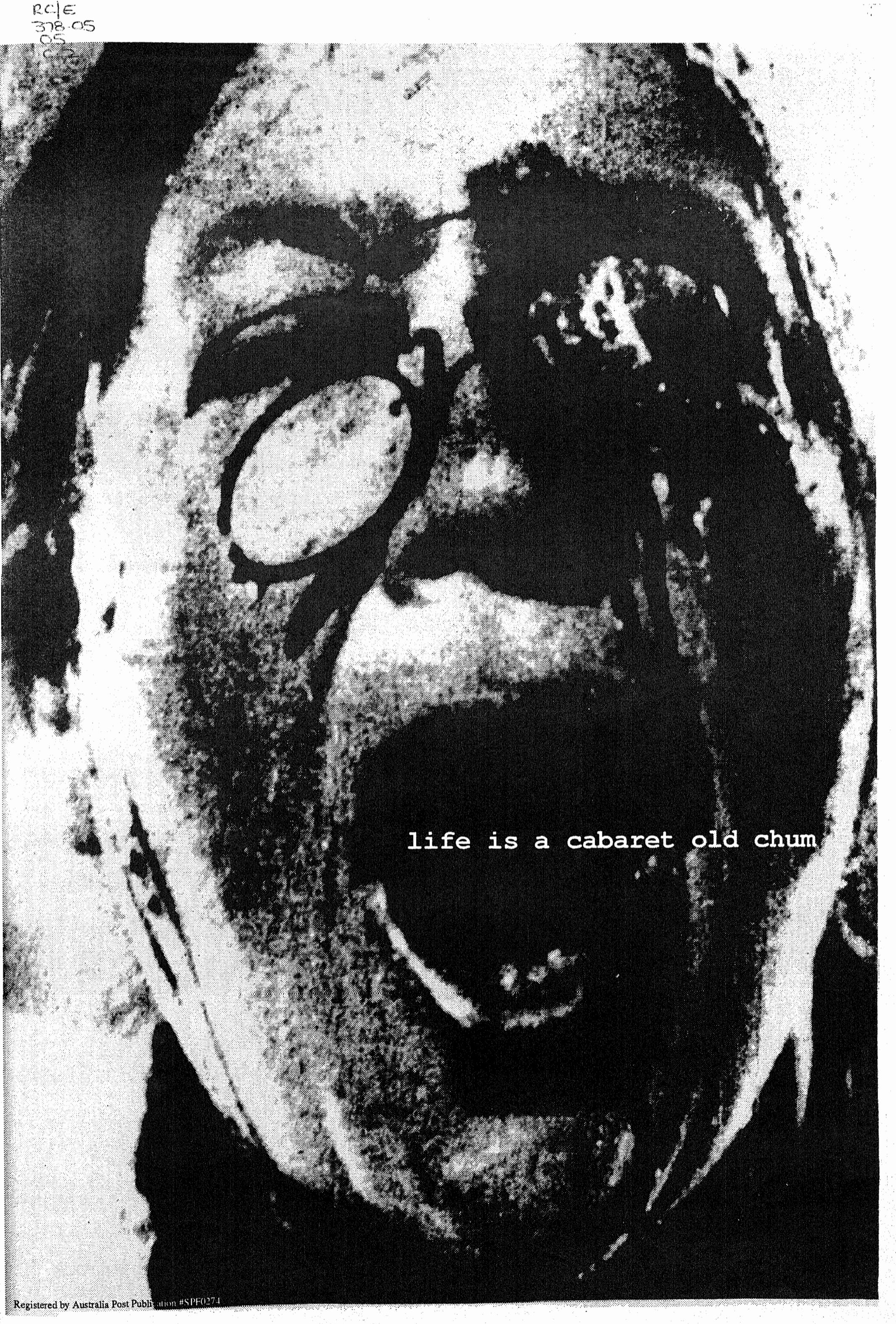


RC/E
378-05
05
C2



life is a cabaret old chum

The INSTANT REPLAY 70S IDOLZ COMPETITION

Are you a star,
but can't sing?

This is the
competition
for you!

Simply lip-sync to
your favourite
70s star and you
could win CASH.

Heat Two
this Friday night
MC Brian Datsun

For entry details
please call Cathy
from midday
at Disco
212-6044.

STRICTLY
disco

A BORN!

Produced by Australia

For better or...

The *Advertiser* and its treatment of a homosexual character contained in the comic strip *For Better or For Worse* was the subject of some criticism recently.

On Dit first introduced the matter in an article written in the comics section of the Gay and Lesbian Pride issue. In that article it was revealed that the creator of *For Better or For Worse* had come to the conclusion that Lawrence, a main character of the strip, was homosexual. The instalment in which Lawrence was to tell his friend, Michael that he was gay coincided directly with the start of Gay and Lesbian Pride Week. Numerous newspapers in the USA had refused to run the strip due to its controversial nature although most of the main newspapers, including the *Chicago Tribune* went ahead with the strip. *On Dit* attempted to contact *The Advertiser* to ask whether they intended to run the strip. After some time contact was made with *The Advertiser*. In the meantime *On Dit* had received information from an independent source that *The Advertiser* did not in fact intend to run the gay story line. That person was at first queried as to whether he was calling on behalf of *On Dit* and was then told that the editorial decision to run the strip or not was not made in Adelaide and that the strips came from Sydney.

When *On Dit* finally spoke to Peter

Blunden, editor of *The Advertiser*, *On Dit* was told that *The Advertiser* was not going to run the story because he felt that the comics section of *The Advertiser* is predominantly a children's section and that homosexuality was inappropriate for children. When Peter Blunden was pressed on the matter he became irate and terminated the conversation. Peter Blunden's reason for hanging up was because he felt *On Dit* was not being impartial and he claimed that he would speak to *On Dit* once we'd found "someone objective".

As a result of the less than warm and friendly conversation, *On Dit* reported the story to Murray Nichol of The ABC who ran it on his 5AN radio program, *Drive Time*. The 7:30 Report was also contacted. The 7:30 Report ran their story on *The Advertiser's* neglect of the story which has since been aired in South Australia, the Northern Territory, Queensland, Western Australia and Victoria.

Future pressure on *The Advertiser* is expected with *Adelaide GT* running an article on what *GT* perceives to be homophobic sentiments being expressed in *The Advertiser*. This comes as a culmination of recent homosexual awareness and consciousness as noted by the twentieth anniversary of the murder of Dr George Duncan and the advent of Gay and Lesbian Pride Week.

Rohan Thompson

Country Students

Leaving home and setting up a life of your own is never an easy option, it brings with it many changes, be they financial, social or emotion. When this transition is coupled by the commencement of tertiary education, another big stepping-stone on the road of life, matters are made even more difficult.

For country students, there is no escaping the fact that these changes go hand-in-hand, along with many others which can prove to be equally traumatic. Leaving home, for instance, means more than moving away from mum and dad; it means establishing an entirely new social network, learning your way around a strange city, joining new sporting and social groups, and coping with the fact that most of your friends live 100 miles away.

While these changes can prove to be exciting, and provide a chance to begin a great new life for yourself, they can also be frightening and extremely

lonely. When, during O'Week this year, I heard about a possible Country Students Club, I was really excited. This club has great potential, both as a support network and a social club, where country students can meet other country students, friendships can grow, and basically a good time can be had by all.

If you are country students, and are even remotely interested in the formation of a club such as this, then come along on the pub crawl on Friday 2nd July. The schedule for this night is available in this week's classified, so have a look and try to make it - the more, the merrier!

See you there,
Love & Hugs,
Kate Heron.

Calling Card

On Monday June 2 at approximately 3am, an extensive network of women descended upon Adelaide and its surrounding suburbs with a Plan. The group targeted business establishments that degrade and demean women, using paint bombs, stickers and spray paint to get their message across. The women left bricks wrapped in purple and green ribbon on the doorstep of each establishment, with a written message explaining their

refusal to tolerate the objectification and degradation of women. Areas covered included Port Adelaide, the South-Western suburbs, Norwood and the city. Venues included Checkmates, Jenny Craig, Ella Bache and pubs displaying Eagle Bitter advertising. The group used the acronym..... - Women Against Both Channel Seven and Channel Ten covered the event on their news services.

A date with Suze

Last Thursday student representatives from Adelaide Uni, Flinders, NUS (SA) and TAFE met with Susan Lenehan, the State Minister of Education, Employment and Training. Issues of concern to students were raised.

Out of the meeting three main issues arose. The structure and position of TAFE, State Government commitment to the Higher Education and illegal fees. Following the rally on Wednesday where over 600 students marched on Parliament House in a bid for quality resources Ms Lenehan gave her views on the issues. She gave her commitment to education and lobbying Mr Beazley, Federal Minister for Employment, Education and Training, to con-

sider the acute funding problems to resources, particularly libraries, being experienced by South Australian Universities. However she specifically ruled out any State Government grants or funding to higher education in this State, something Mr Bob Such, Opposition Spokesperson for Education has raised.

The issue of illegal fees being charged on campuses was raised and the issue will be looked into further.

It is a productive and useful exercise for students to have communication with politicians to enable the student voice to be heard in the wider community.

Bec Shinnick

“I was wasting hours a week queuing at the computer lab - or going to Uni at the weekends. It was either get a Macintosh, or forget my social life.”

Third year university student



Uni is a time in life when you live to learn.

That's hours per week saved

Uni is also when you learn to live with the fact that you need 30 hours a day to squeeze in all the lectures, tutorials and assignments on your schedule.

already. Then there's the speed and ease with which you can word-process notes, cut-and-paste text, data and graphics and prepare great-looking assignments.

With your own Macintosh you can do it all and still have time for relaxation.

So get your studies - and your social life - organised. Start by making a date with a Macintosh now.

For a start, you won't have to queue up or book ahead for computer lab time.

Dedicated to learning.



See Apple Macintosh at your campus computer shop now.
(Apple Consortium, Plaza Building, Room 2050. Open daily 9.30am till 4.30pm, Phone 303 5441)

President: Anthony Roediger

Why have a Students' Association? Because it gets things done that every student is concerned about!

(1) Exam Timetable

Again this timetable came out late, as hundreds of students have endeavoured to tell me. So for all those who wonder why we have a Students Association, I have negotiated with the Administration that as from next year the Semester One timetable will come out at least *four* (not two) weeks before swot vac, and that the end of year timetable will come out at least five weeks before exams.

(2) Library

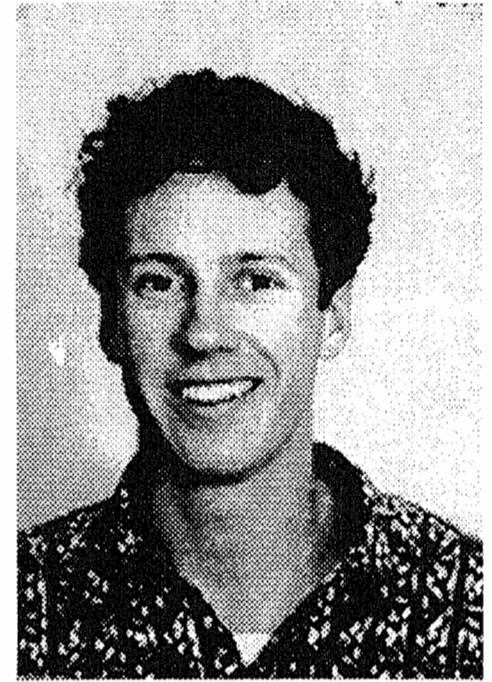
Thanks to all those who took part in the media attention and campaign-

ing of the Library rally and funding forum. As noted earlier the Government has begun to pay attention, including earmarking \$5 million of University funding particularly for Libraries. Congratulations all involved! Also the University is aware that students actually do give a damn about their courses. The SAUA is now trying to get the Library to open an extra hour on weekends next Semester.

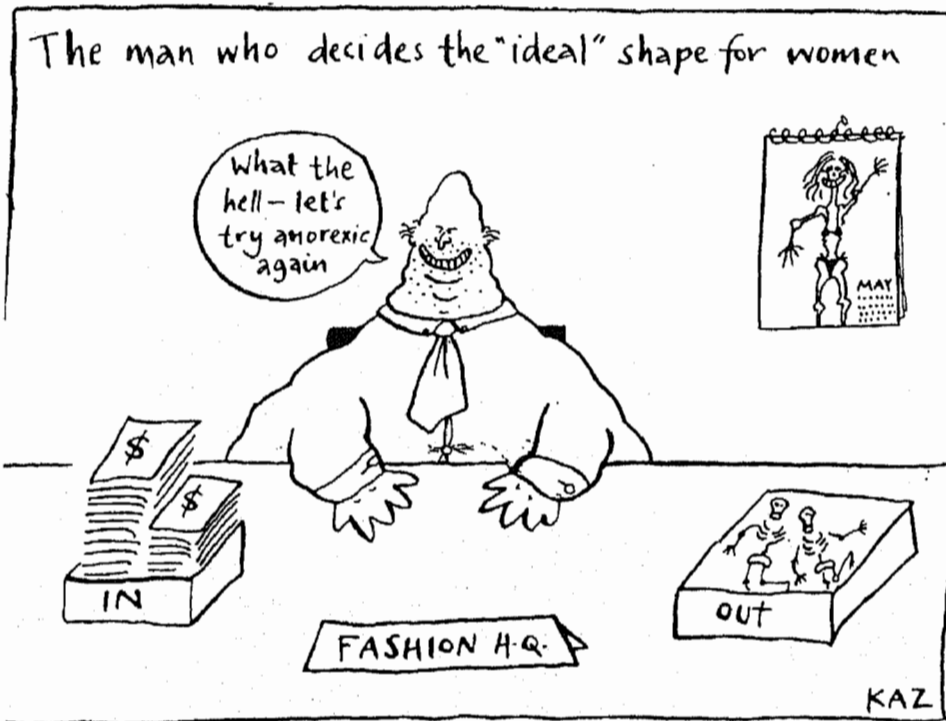
(3) Illegal Fees

As reported earlier the University is reviewing all the departmental student charges, as many are illegal. Many students have been concerned that this will mean the end of study

materials which are purchased through departments. **This is not the case.** So long as the Department puts the prescribed number of copies in the Library and tells students this, they are completely free to charge students on a cost recovery basis. The only charges which are illegal are (effectively) compulsory ones. Good luck with all your exams. Remember the Students Association has a cheap photocopying service open from 8.30 till 5 every weekday. Come in and use it.



Women's Officer: Liana Buchanan



Thanks to everyone who helped out with and participated in Body-image Awareness Week. From one of the groups held last week it was decided that people want some kind of ongoing group so I'll be organising film and discussion groups starting next semester. If you missed some of the events of last week more on these issues will be happening so keep an eye out.

Elle Dit is due to come out in the second week back after the break, so mark it in your diary and even if you are snowed under with assignments and exams make sure that you think about writing something in the holidays. During the break contributions can be given to On Dit (make sure that it is marked that it is for Elle Dit) or to myself. There will also be contribution boxes put around the place. Contributions can consist of any-

thing - reviews, poetry, prose, artwork, cartoons as well as articles. **Elle Dit** is whatever women at Adelaide Uni want it to be, so if you have some ideas for Elle Dit or for what you think should be included in Elle Dit, make sure you contribute and come along to planning meetings held late in the holidays. If your interested in being part of the Elle Dit collective leave your name and phone number with me.

NOWSA is only a few weeks away so this week is your last chance to let me know if you want to be part of the crazy mini-bus convoy that is making its way to Brisbane for the conference. I now also have some more info. about the conference so feel free to get in touch.

EVP: Bec Shinnick



Library

I attended parts of the Library's Strategic Planning two Day sojourn (?). Staff from all levels of the Library were present, plus me and one academic, to decide the goals, objectives and strategies for the Library. It was good to have student input and express issues from a userpoint of view. The Library funding problems continue and Anthony and I will meet with Gavin Brown, Deputy Vice Chancellor (Research) and Ray

Choate, University Librarian to set up a task force. The rally last Wednesday shows the continuing concern of students regarding the declining quality of resources being offered to them. Basically if students want a decent library, we have to keep fighting for it.

Student Representatives Meeting

Tuesday June 8th 1pm Games Room
All student reps are invited to attend. Light lunch will be provided.

Deficit Forum

The Arts Faculty reps did a great job in organising this event. Students need to be aware of the problems of this University and making the administration accountable to the students is most necessary.

Lunch With Lenehan

I met with Susan Lenehan to discuss higher education issues in this state. See article in On Dit this week. Good luck with exam study.

EO'S: Jo, Tania & Goose

This week, the environment officers have a treat for you. Thanks to Women's Environmental Action Group for providing this recipe. You can use it to wash your clothes with and it's completely biodegradable! You can also cross one ridiculously overpackaged, throwaway container off your list!

Ingredients

1 bar of laundry soap — grated. You can use vegetable soap.
1 packet of washing soda

Method

Put grated soap in bowl and add a kettle full of boiling water. Mix in washing soda and stir. Pour liquid through a sieve, in to a bucket. Top bucket up with hot water and stir. Leave to stand until it gels. Put in a container of your choice and when you want to wash your clothes, add 1 cupful per load. It's simple as that!

Upcoming events

Janet Hunt public lecture, "From Grassroots to the Great halls: Making our women's voices heard for real Development"

Tues 8 June, 12.30-2pm - \$6/\$4 BYO lunch

Pilgrim Church Hall, Flinders St, Adelaide

Winter Solstice planting: Sun 20 June
Tree planting at Monarto, funds to Urban Ecology. Ph 379 1984

NCS Annual Survey to the Gammon Ranges (Balcoona Homestead)

18-26 September, expressions of interest by 30 June to Ali on 223 6301.

Environmental Youth Alliance meets every second Saturday, 12 noon, Conservation Centre, 120 Wakefield St, Adelaide.

And don't forget the Environment Show on Student Radio 5UV this Sunday at 4.30pm. A focus on Lake Eyre.

Have a good holiday!



STUDENTS' ASSOCIATION
OF THE UNIVERSITY OF ADELAIDE

Management calls in Police over drugs

A student left the Union complex in a squad car last Friday after police were called in to deal with marijuana usage. Union management invited police on campus after a marijuana smoking patron refused repeated requests to leave.

Well known as an area popular for smoking marijuana, management claimed to have begun a clamp down on the use and sale of all illegal drugs. Patrons watched as a one hour drama unfolded, during which Union Manager Robert Brice argued with patrons and made attempts to search empty lockers for bags with drugs.

The bar, which has posted poor returns for several years, is believed to be under review and on the brink of closure. During the heated arguments between management and patrons, eyewitnesses report Bar Manager Clarke and Union Manager Brice told the balcony crowd the bar was "about eighteen months from closure due to financial viability". Once overcrowded with students all semester, a combination of the recession and the non smoking policy is blamed for a dramatic drop in revenue.

The standoff between patrons and management, recorded by eyewitnesses Paul Skyes and Paul Hoadley, began around 3:30pm on Friday afternoon. The afternoon's event's kicked off when patron David Roussey was asked to leave by Bar Manager Roger Clarke. Roussey had been seen smoking marijuana. He subsequently refused to leave, claiming he was indulging in a 'standard practice' and was 'not dealing'.

Union management told *On Dit* their concern was that the Union bar was well known as a popular spot to buy and use drugs. Union Secretary/Manager Robert Brice claimed 'harder' drugs such as ecstasy were also amongst those believed to be sold on the premises. Those present on the balcony of the bar while staff awaited the arrival of the police say Brice described the action as "protecting the student body from drug users".

Police arrived around 4:18 and interviewed David

Roussey. While the police spoke to Roussey *On Dit* located a group of Union staff, lead by Manager Brice, searching the bar's locker room. The group, consisting of Brice, Operations Manager Claude Pronol, and a steward, began a search of open lockers inside a small room adjacent to the bar. Two police officers present told *On Dit* the action was not requested by them, and that it had "nothing to do with us". An edited transcript of the taped conversation, during which Brice threatened a lawsuit should *On Dit* not be 'careful' follows:

OD: What are you all doing in here now?

Rob Brice: We're trying to find his case, the dope in it, and whatever else he had in it.

(three minutes later..)

OD: What legal rights do you have to look through the bags of bar patrons?

Brice: "We're not, alright. We're not looking through anyones."

You just told me on tape that you were in there to see if you could find any drugs

"We are looking through all the open lockers, yeah" Do you think it is appropriate to look through members private belongings? If someone has left a bag in an open locker do you think it is appropriate to look through it?

"Exactly."

If you saw a bag in an open locker were you going to unzip that bag and look inside it?

"That's hypothetical. That's why I can't answer it."

That's obviously what you are here to do isn't it?

"That's hypothetical. Give me another line Sam.

Don't give me that bullshit."

I'm not giving you bullshit. I am simply asking you...

"No, go away, just go away." (Brice then exited interview)

Police say the legality of management action rested on the regulations of the Adelaide University Union. A.U.U President Eric Chimilewski told *On Dit* that he was "not aware of any policy documents regarding the issue." On the information provided to him



he said the action "did not appear to be 100% appropriate."

The man at the centre of the saga, David Roussey, says his bag was in the library. Before being led away to a squad car he told *On Dit* :

"My bag isn't even here. They've got no right to search everyone else's locker in the vain hope they'll find mine."

Sam Maiden

The bar- bad recession or bad atmosphere?



Photo: Matt Nettheim
Punters are advised to be discreet or keep their pride and joy at home

Union management blame the recent poor performance of the Bar on the recession. Everyone, they claim, has been hit hard. But is the bar's problem based solely in the wider economy? In a 'reasonably fiery' exchange with Union Manager Brice last Friday David Roussey claimed the problem is, "lousy food and lousy service".

Students will soon get a chance to have their say. Suggestion boxes, organised by the Catering Committee, will give patrons in every area a chance to reveal their food favorites and failures. Meanwhile, a \$12,000 marketing survey commissioned by the Union will hopefully reveal what those polled believed the Bar was crying out for.

The AUU Bar hasn't fared to well in recent years. But what is the experience of other metropolitan pubs? While many city pubs have been hit hard by the recession others thrive. The Exeter and The Austral continue to draw strong University crowds. On Dit asked The Norwood how the recession had effected them.

"Well it hasn't. We're still pumping along. We have always had a strong eastern suburbs Uni crowd because we're close to town, we have good parking and so on."

Sam Maiden



Why police are allowed on campus

Many students think police are not allowed on campus. This belief is misfounded. This 'urban myth' may have led to a widely held belief University is a 'safe' place to buy and use illegal drugs. In fact, police are allowed access to the campus in any case of a crime being committed on campus. Arguments regarding the position of police access to campus have centred around the fact that because Universities are funded in part by the Commonwealth, state police need 'permission' to enter.

The origin of the belief appears to be

located in agreements during the more protest prone sixties. A police media liason representative we spoke to said there was once an unwritten rule that police were 'invited' on campus. Around the time of the Vietnam War feelings between police and students were running high, and the rule came about to limit the possibility of student related protest.

The situation is now one of normal access for police. The representative we spoke to was unsure of the detail of the current policy.

sam maiden.

Shall we take a trip...

Every week it seems the University announces yet another budget cut we had to have. First it was the \$300,000 cut to the Library, then the history department under pressure to balance the books proposed that first year tutorials be abandoned and only this week it has been moved that security staff may have their operation slashed by one third. However, devastating cuts are not universal at this institution. In fact one sector of the university is doing very nicely for itself indeed. What area of the University deserves such privilege? None other than the administration.

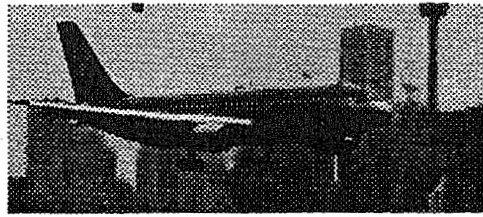
What does the administration do? Read on and discover some of its more recent brainwaves.

(i) Administrative bodies

At present two administrative bodies, Alumni and the Foundation, exist to raise money and carry out a nominal role for the University. However, two does not appear to be enough, and therefore the University intends, presumably at huge cost, to establish a third fund raising arm, or in administrative jargon a "development office". There are two important questions to be asked. Firstly what will the new and extremely costly "development office" do that the Alumni and the Foundation are not capable of doing and do not already do? Secondly is there any assurance that this new administrative arm will perform more satisfactorily than those already in place? This second question is relevant because both the Foundation and Alumni (primarily money making organizations) run at a loss. That's right, as absurd as it seems for every dollar that

Alumni brings to our needy coffers the University pays it \$1.26 in administration costs. Good going. In 1993 Alumni has taken no risks it has budgeted for an \$87,000 loss!

bill \$87,000 + projected set up cost of new body



"Leaving on a jet plane..."

