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# ON DIT

The Adelaide University Students' Association Weekly

Volume 62 Number 12

6 June 1994



**re[media] serial:  
making money from murder**



# Downer gets up

As all of us have been made aware over the last week, the federal Liberal Party underwent a re-birth last week when it threw out the stale and unimaginative John Hewson in favour of the youthful if aristocratic Alexander Downer. Paul Keating certainly wasted no time in picking up on Downer's Adelaide Club background, although in light of his own situation he seems to be leaving himself open to rebukes from the Libs as well as the media. *The Advertiser* picked up on this point, outlining the similarity in wealth between the two.

All this, of course, is superfluous to the real questions which surround Downer, which are whether or not his instalment as top dog will bring about any real change in Liberal policy and how he will acquit himself in the battle of wits with Paul Keating. With regard the latter, Downer seems to be doing pretty well. Where Hewson escalated the parliamentary warfare that developed over the past few years, Downer has sought to adopt a more mature, sensible image at Keating's expense. The guy's even picked up on a few colloquialisms to aid his cause. The pick of these was "The Prime Minister behave like a Prime Minister in parliament? I'd like to see that". More substantively, he has also expressed an intention to confine his criticisms of the government to those areas which actually need it instead of adopting Hewson's

technique of mouthing off at anything that moved. It remains to be seen whether this promise is kept; however, it was undoubtedly a smart move to adopt this stance given the view of many people that politicians don't do anything constructive due to their preoccupation with abusing each other.

Locally, he has also probably benefitted from *The Advertiser's* ecstatic endorsement of him as being a good local boy who plays tennis for the Bridgewater Tennis Club and supports the Crows. Moreover, there seems to be some inference that having one of our own as leader of one of the major parties is going to lead to some sort of benefit for SA. Such inferences can be dismissed as blind, hopelessly optimistic patriotism; the concept of viewing federal politics in terms of the sum of its states is outmoded and foreign to the way the system actually works.

Downer's approach has paid dividends in the polls. However, this is fairly normal for a new leader; after the euphoria of Downer's rise to prominence wears off, his real challenge will be to sell not only himself but also concrete policy. In this field, Downer is an untried commodity. Moreover, the avenues by which he could initiate some real policy change from the ashes of *Fightback!* are at best unclear. His new shadow cabinet team sees an absence of new blood, its only real attribute being a bias towards those who

supported him at the leadership spill. Most if not all of his team were active supporters of the *Fightback!* doctrine. Of course, the compulsion to follow the party line may have played some part here. However, it's important to note that Shadow Treasurer and Deputy leader Peter Costello is one of the prime movers in the Liberal dry faction which spawned the doctrine. Additionally, Downer has repeatedly lauded *Fightback!* as an imaginative and creative solution to our economic and political problems *after* the election, leaving questions as to where the Liberals actually stand.

The upshot of this is that Downer and the rest of the Liberals are some way off having "fixed a team to battle Labor for the high ground of politics and policy" as *The Advertiser* gleefully declared in its editorial of May 27. One of the principle reasons for their failure at the last election was that its policies were perceived to be a threat to the hip pockets of middle Australia. It is possible that the Liberals will need to do more than dump the GST to alleviate this fear. Whether Downer and his cohorts have the ability to make the necessary changes and sell them to an electorate which may well be witnessing some form of economic recovery remains to be seen.

All the best with your exams and essays. Don't work too hard, Tim, David and Lorien.

## PRODUCTION NOTES

*On Dit* is the weekly newspaper of the Student's Association of the University of Adelaide. As editors, we have complete editorial discretion, although any opinions expressed in these pages are not necessarily our own.

### Editors

Tim Gow  
Lorien Kaye  
David Mills

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Printer  
Cadillac Colour Web

### Our favourites:

Catherine Follett, Maddie Shaw, Marc Peake, Mac Duncan, Monica Carroll, Cathy Abell, George Safe, A. Fother, Simon, TC and Kerin Lee, Dave Ormsby, Dave Hewitt and Penny Fredericks for playing "The Only One I Know" by The Charlatans on Student Radio when we needed it most, Gus Kemp, *Tharunka* and Nick Smith. Happy Birthday to Slec and Orma.

