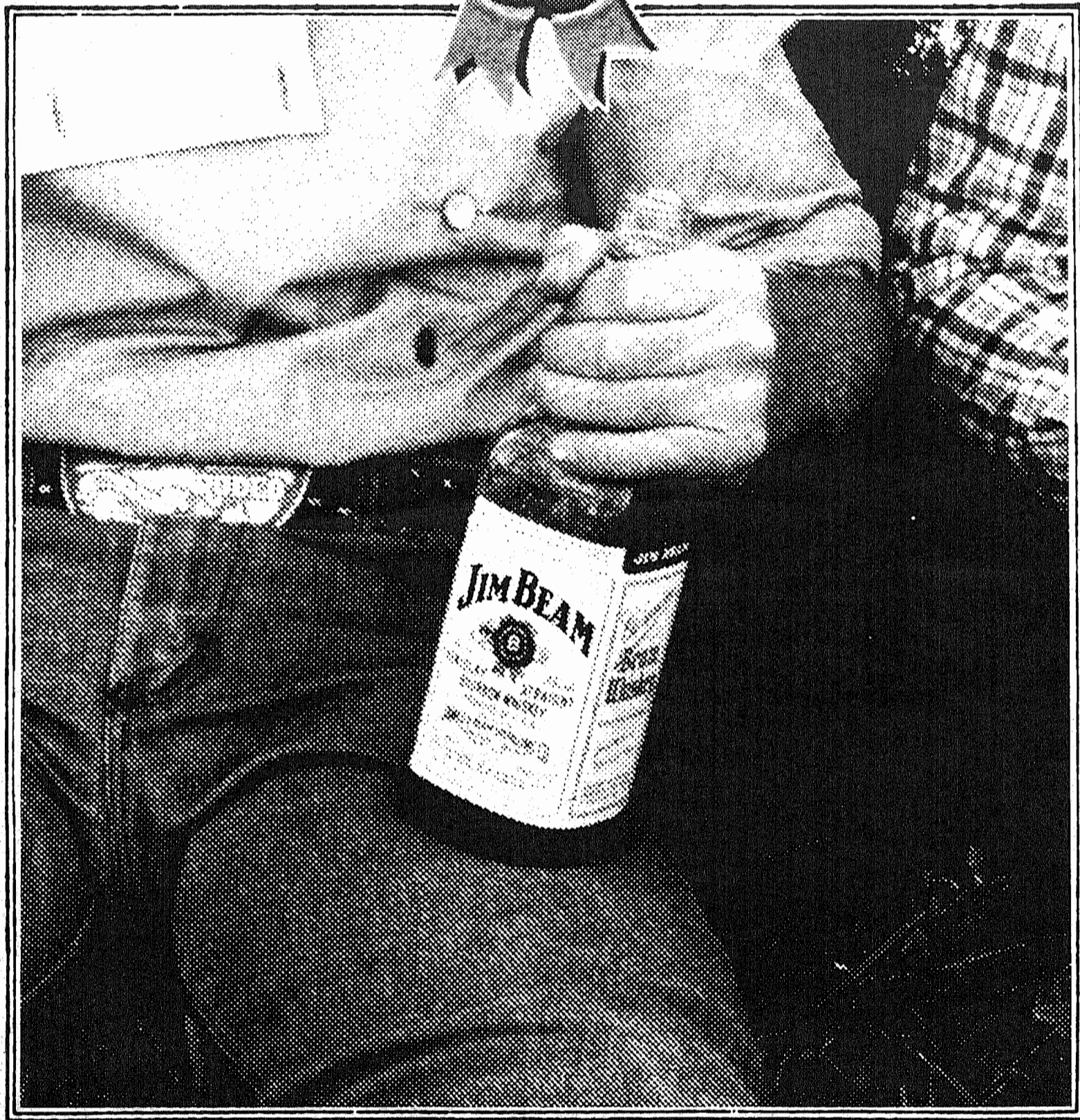
Mitchell with a similar parodic style. We are told with suitably ironic pathos that the Young Man has lost all capacity for feeling and love. He is an analogy for the American Dream; he looks good but has no substance and heart.

The character who does have substance is Grandma but because of her age Mommy and Daddy ignore her as worthless. It is in fact through Grandma that the story comes together for us and the stranger, Mrs Barker (Cate Rogers). Grandma knows what Mrs Barker is doing there and remembers the past which Mommy and Daddy are unable, or unwilling to remember. Mommy and Daddy have a definite skeleton in the closet (if they could only find the closet), but suppress their past beneath the facade of being the "normal" American couple.

The season has closed which means that we can't tell you to go and see the production, but we can tell you to go and see the next thing Team Art comes up with. If this production was any indication it will be well, worth your time and money.

Joanne Daniell and Lorien Kaye

JIM BEAM



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Union Activities for Week beginning

Monday, 26th October, 1992

Monday, 26th October

10 am - 5 pm Architecture Students final year projects exhibition in Union Gallery. Continues until Friday, 6th November.