(ii) Wirrina

George Safe's article in On Dit #9 revealed the Wirrina rort. 56 academics attended a training conference. Why Wirrina? Students do not have access to essential reading materials for tutes that they will soon not have and yet there is no where more appropriate to hold a conference, "repetitive" for many, but a holiday resort. With a price tag of \$20,000 was the "interest, goodwill, and a willingness to address issues", which the conference generated an adequate return for our HECS dollar?

bill \$20,000

(iii) Academic Registrar's Conference

The Academic Registrar has recently been to India where she established an exchange agreement and now she needs to go to England to actually sign the document. After London she's popping across to the

States. This conference was apparently not funded by the university but by a government grant. therefore we can't blame the admin. for this one, but big government bucks are being allocated (wasted?) to trips rather than to students. The Academic Registrar

secretary could not give the cost of any of these trips but Ansett Airlines told me "it would be much cheaper to buy a "Round the World" ticket for this type of trip". She will be away from the 20th of May until the 10th June and it would be reasonable to estimate accommodation, food and conference registration costs to be in the vicinity of \$200 a day.

bill \$6,944 (Ansett's "Round the World" special)

\$200 x 20 days = \$4000

= \$11,000

(iv) Other Trip

On Dit has been told up to five University staff are on their way to Swansea in Wales for a conference. The Registrar bluntly denies this. Yet regardless of this trip or this non-trip the University's budget line-item for 'study and conference leave increased between 1991 from \$512,000 to \$576,000 in 1992. What will it be worth in 1993? Why does this budget grow whilst most shrink?

bill \$576,000 - \$512,000 = \$64,000

(v) Vice Chancellor

The Vice Chancellor is currently on a month-long promotional tour of China and Japan. The trip is being part funded by DEET but the University is footing a substantial part of the bill.

bill \$6,042 (Ansett's estimated travel costs)
\$200 x 30 days = \$6000
= \$12,000

Total

87,000

20,000

11,000

64,000

12,000

\$194,000 = 6 1st tutors for 12 months = 6

security staff for 12 months = BS Library

open all day, every weekend

These are just some of the expenses which

I believe are at very best questionable. Many

more costs may be hidden by the confidentiality

which many of the University's upper

echelon committee's enjoy.

The funding problem, to be fair, is not

entirely the fault of the University, the

Federal Labor Government is also largely to

blame for its very substantial education

cuts. However, without Whitlamite dol-

lars to play with Adelaide University must

scrutinise its spending more carefully. The

fundamental question is not so much one

of the role of the administration as it is one

of priority. Many of the trips and confer-

ences I have mentioned may be "import-

ant" but are there better ways to spend the

University's money. Wirrina may have been

good but was it more essential than ad-

equated library opening hours on the week-

end? Overseas trips may be important but

are they more crucial than campus security

staff and effective tutorials?

Michael Wait



National Campus Band Competition

Adelaide University Union entries.

HEAT THREE WINNERS: the UNDECIDED

results: Ajemaluda 229---the Deciding Hour 206

the Houserockers 209----the Undecided 267

HEAT FOUR-Friday 11 June 8pm.

Love Junkies--Mindless Clones--August Kings--D.B. Gun

~Adelaide Uni entries:

Justice, Black Spotted Seagulls, Ajemaluda, Boss Hog, the Deciding Hour, My First Shag, Polar Tsar, Brothers of Habit, Swingin Groove Masters, Small White Willie, Voluptuous, Rain, Mog, Legion, Carpet Head, (?), Shahalamah, Basket Case, J'Swansons Article, the Houserockers, Colourwheel, Love Junkies, Poxsii Barccs, Static Live Focus, the Undecided, Hard Copy, Jethro Christ Superstar, Schlerfen, August Kings, Bucket, the Egg, Jeremiah and Freinds, Bernard Shaw, King Krill, Numbskulls, Sex Bomb, Rany's Riff Emporium, D.B. Gun, Mindless Chores. Read On dit, dB, for heat details.

A D E L A I D E

UNION

Coopers 100 schooner draw 1:45

UniBar

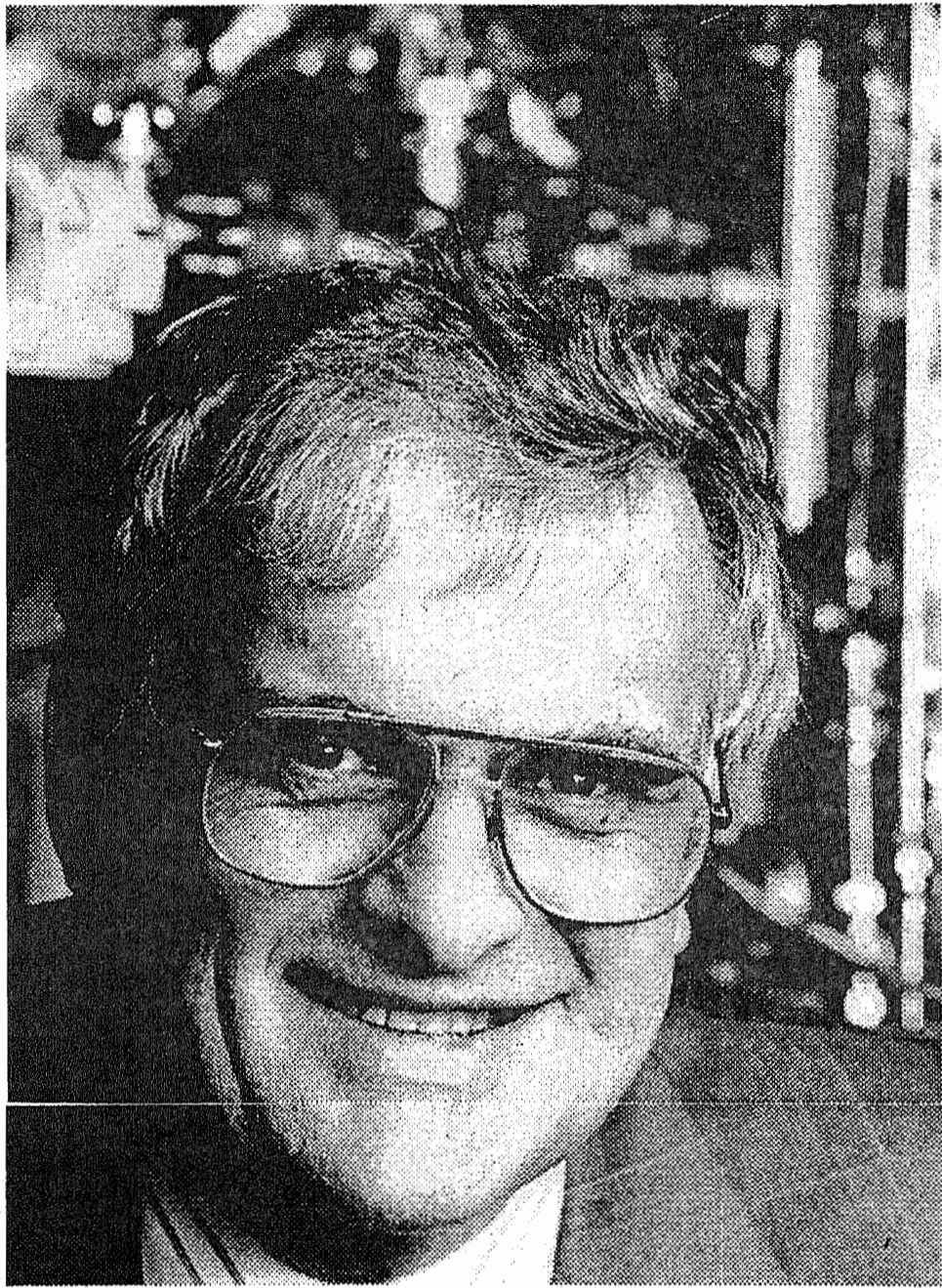


Einsteins-

See menu Board 5-7

GAVIN BROWN

the next vice chancellor



Meet Gavin Brown. He's a mathematician. He's also been confirmed as our new V-C. With all the adding up problems Adelaide Uni has encountered of late it's probably a smart choice.

Gavin Brown had barely accepted a new job at Adelaide University when he discovered his new home had a projected deficit of \$16 million. It was not an auspicious welcome by anyone's standards. Now, nearly two years later, the former University of New South Wales Dean of Science is about to take over from Kevin Marjoribanks as Vice Chancellor. It's a warmly remunerated position, but not one free of conflict. Vice Chancellors have been under increasing scrutiny in the last couple of years. When Adelaide University announced the budget blowout, mutinous council members were planning motions of no confidence in V-C Marjoribanks. In the same year, his UTS counterpart, Gus Guthrie, was getting the no go to a \$2 million dollar Balmain property as his job perk residence. Canberra's Don Aitken reminded critics his house had only "one dunny", then Macquarie's Di Yerbury was under attack from students who were committed to staging something a little more dramatic than your average limp wristed sit in. If that wasn't enough, *The Bulletin* was headlining their V-C cover story "The fat cats of academe". But university staff and student organisations save their sympathy. Pick an academic, any academic, and they've

usually got a sharp word and an up-turned eyebrow for their boss on each respective campus. It begs the question, why on earth do academics like Gavin Brown want to get involved?

"Mainly to shape their own environment. That really is true. When quite substantial changes to the institution you work in happen you're worried. And I think to a certain degree, want to have some influence. When I got involved in doing some things I thought I was quite good at doing them. You can have more influence."

Gavin Brown, a mathematician by trade, believes its all about controlling that which controls you. It's a notion that has led academics into the arena of committees and councils for years. For some it must also be the power and prestige that accompany the effort. Administrators perform an often thankless task, and a cushion of perks and ego must help soften the blow. For their diligence Vice Chancellors are remunerated handsomely. The salary involved at this University believed to be around the \$100 000-\$110 000 mark. The opportunity for work related travel (at the time of writing V-C Marjoribanks was on his way through China and Japan) and endless opportunities to attend events featuring free tucker and alcohol abound. Brown, who appeared more circumspect in his role of V-C in waiting than he did quaffing nibbles a year ago at the *Adelaidean* launch, can expect lots more springrolls from where those ones came from.

So what can we expect this time around for our money? Brown suggests an agenda of broadening the products appeal.

"I don't want to go in for comparison, that gets invidious. But, what I do believe needs to be done is have universities that are more outward looking, than most people (do) traditionally. You know you've got this romantic notion of these Newton style ivory tower universities, of pure thought and pure reality. And though I believe very much in things like basic science and the humanities and all that sort of thing, I also believe universities should be aware that there are things beside this."

So what about 'all that sort of thing'? How does Gavin Brown see the humanities competing in a system that today demands sponsorship or links with industry, and is administered by a bunch of ex mathematicians?

"I think in some areas it is quite inappropriate for them to use external contributions. What we should do is what they are doing in the best possible way. But in almost every discipline there are opportunities. For example we've just been given funding by the Japan foundation for a Chair of Japanese studies. That is essentially cultural, it will be an academic development inside the humanities but it's not got a particular thrust that I can see and never has. The money to kick start it has come because of an interest and a need to foster it. In areas like English it's perfectly

possible that we might use British Council money and money from the government for writers in residence and so on. It helps not only what we are able to give but also the profile, to reach out to the community"

One pressing problem for the prospective VC is the mistrust and crisis of confidence in the administrators on the part of the academics.

"I think the problem of crisis of trust is a very real one. In any management situation one has to establish trust, and the only way to establish trust is to have open systems that share information. I think there is one thing that you could criticise the University for in the past. It wasn't, I think, that information was deliberately withheld, but we didn't have the systems in place that allowed us to share information. Since then we've had the creation of the senior management group and other new developments, the level of the information flow with the Deans has improved. But I think that the next stage of the process has not yet had a chance to work."

Brown was unaware of the critical focus by Arts Faculty Student Representatives on an administrative conference at Wirrina. How does he plan to keep in touch with student concerns?

"I must confess that nobody has come to me about criticisms or suggested alternative ways to do the thing. We do have a difficulty in a sense that the Faculty of Arts has suffered funding cuts, and during that period there is a tendency for people to feel depressed. Now that that readjustment is almost accomplished it seems to me to be time to start looking positively. With students I think I certainly tend to be quite visible and accessible. You can never be absolutely certain that you know completely what everyone wants. I hope to get that information through elected student representatives, I know Anthony Roediger quite well."

Like Janine Haines Brown believes the University's real problem is declining Federal funding. Unsurprisingly, that is where he would like student anger to be directed. But isn't it natural for people to be inquisitive about a deficit that they perceive to be incompletely explained?

"It is a real problem in the sense that it inhibits what we can do now and we do want to get rid of it in a planned way. That obviously restricts the things we can do during that period of time. But apart from the fact we have to live within our means, to harp back on the creation of the deficit I just don't think is helpful. My concern is trying to take the institution forward within the funding parameter. The next thing to do is to get people energised, it means concentrating on the research and teaching, and using the administration and the management side as a tool to achieving this."

Sam Maiden

World conference on human rights

How would you feel if you were imprisoned for what you think, tortured for what you believe, murdered for who you are? Many governments throughout the world still regard human rights as secondary to the maintenance of exclusive political power and social control. Thousands of people every year suffer treatment most of us could never imagine, not at the hands of enemy forces, but on the will of their own governments. In an attempt to address these violations on a global scale, the United Nations World Conference on Human Rights (WCHR) will be held in Vienna in June. To avoid the farce which the last human rights conference, ironically held in Tehran, became, Amnesty International is campaigning to gather public and political support for the proposals it is seeking to have endorsed. These proposals include the appointment of a Special Commissioner for human rights and the enforcement of the principle of the indivisibility of

human rights which will entrench the issues firmly in the global arena. Amnesty will also challenge the United Nations to confront its own weaknesses in the enforcement of international instruments, funding of human rights programmes, reporting to relevant treaty bodies and adopting annual reviews of human rights.

The 1993 world conference marks the 45th anniversary of the Universal Declaration of Human Rights. Participants include national governments representatives, as well as non-government organisations such as Amnesty, which work specifically in the investigation of human rights abuses. A successful conference will improve the international profile of human rights, and enable these organisations to continue to work towards the restoration of human dignity. Universality simply means that human rights belong to everybody equally by virtue of being human. The blatant human rights violations

which are currently occurring in the former Yugoslavia, Indonesia, and countless other nations, including our own show, quite clearly that the international community needs a coherent and legally enforceable set of principles to elevate the status of human rights. By supporting the appointment of a United Nations special commissioner on human rights to investigate national violations, the power of the international community would be strengthened considerably in this area. Naturally, the greatest opposition to this proposal comes from nations with the worst record for maintaining human rights, who want to curtail the powers assigned to the commissioner, if they agree to the position at all.

"Recognition of the inherent dignity and of the inalienable rights of all members of the human family, is the freedom, justice and peace in the world..." (Universal Declaration of Human Rights).

Although Amnesty's work focuses pri-

marily on civil and political rights, its concerns include ratification of the International covenant on economic, social and cultural rights. Many victims of human rights abuses have suffered because of their actions to improve the social and economic conditions of their communities. If freedom is to be guaranteed, the social and economic environment must be conducive to the maintenance of human dignity on a wide scale. As such, Amnesty's position recognises that all these rights are interdependent, and one should not be favoured over another. Universality, and the globalisation of the human rights issue has come under attack from nations seeking to maintain human rights as a national concern, and avoid the international spotlight.

The final aspect to Amnesty's platform at the conference is to ensure that national representatives make a binding commitment to confronting such serious abuses such as extra-judicial executions, 'disappearances', torture and arbitrary detentions. In many nations such occurrences are contrary to their own national constitutions.

"It is mans (sic) vision of a world fit for rational civilised humanity which leads him (sic) to dare and to suffer to build societies free from want and fear" (Daw Aung San Suu Kyi, winner 1991 Nobel Peace Prize.)

Amnesty needs to have a strong voice, and strong political support at the conference. To this end, our Australian representative needs to know that we strongly endorse the initiatives advanced by Amnesty. This is our world, these are our rights as members of the growing international community. We can no longer look the other way as many governments wish us too. Grass-roots apathy will be the biggest barrier to the success of this conference, so have your say now and support human rights.

To let them know how you want to be represented at the conference, write a letter now. You can write to your state or federal member of parliament, or directly to the minister for foreign affairs.


Mr. Gareth Evans
Dept. Foreign Affairs
Parliament House
Canberra, ACT.
2601

*It you want more information about Amnesty, or about the world conference and what you can do, the university group can be contacted via the pigeonholes in the Jerry Portus room.

*Emily Telfer
Nicole Kraehenbuhl.*

SOUTH AFRICA

FREEDOM NOW!



"A VOTE FOR ALL FOR PEACE, JUSTICE AND DEMOCRACY"

A tour of Australia and New Zealand by Jerry Ndou, ANC Youth League International Affairs Secretary

RESISTANCE National Conference

July 3 - 5
14 Anthony St. Melbourne

Guest speaker: Jerry Ndou on 'Youth & the coming South African revolution'

Organised by RESISTANCE and supported by the Environmental Youth Alliance.

For further information phone Resistance National Office (02) 690 1230 or Adelaide 231 6982; Brisbane 358 4875; Canberra 247 2424; Hobart 34 6397; Melbourne 329 1320; Perth 227 7367; Sydney 690 1977.

ANC Coming to Adelaide

On 16th June 1976 thousands of high school students took to the streets of Soweto to protest against the forced imposition of Afrikaans as a medium of instruction. Hundreds of students were shot down. But the fire they ignited shook the white minority regime to its roots. Soweto became a rallying point in the struggle against Apartheid. The decade that followed was marked by militant struggles by black youth and students. Youth and student organisations were formed and thousands of young people joined the African National Congress (ANC) and Umkhonto we Sizwe (MK), the fighting arm of the ANC.

In the mid 1940s young people in their early twenties and thirties became dissatisfied with the way in which things were being done by the ANC, and the pace of change.

Most of these people were prominent activists from regional and local student organisations who reflected the aspirations of the younger generation. They were concerned with the deteriorating conditions of the African people, the rise of fascism in Germany and with Mussolini's attack on Ethiopia. The growth and new militancy of African trade unions, the activities of the South African Communist Party and their own participation in militant mass action were other influences that



radicalised them. The young leaders were impatient with the minority regime and called for more militant forms of struggle. In response to this upsurge of militant youth, the ANC annual conference of 21 December 1942 authorised its first President and Nelson Mandela its secretary. The Youth League stood for national self-determination and oriented towards mass action, a method of struggle new to the ANC at the time. The unbanning of the ANC a few years ago raised the need to re-establish the ANC Youth League. In December 1991 the ANC Youth League, after 30 years of inactivity, held its 17th National Congress. A statement in the lead up to

the Congress outlined the challenges the ANCYL is taking on:

"The ANC Youth League National Congress has the challenge of not only participating in the further elaboration of ANC policy and strategy and tactics, but also must work out ways of how our objectives can be realised in the shortest possible time ... the need to escalate struggle for our demands — a sovereign interim government and a constituent assembly elected on a one-person-one-vote basis — cannot be over-emphasised. The added challenge is to build the ANC into a formidable vehicle of liberation. These are the tasks on which we cannot fail our people, our freedom and our country."

The ANC Youth League (ANCYL) has about 500,000 members throughout its 14 regions. The smallest component part of the ANCYL is its branches. These are about 700 branches of the Youth League across South Africa. The Youth League exists in the urban townships, rural villages, and a number of white, Indian and coloured communities. A few branches have been established in the mines, and recruiting committees have also been set up in the factories and other work places as well as on campuses.

With a date for the first general elections to be set in July, the struggle in South Africa is reaching a decisive point. The possibility of a truly just and democratic South Africa is emerging, but the white minority regime is still resistant to change, causing much violence and social dislocation.

Resistance will be touring Jerry Ndou, African National Congress Youth League Secretary for International Affairs in June/July. The tour is a rare opportunity to hear from a leader of the South African struggle, and the first time that a leader of the ANCYL has toured Australia in many years.

Ndou will be in Adelaide on July 16th, and 17th. He will also be speaking at the Resistance National Conference from July 2-4 in Melbourne. If you would like to get involved in organising the tour or want more information ring Arun on 231 6982.

Lonely, bored, down on life?

Don't despair...

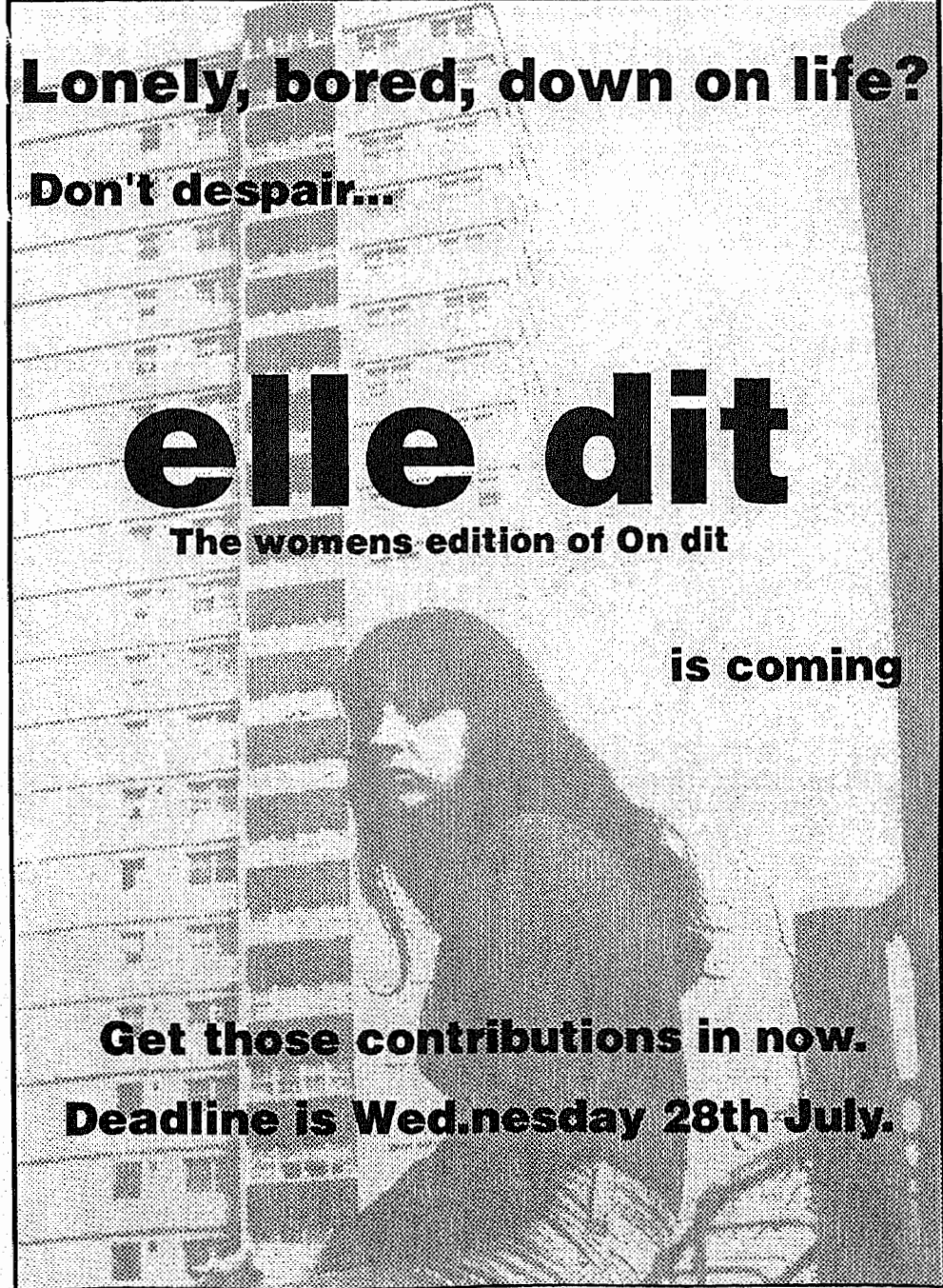
elle dit

The womens edition of On dit

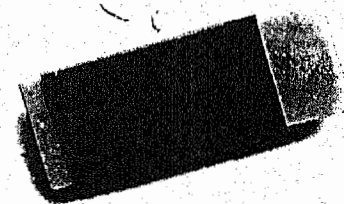
is coming

Get those contributions in now.

Deadline is Wednesday 28th July.



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ANZ

Call in to see Heather Quick and her staff at University of Adelaide Branch, 193 North Terrace Adelaide or call 232 0351 and at least one set of fees will disappear.

Left handers are right

Dear male and female readers of On Dit,

Just a short note about your letters dept. I want to say thank you, thank you, and thank you once more to all the weird and wonderful letters that come from such a strange yet accurate cross section of today's youth.

I used to think I was the wierdo, the freak and in a category all on my own, and, lo and behold, there are people weirder than me. Not just a few, lots and lots of them. It has really cheered me up and made my life worth living. Thank you. If only all you people out there, and yes I mean you!!, could come out into the open with all of your "problems" — say we could meet on the Barr Smith Library Lawns at 11.30am (imagine if I had said 11.30pm!!!), and maybe even go out after and be the first to try the New Look Diet Schweppes Cola!!! Wouldn't that be cool!

(If the time is inconvenient for you don't hesitate to give me a ring-a-ring-a-ring on 555 1907)

While I'm here I would just like to say that I am SICK AND TIRED of all the prejudice that I receive for being (yes, I admit!) LEFT HANDED. I find it hard to believe that all you catch-penny, ginger-bread, coarse-grained right handers actually think that you are better than us (among other things) have better spacial skills, better reflexes and overall have better personalities. SO THINK NEXT TIME YOU ABUSE A LEFTHANDER.

I know that I am not the only sufferer of the whole anti-left hander thing. If you know I feel about this write in, don't wait any longer, DO IT NOW.

What ever happened to Left Hand Lib! I've said it before, and I'll say it again ... WRITE IN!!!! (Special issue for left handers coming up next semester, readers. Watch this space! -Eds)

And just one more thing, I'd like to say thanks to Darien O'Reilly in the Paste'n Pasta dept, I really appreciate what you do.

Darien O'Reilly ... is he God? (Have you seen him? - eds)

DJG
7th year Law

P.S. I've won these two tickets to the movies and unfortunately no-one I know can go with me. Instead of letting a valuable movie ticket go to waste, I have decided to offer the other half to a suitable female from Adelaide Uni. I would prefer a blonde (but if you are not blonde DON'T WORRY ... there is always bleach) non-smoker who is a lot of fun to be with. If you are interested please put a biography, curriculum vitae, references, personal details, your financial status, photos (friends and family are optional), your favourite album in my pigeon hole.