## Unibooks Massive Clearance

**'All Stock Must Go  
\$10, \$5 & \$2 Books'**

Purchase 5 books or more  
and receive a free book  
from any table

**Clearance starts  
Monday June 6th  
in the Wills Refectory  
10AM - 4PM**

(On the ground floor near the Grill Bar & Chinese takeaway)

# elle dit

The women's edition of  
*On Dit* will be published  
in second semester.



Your  
contributions  
are needed.

Get your contributions to us by bringing them into the On Dit office (downstairs in the George Murray Building) or the SAUA office or by sending them: On Dit, University of Adelaide, SA 5005. Women only.

## start writing

# Where does your statutory fee go? OSA: strife in the ranks

**Explanation:** The Statutory Fee and first year Entrance Fee are fees charged by the University to all students under *The University of Adelaide Act (1977)*. The fees are administered by the student (and 1 staff) Directors on the Board of the Adelaide University Union, which prepares a budget for allocations around August of each year. In future years we will endeavour to publish summaries in the Union Diary, in addition to the existing Annual Report which appears in July of each year.

**More Information?** The Adelaide University Union sets the allocation for all the student organisations on all campuses, as well as budgeting for catering and other things the Union provides itself. Detailed budget breakdowns are available from the affiliated organisations if this summary does not satisfy you!

The 1994 fee for full time students is \$256, broken down as follows:

Area of expenditure	Budgeted '94	Area of expenditure	Budgeted '94
Activites	4.80	Union Studio	3.75
Clubs & Societies	2.54	Gallery	4.47
Equal Access	1.30	Theatres	.09
TICCC (Child Care)	43 <sup>1</sup>	Catering	.00
Waite	1.75		
PGSA		Union	
PGSA (general)	7.29	Union	72.46 <sup>2,3</sup>
CAPA affiliation	.90	Diary	3.12
PGSA total	8.19	Resource Centre	1.25
Roseworthy	10.14	Student Plan Insurance	2.50
Sports (includes grounds)	42.75	Education Welfare	2.46
OSA	3.17	Cleaning	14.17
SAUA		Maintenance	6.05
SAUA (general)	23.74	Stewards	11.35
NUS affiliation	4.30	Union total	113.36
On Dit	8.34	Capital	8.66
Student Radio on SUV	2.15	Other	12.07 <sup>4</sup>
SAUA total	38.53	STATUTORY FEE	
		TOTAL	256.00

**notes:**

- The Union also contributes to Childcare by providing the facilities and physical space in the George Murray Building. This comes under "Union".
- A large bulk of "Union" expenditure goes on electricity, water, etc to maintain the facilities of the Union Buildings. The mere existence of these buildings is a service to students', and as with all capital facilities is expensive to maintain.
- The "Union" also undertakes all the financial and industrial (employment) responsibilities for all affiliated organisations centrally. This figure of \$72.46 would be greatly reduced (and the others e.g., PGSA, SAUA greatly increased) if these costs were allocated out, but it is most economical to run things this way!
- "Other" includes provisions for potential wage increases (National Wages Cases, contingencies and fees (audit, bank, computer, FBT, legal, buiding). Anyone interested in being a Union Board member and so making the decisions on this should nominate themselves in the September elections!

Anthony Roediger  
Union President

For the next three weeks the Barr Smith Library will be open at the following times:

Monday - Thursday: 8am - Midnight  
(Reserve and Reference sections only between 10pm and midnight)  
Friday: 8am - 6pm  
Saturday and Sunday: 10am - 5pm  
(Reserve and Reference sections only between 10am and 1pm)

## COLOUR Photocopies

Full colour photocopies of your original can now be made while you wait.

Photographs, illustrations, charts and diagrams...you can have them enlarged, reduced, reversed, coloured or made into overhead projector transparencies. A4 and A3.

Copying services on three campuses  
North Tce - Level 1 Hughes Bldg  
Waite - Photography Section  
Roseworthy - Printing Section



Educational Technology Unit  
Publications Service

## MYSTIFIED BY THE MATHS IN MICROBIOLOGY?

## STUMPED BY THE STATS IN PSYCHOLOGY?

Why not drop in to the Maths Learning Centre ("downstairs" in the Hughes Plaza) where there are friendly tutors available to help you FOR FREE over a cup of coffee.