Tuesday, 27th October

7.30 pm AU Film Society in Union Cinema of "Lawrence of Arabia" with Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Omar Sharif, Jose Ferrer. Director Kenneth Branagh (1962, UK, Colour, 216 mins.). Free to members, \$3 students, \$4 public. Starts 7.30 pm, finish by 11.15 pm.

Wednesday, 28th October

6 - 8 pm Classical music in Union Bistro.

Thursday, 29th October

6 - 8 pm Pianist in the Union Bistro.

Friday, 30th October

4 - 7 pm Anything goes in UniBar with acoustic acts.

6 - 8 pm Classical music in Union Bistro.

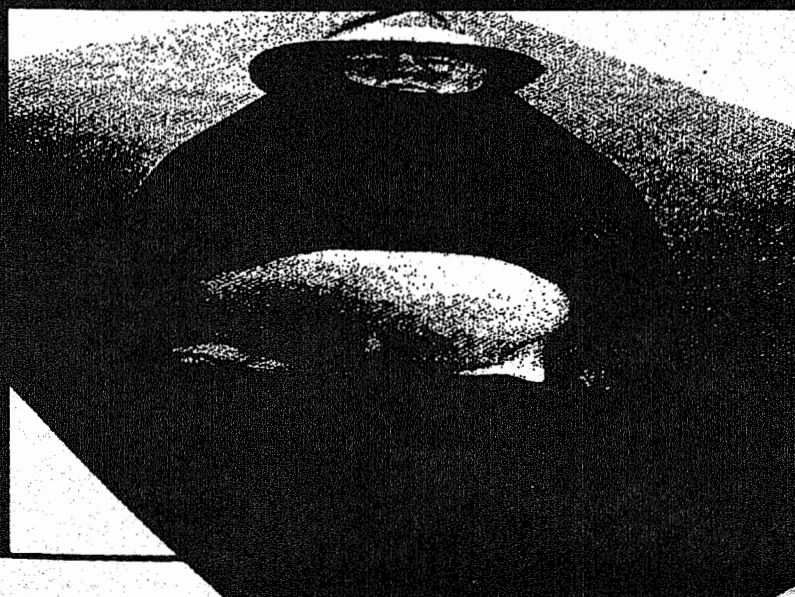
UniBar Tooheys Special

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" - Australia Day, 1st February 1993 at Adelaide Uni. 11 am - 10.30 pm. Outdoor gig with "Iggy Pop", "Sonic Youth", "Disposable Heroes of Hiphocrisy" and lots more, details soon. Student tickets \$35 available only from Uni Record Shop from Monday, 2nd November. Regular price will be \$42 presold, or \$50 on day. Student tickets on sale until 18th December, 1992. Buy before Christmas!

• "Melbourne Cup Luncheon" in Union Bistro Tuesday, 3rd November. Three-course buffet and free glass of champagne for \$12. Bookings now in the Bistro or ring 228 5858. See the race on the big screen.



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CLASSIFIEDS

Neat Place to Live

A big room is available in Prospect for somebody who doesn't mind \$50 per week. Close to shops, transport and town. Ph: 344 8706 or see Jason in the Gallery Coffee Shop.

Share House

Large sunny room in an old house in Prospect with four relaxed female, *vegetarian* students (and one cat) for only \$45 per week - with no bond! Close to shops, buses, University, etc, etc.
Ring 269 6711 as soon as possible.

Amnesty International

There will be an Amnesty letter writing meeting Wednesday, 28th October at 1 pm, Jerry Portus Room. All welcome!

Film Society

The Film Society's final screening for the year is Lawrence of Arabia in cinemascope at 7.30 pm, Tuesday, 27th October in the Union Cinema.

For Sale

Friends staying over and that fold down bed has given up the ghost! Two sofa beds (double bed size), good condition \$300 for both, o.n.o. Ph: 344 8706 or see Jason in the Gallery Coffee Shop.

Sport Scholarship

In an effort to encourage women to pursue careers in sports-related fields two Minister for Sport scholarships of \$5,000 will be awarded next year to support the studies of the successful applicants in a degree course in sports administration, sports coaching, sports journalism, sports science or sports medicine.

The objectives of the scholarship scheme are:

- To recognise in a significant way the special measures being taken throughout Australia to support the involvement of women and girls in sport.
 - To provide to the public examples of ways in which individuals, groups and organisations can provide new opportunities in support of women and girls in sport.
- Nominations are invited before 6th November, 1992. Send applications to Awards Officer, Women and Sports Unit, Australian Sports Commission, P.O. Box 176, Belconnen, ACT, 2616.

Friends of the Earth

Friends of the Earth AGM will be held in the clubroom (5th Floor Union Building) on 2nd November, at 1.10 pm. All welcome.

Election of Singapore Students' Club (SSC) Committee 92/93

The above will be held on Wednesday, 28th October in the OSA office, Jerry Portus Room. Anyone interested in joining the committees are welcome to attend the meeting.

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.

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.

Interested in Travelling and Working Abroad?

Then come and hear a public talk on the opportunities for working within developing countries, Tuesday, 27th October at 1.15 pm, Meeting Room 1 (Level 4, Union Building). Presented by Australian Volunteers Abroad and AU Community Aid Abroad and Freedom From Hunger.