Christians again

Dear Editors

I have read with some interest the debate between Messrs Paterson and Johnson the one hand and Messrs Brazel, Anonymous and B.W. (Law) on the other arising out of Michael Woodhouse's

article "A Theology of Sexual Liberation".

It's not my intention to rehash the arguments/content of the letters. What interested me was the way the debate was conducted.

The anti-homosexual lobby (Johns and Paterson) presented a clear opinion. The pro-lobby attacked the anti lobby for their opinion. Now as I understood it the pro lobby were arguing for the rights of an oppressed minority group. If that's the case why do they feel they can trample all over the rights of another minority group in the process? (i.e. the fundamentalist right wing Christians — B.W.'s definition not mine).

Is the central issue one of tolerance? If it is then all I can conclude is James Brazel, B.W. and Anonymous, are some of the most intolerant people on campus. After all Johns and Paterson have a clear opinion and they were expressing it. At least they are open and honest about it. Brazel, B.W. and Co. on the other hand defend the "downtrodden" by putting the boot into another minority group. Very tolerant and open minded! Let's see if I've got this right — we must be tolerant but the only thing we cannot tolerate is people who have definite opinions about an issue that disagrees with ours. Then it's O.K. to descend to personal, vindictive attack. It's very enlightened isn't it!! It's the ultimate in intolerance. The only thing I can't tolerate is someone who disagrees with me. Then I must be intolerant.

Paul Harrington

Med studs reply

Dear Eds

After reading the letters in On Dit this week I must reply. Firstly, (Anonymous) not all medical students hold the same views as Mardi Johns. I don't. I think you will find most are more open-minded and will learn to become more sensitive to homosexuals' needs within the health care system. I for one have not had a frontal lobotomy — yet. Secondly, David Mills highlights an important point about campus life these days. Students have the potential to be getting a much better deal for themselves but they aren't realising it. I believe it is all students responsibility to make sure that when they leave University, they have in some way made it better, easier or whatever for the next generation of students who come through the place. As those who have gone before them have.

Matthew J. Bourke
Medicine

Free ad

To all students

On Thursday June 10th, the State Opposition Leader, and Leader of the State Parliamentary Liberal Party, Dean Brown, will be the Guest Speaker at the 1993 Sir Thomas Playford Memorial

Lecture. It will be held at 1pm at the Union Hall — above the Catacombs Cafeteria. Mr Brown will be talking about various issues dealing with South Australia, as well as what young South Australians can expect with a State Liberal government. The lecture will go for about an hour and admission is free. If you hold a keen interest for yourselves and for the future of our State, then please feel free to attend on Thursday the 10th and hear what a Liberal government will do for you. Everybody welcome.

Executive
AU Liberal Club

Star Trek

Dear Nick Smith

In regard to your Star Trek article 31/5 Die!!! If you see us, run and hide or we'll shoot you down with our phasers!! You're a great advocate for progress! The 'right way' for Star Trek is to have Kirk attacking and killing everything is it? And, of course, since being an obvious Trekkie you would also remember that Kirk usually tried to fuck it before he did that!

And what about 'Jean Luc Picard's (Patrick Stewart) baldness? Are you implying that bald men aren't attractive? Rather a generalised and biased statement isn't it? Also untrue because another balding superstar, Sean Connery was voted 'sexiest man' last year. Patrick Stewart (a renowned Shakespearean actor) was also named 'most bodacious male' in a recent US survey. Suck eggs!

Something great has come out of France, huh? What about De Gaulle and Joan of Arc? Another fallacious statement brought up by you!

Being an "educated" person yourself, you of course would see the advantage in Kirk's mentality "Kill it before it talks to you" as a reasonable, rational way of thinking.

Since "there's evidence of genuine intelligent thought" in this series and you can't cope with it, why don't you try something less taxing ... like "Paradise Beach".

Yolande Millar
Yolande De Wilde
1st year Arts

Pride ?

Dear BW

It was disappointing to read your derogatory letter in response to a letter by Mardi Johns. As you readily admit, your letter does not even attempt to address her theological arguments, but merely sets out to insult her, even if this means completely misrepresenting what she has written. Basically this is a shameful display of the ignorance which you so viciously attribute to Mardi, and to top it off you didn't even have the guts to put your name to what you had written — or are you too ashamed. On the other hand Mardi's letter is to be

commended in the way she approaches this particularly sensitive issue. Mardi goes to some length to point out that she does not hate homosexuals, lesbians or bisexuals (although this point is lost on BW). Mardi goes on to bravely and openly state her opinion from a Christian viewpoint, that is that homosexuality, like so many other actions committed every day, is a sin before God. Yes, even Christians are sinners, the difference being though that as Christians we are called not to tolerate sin, but rather to try to remove this sin from our lives. As such Christians cannot condone sexual perversion or deviation, and a person who encourages such behaviour contradicts Christian teaching. Well BW, as Christians we have rejected sin, and those who practise sexually deviant behaviour such as homosexuality or lesbianism may choose to reject Christianity, as is their prerogative. The issue is however, whether there is a place for accepting homosexuality etc, within Christianity, obviously there is not.

Ben Teague,
3rd Year Medicine

Christianity again

Karen and Marie Simpson
Classics

BMW

Dear Mardi Johns, Stephen Paterson et al,

Yours is obviously a narrow Christianity. Anyone can find arguments in the Bible to support any point of view. In your use of the Bible as a source for your arguments, you conveniently ignore the fact that these are selective accounts, myths and personal opinions are religious issues, gathered together in a canon of works approved by the established Church. What if the New Testament had been written by women? How different would the Gospels of Martha, Marcellina, Lucy and Janet be? The Bible, like every other book, is a collection of fragments of reality, not a picture of reality itself.

Abraham Passmore

Christian Spirit

To everyone

After reading several letters filled with sarcasm, bitterness and anger directed towards Christians and God, I felt compelled to write this letter.

Christianity is not about keeping rules and regulations or bickering over the meaning of verses. Being a Christian is not about being a nice person and doing good deeds. Christianity is about a real relationship with God. It is not a religion but a way of life.

You must know what Christianity is about to understand the Bible and quote from it.

Sin entered the world and gave people a sinful nature (eg we do not always do what is good/right, our conscience tells us this). Sin separated us from a relationship with God. So God sent His Son Jesus as a perfect sacrifice to pay for our sins, so that we may be forgiven.

God is a loving Father who created you especially for the purpose of having a relationship with you. Jesus is the Son of God, sent to Earth to die for you and restore this relationship. He rose from the dead, defeating death — proving

eternal life. The Holy Spirit is with Christians now — the Spirit of God helping us.

When you fully understand this and YOU accept Jesus into your life you will find that you are sorry for your sins and will not want to do them anymore (repentance).

Sin is an individual's conscious choice. For the record, homosexuality is a sin. BUT no-one in humanity can condemn homosexuals because everyone has sinned.

I love homosexuals as my brothers and sisters in humankind and challenge them to forget about rules and religion, and consider the God who loves them, what He has done for them, and the eternal future He holds for them.

Then they can decide whether homosexuality is right or wrong, because unless you understand real Christianity, what is the point in arguing against it?

Karen and Marie Simpson
Classics

choose to accept or create. Although I believe you are foolish, I have no right to interfere with you. So why don't all you little evangelists, wherever you are, realise that we won't be left alone as well. No one has a monopoly on wisdom, so just do what the hell seems right. And don't let others tell you what that is. Namaste

David Roussy
Arts

Cynical and Narky

To On Dit

I'm delighted to hear that Pride Week made a profit and that in particular the Dance Party pocketed over \$2000. Its encouraging to hear that it was so successful. My assumption when I wrote the letter, so immaturely labelled "cynical", was that Pride Week would make a loss. It's a pity that many people like myself just assume this due to the harsh economic times that the Labor Government has dragged us into. Congratulations on organising such a success. I'm unsure about writing a response to Sarah Stokely-Willcox's letter, it'd seem like such a waste of paper responding to her article, which only highlighted the fact that she has a vivid imagination, and has problems distinguishing reality from imagination.

For starters Sarah I'd be interested to know where in my letter did I express my own opinion, to literate people, my letter opened with a paragraph complimenting the women's officer's work and then passed two questions to her, simple questions (which may I add were unanswered) that again did not express my opinion. Also I'd be interested to know in between which lines did it suggest that the Liberal Club has regressive, sexist and homophobic policies. But I'm sure you know what you're talking about so I'll move on.

You stated in your letter "... Liberal Club, of which you are President, is affiliated to the Clubs Association, which is funded by Union Fees". I guess this is another example of your vivid imagination, we don't take an annual grant, the Liberal Club operates solely on its own fund raisers. Might I suggest that you read an imaginary letter in a dream, Sarah.

Lastly I'd like to comment on your sentence, "well, if you believe that defeating sexism and promoting gender equality is not beneficial to both men and women, I don't think your view is shared by many men". Firstly and without making myself sound repetitive, what aspect of my letter gave you that impression? I actually believe it's vital, I wanted to know Liana's opinion if she thought it was inappropriate that her budget was larger than that of the Education Vice President, there was no hidden meanings, there were no hidden homophobic messages and as far as I know if you played it on a tape backwards there wouldn't be a message. So Sarah, I recommend that you go back under the rock that you crawled from and next time you want to exercise your vivid imagination to read into

things, don't bother writing to On Dit. Just a short response to Tim Gow's article. I'm sorry Tim you must have mistaken me for some one else, I wasn't present at a meeting with the Federal Opposition leader, as the title of your article suggested. But I guess that that explains why your review of the discussion was so different from the one that actually occurred. If you're On Dit's best news and current affairs as you claimed me to be, (sic) I pity the Editors for only having one applicant for the job. Maybe you should join Sarah and exercise your imagination under the same rock she crawled from.

Denis Dragovic
Liberal Club President

P.S. Lianne Buchanan, I'm still waiting for a response to my first letter but in the meantime here's another question. I'm told now that you've drained the Women's Office's funds you're trying to take money away from among other areas, the Education Vice President's budget, is this true?

Dear Denis,
Immaturely labled cynical, huh? Get a fuckin' sense of humour, you student politicians are all the same, shit boring and highly strung!
Love,
G, F & R

International Students

Dear Editors

I was delighted to read the letter from the two deputy vice-chancellors in the last edition of On Dit and to see that they valued full-fee paying students because they made a "substantial contribution to the social and cultural aspects of the University" and that full-fee paying students "are entitled ... to receive their share of the resources of the University".

Since they express these views, the deputy vice-chancellors should not object to my proposal for the distribution of the money paid by full-fee paying undergraduate students in the Faculty of Arts.

1. In the future ALL the money should go directly to the departments who teach them. (I remind readers of the point of my previous letter: the departments never received any money for the full-fee paying students they taught in 1992. Why didn't the letter of the deputy Vice-Chancellor's address the point of my letter?)

2. Since these students pay their fees before they enrol, the money should go to the departments immediately, not in December, as is the current practice (that is, if the departments receive anything at all). The departments could then use the money to hire teachers for these students and thereby guarantee that they receive "their share of the resources of the University". (A good question: What happens to the money between February and December?)

3. The departments could distribute the money to other institutions, such as the library. This distribution would ensure that full-fee paying students contribute as much to the library as do

other students, which does not happen now. This would help solve the library's budget problems, and it might make it possible for the library to remain open longer for ALL students.

All this seems very sensible to me. The only losers in this would be the administrators, who would not receive their cut. But since they value the full-fee paying students for their "substantial contribution to the social and cultural aspects of the University", they shouldn't mind.

Sincerely,
A. Lynn Martin
Department of History

Reality ?

Dear Editors

In response to Tori Dixon-Whittle's article "Realism" in On Dit before last, I would like to raise a couple of points. Firstly, is having amenities for women not dealing with the real world? In a perfect world we would not need women's officers, a women's room and so on. But for most women it is not aiming for a reversal of the gender balance of power to have such extra-ordinary amenities for women. Whilst it is far more likely a woman will be raped, will have more difficulty voicing up in a tutorial, will be physically or verbally harrassed at a dance party, or will feel intimidated and self conscious in a socialising environment, we need facilities for this group. Just as some organisations are trying to deal with what could be regarded as "men's" issues, of feeling unable to have physical contact in a platonic sense with other males, unable to talk about personal issues, or perhaps experiences which have left them somehow battered, or just perplexed. Student Christian movement has endeavoured to have a men's officer, men's camps and men's rights. Such features have been far from self-indulgent or namby pamby for such men, but have been genuinely useful. Secondly, whilst I would agree with Tori Dixon-Whittle's inference that segregation and special facilities for certain groups can create division, I would ask whether it is about weighing up the odds. If the up side of having special facilities for women - or indeed men or other groups who feel they have needs specific to them should be met - is that such a group can deal with the issues which leave them feeling drained and vulnerable and disempowered and can rejoin the rest of the world in dealing with unemployment, starvation, environmental diseases, or any of the other problems Tori Dixon-Whittle listed (or can simply get on with life). I would argue such special privileges have been worthwhile. It is not realistic to compare features such as the women's room with the board room, or the Adelaide Club. those are providing very different services. I am in favour of having a men's officer if that officer is on about dealing with problems that affect men due to treatment arising from gender stereotypes. Certainly having gender specific amenities is on about empowerment of that gender. I would

argue, however, that for most who use these facilities it is not empowerment, malicious or revengeful purposes, but is self empowerment so they can deal with the factors in the uni. and wider environment which have left them disempowered, and can get on with being useful members of the uni and the wider world.

Janet Martin

Dr. Dr.

Dear Ed,

recently all the people I've come across in the so called elite course of Medicine have greatly disappointed me. I thought that these people were supposed to be the moral backbone of society (along with lawyers and ministers of religion, of course). After engaging in meaningful conversations, I was taken to hospital convulsing and suffering from extreme nausea. It was diagnosed as *headus humungus*: an acute allergic reaction to people who are self absorbed, pretentious, and egotistical. It all began when I was sitting at a table enjoying a most scrumptious meal. It was great, until three Med students (sounds like tampon designers) rocked up. The air suddenly became dense making it almost hard to breathe as their arrogance invaded all space. They then proceeded to degrade the conversation by stating that they would all retire as millionaires within three years (it was actually two but a bit of lenience is required to even the most pitiful). Upon stating this I decided to ask them why they had chosen to do medicine. Instead of replying with a concise logical answer they snidely asked what course I was doing. Following this, as completely mindless idiots do, they replied with the hippocratic oath (I'm not quite sure whether this should be renamed the hypocritical oath). Finally after much inducement one of them exclaimed, "I want to see PUSSY," unfortunately a serious answer. Overall a comment from a true intellectual. Throughout the conversation I was witness to displays of sarcasm ever heard. It was a joyous occasion, reaffirming my once lost faith in humanity.

To these fine examples of future gynaecological expertise, I have only two things to say: MEDICARE and VAGINAL DISCHARGE.

Yours truly,

Roger Mesloe.

PS Hold your breath.

PPS I was told not to write about my experiences with undergraduate lawyers, for fear of a relapse. Perhaps I will indulge when my condition stabilises. PPPS Don't write in saying that this is a hasty generalisation and not indicative of all Med students. I know it isn't, but a large proportion do regrettably conform.

Natas

Dear Eds,

I write as one concerned by the growth of Satanism in the University and more particularly the Faculty of Arts. I am surely not alone in noticing the undead among the English Department staff? The spread of the occult was brought home to me last month when I observed black rituals taking place in the University grounds. I had been made aware that there was to be a conclave and so on the designated night I patrolled the University and so chanced upon the rite taking place inside the Barr-Smith circle. (The strange preoccupation with the circle exhibited by Arts students had never before been clear.) Like most people with the significance of this summoning circle, with its Stonehenge-like concentric circles and moonrise pointing needle, had not occurred to me. Watching this rite the full horror of it became clear. Seven female Arts students (pale and dressed in black) had gathered in the circle and were chanting and casting libations of spring water and cappucino into a fire. From what I could make out attempts were being made to summon "cute 3rd years" and an incubus-like creature called "the Mario". At this point disturbingly loud bowel movements caused my presence to be suspected and I was forced to flee before I could observe the results of the incantation.

This spread of the Antichrist explains the scarcity of Arts students in the Cloisters — their warped souls cannot bear being so close to the University chapel.

I write not in expectation that anything can be done to stop these foul rituals but to warn those members of the Arts student body not yet afflicted to avoid the traps of drugs, despair and late night orgies that so categorise this faculty. I hope this letter may save someone the heartache and trauma that daemonic possession can involve.

Yours,

M. Rider (MAS)
P. Saville (Science)

Matt's Back

Dear TRJ Kittel,

Thankyou for your delightful letter. It is heartening to see intellectual feledgelings discovering the joys of the written word. Did mummy stick your letter on the fridge?

Your ill-judged references to Freud, casually chucked about in the manner associated with the young and the academically pretentious, leads me to deduce that you have recently completed Psychology I.

Your extensive training in the workings of the human mind is evidenced by your impressive analysis of my writing. Thankyou for uncovering the hidden agenda of my article, Smoke on the Water. While most readers foolishly missed the point, believing the piece to be a humorous attack upon smokers, you have exposed my blatant promotion of drunkenness. Espousing both

the merits of alcohol abuse and the use of heavy machinery by people under the influence, my careless reference to a "drinker in a bar" is clearly an endorsement of irresponsible driving.

I was fascinated to see how a reference to urine, featured in the same article, and interpreted by most people as a satirical metaphor for cigarette smoke, has so captured your imagination. Inspired to invent a bizarre "golden shower" scenario which was to take place in the Uni Bar, you shared your naked psyche with 6000 On Dit readers. Thank you ever so much. Entertaining though your stupidity may be, your writing style indicates that you are less than qualified to give out Pulitzer Prizes. Nonetheless, I would like to take this opportunity to accept the honour.

Matthew Denby
(Smug and self-important)

Paranoid Pumpkin

Dear Peter Bray

Aren't you a paranoid little pumpkin? It seems that you believe events such as Pride Week, and indeed the leftist leanings of On Dit, are a direct threat to your sexuality and identity. How can you not see that your entire way of thinking smacks of phallocentrism. Pride Week was not designed to encourage heterosexuals to become homosexual — it was a celebration of homosexuality and a consciousness raising event. Your feeling of alienation from such activities stems directly from your typically male way of thinking. You see yourself and other white middle-class heterosexual males as the norm, as the centre of culture, and thus activities that don't relate directly to your group are experienced as subversive, irrelevant and exclusive. It's time you relaxed. You should realise that it is not you or sexuality that is being criticised but your phallogentric logic. You also regret the lack of representation that white males receive in On Dit. Given that it is white males who control western society, which is in your own words "fucked up", this is probably a good thing.

Everything we read comes to us from a political position. On Dit happens to be committed to social justice issues, and I like it like that. It allows for more freedom of thought, and freedom of behaviour. It is an intelligent response to your group's domination of the media and culture.

So try a little mental flexibility. If you really do oppose "unreasonable oppression", then the existence of minority groups and the voicing of their concerns shouldn't threaten you. However, you seem to indicate the possibility of reasonable oppression. Slip of the tongue, or a betrayal of your patriarchal roots?

Anyway, your paranoia predicts that you will be ridiculed, so I might as well play up to it. You are an absolute imbecile. The "real" world will love you for it.

from Andrew Fisher

To All Readers of On Dit

Recently, a friend and I discovered that we had shared a similar experience. As we both live in the North Adelaide area, we walk to Uni, across the parklands most days. One particular morning, about 2 months ago, we encountered a middle aged man with what we think is a particular interest in wanking on his bike at lone female walkers.

This morning, the 28th of May, I encountered him once again on my way to Uni. As he cycled by, I recognised his navy blue t-shirt and running shorts, his greying hair and moustache and as he doubled back, I foresaw his intentions and ran up to the person in front of me, to avoid a repeat performance. Both times the man was riding a bike leisurely along different stretches of Memorial Drive on our way towards the footbridge.

We want to alert any other lone walkers to our situation. If he is seen again, by anyone, please report him to the Police.

We felt violated and sickened by his actions and no person, male or female should have to put up with this or any type of sexual harrasment.

from Meg and Emma

Mardi, shes alright...

Dear On Dit,

My goodness, didn't we get an interesting plethora of letters in response to Mardi Johns' letter (On Dit, 24th May) regarding Michael Woodhouse's "A Theology of Sexual Liberation"? It's a shame that the only one approaching a legitimate response (ie James Brazel's) was somewhat debased by the author's other letter vividly depicting his confessedly insane throes of passion and bloodlust at the Mortal Kombat joystick (Don't worry James, it's more socially acceptable than foraging in bins for bottles or doing unmentionable things with acid).

Anyway, not being of homophobic extraction (in fact, SHOCK! HORROR! We've met several & nice chaps they were too) we don't want to further engage in the pro/anti gay debate, however ...

I must say we couldn't help but be impressed with such intense humanitarian sentiments as those expressed by ... by who? Why can't someone who feels so strongly about an issue find the mettle to add their name? I mean, when writing their letters, Mardi and the other correspondents on both sides of the argument must have known that they'd receive more than their fair share of flack - yet they signed their names nevertheless. Shit, Ms/Mr Anon., your courage instills admiration even in the best of us - Not.

Admittedly dear readers, you may say that simply attacking a writer's character does nothing to invalidate their argument. However this is exactly what B.W. (again, no name) attempts to do for the majority of their spiel of insults supposedly constituting a letter.

If only such correspondents could be as broad minded as they profess to be, stop

trying to slap stereotypes on anyone & everyone, and possibly look beyond what they immediately perceive as homophobic, and consider the point raised by Mardi. For those of you who were blinded by your own self-righteousness, her primary point was not to degrade homosexuals, but rather to suggest that the article in question was invalid as the Biblical verses forming its main premisses had been taken out of context in an attempt to justify a belief—an observation difficult to disagree with.

So B.W. and Anonymous, please think before you cast such stones, and perhaps all of us should consider the central tenet of Jesus' message in its context, that being to love one another as yourself — whether that be pro or anti homosexual or pro or anti Christian. Then, even you may be able to make a difference.

*Michael Osborn, Med 1
Steve Law, Med 1
Des Wee, Med 1*

P.S. Neither the medschool, nor Mardi's church require prefrontal lobotomies, so in future, B.W., kindly make use of your own so well-endowed cerebral context.

Righting Wongs

Dear J Wong, 2nd year Law

Last week you said that "racist half-evolved Neanderthals (like me) should not defend one minority group (bi/homosexuals/lesbians) at the expense of another" (Asians)

If you haven't read On Dit recently, two weeks ago I wrote a letter re: homophobic attitudes displayed during Pride Week e.g. "don't wear denim on Friday!" In my letter, I referred to the fact that in one ancient civilisation, older men initiated younger boys.

J. Wong must have read "ancient" for "Asian". How else would J Wong have thought me racist? I didn't specify which race precisely as I was trying to avoid racist stereotyping. I will publicly say it wasn't Asian people and will write to you privately to tell you the racist descent of the people I was referring to. The point is — all races can be homophobic.

Now, to the misunderstandings of yours about me

1. Racism is a huge concern of mine. I have friends of many races and we discuss racism because it's a part of life. I have been called "nigger lover" because of my views e.g. "Australia has had 200 years of invasion, not settlement".

2. If you take a dislike to people like me, I hope, you realise, that you've left in the people who paint ASIANS OUT at bus stops.

3. I believe racism is a daily reality. I have regular contact with two Cambodian people and often intercede on their behalf over what I can only describe as racial discrimination. I teach them English for free and spend my own money and time obtaining books, cassettes etc to assist their learning.

4. I am very hurt that you call me a racist. I try so hard not to be racist. In

theory - when I research racism in essays I practise - by learning about and celebrating the diversity of multicultural and indigenous cultures, monitoring my own language. What more can I do?

I was born workingclass of anglosaxon forebears. I didn't choose this! My upbringing was racist yes, my parents use "wog", slopehead etc in their vocab but I reproach anyone who uses those terms in my hearing — I abhor these words when used to denigrate people. (Obviously if Asians choose to call themselves "slopes" as in Wogs Out of Work, that is their choice).

5. I do not think Asians "take jobs". If they got the job, they must have been the best qualified for that job.

6. I do not think only Asians are poofter bashers. All races do this, unfortunately.

7. You are the first Asian person in Australia that I have had a negative experience with.

8. An Asian friend told me all they know about OSA candidates for last year's student elections. Based on this knowledge, I voted for some Asian candidates BECAUSE I LIKED THEIR POLITICS not because of their race.

9. Last week's "Attitudes" program (ABC, Wed 9.30pm) had an excellent expose of racism in Aust as experienced by people of non-Anglo descent. I bet I hate the RSL's anti-Asian immigration policy as much as you do — don't make an enemy of people who really are anti-

racist too.

*Sadly yours,
GJ 1st year Arts*

Mortal Kombat 2

Dear Eds,

I would like to support the view given by J. Brazel in last week's On Dit. I don't believe that removing the Fatality/blood option on the video game "Mortal Kombat" will stop people from becoming homicidal axe maniacs. I wonder indeed if anything will. Do the people who play these video games watch the television/video medias? I suppose then that movies such as 'Highlander' (decapitation), 'Commando' (death galore) and 'Robocop 2' (simply mega-violence) teach our children to be pacifists! Do (or did) the mothers of these children ever watch that enigmatic 'E Street'? Of course, serial killers/bank robbers etc. are probably subliminally teaching those who watch it one hundred and one things to do with a sharp knife. But since no furore has been raised about these, is this violence acceptable? No. Certainly, censor the shit on television etc these days, BUT UNTIL YOU DO, I, like every other person who has played "Mortal Kombat", want to be able to rip off heads. Censoring us is what should be done.