The drop-in facility is available to all Adelaide Uni students taking any first subject involving maths or stats, whether it be in Economics or Astronomy, Agriculture or Genetics!

Open 10am to 4pm daily (Monday 10am to 1pm). Phone 303 5862 for more information.

*On Dit* has received a letter of complaint about the executive members of the OSA from an OSA council and executive member, John Jiew, regarding the election of seven delegates to attend the NLC conference in Canberra, and the committee's reaction to the expression of his concerns. Portions of his letter are quoted forthwith. *On Dit* has also spoken to San Nee Chin, president of the OSA, Tze Kai Wong, ex-president of the OSA, Justine Vaz, Education and Welfare vice-president and other members of the executive committee to glean their response.

The NLC is the international student branch of the NUS. It holds an annual conference, in which the national executive is elected. The OSA elects Adelaide University international students to attend.

The OSA executive committee met on May 23 and elected seven delegates. After Jiew expressed his concerns about procedure for electing the delegates in the executive meeting and then later via an open letter, a council meeting was called on May 30, where the election was held again, and the initial result retracted. At this meeting council also demanded that Jiew apologise for his behaviour in sending around the open letter, saying that it had caused misunderstanding and tension amongst the council.

According to Jiew the initial election was unethical:

"A few fundamental legal and ethical procedures were overlooked:-

- The voting took place before applications closed
- There was a general lack of publicity
- There were no candidate speeches/policies.
- Out of the 8 voting, 5 were candidates. The other candidates were not invited."

According to San Nee Chin, these procedures have been followed before and are traditional procedure for electing delegates to the NLC conference. She suggests that if Jiew had a problem with the procedure he should have mentioned it before. He had actually attended NLC conferences before and knew the procedure. However, Jiew claims that last year there was no need for an election as the number of candidates was the same as the number of positions, and that the year before, candidates were asked to give policy statements and left the room during voting and were therefore unable to vote. He also says that he believed that the executive meeting was being held to discuss problems that he had raised with Chin and Vaz about publicity, financial concerns etc. and was surprised that the vote was actually taking place at that time. There was uncertainty as to whether the closing date for applications had passed or not.

The OSA executive has said to Jiew and *On Dit* that there was no need to hear policy statements as the candidates were known to the committee.

Jiew says this is not true - Vaz told *On Dit* that the candidates were known from their work in the OSA office.

The OSA executive and council are critical of Jiew's actions in publishing the letter. The minutes state that "the council thinks that such procedure of expressing dissatisfaction is unacceptable and shall not be tolerated. Any grievances and dissatisfaction in relation to executive and council decisions shall go through proper channels." According to Chin and Wong he should have seen the members of executive privately. He also pointed out that the executive made a majority decision. They are also unsure why Jiew found it necessary to take the matter further, given that they held a council meeting specifically in response to Jiew's concerns. Jiew has responded by saying that he is concerned that they have still not acknowledged that there was a problem with the voting procedures in the initial executive meeting:

"These people never accepted that protective procedures had to be observed, It seems fair to conclude that they didn't take this election seriously. This was for a \$2300 conference where 9 candidates were vying for 7 positions. Student money was at stake here."

Jiew wishes to stress that he is not criticising the OSA, but some members of it:

"The committee members have put this money to a lot of good use this year, organised a number of highly successful events and dealt with many education and welfare issues as outlined in last week's *On Dit*. However it can't be denied that this year there is a powerful faction in the OSA which controls the voting majority in the executive as well as the council. This may not be unusual in any organisation but it can be shown that members of this faction have acted unethically and with contempt for their responsibilities". He believes that the situation means that "currently, there are people high up in the OSA who think that they could get away with an illegal and unethical election and that they have the right to censure anyone from publicly criticising them."

The OSA executive say that they have not acted improperly. They say that the procedure was standard and was appropriate. They do not have a problem with being criticised, they say, but think that this is an issue that is being blown out of proportion. They also believe that there are other avenues for criticism than an open letter being left around the OSA office. They are also surprised at descriptions of factionalism, saying that the OSA has never been divided into factions, and they don't want it to be now. They have asked for an apology from Jiew for his behaviour which they believe is detrimental to the OSA as a whole. Jiew sees no reason to apologise.