Student Christian Movement

The SCM will meet together to have Lucy talk about her studies of ecumenism in Korea recently, Thursday, 1 pm, Meeting Room 1, Level 5, Union Building. Everyone is welcome.

Accident Kintore Avenue

Would the 2 female students who helped me after a car crash in Kintore Avenue at 8.15 am on Thursday, 15th October, please contact me - Paula Furbey on 382 9217.

AU Snow Ski Club AGM

This illustrious affair will be held at 1.00 pm on Friday, 30th October in the Jerry Portus Room. All skiers please attend.

Positions available:- President, Vice President, Secretary, Treasurer. All financial members may vote.

Also, group photographs from the first trip will be available for collection.

J'Swansons Article are playing at the Queen's Head in North Adelaide, Friday, 30th October, 9-11 pm.

Orientation

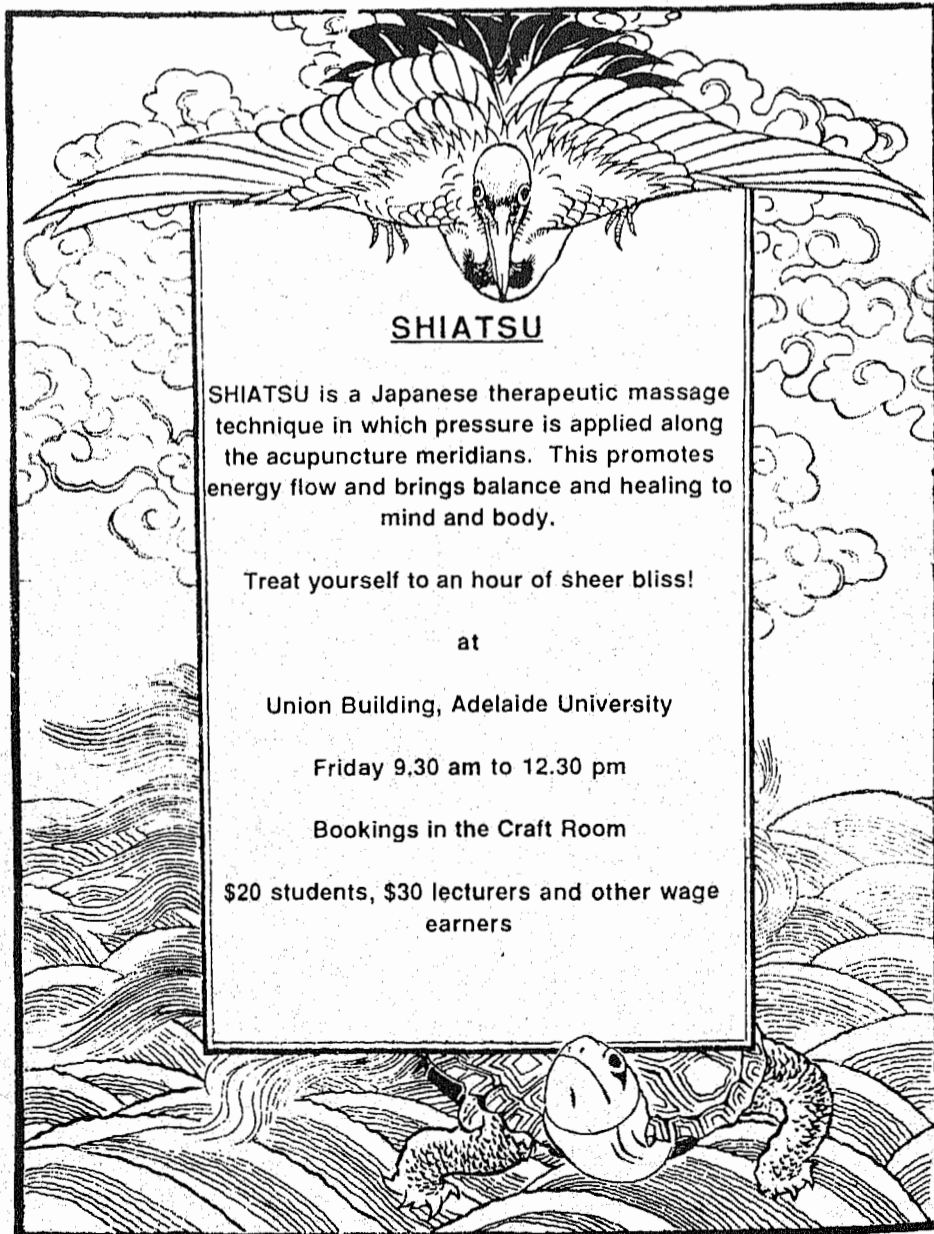
is coming

Before you get old and fat

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O'Week Helper
O'Camp Leader
Host Scheme Leader

Applications available from Thursday 29th of October from the SAUA

Applications close December 1st



SHIATSU

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Treat yourself to an hour of sheer bliss!

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Union Building, Adelaide University

Friday 9.30 am to 12.30 pm

Bookings in the Craft Room

\$20 students, \$30 lecturers and other wage earners



Women's March Against Rape

— 30th October — 7.30 pm

— meet at victoria square