Long live a bloody "Mortal Kombat".

*JKDean
1st year Arts*

Have your say on election Material!

The Students' Association is requesting submissions from interested individuals for this year's Students' Association Elections.

These two areas are the most important:

ENVIRONMENTALLY SOUND PRACTICE

-- minimising paper and other material wastage, and cutting down on litter. What limits should be placed on election material production and distribution?

EQUAL ACCESS

-- bringing some fairness into the process so that all candidates have the opportunity to present their platforms. How can this be achieved?

If there are other areas of interest, let us know.

Put your opinions/recommendations into writing, together with a contact number in case we need to follow up anything with you, and lodge them at the Students' Association Office, George Murray Building, north-east corner of the Union Cloisters, by **no later than Friday, July 30.**

The Case Against David Irving

*"History, Stephen said, is a nightmare from which I am trying to awake."
Ulysses, James Joyce.*

Revisionist history can serve an important purpose. By looking anew at historical events and those who were involved, biases can be stripped away, long held assumptions challenged, new facts brought to light, and our understanding of various aspects of history enhanced. However, genuine revisionist history is not based on assertions that do not stand up to scrutiny. In serious historical scholarship there is no substitute for critical research and analysis that strives for objective historical assessment. While it is true that personal opinion plays a significant part in the way historians approach their subject matter, credible historical analysis does not consist of an attempt to deny events that can be proved to have occurred, no matter how passionately an historian may be attached to their pet theories. Cognisance of the existence of facts independent of one's own views is the fundamental obligation of the historian who can lay genuine claim to the title.

English author and self-designated 'revisionist historian' David Irving does not allow the above criteria to get in his way when seeking to promulgate his view of Nazi Germany history. Author of a number of books, a couple of which are interesting and the rest of which are distinguished by their bashfulness when it comes to acquainting themselves with facts, Irving displays the wilfulness of the solipsist who cannot be told that the sun does not revolve around the earth. He has 'progressed' from claiming that Adolph Hitler was not aware of the Nazi programme to exterminate European Jewry that was taking place in eastern killing fields such as Auschwitz and Treblinka, to stating that the gassing of Jews is a myth, and the chambers of horror were only built after World War II. In February this year, the Australian Government refused Irving entrance to Australia to promote his views (a ban supported by the Federal Opposition). Is the issue at stake one of freedom of speech as Irving, his supporters, and civil libertarians proclaim? Hitler's War, published in 1977, brought Irving to prominence. Irving consciously rehabilitates Hitler, presents him as a weak rather than strong leader, and purports to look at World War II's last phase through Hitler's eyes. Hitler's War is a controversial piece of work, but controversy does not constitute credibility. An American magazine's review of the book indicates the grounds on which historians (including respected historian Alan Bullock) and other critics took Irving to task. John Lukacs, himself a revisionist historian, noted Irving's peculiar interpretation of Hitler's anti-semitism, and negligence of accuracy:

"About the Jews, half of Hitler's ideas" were unconscious and the result of his own muddled beliefs, but half had been deliberately implanted by trusted advisers like Himmler and Goebbels"; Hitler also ordered that Jews should not be deported and liquidated, as in the case of Hungary in July 1944. The evidence for all these assertions is inadequate, the references are either non-existent or muddled, the names of Hungarian officers, among others, are hopelessly mangled, Georghesspell, errata in names and dates amount to hundreds, and unverifiable and unconvincing assertions to thousands."¹ Irving's attempt to whitewash Hitler is all

the more distasteful considering the evidence from Hitler's own hand and mouth that he was indeed a vicious anti-semitic. Mein Kampf and Hitler's Table Talk, the second a collection of minutes taken of the Fuhrer's conversations so that his wisdom would be preserved for posterity, demonstrate Hitler's abhorrent but clear and consistent views. Mein Kampf declares, among other things, that "the Jew" is beyond the pale of humanity and "The effect produced by his presence is also like that of the vampire, for where he establishes himself, the people who grant him hospitality are bound to be bled to death sooner or later."² A February 1942 statement from Hitler's Table Talk exemplifies the Fuhrer's 'scientific' approach:



"The discovery of the Jewish virus is one of the greatest revolutions that have taken place in the world. The battle in which we are engaged today is of the same sort as the battle waged, during the last century, by Pasteur and Koch. How many diseases have their origin in the Jewish virus! Japan would have been contaminated, too, if it had stayed open to the Jew. Everything has a cause, nothing comes by chance."³ Such invective, devastatingly effective in Hitler's public speeches, cannot be dismissed as mere rhetorical excess, for it was precisely this world-view that came to be accepted in Germany, if not embraced by the entire population. Hitler and the other leading Nazis knew only too well the shaping role propaganda plays in the public sphere, and its powerful effect at both the conscious and subliminal levels. Hitler's psychological warfare against the Jews was a key element in their losing their citizenship rights, their livelihood, their status as human beings, and ultimately their lives. Irving feels that the authentic Hitler has been rendered a demonic caricature. There is nothing new in re-considering the case of villains throughout world history and find-

ing positive qualities that legend has obscured. For instance, the twentieth century has seen a partial rehabilitation of King Richard III of England, the misshapen monster of Shakespeare's play. Romantic attempts to clear Richard of all blame for the death of the "princes in the tower", the rightful heirs to the throne, have been derived from wishful thinking rather than the strong circumstantial evidence that points to Richard's guilt. Richard III was neither as innocent as his defenders plead, nor as ruthless as his detractors hold; for instance it has been proved that he was far too young to have murdered one of his alleged victims. Richard died bravely in battle in 1485. Adolph Hitler committed suicide in 1945, and the passage of only forty eight years gives the opportunity for a more than satis-

factory assessment of his true character and actions. Hitler was a vegetarian, had less than robust health, and loved dogs and Aryan children. He also enacted his own pathological fantasies at the expense of the country and the people that he professed to love, fantasies that included the deprivation, displacement, torture and death of countless persons, culminating in the liquidation of millions of Jews for no reason other than their Jewishness. To maintain, as Irving does in Hitler's War, that until 1943 Hitler was not aware of the extermination programme for Jews, is a blatant propaganda exercise. As the supreme leader of the German people, not to mention someone with more than a vested interest in the fate of the Jews, Hitler would have been kept up to date with all developments. Irving seeks to exonerate Hitler and Hermann Goring, his second-in-command, in his 1989 book, Goring: A Biography. We are informed that "In one respect Hitler, Goring, Ribbentrop, and Himmler all saw eye to eye. All three saw Jewish emigration - to Tanganyika, to Madagascar, or to Palestine, as the only realistic solution."⁴ That

was in 1938. In 1939 Hitler made his notorious Reichstag speech in which he 'prophesied' that a war would mean the destruction of European Jewry. Later in the book Irving presents the Nazi-initiated factory-like process by which Jews began to be disposed of in 1942, as a local exercise of which Goring was made aware by rumour: "The surviving documents provide no proof that these killings were systematic; they yield no explicit orders from 'above', and the massacres themselves were carried out by the local Nazis (by no means all of them German) upon whom the deported Jews had been dumped."⁵

There are differences of opinion among historians as to whether the "Final Solution" was a pre-meditated plan all along, for which the talk of emigration from Europe was simply a cloak until the appropriate time came to unleash destruction, or whether it was the logical outcome of the actions that had been taken to render the Jews sub-human, so that extermination became inevitable under those circumstances. The historians who hold the first view are known as "Intentionalists", while those who hold the second are known as "Functionalists". Gerard Fleming's Hitler and the Final Solution (1982) is a plausible advocate of the intentionalist case, while Hans Mommsen gives an interesting functionalist interpretation in The Policies of Genocide: Jews and Soviet Prisoners of War in Nazi Germany (1986). Even the infamous Wannsee Conference in January 1942, at which the highest officials of the Reich departments discussed the management of the "Final Solution", can be interpreted as having either evacuation or extermination as the major theme. However, Walter Laqueur's and Richard Breitman's Breaking the Silence (1986) gives evidence that an order from Hitler did go out for the implementation of European Jewry's destruction. As can be seen from the above, there is considerable difference between Irving's exoneration of Hitler and Goring, and the views of genuine intentionalist or functionalist historians. It is true that the Nazi bureaucracy at home and in the east played a role in making and carrying out policy, but even if Hitler gave no specific order (and it is unlikely that we will ever obtain the answer, owing to the fact that the Nazis destroyed many incriminating documents), his influence, on the direction of Nazi policy was decisive.

Not content with providing a shakey alibi for Hitler and the Nazi leadership, Irving has now joined the ranks of those dubious 'revisionists' who cannot accept that Jews were gassed at Auschwitz, and whose work displays an anti-semitic bias. For instance, in 1976 there appeared courtesy of Arthur Butz, an engineering professor, The Hoax of the Twentieth Century: Did Six Million Die? Providing not one shred of evidence and throwing in numerous ludicrous assertions, this book concocts a fantasy that one million or so Jews died from the usual causes of war, while millions of others fled to the Soviet Union or emigrated to the United States and Palestine. Irving is more problematic than Butz and his ilk, for he is possessed of greater intelligence, and as The Independent, the English newspaper, noted last year, Irving has a talent for publicity mongering.

The Case Against David Irving

"Yesterday he was due to address 800 Germans in Oppeln, a small town in Poland, or in what he and his followers term "the occupied part of Germany." After that he planned to head back to Auschwitz to "have another look at the place" and no doubt to strengthen his conviction that the gas chambers there are fakes erected by the Poles after the war for the benefit of tourists and those "clever opponents" seeking financial retribution from the German state."⁶

Irving is good friends with a number of neo-Nazis in Germany, England, and the United States, a fact not lost on the German authorities who have banned him from entering Germany. The ban has not stopped him from giving lectures there. He has also been banned from Italy.

There is indisputable evidence of Auschwitz's World War II gas chambers and the deaths of numerous Jews in them, for those who wish to avail themselves of it. The 1946 affidavit of Albert Hoss, the commandant of Auschwitz, stated that mass murder had indeed taken place there, and that he had been told in 1941 by Heinrich Himmler, Reichfuhrer SS, that Auschwitz would be the location where the Jewish "question" would have its "Final Solution". Evidence has been derived from other Nazis, from Soviet soldiers who liberated the camp, from Soviet and Allied authorities, from camp workers, and, of course, those who survived Auschwitz. Prior to the gassing of Jews, in 1941 the Nazis had experimented with the gassing of Soviet prisoners-of-war. The use of gas made mass killing easier, as those who performed such 'work' did not have to undergo the trauma of watching rows upon rows of bodies fall under bullets. If we believe Irving's version of history, we must accept that those who purport to be Auschwitz survivors are liars, or otherwise gravely deluded persons, seeking monetary compensation to which they are not entitled. We must also believe in a

brilliantly orchestrated deception on the part of Soviet and Allied authorities, including the ability to produce witnesses who would never admit their part in the conspiracy. Irving cannot provide a viable alternative version of events, yet continues to reject the proof that has already been amply provided.

Under the Nazi regime, European Jews died from the authorities' deliberate withholding of food and other necessities from the

programme has come to be known, cannot be brushed aside as simply another manifestation of the barbarity to which mankind can sink. To accord the Holocaust and its victims a special place in history is not to ignore or downplay the suffering of various racial and other groups at the hands of brutal oppressors throughout the ages. Rather, it is to acknowledge that possibly seven million human beings died because of their being Jewish. The Nazis decreed

"To refuse David Irving entry to Australia is not to say that error has no rights; it is to take a moral stand against anti-semitism in a particular manifestation..."

ghettos into which the Jews were forced, were massacred 'on the spot', and were sent to death factories such as Auschwitz, where some were subject to medical experimentation. In general, the Jewish death toll has been estimated to be in the range of five to six million, but as Alan Bullock notes: "More recent German figures for the number of Jews killed in Russia suggest that the total may have to be revised up to seven million."⁷ Aspects of Nazi Germany's treatment of the Jews cannot be separated from the harassment and persecution that had characterised Christian Europe's treatment of its Jewish population for centuries. In particular the confinement of Jews to ghettos, the requirement that they wear distinctive items of clothing, the limited nature of the work they were permitted to undertake and their exclusion from public life, were previews of Jewish life under the Nazis. Even now, the Jewish population in a western country can be an easy target for those seeking scapegoats when times are difficult.

The Holocaust, as the Nazi extermination

that there was some use in keeping alive a number of persons from groups they deemed inferior, such as gypsies and Slavs, but held that no Jew was fit to live, even to toil under the crack of the Nazi whip. Hitler and other Nazis loathed Christianity's Jewish origin, and considered Bolshevism a Jewish plot. Every Jew was under an incontrovertible death sentence. Those of us who are not Jewish need to appreciate more fully the significance of the Holocaust. To refuse David Irving entry to Australia is not to say that error has no rights; it is to take a moral stand against anti-semitism in a particular manifestation, and to approach with greater understanding an event (for want of a better word) that is ultimately incomprehensible.

Monica Carroll

End Notes
1 Page 947, "Caveat Lector." John Lukacs. National Review, August 9, 1977.
2 Page 255, Mein Kampf, Adolph Hitler. 1939.
3 Page 332, Hitler's Table Talk 1941 - 44. 2 February 1942. Translated by Norman

Cameron and RH Stevens. 1973.
4 Page 238, Goring: A Biography. David Irving. 1989.
5 Page 343, Ibid.
6 The Independent, 10 May, 1992. "Irving's Dangerous Liaison With Germany." Anthony Bridge.
7 Page 833, Hitler and Stalin: Parallel Lives. Alan Bullock. 1991.

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Now That's A Beer Man's Lear

King Lear
University of Adelaide Theatre Guild
Until June 17
Little Theatre

The Theatre Guild has again succeeded in its tradition of putting out a production of Shakespeare accessible to all but interesting to few. In a very traditional *King Lear*, Tom Burton offers us more of the same, safe, sometimes creative, often tiring stuff that we know all too well. Academia abounds in this torrid and bloody tragedy of a King betrayed by his plotting children and their servants.

In the title role, Graham Nerlich delivers his lines with competence but rarely manages to convince the audience of his psychological torment and struggle with sanity. His many powerful speeches are occasionally good but often miss their mark, lacking a sense of desperation and grief. John Edge, a Theatre Guild perennial, plays the Duke of Cornwall beautifully, giving the character just enough malevolence to make him truly frightening. At his side is the smouldering Petra Schulenburg as Regan, Lear's second daughter. Her casual viciousness and cognisant glances are seductive. Norman Athersmith as the Earl of Kent made the occasional meal of his lines but came out of it nicely. Athersmith's golden voice can make you forgive just about anything.

Good performances were given by Linda Burville-Holmes as Goneril, Charles Crompton as Oswald and Anke Willems who, although at times rather intense, managed to bring a degree of originality and depth to The Fool. Special credit is reserved for David Smith (Earl of Gloucester) and James Mullighan (his bastard son) who quite possibly saved the production from total mediocrity. The scenes between these two actors gave breath to a play in danger of quiet suffocation. The tempo immediately increased when either or both were on stage. Mullighan played Edmund with candour and irreverence unknown to

the Theatre Guild, making him all the more believable as the Machiavellian plotter he is. Smith's lines were clear and strong, his character well built and well understood by the actor.

Unfortunately the rest of the cast fell into a ubiquitous hole in which the quality of acting ranged from the very average to the absolutely crappy. Yes, this was amateur theatre at its most amateurish, spear carriers and all.

A simple but effective lighting rig complemented the set's lofty, sword-grey interiors but the costumes, although of high quality, were a little monotone and dull for the intimacy of the Little Theatre. And why oh why was Lear wearing ugg boots throughout the production? They made him look more like a sad, suburban home-maker, rather

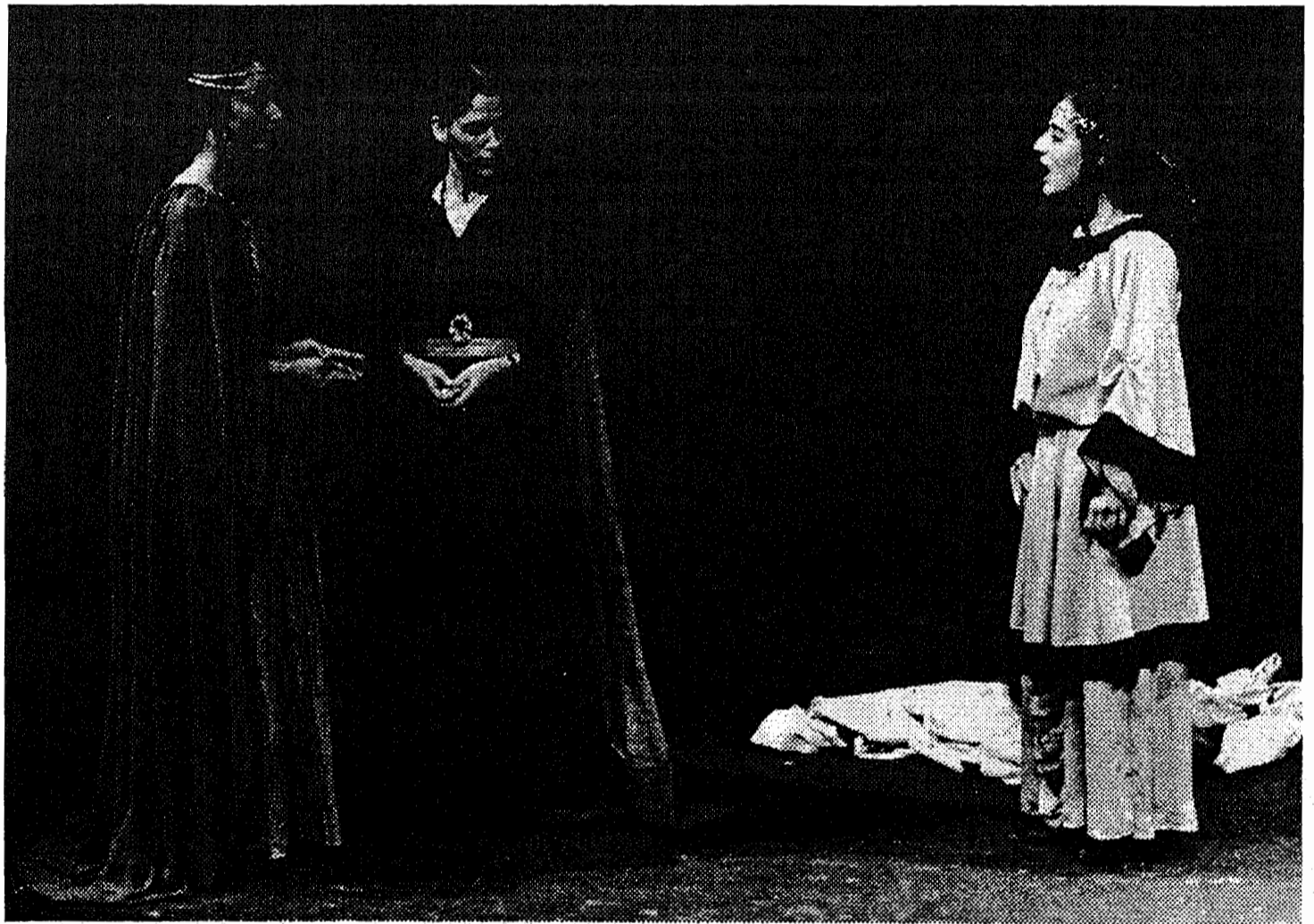
than the King of England.

Tom Burton is right to call *King Lear* the quintessential Shakespearian tragedy; it is a great piece of political drama, full of Elizabethan intrigue. If you are unfamiliar with this play and can't be bothered reading it, it may be worth a look-see. But if you are already familiar with *Lear*, save your money. This was a performance of the text, rather than a new and challenging production. I left the theatre feeling as though I had just sat through a 3 hour seminar on Shakespeare, rather than having seen a great play. And even if you do want to go and see it, you probably can't — the season is almost entirely booked out with school visits. Half their luck.

There is one thing more I must say. I take extreme umbrage at the fact that

Eagle Bitter sponsored this production. Can't the Theatre Guild find some other source of income than a sexist and homophobic company that marginalises everyone except ugly, fat slobs? When I saw the tasteless beer display in the foyer, I half expected a wet tee-shirt competition to be slipped in between the tempest scene and the half time break (er, sorry, interval). I can barely imagine the advertisements: "now that's a beer man's Elizabethan tragedy" or "now that's a beer man's struggle with his mental stability and emotional well-being". For goodness sake, this is like David Irving sponsoring a Barmitzvah. Next time, mine's a Pale Ale.

Adam LeNevez



Laughing All The Way To The Bank

Hello Down There!
Junction Theatre
Theatre 62
Till June 12

"Cut his balls off!" yelled the old lady sitting next to me. The Premier was being led forward to face judgement before the Royal Commission into the collapse of the Big Bank.

Hello Down There! speaks of the Big Bank, Kim Circus-Tent and the jogging Premier, however there's not much room for subtlety here. *Hello Down There!* is a damning criticism of the greed, incompetency and corruption of those who engineered the State Bank fiasco.

Four interwoven stories counterpoint this money-lusting extravagance against the genuine suffering of an innocent public. A South Australian pub-

lic whose homes, families, relationships and employment prospects have been devastated by this financial disaster. There are no winners here, but there are those who deserve to lose.

No punches pulled. This is the community's reply to the mismanagement of our State. Over eighty people participated in this passionate people's riposte. It is a no holds barred vilification of the perpetrators of the State Bank debacle.

Although there were some professional theatre practitioners overseeing various facets of the production, from the beginning this was a giant community project. Anyone who wanted to be involved was welcome.

The story, the music and the design all came directly from the contributions of the local community. At times, the script and music are inconsistent in

their quality, however, there are many moments of slick satire, robust humour and uplifting spirit. The acting was often erratic, sometimes poor, but the energy and community spunk which underpin this production enable it to transcend technical criticism. This is a cry of the people, and politicians would be well advised to give heed to its message.

The set-design is a drama students playpen. The black box space of Theatre 62 is fully utilised. A series of actor pathways and alternative performance areas are located throughout, while walkways extend around the walls above the audience. A cast of over 40 sing, dance and exalt to the pulsating rhythms of the musicians who sit in judgement over the scene. This is Artaud does Broadway. A musical extravaganza which promenades to the left and at-

tacks to the right.

"I'm the Bastard of Destiny" cries Kim Circus-Tent from his lovely new tower. Juan Crosby as Kim Circus-Tent gives an appropriately mechanical portrayal of this heartless bastard. Daniel Weissman provokes roars of laughter as the all-white, singlet-clad, jogging Premier. Among the other stronger performers were Derek Boyd, Leonie Mllor and Tina Namow.

Hello Down There! is a brave, worthwhile and successful project, but the old lady sitting next to me was not satisfied with Bannon's resignation. She still wanted to cut his balls off.

Michael Eustice

More than just a bar of Chocolate

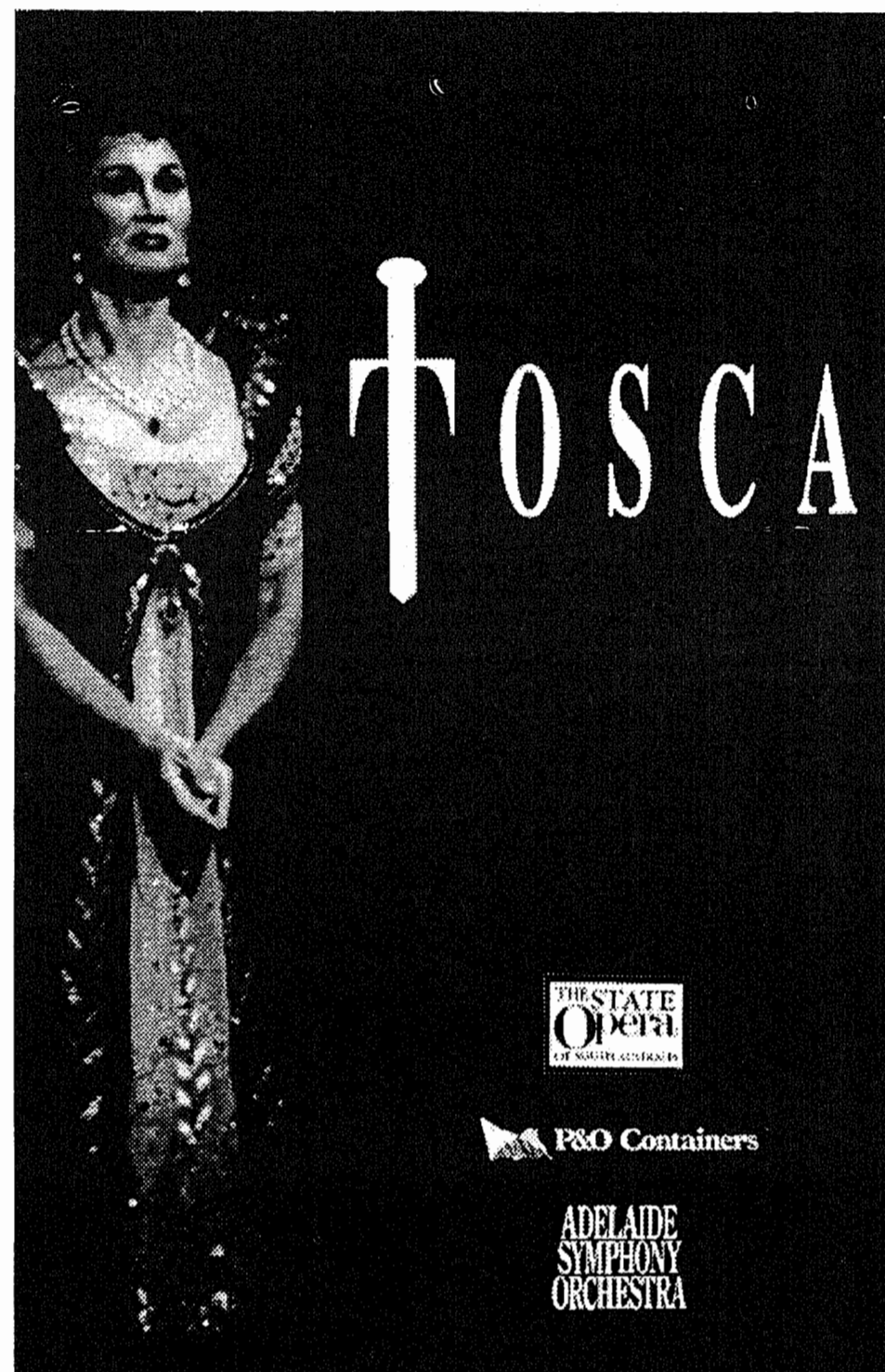
Tosca
State Opera

This is a production that could change your life, or at the least, send you out into the cold feeling impassioned, inspired and just a little bit sad. Based on true historical events in early nineteenth century Rome, Puccini's *Tosca* introduces themes still of relevance today in a love story that winds inexorably towards doom. Republicanism in the form of Napoleon triumphs over monarchism, in a state where political dissidence is silenced by force and corruption is rife. The hand and power of God is ever-present.