Lorien Kaye



## Three quick ones to get things moving

Dear Gordon Knight,  
A note to you. Start saving for next year's Law Ball, commoner!

Law Students' Anon

Dear Gordon Knight,  
Be wary, next time you are crossing the road, I won't stop Mummy's Merc.

Law Students' Anon II

Dear Gordon Knight,  
Congratulations for uncovering our hidden social agenda.

Law Students Anon III

## Oh, what a knight

Dear Gordon Knight,  
I write to voice my objects to your letter in *On Dit*. As a law student and as a member of the Law Students' Society (LSS), I find your blatant statements misconceived and unfounded.

The Law Ball is an annual event staged by the LSS which is well attended by students from both Adelaide and Flinders Law Schools, as well as students from numerous other faculties. It is no more elitist than the Med Ball or other events put on by other faculties. The fact that it is organised by law students does not constitute elitism. I find your portrayal of law students as one which perpetuates the misconception that law students are a bunch of Nikki and Alexander Downers, where, in fact, each student is in law school due to their academic and not social merits.

As for the costs of the Ball, \$16 per ticket is not a 'hefty entry fee' and it was considerably cheaper than last year's \$22 per ticket. Each ticket sold helped raise monies and send successful trial advocacy and mooted competitors and attend ALSA (Australian Law Students' Association) in New Zealand this July. Money was also donated from the ticket sales to Flinders Law School to help subsidise their trip to the ALSA conference.

Not every event is accessible to every student and I'll concede that, but other events are staged throughout the year to compensate for this. However, choosing to hire clothes is up to the individual's choice and how any student chooses to spend their time or money is their own business. Ask anyone who was at the Law Ball if they considered it "worthwhile". You thought it was worthwhile if you wanted to go, and being an annual event, it's not hard to save up for it.

As for mummy's Merc, my mother doesn't own one and nor do I come from North Adelaide. And, Gordon, how do you get home every night of the week, not just Tuesdays? I find it hard to believe that you, as a member of the Law School continue such childish stereotyping of a student body which affects all of us. Start saving for next year's Ball and I'll look forward to seeing you there.

Yours sincerely,  
Belinda Farrall  
Law Students' Society Functions  
Co-ordinator

## Frightfully amused

To Gordon Knight,  
We were so "frightfully" amused to see that there are still people out there who think the prerequisites for studying Law are being an extremely rich Liberal who lives in North Adelaide and that being Downer's lovechild scores bonus points. Isn't it about time you stopped masturbating about the latest Liberal Party publicity stunt and stepped out into the real world? Who really gives a shit about any major political party anyway, seeing as the majority of politicians are the few remaining fat chauvinist men we lock in Canberra to pick their noses and bonk prostitutes.

And what the fuck is your comment that Law students shouldn't be allowed to have fun - they should "spend their time and money more productively" instead of going to the Law Ball. Who died and made you head fascist bully boy? We'll spend our money however we like. What next - Med students are only allowed to buy health foods? Science students can't listen to music, go to the movies or do anything slightly "arty"? Where do you get off saying your letter protects democratic student rights!

If you can't afford \$16 to get into the Law Ball, then get a job or stop whingeing (one of us even paid with Austudy money). If you can't get home late on a Tuesday night then we feel sooooo sorry for you. Life must be pretty boring without a single friend to drive you home or share a taxi with.

Why should the Law Students' Society have to provide a "Not the Law Ball" for boring shits like you? Go get pissed at the UniBar and go bungy jumping off Level 5 without the rope.

Michael Guarna  
Matt Tinsley  
Psychology / Law

P.S. Maybe you and Adele Koh can get together and discuss how much you hate all the world and how much we all hate you!

## Knight of a thousand knives

Dear Editors,

It is an unfortunate necessity that certain comments made in the letter to the editor, "Liberal jobs and Law School snobs" in last week's *On Dit* cannot go uncountered.

Firstly, however, congratulations are due to the Law Student's Society for yet another resoundingly successful Law Ball held at Heaven Nightclub on Tuesday, 24th May. The popularity of this event is evidenced by the fact that it consistently draws 500-plus people. The majority of those are law students - a group which has become remarkably multicultural and diverse in age and background, especially since the entrance criteria were changed in the late '80s. But the show also attracts large numbers of students from the University as a whole, friends of students, former law students and members of the outside profession. It's fair to say

that it is one of the most awaited, and subsequently most widely enjoyed, events on the social calendar of the University.