Tosca begins in the church of Sant'Andrea della Valle, with an escaped political prisoner, Angelotti finding sanctuary in its chapel. The slightly irreverent Sacristan, who doesn't mind a bit to drink, soon arrives together with the painter, Cavaradossi. Cavaradossi, the male romantic lead and dedicated republican offers assistance to Angelotti and woos his Tosca with a gentle loyalty. Tosca is a celebrated singer, temperamental and trivial, yet she develops into a more serious woman as the opera unfolds.

The scene of virtue and innocence is set, yet from his first entrance it is evident that all is to be destroyed by Scarpia's evil manipulations. Scarpia is Chief of Police and after Angelotti and Tosca. The plot unfolds; vicious motives are revealed. Tosca's jealousy helps lead Scarpia's spies to Cavaradossi, who in turn is tortured for refusing to reveal where Angelotti is hiding. The audience shudders as the godly are annihilated by the powers of evil and the situation becomes increasingly hopeless ending in ultimate tragedy.

The performances in this *Tosca* are superb. What struck me was the power of the acting, which is often absent in opera. The relationships of Tosca, Scarpia and Cavaradossi captivate and overwhelm, the singers drawing the audience like a magnet into their drama. Marilyn Richardson displays passion, verve and courage in her role of Tosca, and distinguishes herself as an actor with talent that matches her beautiful



convincing as the evil and treacherous Scarpia. The lascivious manner in which he rubs his groin when thinking of possessing Tosca, and his delight in throwing his coat down upon the floor to make a bed when he thinks he's to have her are acts of a truly malevolent man. The power plays between him and Tosca created such a picture of male supremacy; I cringed and feared for her

stone blocks of walls; intimidating and grey. The small triangle-shaped stage and the sloping floor pushes the action towards the audience and creates a sense of immediacy. Picture frame lines mark clear, if distorted, parameters and the audience is aware of the art form they are watching and not participating in. The religious overtones are explicit, with huge statues that dominate the stage in all three scenes. The hand of God reaches down in the church, the stern face of judgement watches over Scarpia and ironically guards Cavaradossi's torture chamber and a warrior hunched over a sword in the last Act warns of final destruction.

The only criticism I would make of Michael Blakemore's *Tosca* is that it ended too quickly. Cavaradossi dies, and Tosca has no time for a final aria before Scarpia's death is discovered and she throws herself from the battlements. But that is the fault of Puccini and now unalterable.

I grew up listening to the music of *Tosca*, our dog is named Tosca, and it was a revelation to discover this moving and passionate opera that was in all, a stunning production.

Kate Juttner

"Puccini's *Tosca* introduces themes still of relevance today in a love story that winds inexorably towards doom."

voice. Her transformation from a silly, jealous and flirtatious thing who practices her religion more to visit Cavaradossi than from piety and devotion, to an anguished woman faced with compromise is a joy to witness. Tosca's famous aria where she questions God "Why, oh Lord, Why dost Thou repay me thus?" is delivered with such intensity and she waits for Cavaradossi's mock execution with such expectation that I cried for her injustice.

American Sigmund Cowan, is utterly

safety.

Against such brutality is Cavaradossi, sung by Kenneth Collins, who represents goodness, loyalty and virtue. He stands by his ideologies, protects his friends to the extent of his life and is ultimately defeated by Scarpia. Collins was definitely the least dynamic of the three, and is in many ways a foil for the action between Tosca and Scarpia.

The sets contributed to the feelings of foreboding. The church, the dining hall and the castle rooftop are made of large

Coming Up

Here's the story. You finish off your assignments, sit those lousy exams, have a beer or two too many - and then you look around for Something To Do. Worry not. Coming to Adelaide over the next month or so is a stack of interesting new productions, with something of interest for everyone.

The Bell Shakespeare Company bring their eagerly-anticipated season of three tragedies to Her Majesty's Theatre from June 17. The tough decision will be in choosing whether to see one, two or all three of *Romeo And Juliet*, *Hamlet* and *Richard III*. Personally, I'm leaning towards *Romeo And Juliet*, even though the promotional poster does look like something out of *The Delinquents*.

State Theatre Company looks set to continue its good run this year with Sheridan's *School For Scandal*, opening at the Playhouse on June 12. This play is said to be one of the four funniest in the English language, which is probably a load of old bollocks but it might be fun anyway. This production features ex-Footlights favourite and former Red Faces contestant Francis Greenslade. Could be a goer.

Since the hilariously-funny cancellation of *How To Succeed In Business Without Really Trying* earlier this year, the Festival Centre has been without a major blockbusting musical. This situation will be remedied by South Pacific, a sprawling story of romance which is sure to feature some quite nice costumes, if nothing else. This all-singing, all-dancing extravaganza opens on June 23. Tickets are sure to be prohibitively expensive.

At the other end of the scale is *Vitalstatistix*, which is presenting a series of play readings by local female playwrights at "Waterside", 11 Nile Street Port Adelaide on three consecutive Saturdays in July - 3, 10 and 17. Seven plays will receive a rehearsed and reasonably polished reading, so there is sure to be something in there worth a look-see.

Or else take a potshot with *Romantic Comedy*, presented by the oft-maligned Burnside Players. The season runs from June 18 at the Julia Farr Centre.

Dimboola, that smelly old fart of Australian theatre, lingers yet. For the incredibly average price of \$39.50, audience members can wolf down a three course meal and watch the play, even take part in it if they so wish. At the Hotel Adelaide from July 1.

As I said, something for everyone. On your break, try to make it to something, because these productions (apart from *Dimboola*) don't come round twice.

David Mills.

Seeing Double

"The Double Life Of Véronique"
Trak
Now Showing

"The Double Life of Véronique is a Polish/French co-production, directed and co-written by Krzysztof Kieslowski, which tackles the concept of the doppelgänger—a person's double. The film traces the stories of Veronika, a young Polish woman with a passion for singing, and Véronique, a French music teacher (both played by Irene Jacob). The two women were born on the same day, look identical and have a flair for music, an extraordinary singing voice and a potentially fatal heart condition of which neither is aware.

One day, while crossing a square in Krakow, Veronika finds herself in the midst of a riot, and as the crowd clears, she spots a girl identical to herself boarding a French tourist bus. The girl, Véronique, is taking pictures of the disappearing rioters and is oblivious to Veronika's presence. According to the

doppelgänger concept, to meet one's double is a sign that one's death is imminent, and so it is that soon after, in the middle of a performance, Veronika collapses and dies. At that moment, Véronique is making love to a boyfriend in France when she is overcome by an inexplicable feeling of sadness. The same day, for reasons she cannot explain, she gives up singing. Véronique concentrates on teaching music at a school, where one day she attends a puppet show. She is moved by the performance and feels a strong attraction to the mysterious puppeteer, Alexandre (Philippe Volter). They finally meet, and Véronique tells Alexandre that all her life, she has had the impression that she was in two places at one time. It is Alexandre who helps her discover her "double life" by pointing out that in one of the photos Véronique took in Poland, there is a girl identical to her standing in the foreground.

The lives of Veronika and Véronique

are inextricably connected, and Kieslowski uses parallel images and events to establish the link between the two women—Veronika's boyfriend is staying in Room 287 of a Krakow hotel and Véronique later checks into Room 287 of a hotel in Paris, both women are mesmerised by a hunch-backed old woman crossing the street, both have a star-filled crystal ball—every detail shown is connected to another part of the film. This series of recurring events creates a sense of déjà vu in which Véronique finds herself (an European "Groundhog Day"? ... please, no!!!). However, there is one essential difference between the two women. Veronika values her music above everything and dies as a result; Véronique values her life more and gives up her music instead.

"The Double Life of Véronique" is a visually stunning film. Some of the scenes and images, for example Veronika's death on stage, are incredibly intense. This intensity and beauty

are enhanced by Zbigniew Preisner's (who composed the music for "Europa Europa") haunting musical score which is integrated into the storyline of the film. It is also the piece Veronika is singing when she dies, it is also the music which accompanies Alexandre's puppet show and the piece Véronique teaches to her class. Music becomes more than just part of the background—it ties elements of the film together. Irene Jacob is magnificent in the dual role of Veronika/Véronique. She manages to bring across the emotional confusion which is felt by the two women and she holds the viewer's attention, which is important since she is on screen for almost the whole duration of the film. Jacob won Best Actress at Cannes in 1991 for her efforts. This is a wonderful film which is well worth seeing. Forget the Hollywood plastic crap—this is the real thing.

Li Fung

CB4

CB4

This could have been a powerful film about rap music, about a form of anger, expressed by victims of social and racial injustice. However somewhere along the film's pre-production stage, the laws of consumer demand came into play, and the result was that CB4 became absolute and utter BS. All the issues, that rap music entails, such as it expounding violence as a solution for injustice, its effect on its followers who blindly mimick their group's dress sense and controversial lyrics and its derogatory portrayal of women as "bitches"

whose only asset is their butt, are treated in such an over the top fashion, that you end up laughing at serious issues. It's as though the actual purpose of the film was to desensitize its audience to such issues.

Rap music at its best can be extremely powerful, however CB4's lyrics use rap music as an excuse to talk about the lewd and the crude. In one song, lead singer MC gusto sings "I'd screw my mother but the bitch is too fat" while in another song, the crotch-grabbing MC sings a song titled "The Sweat on My Balls" while being showered upon with balloons of a similar design. These are

the type of lyrics that turn rap into crap, and unless one has an Ice-T mentality or believes rap to be music, they'd find the four-letter word filled soundtrack bloody awful.

The characters of CB4 make a total mockery of rap singers whom they portray as bad mouth, bad ass boys with their brains in their pants. Rap singers are worse! Speaking of mocking, that's what the film does to any aspect of rap music it can lay its hands on. One of the band's members who models himself on Malcolm X, makes the activist's ideas seem ridiculous, and this is epitomised in his song "I'm Black", in which

every second word is black or has the word black in it. Even the politician campaigning against rap music isn't spared the ridicule. In his speech condoning CB4, he says "people who wear their baseball cap backwards, now there's an evil that speaks for itself." This movie is a rap version of "Wayne's World". It's audience is select, but rap fans will love it, especially the cameos from Ice-T, Public Enemy, NWA, Ice Cube and Shaquille O'Neal (stick to basketball). For others, do not CB4 you die.

Kanessa

Tokyo Story

Tokyo Story

"Tokyo Story", a film by Yasujiro Ozu, is one of a number of post-war Japanese movies coming from some of Japan's better known film makers, featuring at the Mercury Cinema every Tuesday night up till November.

Set in 1953, this movie views the distance between relationships of children and parents—the unfortunate separation of feelings of love and togetherness that once united the family when all were younger.

The children live in bustling Tokyo separated by distance from their parents living in peaceful Kyoto. Thus a special occasion arises from the parents when they travel the long distance to visit their children.

Life has changed and the older of the children, who now as busy adults, have little time for the parents—it's business as usual—the modern western philosophy has infiltrated traditional Japanese society. This gives the parents, and the viewer, a chance to reflect

on life and how it changes.

In one anti-war scene the father reminisces about the changes

"To lose one's children is hard. However living with them isn't always easy. Times have changed and we must face it."

With the visit over another certainty of life comes into existence—death. The mother dies soon after leaving Tokyo, the distance between the mother and children is forever. As the younger of the sons says

"No one can serve his parents beyond the grave."

The things we lose are often the things we miss. Still life goes on. A good movie. The others should be good also.

GL

Aladdin

Aladdin
Greater Union

This movie is supposedly for children but has elements to charm us all, most notably spunky Aladdin himself—a cross between one of the Chippendales and a member of the Cargo Club.

He is caught up in the evil plans of Jafar, who needs Aladdin's help to retrieve the magic lamp, containing a genie who will grant his master 3 wishes. Jafar wants to overthrow the Sultan of Agrabah, and will go as far as marrying the Sultan's beautiful daughter Jasmine to achieve his aim. Aladdin and Jasmine fall in love, and with the help of the genie, an elephant and a magic carpet battle Jafar.

The only famous voice is Robin Williams as the genie. He had creative control over his lines, and delivers a whirlwind of silly voices, including an hilarious imitation of Robert DeNiro. Normally I can't stand Robin Williams, but in this context he is funny. Perhaps it is because instead of staring at a hairy

little man we get to watch a genie who can't stay in one form. He changes from a hammock to Jack Nicholson to a dancing girl in quick succession. The animation is very impressive, as it should be, judging by the length of the credits (over 600 names).

The music is the same soft appalling rubbish as heard in Beauty and the Beast, winning Academy and Golden Globe awards, once again.

Jasmine is a feisty heroine who won't do what her father tells her, but it is disturbing how tiny her waist is—it is anatomically impossible. Aladdin's peccs may give some men an inferiority complex but at least they're achievable.

This movie is fast-paced and enjoyable. Its humour is quite sophisticated and I would recommend it to anyone who is secure in their body shape.

Jocelyn Frederiks

Mitigating Circumstances

Mitigating Circumstances.
Nancy Taylor Rosenberg.
Orion
RRP \$34.95

"How far would you go for your child?" - Sounds like a *Real Life* lead story, but that's the question posed on the cover of this psychological drama.

DA Lily Forrester has recently been promoted to chief of the Sex Crimes Division and this, along with a possible love affair on the cards, have led to Lily ending a bad marriage.

Her husband's resentment of her career and the competitive nature of their respective relationship with their daughter Shana, have caused Lily to be

unsure of her actions and she lacks the confidence to feel at ease in her new surrounds. Finally, she is able to create a life for herself and win back the respect of her daughter.

Lily's new life is shattered when she and her daughter are raped at knifepoint by a man Lily recognises as the suspect in a case she is handling. The only way Lily believes she can survive is to seek revenge.

Abandoning the law she believes in, Lily takes the law into her own hands and murders the man responsible....

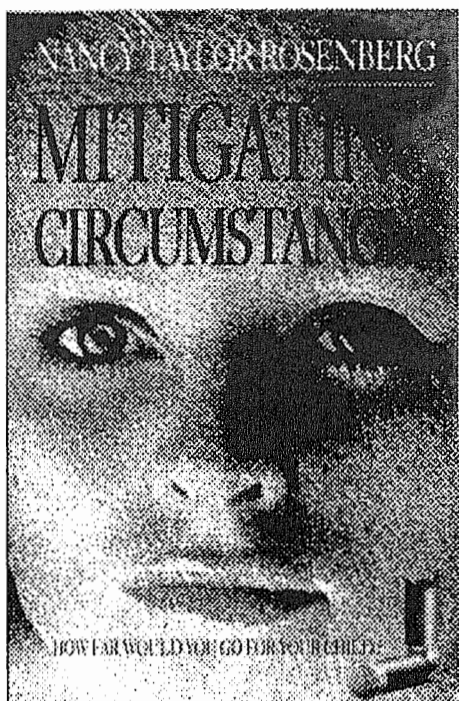
Basically this book causes you to re-examine your moral stance. LA Law recently portrayed a case in which the father of a rape victim murdered the

rapist and, ultimately he was acquitted of the murder charge. This is asking the same types of questions. Is it ever OK to take the law into your own hands? But the book is not so clear cut. It involves one major twisty thing and a lot of past history.

Ultimately the book was really interesting until about the last three chapters, where it just became plain ridiculous. And by the way, she never gets caught, well almost.

I thought this was an absorbing story and also fairly believable, but it left me ultimately unsatisfied involving the consequences of her actions.

Julie Kitto



Nothing lasts forever in the...

Summer Rain
Margeurite Duras
Flamingo \$12.95

Summer Rain is at once intriguing and frustrating. It is written in simple style but this both contributes to and belies the complexity of this unconventional work. Duras questions our understandings of knowledge, meaning, reading and understanding itself. While reading this novel the reader is not just reading a story but is also reading about what they are doing. Self-reflexiveness is the name of the game in *Summer Rain*.

The story is of a family of two immigrants and their seven children. Ernesto, the oldest child (we are told his age is between 12 and 20), picks up a book and 'understands' it, despite the fact that he can't actually "read". From there he goes around learning all there is to know and thinking about the possibility of

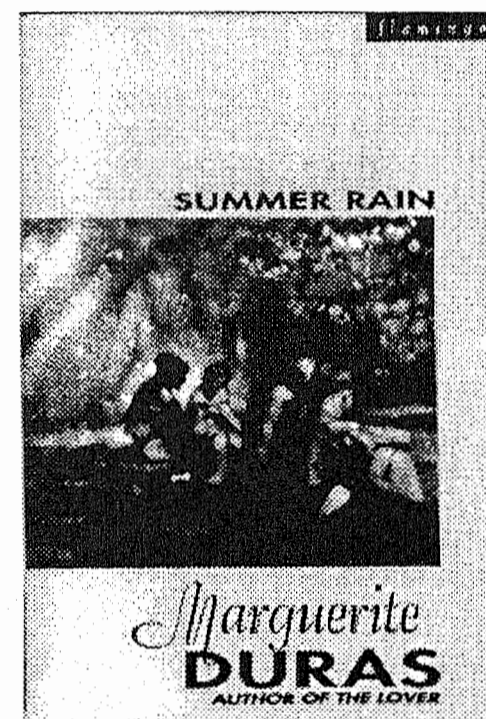
the existence of God, whilst carrying on a relationship. Along the way he produces such enigmatic comments as "I'm not going back to school because at school they teach me things I don't know."

There is no feeling of reality despite the matter-of-fact style and the episodes of everyday life that are described in the narrative. Everything seems as if it is a performance, the children are said to be playing at being scared. This implication of everything being a performance rather than real is increased by the use of playscripts to render some scenes, especially those with dialogue. Moods change without cause, dialogue is nothing like I've ever heard anyone say before and of course, there is the impossibility of the main storyline of the novel, that Ernesto can pick up a book and understand it without being able to read. This is not a book which attempts to paint reality, it is a book which

attempts to problematize reality. It presents unresolvable paradoxes without anxiety but simply as the way things are. Things both are and aren't true or real.

Margeurite Duras is obviously well aware of all the current theories running around at the moment. In light of this, it is interesting that at the end is the story of how *Summer Rain* was written, and what is "real" and what isn't. This is a self-conscious novel, but none the worse for that. There are, however, two problems which I faced in reading it; one was that I was unsure how much was lost in translation, the other was the title's disturbing sameness to a Belinda Carlisle song. You try to read this book without singing *Summer Rain* in your head.

Lorien Kaye



On the Busses

The Sweet Hereafter
by Russell Banks
(Picador)

This is a simple story about the aftermath of a bus crash in which 14 school children are killed. It is narrated by several different people — the driver of the bus, a parent, a lawyer and an injured girl. Whilst there is beauty in the novel's simplicity, at times it is trite.

Telling the story from 4 different viewpoints makes interesting reading, especially when a later narrator comments on an earlier one. The author is far more effective at creating character through others' eyes than in the first person — the bus driver, Dolores Driscoll, in particular is vaguely defined in her own chapters.

The device of differing viewpoints show how the characters think of each other in terms of stereotypes. For example, Nichole Burnell is seen as the beautiful cheerleader and Prom Queen. When these stereotypes narrate they reveal themselves to be more full-rounded and original characters. The

irony is that these extra details often are equally unoriginal — the cheerleader has been sexually abused by her father and blames herself. The author may be commenting on how we oversimplify other people and squeeze them into set moulds, but he merely widens the moulds.

Banks writes very simply and creates an atmosphere similar to *Twin Peaks*. The town is calm and quiet with an unpleasant undercurrent. The lawyer's arrival is suspiciously similar to the Special Agent Cooper's — they have these huge trees everywhere ... even outside my motel room; they've got white pine & spruce & hemlock & birches as thick as a man ...

The moments before the bus crash are described vividly and with a strong sense of foreboding which arises more from the effective prose style than from reading the plot synopsis on the back cover. *The Sweet Hereafter* contains some beautiful imagery and has an interesting structure, but is unfortunately limited in originality.

Jocelyn Fredericks

Levi Stubbs Tears

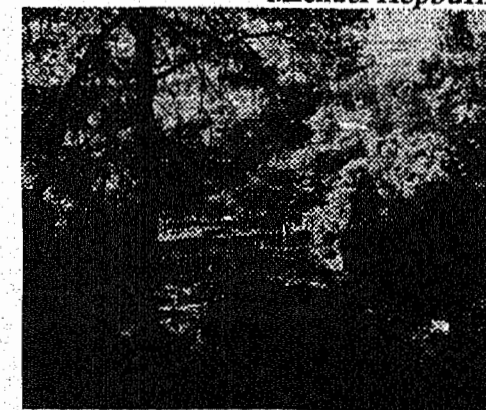
Peter Levi
The Hill of Kronos
Harvill/Harper Collings

The Hill of Kronos by Peter Levi is the memoirs of a British archaeologist/priest/poet, and his experiences in Greece during the turbulent '60s and '70s. Levi is obsessed with Greece, and he shares this obsession with the reader through a feast of images. The book is like a tour of a true traveller — there are no schedules. He skips from anecdote to anecdote, describing places, sights, sounds, smells, history, and he somehow maintains cohesion. Fabulously written accounts concerning Greece's contemporary, modern, medieval, ancient culture all whirl and mesh. Details of mythical battles of old are as emotionally told as those of the 20th century. His experiences during the military dictatorship of the Colonels from 1963 to 1974 are told poetically. But, in keeping with the book, he steers clear from the bloodier aspects of this time, simply saying that they were "too

horrifying" thereby were "too bad for this book".

Before reading this book I knew more about what happened in Greece thousands of years ago, than what has happened during our century. *The Hill of Kronos* is a good introduction to modern Greece, its artists and intellectuals, its sedateness and its passion. Levi says that "Greece has twisted itself in my skeleton like a climbing flower". This book will not do the same, however it is a light and joyous read, perfect for exam-time relief.

Michael Hepburn



I AM HE, YOU ARE SHE AS WE ARE ALTOGETHER

Peter Psaltis speaks with Sydney band You Am I

Where I grew up, it's not cool to like any bands from anywhere other than the U.S. of A., especially not pathetic local trash. But finally, a Sydney three-piece has come along to re-challenge my thinking — You Am I, and yeah, I reckon they're up there with any American band you name — Sonic Youth, Dinosaur Jr, Nirvana, Lemonheads, Mudhoney, Pavement, Super Chunk, You Am I. With a couple of singles, an EP release on RA records called "Can't Get Started" an average of twenty three years under their belts, and now the new EP, produced by Sonic Youth's Lee Ranaldo, I think the rock'n'roll world is at their feet. Maybe I'm being too eager, but I think they've got everything it takes — a powerful sound, a passionate live show, a pretty cool & relaxed image and all the determination in the world.

"This is the only thing we do, so we've got to do it well," says Tim Rogers guitarist/singer/songwriter, "and it's not a bad way to spend your days, either."

I started by asking Tim how the new EP "Coprolalia" was going, and he sounded pretty damn happy.

"Really well. Just after we did it, we listened to it and we knew it was the best recording we've done so far. It was an excellent experience, and we're getting really good feedback from reviews, so it's really satisfying. Now we're just looking forward to getting away."

On first listen, it seemed to me that maybe Lee Ranaldo's influence (musically speaking) had rubbed off onto the songs, with a few give-away guitar noises creeping in, but Tim seemed to think it was more of an attitude thing and he'd probably know.

"Certainly in attitude, and as a spirit thing, did Lee influence us. I was personally pretty tense and nervous just before he came over thinking about Sonic Youth's avant garde leanings, and thinking that You Am I might be a bit too dumb & Trad rock, but just after he got off the plane we went to breakfast with him and he talked about things like "When did Keith Richards look his best?" and "Did Rod Stewart mess up big?" He was truly a charming guy and he liked a drink, and all over we got on really well. All his ideas seemed to flow really well with us, and he was pretty

relaxed, so it made us feel good about the record and the whole experience." You Am I head over to Minneapolis in July to record their first full length album, with Lee Ranaldo again, so it seems they must have been fairly pleased about the way things went.

"We're writing for the album at the moment. It's always been the pinnacle to record an album — all my favourite recordings are albums — there's something really mysterious about them. We're not just taking it as a batch of songs but as a whole thing. I think we're pretty proud of the songs we've got, and with all the right Replacements connections in Minneapolis, it's going to be great."

By the sounds of it a couple of new songs they played here in Adelaide, I think, which were called Coprolalia and Shame, the album will be more than great. At this point I had to ask Tim what he actually wrote songs about.

"It's less definite points or issues or particular emotions now. I flipped out a couple of years ago and was in a

"We're three faulty guys in every sense of the word, but our concerns are not about shagging any girl that comes along and drinking beer in front of people."

coma-like state for about half a year and I used to write a lot, there was this point in between being very lucid and have great candid thoughts, and a hazy kind of nothingness. I can't write lyrics very well yet, but it's more about something I see or feel. I try to blank myself out naturally, and write whatever's flowing through my head, like if you're watching a movie and something hits you, you kind of dictate from that if that's what's in your head."

Tim's getting pretty vague, but I get the feeling his songs are fairly vague and symbolic themselves, so it was tough answering the question.

"It used to be about 'white skinny boy can't get girl', but it's changed. There are some weird things going on, relationships within the band, with other people and there are always people trying to dick you around, and I suppose it's my reaction to all that ..."

As for You Am I's live shows, on one



hand it can be a completely passionate and powerful experience, with all three of them putting everything on the line — Tim's sexy rock'n'roll poses, Andy's casual flowing bass style and Mark's drum-thumping — but when things go wrong, they really go wrong. Indeed You Am I have been accused of being unreliable live.

"Yeah. The low point of the Big Day Out tour was Adelaide. It was the last show

in a very weird two weeks, and we had equipment troubles, and we get really uptight when we don't play well. Small things like equipment hassles just mean we put more pressure on ourselves and on each other to really put something across, and sometimes it sort of falls apart under the pressure. The unreliability comes from being uptight, and having varying psyches and temperaments. It's all the little everyday pressures, and also because this is the only thing we do and so we want to do it well. We're not just content to play and leave the songs as they are and say "there you go, whatever you think". I think we played a bit like that in Adelaide."

This time around in Adelaide, it was much better, but the poor buggers still had equipment fuck-ups all the way through, like at the Holdfast when the lights went out before they started and the mike stopped working. Mark even got a little bratty after the show. But it was definitely a couple of excellent

shows nonetheless.

The last thing I wanted to know was whether Tim thought You Am I were overly masculine in image and appeal. I don't know why I wanted to know, but as it turned out, it was on his mind as well.

"I've been thinking about it lately. There's always been a bit of that but I kinda hoped that something else would transcend it. I'm not interested in the male bravado and the pub rock thing but I know when you're drunk or nervous, you sometimes say things that get taken out of context or that are just plain dumb. We're three faulty guys in every sense of the word, but our concerns are not about shagging any girl that comes along and drinking beer in front of people. We're just about being what we're into. It sounds cliched, but this is the one thing that it makes it all worth going on. So as far as the male hard-rock thing, we don't do much to combat it, but I hope there's something over and above that.

"Oh, but I've definitely got a problem with being construed as a small-dick male. I hope you don't think I'm like that." Tim, I'm OK, you're OK, we're all OK. You Am I are definitely a thing to watch and listen to. They are fucking good at what they do — and that's plain rock and roll. And what's more, is that they're Australian.

There was this weird note sent with the photos written by You Am I, and I think that 3 lines in particular kind of sum them up.

"What can we do but be: chords, cords, arrogant, loud, retrospective, progressive, wrong, lost, proud, needful, defensive, hyperactive."

More songs about anger fear sex and death

Let's chat with Adelaide popsters the Undecided

Andrew P. Street is meant to be a pop star. From the cute little side burns, to the floppy hair, the slightly nervous yet somehow confident stage presence, to the slightly pretentious inclusion of the "P" in his name. What's more he writes a damn fine pop tune.

Andrew started the Undecided along with guitarist Daniel Clapp about two years ago. Some of you may have a hazy memory of a band playing at Skullduggery in 1992, that was them. From there they went on to winning the Adelaide University Battle of the Bands contest, being runners up to national final winners *Rasin Toast* in the State contest, recording a few demos, getting a new drummer, having the seventh most played song on MMM fm in 1992 (ahead of *Nirvana* at no. 8), and playing "a million gigs" including the Big Day Out. Not bad for twelve months work!

That kind of brings us to the here and now. The Undecided are about to release their first c.d., *Dissolve*, on the reborn Greasy pop, and it promises to be great. I spoke to Andrew briefly over the phone (despite the fact we were in the same building at the time!) about the c.d., and their plans for the future. "A lot depends on how the c.d. goes. Greasy pop have national distribution, the BNI c.d. is going really well, so things look good, but we are petrified over how well it will go."

So will you go interstate for a few shows? "We are planning to go to Melbourne in August with *Be Brave*, though we have no plans for anywhere else yet." How are you finding being in the band after nearly two years? "Songwriting is getting harder, I think because we now have a set standard which I have to aim for. I'm studying honours philosophy at the moment



Andrew: Mr, Pop sensibilities.



Dan: Not as fat as he looks!



Alex: Funky bass riffs.



Ben: Spunkrat or what?

which is shit boring, and... well I mean it's very hard to write a three minute pop song on Deontology, *They Might Be Giants*, or *TISM* could do it, infact probably have, but somehow it just doesn't do it for me..." Due to space restrictions that is all that we can tell you right now, but you don't really need to know anything else, but....

The Undecided will launch their c.d. at the Botanic hotel on the 3rd of July (note: post exams) with cheap beer and copies of the c.d. a-plenty. And if you can't wait that long they will be appearing at the Uni bar this Thursday (11th June) at lunchtime. So do yourself a favour and go and see Adelaides finest (pop) band, you won't be disappointed.

Belly Live



Belly
Juliana Hatfield
Heaven, Tuesday June 1

The great thing about music lately is the amount of women getting amongst it. The unfortunate spin off of all this, however is that a group of hapless hacks, looking for a new "genre" (man) have inevitably grouped them into one movement. Suddenly every Woman In Indie Rock is a "riot grrrl" or, if they've been at the game a bit longer a "riot grrran" (cough). What is wrong with these people? It's one thing to celebrate women in this male dominated area, but to lump them all together as one is as celebratory as a flat cider and a torn streamer. It's also equivalent to a step backwards.

Belly and Juliana Hatfield have been bestowed with these dubious honours, but of being female and playing guitars, there are no similarities with anything vaguely riot grrrlish. Or riot grrranish for that matter.

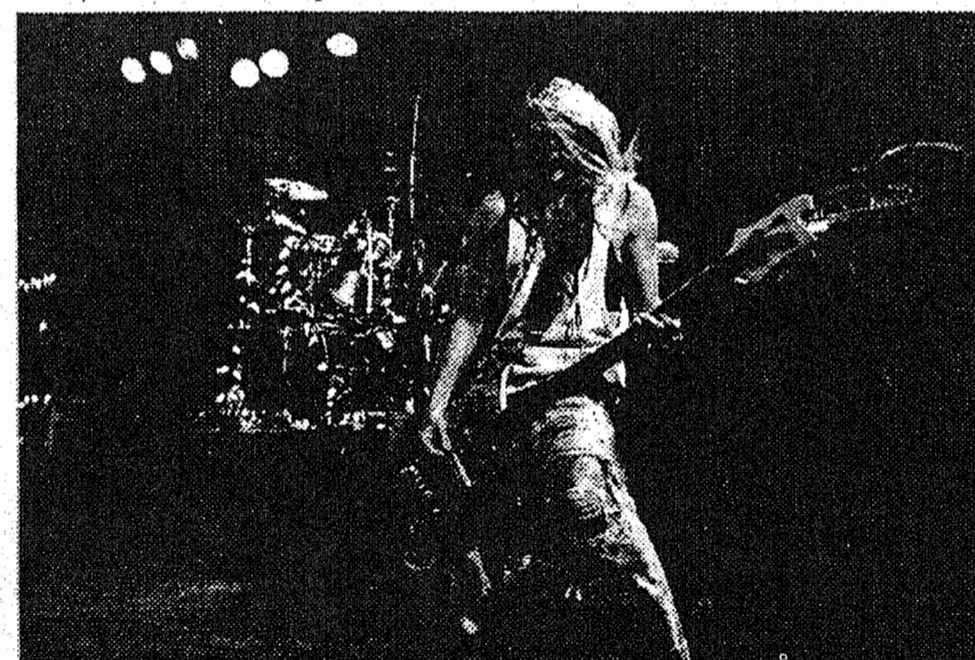
Which brings us to Heaven on a freezing Tuesday night in June. The mood was decidedly low key, so when a diminutive woman dressed in black wandered out on the stage she was barely noticed. Although she's accompanied on this tour by a bassist and a drummer, one of whom seems to be living out his rock and roll ego dreams, Juliana Hatfield was very much the centre of attention. She says very little, choosing, when she does speak, to address her buddies on stage rather than the earnest throng of fans below. You get the feeling she'd rather be

somewhere else, that she's merely going through the motions, which is disappointing since she's singing about such important things, that - on record at least - seem close to her heart. So, "Ugly" goes by almost unnoticed, and "Everybody Loves me" is as flat as something extremely flat. Maybe she's just the victim here of over-inflated expectations, or maybe on the night she only sparkled where she could have shone. I vote the latter.

Belly, on the other hand, startle from the outset. Singer Tanya Donelly is a complete star (crap pun not intended), striding elegantly around the stage, pulling faces and drowning spirits like there's no tomorrow. Their new bass player, whose name evades me, reels out every rubbish rock move in the book, but still comes up roses. She

leaps around the stage like a madwoman and asks where the best beaches are ("Glenelg!" shouts an obviously deranged heckler). Belly started to warm up after about five songs, the material of which was taken largely from the "Star" album, as well as a couple of newies. The best moment, however was during the encore when Tanya took to the stage alone with an acoustic guitar for a ravishing version "Untogether", and the finale "Stay" which built from a quiet beginning to a loud mess of faded guitar. A great night, and not a riot grrrl in sight. Women in indie rock? this way, please.

Photos by Jesse Reynolds.



Martin Taylor Rocks the Office

Martin Taylor at the Office
Thurs 3rd June 93 9.30pm

In the upmarket surrounds of The Office on Thursday night, monster guitarist from the U.K. Martin Taylor treated a captive audience to some of the finest solo jazz guitar playing this planet has to offer. Presenting a varied program ranging from beautifully rendered ballads to West Indian calypso to fast & furious funkified standards, at times sounding like Joe Pass on speed, this man strutted his stuff with a clarity and sophistication rarely heard.

One of the flashier tunes his own arrangement of I Got Rhythm left a number of the audience, primarily guitarists themselves, shaking their heads and smiling incredulously. Incorporating melody, chordal accompaniment and a frighteningly fast bassline simultaneously, it sounded at times more like Flight of the Bumblebee than Gerschwin. It's good to hear a jazz guitarist bend a few notes (within chords sometimes, pretty clever), as in Georgia on My Mind, rendered with a great soulful mellow

blues feel.

The Dolphin was another mightily impressive piece, opening as a laid back ballad, progressing into a hip Latin groove and concluding with a flourish of artificial harmonies.

The second bracket started with two Beatles numbers, Here, There & Everywhere and a funky blues version of Day Tripper.

Guest guitarist Ike Isaacs took over at this stage, playing a number of standards such as Autumn Leaves and the Django Reinhardt classic Nuages. The two then joined forces with some hot duets, swapping solos, even soloing together as in Drop Me Off In Harlem, and generally blowing the minds of all assembled.

Martin took the night out with more solos, the encore being a tune of his own writing, Ginger, dedicated to his prize-fighting great-grandfather. In a more folksy vein, (dropped D tuning), the opening passages being reminiscent of the Irish ballad She Moved Through the Fair, this was a touching & expressive piece on which to conclude.



Overall, the man's playing, his sense of humour and his choice and variety of material were all excellent. His style is more pianistic, being influenced by the likes of Art Tatum and Bill Evans, giving

him greater conceptual freedom and harmonic flexibility than is usually heard from a solo jazz guitarist. In short, one hell of a concert.

Dylan Wallcock

Adelaide Symphony Orchestra

Adelaide Symphony Orchestra:
Conductor: En Shao
Soloist: Simon Preston

Life is so hectic nowadays that it was good one Saturday night not long ago, to be able to relax with a lot of polite people and have one's ears blasted out by a bunch of polite musicians. The musicians made much noise while the rest of us sat and silently smiled at them. Occasionally someone started up a round of clapping and the orchestra politely stopped playing so that they could listen to us making noises. One guy didn't make any noise at all, but he did provide everybody with a splendid floorshow, which just goes to show that you don't have to make the most noise to be noticed.

The first piece, the Benvenuto Cellini Overture by Hector Berlioz, sounded great but unfortunately I wasn't in the hall to actually see it, so I had to judge it by the vibrations from the door that keeps late-comers out. After we were let in, a guy that was a marvel at making organs come to life, Simon Preston, came on stage to perform the Organ Symphony No.1 by Felix-Alexandre Guilmant. The piece touched on a wide array of different worlds which seemed familiar but hadn't been visited since as far back as one could remember. The organ had an incredible diversity of sounds and Preston must be highly commended for his creative use of timbres not to mention his pedal prowess.

Peter Tchaikovsky celebrates a hundred

years of death this year, which means that rumours saying he is still alive somewhere in South America rate highly on the bullshit scale. His centenary isn't as widely celebrated as Mozart's bicentenary, presumably because the middle name "Ilyich" doesn't have quite the same ring as "Amadeus". Nevertheless, the Adelaide Symphony Orchestra commemorated his death with a performance of his "Manfred" Symphony, to finish the concert.

The "Manfred" is an enigmatic piece in that it is not actually a symphony; it is a symphonic poem. It is much more experimental (there were even traces of early minimalism in the second movement) with freer use of colour, than the later fifth and sixth symphonies (the slick symphonies). One high point is the fast chromatic run which cuts through the entire string section in the first movement. The dynamic conductor, En Shao, brought these thoughts to mind in a captivating performance. He puts most rockband lead singers to shame with his stage presence. His every movement led the audience straight to the deepest emotions present in the work. The audience responded with much clapping and whistling at the end.

En Shao's name is a name to remember, not only because it is short, but also as a name that leads classical music away from a dead fossil-like status, to a living, relevant force. I hope to see him again soon.

Shane Doohan

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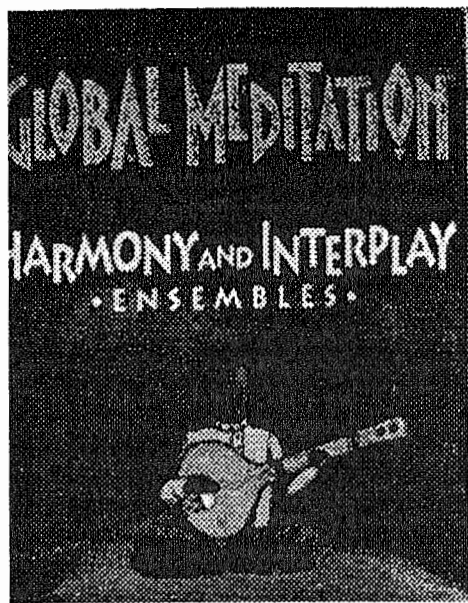
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Global Meditation - The Pulse of Life
(Rhythm and Percussion)
Various

This album is one of a four-part series of World Music samplers released under the "Global Meditation" tag. The collection represents the music of 40 different cultures and traditions and includes everything from Gabonese pygmies chanting to English Lady masses to Egyptian improvisation. Each album has a central theme - "Songs and chants", "Ensembles" and "Melody" are the other albums in the series. This particular album, "Rhythm and Percussion", focuses on (you guessed it), all manner of things that go bang, thwok and thud.

There is a great mixture of modern studio recordings, live band tracks and "In the field" recordings to be found herein. So do not let the title "Global Meditation" fool you. Some of these tracks contain deadly serious grooves that will inspire you to bop harder than any Techno track. This is the original dance music. Outstanding tracks include "Lineage" by Zakir Hussain and The Rhythm Experience, whose percussive virtuosity is totally astounding. "Bodhran", a solo piece by Glen Velez also had me gasping "What the #@*%\$! was that?!" as he combined otherworldly percussive noises with hypnotic overtone singing.

This album is good value for money. It not only provides you with an excellent starting point if you are interested in exploring World Music, but stands on its own as a compilation as well.

The sound quality is beautiful, thanks to direct-from-digital mastering, not the usual multiple tape-from-tape copy process. A portion of each sale is donated to the Rainforest Alliance, so hey, it's for a good cause. Now I've heard this, I'm going to check out the rest of the collection.

Jason Allen

Paint the Iris Red
Lani
Enchanted Records

Paint the Iris Red, the debut album by young Jewish singer Lani, described as "a fusion between club and kibbutz" is a recording of traditional Hebrew songs in a contemporary (mostly dance-based) style. Producer Joshua Abrahams manages admirably to make such an unlikely combination work. Abrahams is responsible for most of the electronic programming on the album, and uses it to maximum effect creating a backing that is worthy of the most modern of dance mixes with funky piano/keyboard lines; strong dance rhythms; souped-up bass; also drawing in polished riffs/solos by trumpet, sax and guitars. Just for something a little bit different, the Amanti string quartet (used in the codas of "Bashana Haba'a" and "Adon Olam"), the didgeridoo, and the baroque flute also make appearances. The mix has a freshness about it, each instrumental line is clear, distinct. The songs, sung in Hebrew (of course), respond well to the modern treatment and are quite catchy. Nevertheless there is a noticeable sameness about them, both in the actual melodies and in their inherent sense of melancholy (albeit lightened considerably by

the contemporary arrangements). This cannot be avoided when listening to one specific folk-genre, but it means that you might not want to listen to Lani for hours at a time. Paint the Iris Red also features three short instrumentals of eastern and exotic music which conjure up images of snake-charmers and crowded market places. A very different approach to Jewish/eastern music, but due to its strong flavour you really need an affinity (however slight) for it to enjoy it. Oh yes, and Lani can really sing.

Danielle Poulos

A Week in the Real World Pt. 1
Various Artists

Womad Production, Realworld Studios, Box, England

A Week in the Real World is the first released CD from an ambitious experiment by Womad Productions. It features many of the artists who have participated in both of Adelaide's two Womads and other Womads globally. The concept behind this album was to bring together the 75 musicians from 20 different countries into a converted warehouse studio in Box, Wiltshire to record live the musical collaborations which had been occurring while touring.

From the first track, "On the Wing" written by Flamenco guitarist Juan Canizaries, Yah Wobble (bassist from PIL) and British dance outfit "the Grid" this album transgresses almost every stylistic boundary. Full credit to producers Phil Ramone, Rupert Hine and Pol Brennan who capture the spirit and vitality of a Womad through an emphasis on live recording rather than over-the-top production. For this reason the tracks which stand out on this exceptional compilation are those with little if any production. Geoffrey Oreyema's "Lubanga"; the Holmes Brothers, soulful rendition of "I want Jesus to walk with me"; the majestic ambience of Chinese Flautist Guo Yues' "Mother and Son"; and Jelan Canizares' acoustic guitar masterpiece "Hibrido".

These songs stand out on an album which manages to capture the cultural expression, the comradery and the forging of musical links representing the very essence of a Womad. It is an outstanding achievement for world music and I eagerly await further such releases.

Darren Zaza

Lucie Blue Tremblay
Transformations.

The third album for the French Canadian performer is a torchy mix of sensitive, sensual and erotic works, in both French and English. Personally I prefer the French works, but the combination of languages makes for pleasant listening.

Olivia records, an all woman production house, recorded and produced "Transformations". It is available in Adelaide with other Olivia artists through Murphy's Music at Murphy Sister's Bookshop, The Parade, Norwood. "Transformations" is easy to listen to and extremely enjoyable.

Jane Phillips.

Siye Goli
Adzido Pan African Dance Ensemble
ARC Music

This album is the soundtrack of a large scale dance spectacle containing traditional roots with dramatic history of Southern Africa. Unfortunately limited knowledge of the settings, colour & action detracts from a full appreciation of the music. The cover notes include posed, b&w photos and short notes about each track (in English and German).

Nevertheless, the music is lively in rhythm and enriched by vocal chorus. Senegal, Ghana, South Africa, Zimbabwe, Malawi, Benin & Guinea contribute 9 tracks dripping energy and triumphant spirit of the performers. Moods swing from spiritual to raucous, complexity from intricate to simple/basic.

Bongoes, congas & drums build Kumpo (Senegal) into a slowly winding frenzy. Simple chimes & basic rhythm of Bawa (Ghana) are quite beautiful to the ear, but its Iphi Yeza (South Africa) that recreates the rhythms & sounds of the "homelands" we've come to know that is the track of the album. Reminiscent of the mid '70s album/musical Ipi Tomba, whistles, calls, chants etc. abound!

The Adzido Pan African Dance Ensemble (based in Europe) exists to promote appreciation, preservation & understanding of all African peoples' dance, music & cultural heritage.

An interesting & enjoyable album, but will remain a "sleeper" until SIYE GOLLI is presented here live or on video.

Roger Gurr

Vaya Con dios
Heading for A Fall
Ariola (BMG)

Two of the songs contained on this CD-single are from Vaya's forthcoming album Time Flies. They are "Heading for a Fall" the title-track and "Muddy Waters". The other track, "Sally", is from the album "Night Owls".

This is easy-listening blues with a touch of country in the lyrics.

"Heading for a Fall" tells of a woman whose man comes home from having an affair, but won't admit it. She wants the relationship to work but can see that it won't. The melody is simple with the usual guitars and drums, but also some trumpets and organ.

"Muddy Waters" is about a woman living with her mother and hanging around with a man from the under-world. The mother eventually talks the daughter into not seeing her man anymore. This one has a guitar solo and some backing vocals as extras.

"Sally" is about a woman trying to make it big by gambling, but she becomes a gambling addict and loses everything instead. She wants to stop and get her life back in order but can't. This one is slow and a bit bluesy, with saxophone, piano and drums as extras.

Overall an inoffensive collection of music. Don't expect to be excited by Vaya Con Dios, but it grows on you after a while.

Polly.

Global Meditations
Harmony & Interplay
Music from the Heart

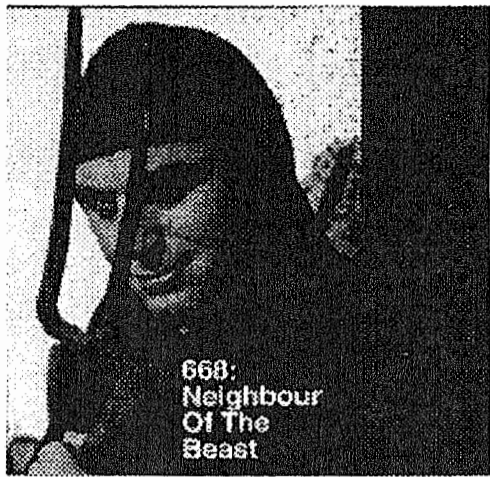
Anyone with a love for, or an interest in, world music should get hold of the Global Meditation set. Introducing a vast army of music from 40 countries across the globe, these tapes feature some of the best music most people have never heard. From a haunting bamboo flute raga by G.S. Sachdev to the rhythmic singing/chanting of the Gnawa Musicians of Marrakesh to the new age celtic harp playing of Philip Bounding, the breadth is amazing.

Adelaide listeners may have encountered one of the artists featured through the 1991 Womadelaide Festival, namely Nusrat Fateh Ali Khan. One of the greatest and most amazing voices in world music, his moving (and grooving) epic Haq Ali Ali Haq opens side two of the Harmony and Interplay tape in a form somewhat different to that heard at Womad, introducing steel string guitar over the harmonium and percussion backing and being some twenty minutes shorter. The addition of western instruments and cutting the length of songs is not uncommon on many studio recordings of world music, as producers see this as a means of making it more accessible to the western ear. This Suling/Degung instrumental by the Javanese Gamelan orchestra is further evidence of studio effects, with cooing bird songs being faded in at the close of the piece. On these particular recordings, though, this is the exception rather than the rule.

Semai by Kudsi Erguner is very raw and gutsy, with boomy percussion and some of the most inspired breathy flute playing I've ever heard, as is Hamaba by Musicians of the Gambia, with nasal female vocals, dense percussion and virtuosic zither (kora?) playing. In fact, the degree and variety of virtuosic performance on these compilations is in itself quite phenomenal, and I would think that for the western musician aspiring to greater things, very inspirational!

In short, the Global Meditation set offers an invaluable listening experience to anyone willing and open to accept new and unfamiliar music, so enrich your life, titillate your ears and suss it out. P.S. A portion of each sale is donated to the conservation of the world's tropical forests.

Dylan Wallcock



668:
Neighbour
Of The
Beast

Attila The Stockbroker
668: Neighbour of the Beast
Larrikin

Attila The Stockbroker's sharp and socially conscious lyrics ooze and drip sincerity by the bucketload. He sings, raps and recites his way through the twenty-one tracks on this album, and in that time turns his cynical gaze upon just about every newsworthy thing you care to name: the plight of the working class, the re-unification of Germany, the monarchy, even the watery death of the newspaper baron Robert Maxwell (in a song called Save The Whale). If Attila was only funny in his material then we just might have something here. Smiles appeared on my face only all too infrequently while listening to this CD. What the listener is left with is a washed-out old lefty punk moaning on and on about how rooted the system is. Everybody knows the system is completely rooted so he's not telling us anything new.