Certainly, the \$16 cover charge this year may have deterred some. But then again, as a large venue was required as well as a band good enough to make it bounce and shake, the overheads were extremely high. Moreover, you have to prioritise the Law Ball if you want to be part of it. It's not like a spontaneous Friday night session at the pub which might cost you \$20. It's a big event for which plenty of notice is given and accordingly you have to plan your sacrifices well in advance (and borrow a suit if need be) - and that's the way it should be treated.

Also, whilst the Law Ball is the prize social event, it is only one of a wide range which the LSS makes available each year. Such shows provide the necessary outlets to a university atmosphere which is unavoidably tense and stifled to degree.

Bearing all this in mind, the comments in last week's letter regarding the Law Ball's alleged elitist snobbery, the incapacity of the average student to attend and the need for other less expensive shows, are very sad indeed. They disclose, amongst other things, a rare naivety as to the composition of the law school and a staggering ignorance of the activities of the LSS. The lesson needing to be learnt is that wise persons do not speak on that which they do not know. Still, I'm confident that the writer concerned will participate in future LSS events with a better attitude.

Craig Pett  
Law

## Law students need fun too

Dear Gordon Knight,  
Darling, where were you last Tuesday night? We all missed you so at the Law Ball. But wait! We all had a frightfully good time at the Ball. Once Daddy pays off the second mortgage he had to take out to pay for that dreadfully expensive \$16 ticket, I'll be even happier. As you can imagine I was quite concerned about parking the Merc on North Terrace, so I just had Geves [sic] drop us off in the Limo - it hardly ever gets used, you know. Anyway, I must dash off to lunch. That reminds me, do come up for a spot of tennis next weekend, the Pauncefoot-Smythes will be coming.

Au revoir darling,  
Aleisha Noxious-Weed  
Future Yuppie  
and looking forward to it  
Law

P.S. I paid for my ticket out of the money I earned at a fast food outlet. My dress was left over from my high school, yes, I said public high school, formal. I carpooled with friends and it took us over an hour to drop everyone off in the western suburbs. Don't ever lump us all in together as liberal rich-kid snobs. Law is hard work. We deserve some fun occasionally.

## Not toknight

Gordon "Mr Inferiority Complex" Knight,

Your letter pissed me off on many levels. I happen to know who you are, Gordo, and I know that you are a member for "Youth for Labor" (I can't remember it's correct name). Your political comments therefore don't come anywhere near 'objective', so I choose to ignore them.

What really pissed me off about your letter was its bashing of Law students. Your constant references to the Liberal leader was an obvious comparison of his aristocratic upbringing to your classmates (that's right, readers - this fucking hypocrite is doing first year Law, that's how I know him and *that's* why he didn't put his faculty in his last letter). Well, for your information, I studied damn hard to get into Law and it had fuck all to do with any privileged background I may have had. Judging people by the section of society they were born into is what prejudice is most commonly based on (and you got it wrong about us anyway, you prick). You have generalised to many based on a few. Financially, you may well be a "commoner" and you are mistaken in thinking you among the few in Law; but with regards to morals and integrity, you clearly believe you are among the aristocracy. You sure as hell think and act like it.

I didn't drive "Mummy's Mercedes down from North Adelaide", I got a lift in a friend's old bomb that he upkeeps with his part time job. I paid the not-too-"hefty" (at least I thought so) fee of \$16 and hired formal wear out of money from holiday work. I hoped to have a night of fun with the people I was going to be spending the few years with - and fuck me, I did! Perhaps it never occurred to those such as you that "the people who will be making and upholding the Law in Australia" should actually be normal sociable people; something the public always says people in such positions aren't.

You, Gord, are a student political activist that is opinionated, blind to others' views and, worst of all, constantly imposing your views on others, whom you obviously think you are above anyway. You are a fuckwit.

Dave Stott

## Pay by weight

To the dear warm-hearted, caring, humanitarian manager of the Helen Mayo Refectory,

The policy introduced on Monday, 30th May, after much consultation with the student clientele of weighing all hot food purchased, due to its high demand, is a very good way to decrease the stated high demand.

It is a good way of overcoming the problem of large variations in the served portions size that was occurring, as now the person who unfairly received a larger serve will pay for it, and leaves no ground for complaint to what anyone may believe to be an undersized portion. I believe this to be a very good solution to the unfairness in variations in the same size.

But, unfortunately, a serve of rice and steamed vegetables, costing the refectory so much to purchase and prepare is charged at the same price per weight as an appetising tender slice of cooked flesh and fat or a meat bolognaise sauce. This is like going to a market and paying for potatoes and caviar at the same price per weight.

I believe the pay-by-weight policy is a very good idea, but it might be worth considering a price-per-weight scaled to the cost of the meal.

Chris Howland  
Science / Engineering

## Who are these people?

It has come to our attention that the suffering of students is being promoted by the one who is in charge of student catering.

This pay by weight service at the refectory has caused bountiful suffering by all.

We have been watching this one for many years and we have decided that they are suitable for our cause. In the years to come, they may appreciate our tastes (Aaahh! The sweet suffering).

Soon we will arrive, we have such sights to show you.

And down the dark decades of your agony, bobbing for dim sims in the chip fryer would seem like a memory of unblemished euphoria.

The Coenobites

## Up ya bum

Seeing as we're still on the inter-faculty rivalries topic, a bit on a lighter (or should it be heavier) scale, does anyone know what degree one needs in order to become a dreg of the society, working in the Mayo Refectory and at the same time a wanker enough to introduce the pay-by-weight prices for hot meals? Could someone please offer that individual a generous redundancy package, before the STA discovers his/her "brilliant" idealist and employs him/her to introduce pay-by-weight transport ticket prices.

The following is dedicated to that frigginn individual responsible for this innovative idea:

Up yours!!!

... we'll buy pizza instead ...

Chris Kuchar  
Computer Science

## More bad language

Dear Editors,

Every week I read letters from some wanker slugging off at others, so this time I thought I'd save you all some time by doing mine all at once (and also being environmentally friendly).

I'd like to say to all the following - Gordon Knight, Taylor Carlisle, Kurt Fan (Engineering), all civil libertarians, thought police, militant feminist historical revisionists, all psychologists, fascists, National Action, people who wear flared jeans, Bill Clinton, trade unionists, Paul Keating, socialists, Alex 'no I'm not a sheep molester' Brooks, Boutros Boutros-Ghali, Gareth Evans (the apolo-

gist dipshit, for all you arts students saying "who the fuck is he?"), communists, Sam "I'm not a fairy" Mickan, Arts students in general, our 'Lord Almighty' Anthony Roediger, G. Klimt (Arts), Ralph and Parrot, Kurt Cobain, all Grungeheads in general (I like Nirvana's music but grunge is full of shit), fanatical Crows supporters, footy heads and all other people and animals (arts students) whom I've forgotten to go fuck yourselves.

Yours sincerely,  
Martin Hope  
Science 1

P.S. Although it is nice to read reviews of alternative artists in *On Dit*, how about a few that we've actually heard of? Who the fuck are 'Pop Art Toaster', anyway??

P.P.S. To all those thinking of writing in and paying me out, go and fuck yourselves.

P.P.P.S. I was just wondering: Leopards can't change their spots, but does that go for cows as well?

## A serious young man

Dear Eds,

I would like to note Joe Aylward's concern of the appearance of "trivialising" the report of University Council meetings (*On Dit*, 23/5/94), however, the sad reflection on these meetings is that they often deal with "issues" which have already been decided by Senior Management. To use one of your perhaps hated phrases, "the game was lost before we got onto the park!"

All student representatives on Council are certainly concerned about this and are working to ensure a more open process, so that serious matters can be dealt with seriously.

Anyway, mindful of your comments, the next report will take a different form!

Yours seriously,  
Anthony Roediger

## Roediger replies

Dear Eds,

I am enjoying the running correspondence with Mr Roussy through your excellent publication. My next instalment of answers is as follows:-

1. I wrote the report on University Council because I am on it as a student (not as Union President) and due to the (?) policies of the University, the SAUA does not have an automatic place on the University Council.

2. As reported, the previous Board decided to budget the Catering Department at a break-even.

3. The UniBar is expected to contribute towards the overall breakeven budget, however, it is not doing as well as hoped and will be reviewed by the Board with the new Secretary/Manager after he arrives.