Attila is less boring when he's not so politically conscious, for instance in "Australian Decomposition", a song about squashed animals on the roadside. But that hardly redeems the album. Nor does the hideous nasal twang that passes for Attila's singing. No, I'll let this CD slide past and be forgotten. Give me a patronising fascist like P.J. O'Rourke any day. At least he's funny.

David Mills

Star
Belly
4AD thru Shock

"Don't you have someone you'd die for?" asks Tanya Donnelly at the beginning of Belly's album STAR. If you don't you might consider dying for Belly. Yeah right you say, just another reviewer who indulges in literary wank. Well maybe I am. So what? I love Belly, and I love this album.

Tanya Donnelly started out in The Throwing Muses, spent a while (1 album and 1 EP) with ex-Pixie Kim Deal in The Breeders, and is now lending her own band.

The words: "debut album", however, are a little misleading as they have previously released 2 4-track EP's and a 4-track CD single of "Feed the Tree", and 5 of the 15 tracks on the album are re-recorded versions of songs from these earlier releases. They are Dusted, Slow Dog, and Low Red Moon, from the Dusted EP; Gepetto from the EP of the same name, and Star from the Feed the Tree single. I must admit in most cases

I prefer the earlier versions of the songs, maybe because I'm used to them.

Donnelly's lyrics are a definite asset. She tells stories in a kind of dreamlike way: "I was friendly with this girl who insisted on touching my face. She told outrageous stories — I believed them 'til the endings were changing from endings before. She's not touching me anymore." (*Untogether*). She has been criticised for not fully utilising her voice, but I don't see this as a problem. Indeed it works to make her vocals understated, effortless, (sounds like an ad for a car) and pure.

The music varies from guitary poppy stuff to their kind of twisted slow ballady type thing. Some of it is very influenced by The Breeders.

Look, it's a really cool album, and if you haven't woken up to Belly yet stop feeling your belly-button and listen to what your body really wants. They're gonna be big.

Jesse Reynolds

The Welcome Mat
Play Me

Since their first two EP's, The Welcome Mat seem to have relaxed and, in doing so, recorded their debut album, Gram, with far more life than either Fairydust or Spare. This is none more evident than on their second single, Play Me. With a laid-back rhythm, a bouncing — almost playful — bass, Wayne Connolly's oscillating guitar (the bit before the chorus gets me ever time), and just the right amount of the vocal harmonies they have all but mastered, this should win them many more fans than the nice-but-not-catchy-enough-for-radio first release, Hell Hoping. Even if you already have the album, the second track, Norm (from Cheers), makes this an almost must-buy CD. As ironic as it proves to be, "Norm" tends to owe a little more to the American guitar-bands that seem to have inspired them thus far. This rather busy song highlights their continuing fascination with the "well-rounded" one but goes much further than mere inlay-card humour. Centring around the brilliant chorus: "You try to be cool for all these years but you'll never be as cool as Norm from Cheers," the theme is fads — especially in the music scene (note their references to "the Boston thing" and "Seattle grunge").

Despite the first few bars of the third song, Come To Grief, needing only a bluesy whistle to be Patience by G'n'R (God forbid) all over again, it is rescued by some harmonies that could only be described as "lovely" and, for a change to the regular Welcome Mat formula, an unobtrusive organ wafting in the background.

The final, and least-exciting, track is the rather standard strum-pick-strum-pick acoustic ballad, Husband House. Originally recorded by Sneaky Feelings on Flying Nun Music, it is testament to The Welcome Mat's song writing ability as it pales in comparison with the previous songs. Not even their joyous euphonies (thank God "harmony" is in my thesaurus) can relieve the apparent slight boredom.

Well ... there's nothing much more to say except the following;

- a) Play Me is a very cheap CD,
- b) Play Me is a very good CD, which leads to ...
- c) if you don't buy this CD then you are a fool.

Marc Scruby

Sonic Youth
Sugar Kane
Geffen

I love your Sugar Kane. This superb song typifies Sonic Youth, as anyone who has heard "Dirty", the album from whence this song comes would have to agree. The single version is slightly different to the album version which neither adds nor detracts from its appeal or quality. "Sugar Kane" is a good choice for a single and probably should have been released before 100%. Any song on "Dirty" however is worth being released as a single. This record also contains three other songs, all of which appear on the "Where's Meaning" EP and are strangely groovy. "The cud of the end of the ugly" sounds like an instrumental version of "Shoot" and is pretty good, in fact, mellow and relaxing, if you believe it.

Angus Kemp

12 Inches of Snow
Snow

At first, I thought this was going to be a trashy, run of the mill rap/dance album, but I was quite surprised at how good it was. The song Informer, which some of you out there may have heard before, is a stand out track on the album. It is a very catchy song, which once you've heard it, stays implanted in your head for quite a considerable period of time. Other stand out tracks include "Lonely Monday Morning", "Creative Child" and "Lady With the Red Dress". The only problem I had with the CD is that the lyrics are not included which makes it hard to follow. However, the rap/reggae influences on the CD make it very interesting and enjoyable to listen to

Matthew H.

Arrested Development
Unplugged

They were abducted, bound and shipped to America, only to experience the horrors of slavery and torment, yet, out of these depths of despair and all the prejudices rose a cry for hope, a voice against the injustices, a sound which is still heard today in our so called free society. This is the music of the black Americans which Arrested Development has mastered to portray their intense passion for music and life itself. The hardships of their early ancestors have left their mark on the band members and they are now speaking up and fighting for what they believe in. I admire them the most, for their honesty and ability to express their beliefs and opinions which are certainly conveyed in "Unplugged".

After missing their concert, I was look-

ing forward to hearing this live CD. I thought it captured the funky base lines that characterize the A.D. sound, beautifully. The rich interweaving harmonies of female vocalists were something that make this CD different to "3 Years, 5 months and 2 days in the life of ..." and an element that make me wish I could sing. I was disappointed to hear that the voice of Speech (the lead vocalist), was rather weak when he sang live in comparison to his voice recorded in the studio.

I looked forward to hearing the instrumental section, yet, was disappointed that they used the same songs from the beginning of the CD. "Give the Man a Fish", struck me as being one of their better attempts with the use of the flute throughout the piece. It retained its rich harmonies and the groovy base-line; however, this became rather tedious towards the end.

Even on this live CD, A.D.'s songs sound similar to each other, yet, their meaningful lyrics, energetic sound and rich vocals of the black Americans redeem them. In the future, I would like to hear A.D. use more experimentation and utilise all their musical talents.

Katey Elding

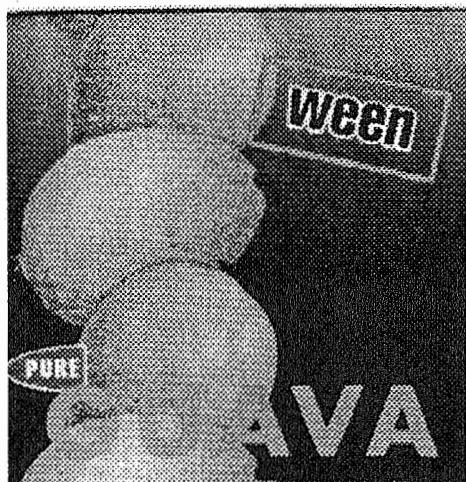
Higher and Higher: the best of Heaven 17
Heaven 17
Virgin Records

The album cover promises "over 70 minutes of action" and Martyn Ware, one of the band members, gives us a long spiel about how Heaven 17's music was "definitely new and exiting, and it sounded like no-one else", going on to how it's only "matured" since then. The record company seems less confident about the potential of "Higher and Higher", otherwise they might have tried to ensure that at least the sample CD's don't come with huge hacks in them, as this one did.

Unfortunately, Virgin's apparent lack of confidence is fully justified: though the album starts out quite promising, with "Temptation (Remix)", a catchy soul/funk/dance track, it deteriorates very rapidly from there on. There are a few o.k. (if very mediocre) songs, such as "Fascist Groove Thang" (both the edit and the original), "Come Live With Me" and "Penthouse and Pavement", but the other dozen tracks range from simply bad to excruciatingly awful. The music is extremely simplistic (an embarrassment to soul and funk, which is what Heaven 17 seems to be), and the lyrics make Kylie songs seem like complex, deeply meaningful classics. If this is the best of Heaven 17, I hate to think what their bad songs are like.

I recommend that you keep well away from "Higher and Higher"; however, if you really think you need to own this one, I suggest you wait until it appears in the \$9.95 racks at Virgin or at your local Bi-Lo, 'coz that's where it is ultimately headed.

Florian Minizlaff



Ween
Pure Guava
White Records

Once there was a rabbit called Harold. He liked to eat mushrooms from the fields of the farm he lived on. This farm is known as Brookridge Farm, home also to Gene and Dean Ween, who I am not sure also enjoy eating mushrooms. "Pure Guava" is one of the strangest things I have ever heard (apart from the statement that Lenin was a duck). One may have chanced a listen to "Push th' little Daisies", the first single off the album, and thought something along the lines of "wow" or "fish". You may have been justified in thinking this, but although this song represents the style of the rest of the album, in so much as it is very weird, it is in fact probably the most normal song on the album. "Pure Guava" contains such masterpieces as "Flies on My Dick", "Tender Situation" and "Big Jilm", all themselves containing abnormally high or low ranging vocals (or just totally abnormal vocals), lyrics without any coherent structure or meaning (the best type), and it is all complemented by the wonderfully groovy sounds of a Yamaha home organ. "Morning Glory", one of the highlights of "Pure Guava" is five minutes of feedback and distortion of instruments and vocals (by vocals I mean shouting and storytelling, if you can believe that). I think that this is music with a vision. A vision of intentional deviation totally from what the brothers Ween have to come to behold as their view of the norm. The music does not however deviate totally, but more than adequately for their purposes. This is something that one must listen to at least once if only once.

Angus Kemp

Del Amitri
When You Were Young
Polygram

This song from their album "Change Everything", is not a bad little tune, but still it's not as good as some of their previous songs. If you hate Del Amitri then this song won't change your mind, its very typical music for them. The other three songs on the single are also reasonable, in particularly the live version of "Kiss this thing goodbye". Probably the worst thing about it, is the 50 seconds of annoying dribble from some hyperactive DJ who gives the band an over-the-top intro at some gig.

Scott Berry

Grant Lee Buffalo

There are some bands that show a unique mature style in song writing. Some bands may adopt other more common styles, but are still able to play with skill and show that style to the listener with confidence and expression. Some bands (or indeed soloists) may show little musical ability but still, due to their stage personality, and choice of music cover, are able to succeed in the music industry. Grant Lee Buffalo is not one of these bands. It is very rare to come across such a unique band and absolutely loathe every song on their album. Grant Lee Buffalo has not only succeeded in this area, but have won, with flying colours, the musical diarrhoea award of '93. Their self titled album is little more than an aerodynamic frisbee that you throw, only when aiming to hit somebody you hate. The only future I see for these young musicians is in torturing prisoners of war in concentration camps. Not even worth a listen.

James Man

Paul Janz
Amazon Rain (Single)

This is not a song about the weather in a rainforest, but rather more like a Paul Young impression gone wrong. The production is slick and both songs are commercial love songs probably destined for the top 20.

Polly

Sub-Machine
F.O.M.
Raw

Sub-machine is an album which exhibits F.O.M.'s strong musical talent, but essentially only exudes strong potential for the band in the future. They possess the ingenuity, creativity and talent as well as the right "sound" (complete with slightly off singer) to take them beyond the level of "Sub-machine" in a few years.

Each song within the album contains at least one passage of good musical content, but these are only brief flickers within each track - and when the band do manage to sustain a good mixture for the significant proportion of a song, they blow it by repeating the song title or any other word over and over (perhaps they think this is the only way it will remain in someone's head!). Tracks such as 'Bol' and 'Bovine' are excellent examples of what F.O.M. are capable of, combining a rich and precise variety of riffs, rhythm, singing and most of what contributes to the making of a good song (if they could just learn from these examples).

I would recommend 'Sub-machine' to anyone, if only for a listen to see what F.O.M. becomes in several years - probably better to wait and see.

Jordan Parham

Hard Wired
Strongheart
Albert Productions

Mainstream rock 'n' roll bands seem to be making a come-back after a 2-year drought: the last six months have seen releases by former No. 1 bands Bon Jovi and Aerosmith, plus by several others in that genre.

One of these bands is Strongheart, with their debut album "Hard Wired". The threesome hail from ... well, this is where it gets a bit confusing: according to their press release, they formed in L.A., moved to Sheffield, UK (home of Def Leppard and a very brilliant soccer team!) in 1989 and recorded their album in Sydney with producer George Young, who has co-produced albums by AC/DC, The Angels and Rose Tattoo.

The above influences are quite obvious on this album, especially that of AC/DC: simple riffs and rhythm arrangements, Johnson-ish vocals and lyrics about "whiskey, women and rawk'n'roll"; particularly the first song, "Kids Are Wired", borrows heavily from Ackadacka. There is also a good dose of L.A. rock (e.g. "Smooth As Silk", "L.A. May Day" and "Edge of the Knife"), a bit of a R&B song ("Whiskey Man") and even some grungier tracks ("Rain" and "Rising of the Phoenix").

Less commercial than most "hardrock" releases, this is quite a good album; it lacks any outstanding, catapult-to-fame-with songs, and Strongheart could do with another guitarist to "fatten" up their sound a bit, but, unlike a lot of debuts, "Hard Wired" also doesn't contain any lemons that make you go "Eeeuch, quick, fast forward to the next song". And there aren't any dragging, commercial ballads!

"Hard Wired" should appeal to most rock fans, but I'd like to especially recommend it to those who like AC/DC but were disappointed with their last two albums: this is definitely a worthy substitute. Buy, and give this band a much-deserved break!

Florian Minzlaff

Big Things Flying
Turning to Blue
Independent

It's no wonder as to why Martin Williams (of Strum) decided to stay back in Adelaide whilst the Jaynes packed their bags and went off to Melbourne. He's been busy with his own band, Big Things Flying, and along with fellow musician, Bart Bee, they have released "Turning To Blue", a debut album.

The music varies in mood, from the upbeat title track "Turning to Blue", to slower songs such as "The Flame" and the hauntingly beautiful "Crystal Morning", which features piano, acoustic guitar and even an oboe!

This CD is definitely worth listening to. Williams has a great voice and combined with all original material, "Turning to Blue" is an excellent final product. Support Adelaide musicians and buy a copy.

Marian Clarkin



Annie Lennox
Cold
BMG

"Dying is easy, it's living that scares me to death ..." This is great! This is definitely the best song to come off the brilliant Diva album. After up-tempo singles such as Little Bird, Walking on Broken Glass and Precious, this returns to the calm, soft melodies similar to Why.

Following suit to most of Diva's other songs, Cold is a morbid tale of Pain, Hurt, and Cruel Love: "The more I want you, the less I get — Ain't that the way things are?". Annie Lennox's voice compounds the misery of the song, with crisp, clear and sorrowful sighs establishing the passion of the words — simple, yet desperate: "Don't I exist for you — don't I still live for you?..." This song shows Annie immovably dead set in the pain of love: "I want to swim in the pools of your eyes" — yearning to find joy and ecstasy within it to replace the all-encompassing misery: "I could be so content hearing the sound of your breath."

To show that she can cut it live, this CD contains three live tracks recorded (surprise, surprise) on MTV! in the middle of '92. Firstly, Annie performs a towering rendition of River Deep, Mountain High to show off her unique vocal style. Returning to the successful Eurythmics era, there is a haunting version of You Have Placed A Chill In My Heart, which consists of Annie singing over an acoustic guitar in the background, where Annie leads the audience to an ecstatic frenzy mid-song before returning them to a subdued delight — all LIVE!

Lastly, the acoustic version of Why doesn't stray much from the original, but still holds the power of the lyrics: "This is the fear, this is the dread — these are the contents of my head." It seems that Annie Lennox doesn't write mere "songs" but rather poetic wanders to musical masterpieces — Great!!!

Y.

P.S. Look out for the limited edition Cold-Colder-Coldest boxed collection featuring live tracks of Walking on Broken Glass, Here Comes The Rain Again and the tracks already mentioned, as well as many others.

Do people actually read this stuff? Apparently so

Comics are by just about any one's reckoning pretty damn strange things. To come up with some of the downright bizarre stories that you sometimes find in books like, well *Shade: The Changing Man* you've got to be rather wacky. So, by that reasoning, the creators of these books are strange freaks from another planet. The scary fact is that most of these people were fans of comics before they actually got off their collective arses and put pen to paper. That means that there must then be a pile more weirdos out there who are fans of comics but are just too lazy to scribble down their most inexorably twisted derivations of William S. Burroughs' obscure writings.

Who really reads comics then? Most of the major comic book companies have done some research into who hands over their pretty polly at the counter and walks out with a few pages of ultra weirdness. The results of the reports may come as a surprise to many people who thought that to read a comic you had to be a pre-pubescent male who runs around after school with a towel pegged around your neck. Wake up! There's more to comics than just satisfying kids...



Archie Comics Publications Inc.
They've been there since the beginning. *Archie* first graced the corner newsstand shelves back in the 1940s. The current publisher/chairperson of the company, Michael Silberkleit said, "the age of the average *Archie* reader is 11 and our readers are 60 percent female. This age and sex breakdown may vary a bit by specific title, but on average it is correct." These statistics should come as no surprise considering that *Archie* has in many ways been engineered to appeal to the 11 to 12 year old female group.

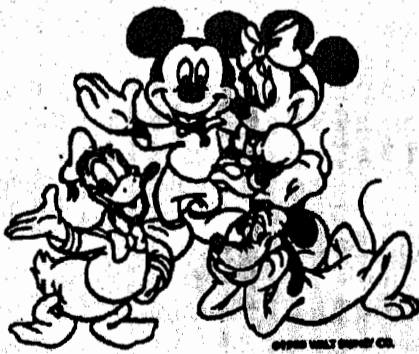


DC Comics

DC is the oldest superhero comic publisher and it stands to reason that they should have one of the biggest stakes in the market, which they do. DC's Assistant Manager Marketing Publications, Patty Jeres said that DC comics appeal to a wide range of readers. When you're the second biggest producer of comics you should hope that that's the case.

"It's no secret that comic books are read generally by young males. The readership of DC Comics, however, tends to skew older than that of most comics," she said. "For example, our mature reader's line, Vertigo, appeals to a young adult readership; the same audience that tends to read books, watch movies and listen to music. In general they are as much entertainment consumers as comic book readers."

With regards to DC's female readership component, Patty Jeres claimed that the female audience is difficult to crack. She added that, "*Sandman* is read almost disproportionately, compared to other comics, by females, and DC would like to expand that appeal." Without any hint of doubt, DC consistently produces a higher brow line of comics through its Vertigo imprint. DC has obviously strived to diversify and attract a range of readers greater than just the foam-mouthed Batman fans.



Disney Comics

They pretty much speak for themselves. Their readership still sticks fairly much to what you'd expect, 6 to 12 year olds. The surprising thing about Disney Comics is that there is still a strong force of middle aged collectors of about 41 years old who tend to go for the older Disneys from their childhood and keep getting

the newer ones out of habit. Disney's female readership is about 42 percent and that doesn't stack up to badly.

Eclipse Enterprises

Eclipse has done demographic research into its consumers and has been doing so on a quarterly basis. Eclipse Director of Sales and Marketing, Beau Smith said Eclipse does this by sending out two different surveys to universities across the United States. Perhaps it wouldn't hurt if they'd do one over here. Most of the company's readership is between the 17 - 25 year old age group. "That covers the main type of publications that we produce. Products that fall into this category are *Miracleman*, *The Black Terror*, most of our boxed card sets, *M*, *I Am Legend*, Clive Barker items, *Dragonflight* and comic books of this nature," said Beau Smith.

Eclipse has seen a 15 percent increase in its female readership in the last six years. "We are finding in the college age group of females, the increase is very steady on a quarterly basis. We think that, by bringing more outside book authors into the comics direct market, we are increasing not only our reader base but contributing to the comics reader base as a whole."



Fantagraphics Books

Fantagraphics are the publishers of a range of strictly non-superhero comics. Their roster includes the esoteric ranks of books such as *Hate* and *Eighiball*. *Usagi Yojimbo* was a Fantagraphics book for some time but it's now being published by Mirage.

Kim Thompson, vice president of the company had this to say about demographic research, "insofar as 95 percent of all demographic 'research' is conducted for the express purpose of lying to advertisers, most of whom deserve to be lied to, I can't get my nose too far out of joint at the laughable statistical tinkertoys certain comic book publishers have constructed to that end.

"In our case, I have nothing more reliable to contribute than the vague suspicion that Fantagraphics' core audience consists of a cluster of out of sync malcontents between the ages of 16 and 39 mostly (but not overwhelmingly so) male." Obviously Fantagraphics sees itself as the bastion of comic book intellectual posturing, and it is. This stands it in good stead to grasp a more gender balanced corner of the market. There is probably a greater percentage of female readers of Fantagraphics' output than Kim Thompson himself realises.

Innovation

holds the trophy for having one of the most interesting readerships. Most of Innovation's Vampire line of comics is

read almost exclusively by women and gays. In other words they're talking about the same people who read the Rice novels. The company's Managing Editor, David Campiti added that other Innovation titles such as *Dark Shadows* has about a 50/50 male-female readership, while *Quantum Leap* (based on the TV show) skews to about a two thirds female readership.

Age wise, Innovation's readers seem to start picking up their comics at about the age of 16 and carries through to about 40. *Hero Alliance's* first issue received mail from no-one under 18 years of age.



Marvel Entertainment Group

Marvel is the largest producer of comics. They have done research into their reader base and have found, quite without shock, that their main readers are between 6 and 17 years old and are male.

More gender balance was struck in the younger ages of between 6 and 12 where a balance of 50/50 male-female was approached. Marvel Executive Vice President, Jerry Calabrese attributes this to the appeal of Marvel titles like *Barbie* and *Barbie Fashion*. Market research showed that as the age bracket goes up, so does the male readership percentage. After the 12 year mark the percentage reaches 90 percent for male readership. No study has been done on individual titles.

Of course, not all companies have been covered here so far. This is designed just to give an overview with a selection of companies representing the market as a whole. It can be seen that there is a concerted effort to corner the female market. At the moment they're not really reading enough comics and it's up to the companies to produce comics that appeal to them. The action based range of Marvel and DC will always appeal to the male adolescent market. There are more comics than just these and all it takes is just a trip into the comic shop to find them. *Sandman* is a great example of what should appeal to a mature audience and especially the female audience. So go on, get out the cutter and spend it. There's a comic for everyone.

Rohan Thompson



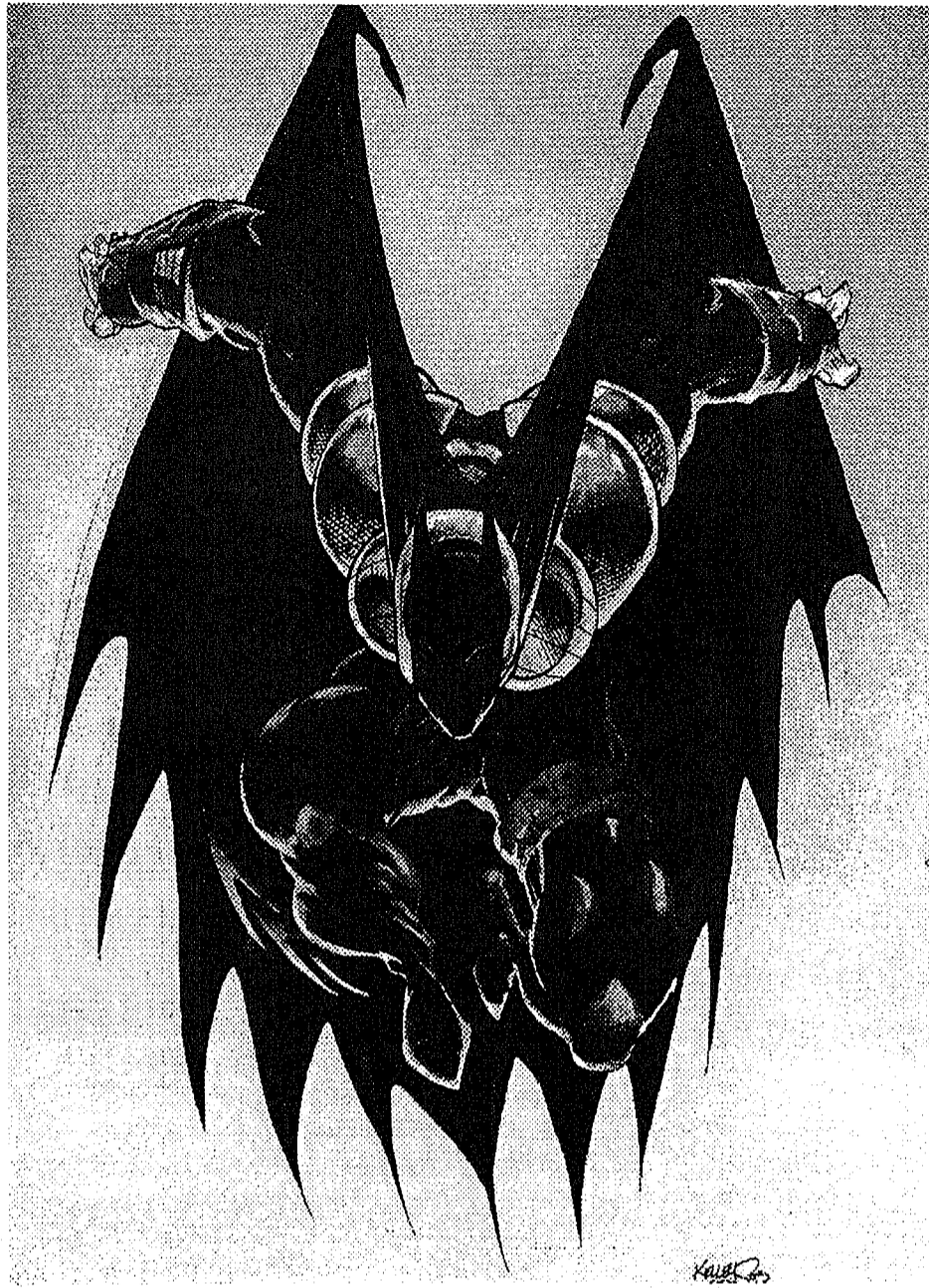
News

• Here's the latest *Batman* update. Most regular readers would know that Batman has just had the absolute tar beaten out of him by his new arch nemesis, Bane. Batman's apprentice, Azrael will take over the chores of being Batman while Bruce Wayne goes in search of Robin's (Tim Drake's) parents. DC has given the new Batman a new set of what appears to be high tech, battle armour that should complement Azrael's tough and at times over the top style of crime fighting.

• The battle is on to find out which of the current Supermen is in fact the legitimate Superman, Man of Steel. *On Dit's* guess is that the hammer toting Man of Steel will prove to be the real McCoy. Check out recent issues of the Superman line for all the details.

• The extremely inane yet hilarious *Tick* is set to get an animated show. The Fox Children's Network has committed itself to producing a six show animated series based on Bed Edlund's creation. The show is scheduled to go to air in the USA some time around October. Knowing what the industry is like, we'll probably never see it here in Australia.

• In the wake of the success of the *X-Men* animated show, *Spider-Man* is set to be given the same treatment. Marvel is hopeful it will spark the same sort of interest that the cartoon of the 1960's engendered.



(Oh lord how I love to) Hate

HATE #12

Publisher: Fantagraphics

Cost: US \$2.50

Writer and artist: Peter Bagge

Frequency: Quarterly ongoing

Buddy Bradley, the spandex-clad champion of Truth, Justice and the American way battling the forces of evil? Not likely. Buddy Bradley, the super human mutant suffering persecution by humans? Wrong again. Buddy Bradley, the armed-to-the-teeth anti-hero vigilante, striking down evil as he sees fit? Fuck no! This is Buddy Bradley, the lumberjack-check-shirt-wearing sexist scumbag prick!

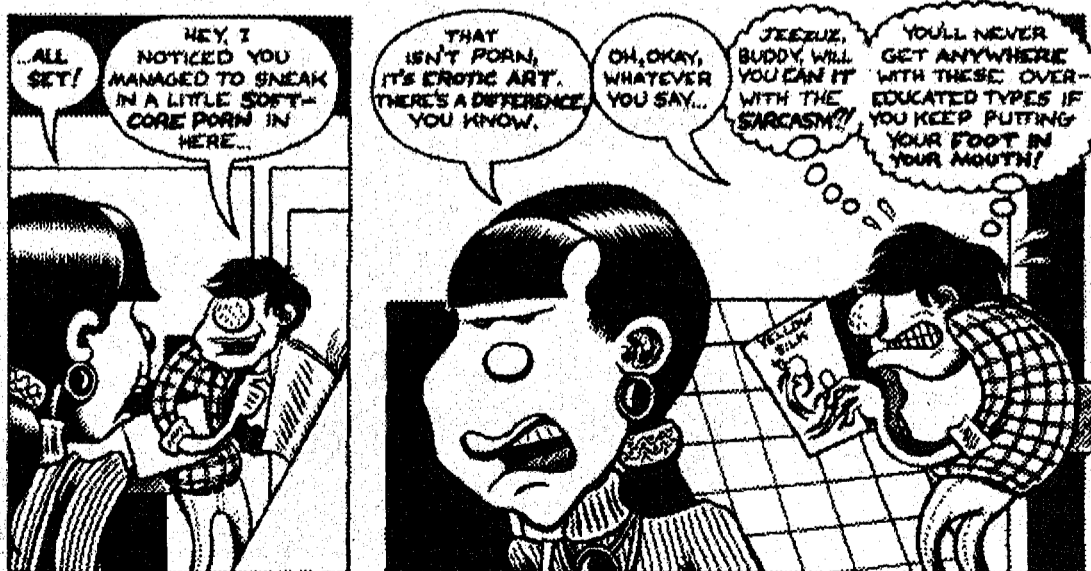
Bagge created Buddy Bradley back in

the mid 1980's as a part of the Bradely family in "Neat Stuff", also by Fantagraphics, and then made him the major character in "Hate" in 1990. Since then, it's been sex, booze and crappy 70's music all the way. The major achievement of "Hate" is its portrayal of the "bohemian, alternative, communal" living bit — no doubt most people who have shared a house with others (besides their parents) would be able to identify with some of the situations presented. Character interaction is not only realistic but the source of humour in the comic — and believe me, it is bloody funny. However, feminists and the easily-offended beware: Buddy is an asshole (if a funny one). For example,

when his girlfriend suggested that they have a quiet dinner for two because it would be romantic, his reply was "Romantic, eh? Well, I don't see the point of that, since we already fucked today." What a charmer.

Peter Bagge's art is very cartoony in its style, which sets it apart from other comics immediately. Facial expressions are greatly exaggerated, which makes it very easy to understand what is going on, and in no uncertain terms displays what the characters are feeling at any one time. This art and the writing (semi-autobiographical, I suspect) make for a hugely enjoyable comic, one that will no doubt offend some, but one that will keep the rest of us laughing on.

Jeremy Hillman



In This Week

Marvel

- Marvel Age #126
- G.I. Joe #138
- What If? #51
- X-Men #22
- Iron Man #294
- Silver Surfer #82
- Cage #17
- Darkhawk #30
- Spider-Man 2099 #10
- Spider-Man Classics #5
- Wonderman Annual #2
- Incredible Hulk Annual #19
- The 'Nam #82
- Death's Head II #8
- Dr Strange #55
- Marvel Comics Presents #133
- Terror Inc. #13
- Darkman #5
- Groo #103
- Nomad #16
- Ren and Stimpy #9
- Shadow Riders #3
- She Hulk #54
- Warlock Chronicles #2

DC

- Adventures of Superman #502
- Batman Adventures #10
- Doom Patrol #68
- Green Arrow #76
- Guy Gardener #10
- Justice League International #52
- Kamandi #2
- The Last One #1
- Static #2
- Flash Annual #6

Valiant

- Archer and Armstrong #13
- Shadowman #17
- Hard Corps #9

Image

- Stormwatch #2
- Image Plus #1

Dark Horse

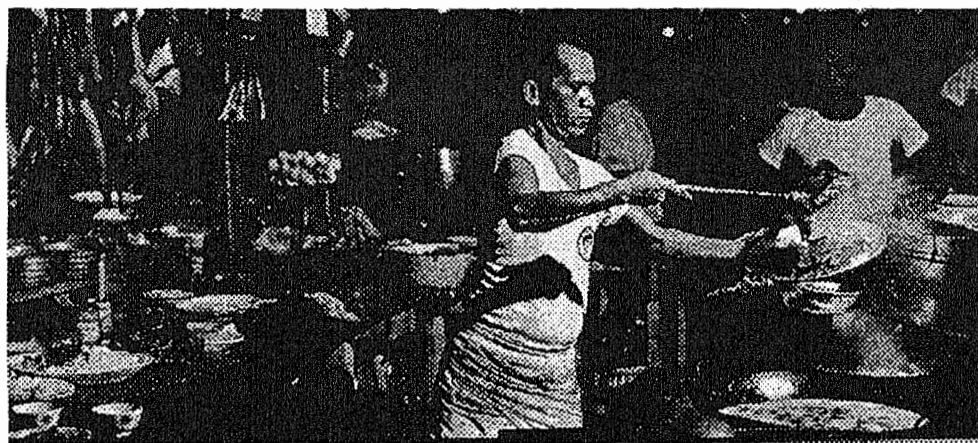
- Aliens: Colonial Marines #5
- Aliens: Rogue #2
- Dirty Pair #2

Aardvark-Vanaheim

- Cerebus #170

Thanks to Troy Sullivan for getting the short list together.

Yum cha!



Restaurant: The Penang
Hours: Mon-Sat 11.00am-10.00pm
Location: Gilbert Place, just off Hindley street
Style: Asian; Malaysian
Expense: Very affordable!

It was a morbid, cold Monday evening and everyone at the Penang seemed to be quite hungry. It's quite strange how the bitterness of a winter's evening can create such a large appetite. The Penang seemed to be rather busy for a restaurant

of its location, especially on a Monday evening. Having ten or more people suddenly appear out of nowhere can create a bit of a problem especially if they haven't booked. But the amiable Chinese owner had no problems catering for our number. We were presented with a large menu, and everyone agreed that the Penang does not lack selection with more than thirty-five or so dishes. The selection of appetisers is quite typical for an Asian of its kind, with the usual spring rolls, satays and fried prawns. The variety of main courses is exceptionally good, with every variety of curry, rice and noodle

dishes that one could think of, and like most Asian restaurants, the Penang has a good number of vegetarian dishes. Of course we did not expect much in the department of desserts as Asian food is not notorious for its sweets. However the well favoured "fried ice-cream" was on the menu. The Penang is well noted for its good selection of beverages, especially its broad range of freshly squeezed fruit juices. But still they're licensed so there is always that lager for that extra hot curry!

Looking around us, we noticed that the general atmosphere was a completely relaxed one with no sign of any pretentiousness. We were, however, a bit disappointed in the background music, as we had hoped for some crazy Chinese grunge! Our service was equally as relaxed, but that bothered nobody. We received our meals only five minutes after ordering which was exceptionally good.

The Penang is well renowned for its good prices, and the average cost for our main course meals worked out to be about \$4.50 and someone had prawns! Our budget reviewer, Dave, managed to ob-

tain a three course meal for under three dollars!

Everyone agreed that the Penang's prices are damn good but the general size of the serves were not adequate enough for the average hungry Uni student. Maybe for lunch but not for dinner. But there is an exception: the Penang Laksa, which is plenty hot and a feed and a half for a meagre \$4.70. You can of course order more dishes to fulfil your belly's desires if you can break the budget. We also agreed that the dishes had a good Asian authenticity about them, but they could have been hotter (chilli hotter).

So if you're looking for a good tasty Asian lunch or dinner that is close to Uni, then the Penang is a cheap one to go to. If you want hotter food, don't be ashamed, ask for extra chilli or some chilli sauce for no extra charge. And if you still feel peckish after your meal and want something to fill you up, go next door to the Pancake Kitchen, stuff your face with pancakes and have a whinge about all the people that fuck you off, like we did!

Evan Thompson

Back on the bread line

So you've moved out of home and below the poverty line to join the rest of us? Well, now you're here it's not as bad as they say. This article (and those that follow — watch this space) will teach you how to live like royalty for \$20 per fortnight per person.

If you're starting from scratch, your first couple of months will be more expensive, as you buy all those things you need like tin openers, storage containers, olive oil, spices, sharp knives, chopping boards and soon. Persevere. While you're buying this stuff, start up your store cupboard. Buy stuff like dried beans, McKenzies soup mix (lots of dried vegetables and legumes, costs next to nothing, makes a great soup filler) pasta — don't pay more than 70c for 500g by shopping at Franklins — rice and of course everyone's favourite, lentils. NEVER buy the packets of 1-serve 2 minute noodles (*No way - 2 minute noodles rool OK! - Eds*). They are an abomination upon the earth.

Next comes an important step. BUY A COOKBOOK. The one I currently use is produced by Iskon, better known as the Hare Krisnas. They run a very cheap (check it out) all you can eat vegetarian restaurant in Hindley Street. The book is called *Great Vegetarian Dishes*.

Grub On A Grant was written for British students, who make us Aussies look rich. I've got no idea who the author is, or where to get it, except to say that it is probably somewhere in the Public Library System. Try looking it up. You might be lucky. You might find something just as good.

Diet For A Small Planet is an excellent cookbook — the recipes are cheap, nourishing and tasty, and in the front section is a good basic explanation of why some people just can't seem to get food despite the fact that there are enormous surpluses sitting around rotting in Europe.

It's quite rare, but it is published by Ballantine Books, so one of the more competent chain bookstores might know where to find it.

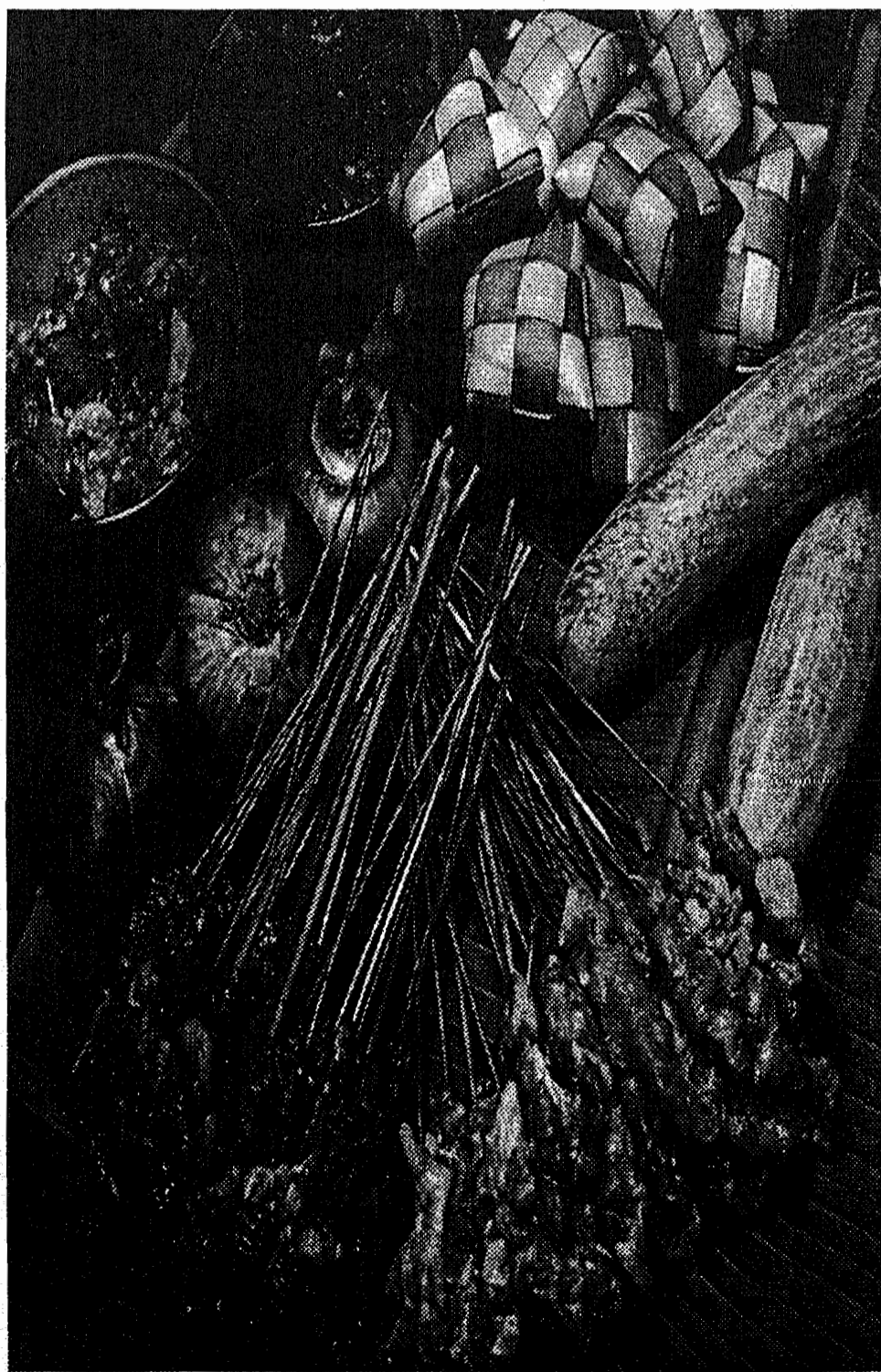
There's one more important topic to cover — shopping. Get your fresh fruit and vegetables (and a lot of other stuff to boot) from the Central Market. They're open on Saturday mornings, so get you and your hangover down there. I just go there, see which vegetables are cheap this fortnight and buy up, knowing that when I get home I'll be able to either find or invent a recipe. This style of shopping does require some practise but it's well worth it. Just to prove it to you, here's a recipe I invented yesterday and am currently eating:

Vegetable soup. This cost me 30c per serving
Black pepper
ginger
green beans
pumpkin
mushrooms
ghee

It's really very simple. Chop everything up in the morning, put it in the pot. Cover with water. Add the spices (lots of them). Leave soaking all day. Get back home from Uni. Turn on stove, cook for — oh, I don't know, 20 minutes I suppose. Eat. Enjoy. The longer you leave the vegies soaking the better the water will taste. If you don't want to soak, use a couple of vegetable stock cubes. Oh yes — just before you serve, add the ghee to the pot. (Clarified butter. Butter or marge can be used, but aren't as nice).

Any questions or problems happily answered. Just drop a note into my Psychology pigeonhole.

David Roussey



For Sale

Roland Guitar
amp 120 watts of awesome rock power with built in overdrive, 6 band equalizer, reverb and compressor. An absolute gem — \$750. Phone Paul on 232 3705 after 6:30pm.

Bangladesh - Australian Students' Association

Any student wishing for information can write to GPO Box 3948 Dhaka Bangladesh or fax 88-02-833537.

STUDENT NOTICE

1st Semester Examinations 1993
Students parking vehicles at Wayville on the following dates will be charged \$2.00 by the Royal Agricultural and Horticultural Society of South Australia.

Saturday, 19 June 1993
Saturday, 26 June 1993
per Dr E Dines
Academic Registrar

GALA Gay and Lesbian Assoc meeting this week Thursday 1.00pm North Dining room Level 4 Union Building. Bring your lunch along tea & coffee is provided. Everyone is welcome.

Adelaide Uni Golf Club

Achtung, members! The 1993 Club Champs are in the 2nd week of holidays. Venues and times are:
Mon 12th July - Grange, 9.15am
Tues 13th July - Thaxted Park, 9am
Thurs 15th July - Flagstaff Hill, 8.30am
Come out and smack the shit out of some little white balls. We might even beat Brennan. \$50 + trophy to Ladies & Gents champions. Phone Matt (296-9356) for more details.

Yes, it's another pub crawl ...

Are you a country student?? Maybe just a "rural" try-hard? Then join us as we tour the treacherous streets of North Adelaide in search of beer, mates and good times!

When? Friday 2nd July
Where? 7:00pm The Wellington Hotel
7:30pm The Queen's Head Hotel
8:00pm The Cathedral
9:00pm The Dover Castle Hotel
10:00pm The Caledonian Hotel
10:30pm The Royal Oak Hotel
11:00pm "Dickie's" Bar
12:00pm The Old Lion Hotel
Come along, bring your friends and discover why it is that country people have more fun.

Research Assistant - Statistician

Short term work available (approx. 5 weeks), for Statistical Project. Would suit postgraduate student with statistics major.

Those who are interested should contact Peter Stewart, Admissions Officer, Careers & Course Advice Centre, telephone 303 5880, for further information.

Rates of pay will be determined by qualifications and experience.

Sir Thomas Playford Memorial Lecture

On Thursday June 10th, the State Opposition Leader, and the Leader of the State Parliamentary Liberal Party, Dean Brown, will be the Guest Speaker at the 1993 Sir Thomas Playford Memorial Lecture. It will be held at 1pm at the Union Hall — above the Catacombs Cafeteria. Mr Brown will be talking about various issues dealing with South Australia, as well as what young South Australians can expect with a State Liberal Government. The lecture will go for about an hour and admission is free. If you hold a keen interest for yourselves and for the future of our State, then please feel free to attend on Thursday the 10th and hear what a Liberal government will do for you. Everybody welcome.

Executive
AU Liberal Club

ACCESS TO COMPUTERS FOR STUDENTS WITH DISABILITIES

Students with disabilities requiring access to computers, are requested to contact MR. TONY FRANGOS the Disability Liaison Officer, located in the Counselling Centre, Ground Floor, Horace Lamb Building TELEPHONE 303 5220. Students attending Roseworthy Campus are requested to contact MS. SUE HINE, Student Counsellor, Student Services Building, TELEPHONE 303 7899.

FILM SOCIETY QUESTIONNAIRE WINNERS

The winners of the five double passes to any film society film next semester are:

- Brendan Watts - Genetics
- Adam Jenkins - Philosophy
- William Scott - Maths Science
- Michael Kirk - Electrical Engineering
- R Clothier - Politics

You lucky people will receive your passes when the programme is finalised in early July. Many thanks to everyone else who entered.

For all those women who are wondering, "Where do I buy those groovy topical t-shirts that say "I'm a Beer Man's Nightmare" or The Women Symbol — the circle and cross combined Limited stocks are now available for a limited time in sizes S, M and L for a mere \$13 from the Women's Officer (preferably in correct change if possible) so come and grab one from Liana in the Students' Association office (SAUA). They make cool presents too! (Good quality Tee, green or purple on white shirt).

Adelaide University Astronomical Society

Next meeting: 7th Wednesday July 1:00
Jerry Portus room, Lady Symon Building.

New members very welcome.

WANTED

A Returning Officer to oversee the conduct of the Union and SAUA annual elections, scheduled to be held in late August/Early September.

The position is responsible to ensure the elections are well publicized and run smoothly from calling for nominations through to a weekend devoted to counting votes. Familiarity with the Hare-Clarke optional proportional voting system would be a distinct advantage.

A generous honorarium is paid to compensate the person for the hours and responsibility involved.

Those who are interested should forward a short letter to:

Robert Brice,
Secretary/Manager
Adelaide University Union
Level 1, Lady Symon Building
Applications close 14/6/93

SEXUALITY PRIDE MARCH

Saturday, June 26th, 10:30 - 5:00pm
March from Victoria Square to Parliament House for rally.

Then to Rymill Park for a festival.

Come and march in solidarity with people of all sexualities, a celebration of the diversity of human sexuality! This is for lesbians and gays to reject the judgement that their lifestyles are unexceptionable. This is for bisexuals to assert that they have indeed made a sexual choice. This is for celebrates and those who use no sexual label to confirm the validity of their lifestyle decisions.

Show society how formidable a united, positive, peaceful group can be! Bring banners, signs, whistles, musical instruments, friends, family, children, lovers and lots of joy!

If interested in setting up information/selling stalls, contact Serena or Sabina on 352 5715 before 20th June.

OSA

Associate Membership Applications for the Overseas Students' Association will close on 2nd July 1993.

On dit

The Adelaide University Students' Association Weekly

Production Notes

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

Editors

Fiona Dalton
George Safe
Richard Vowles

Advertising

Sam Maiden

Typesetting

Sharon

Freight

Adam LeNevez
Nick Smith

Paste'n' Pasta

Darien O'Reilly

Ta Muchly

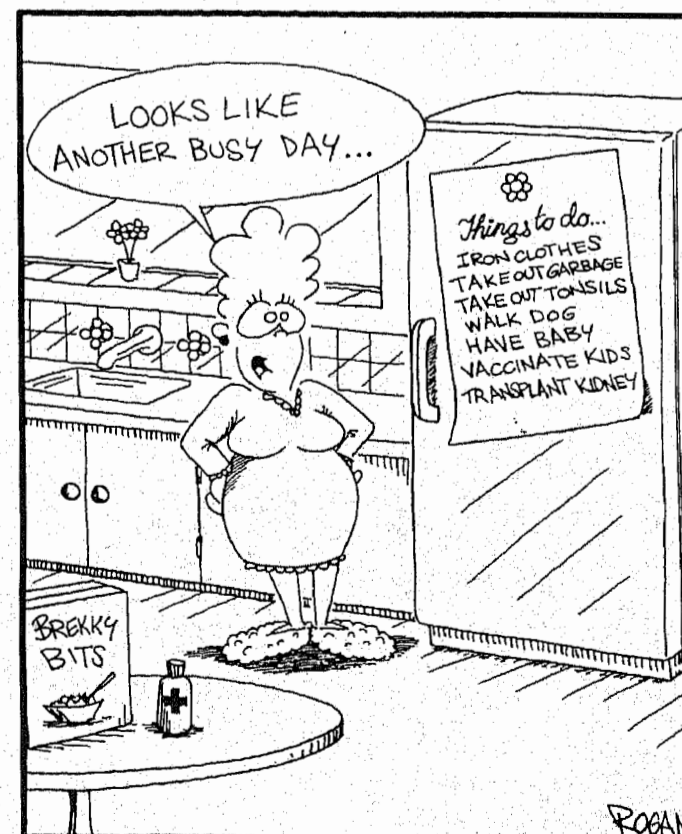
David, Lorien, Rohan, Evan, BAD Allen for lager, S'mone, Sonja, George's Gran, Jesse, Mark, Jessica, Jason, Sam, Hawker's Corner, Monica, The Stone Roses, Voodoo Queens.

FOR SALE

As used by Pretend Rock Star. Bolero Bass - \$150 o.n.o. Phone 344 8706 and ask for Jason.

LIFE WITHOUT...

Doctors



JIM BEAM



JAMES B BEAM DISTILLING CO • CLERMONT • BEAM • KENTUCKY