4. The Union's Annual Report is published as soon as the independent auditors (Peat Marwick) have done their report. A copy will go to *On Dit* and be available from the Union.

5. A simplified breakdown of the

budget will hopefully be published in this week's *On Dit*, as has been planned for weeks.

Best wishes,  
Anthony Roediger  
Union President

## Not amused

Dear Editors,

Being a first year, I have found the new experience of having a campus magazine a great one, especially the standard of *On Dit*. Imagine my horror when I made the 'mistake' of reading the back page article "Bus Ride to Degeneracy" by Edna Welthorpe (*On Dit*: 30 May 1994).

This poor excuse for literature leaves me with two thoughts:

1) she was trying to be funny, or  
2) she was actually seriously annoyed with the STA.

I hope to God that it was not either, and that there was actually a motive for writing such trash. Perhaps she likes writing irrelevant crap?

If Edna was actually serious in her article, I fear for her children, who must be being brainwashed into the idea that the world is a place of "sex, crime and drugs". Perhaps drugs is how you can explain your conclusion that standing for an adult on a bus translates to "Fornicate with whomsoever you please!"

I presume, however, that it was written and published for its humour content (which is non-existent leading me to look for ulterior motives for the article). If it was, I'm sure Mick Molloy *et al* will not be pressured for a job. It failed to raise even a smile. Let alone a laugh. It is fine to try to write comical articles, but I would appreciate it Edna if you tried harder, A LOT harder (or preferably just gave up).

Please editors, actually edit the bullshit from the good articles, and maintain the normally high standard of *On Dit*.

Grant Johnstone  
1st year Dentistry

## Umbrella thief

To the rectum-faced, progeny of a porcine fornicator, who stole my umbrella from the top of the lockers in the Murray Building on Tuesday, 24th May ...

I think of you every time it rains, and fervently hope that your gonads end up on a shish-kebab in Hell, you cheap, small-time, cruddy, opportunistic thief.

D. Ipsa  
1st Year Maths

## I just want to squelch you

Dear John and Dave,

Ha Ha Ha, your letter made me laugh with mirth - it's pestilent creatures like you two that I just want to squelch on the path of life. Your letter was a crock of shit. Your letter was about as deep as a puddle, you've given Michael the last laugh. His argument was rational, coherent and logical and concise - yours was a wank. Please do not bother us with your infantile dribble again.

"Cheers" (???)  
B. Rubble

## Med students comeback

Dearest "John and Dave of 2nd Year Medicine",

Guys, guys, guys, just a word of advice, when you write a letter to *On Dit* and absolutely humiliate yourselves the first time, don't come back for more! Your argument had no foundation, it was simply a personal attack on Michael Osborn (we were especially unimpressed with the private school uniform comment). So, exactly what do you two "Med" students wear when you're working at the hospital, tracky dacks??

SSABSA has a lot to answer for if you two fuckwads can get into medicine!

From the Med students ashamed to have our faculty associated with your pathetic letter.

## Praise for Michael

Dear John and Dave,

It is so obvious that you're the two fucksticks who wrote the letter to Michael Osborn last episode - the inane comments and immature logic (or lack of it) is prevalent in both letters. We found Michael Osborn's comments to be accurate and humorous. Please stop wasting *On Dit*'s precious ink with your perfunctory shit.

Bugger off.

Shazza and Ferret  
Arts

## Now look what ya done

Re: Adele Koh's letter two weeks' ago. Thank you for writing what you did. You made me realise that nobody really does care after all. I had been hanging on to a tiny thread of hope for the past two years, but your bluntness finally severed it.

I am certainly not a grunge fan, nor a Kurt Cobain fan for that matter. Actually, most people think I'm a fairly boring, quiet, 'goody-two-shoes' with no social life. Maybe I do have no social life, but that is just to protect me from people like you who go out of their way to be vicious. Maybe I'm just a moronic, worthless dickhead after all.

I'm taking your advice - I'm going to "fuck off and die".

Former 1st Year Arts Student

## Engineers: throw out the stereotypes

Dear G. Klimt,

Read your letter again, please. You make a generalisation about engineers (some of whom are female) and then get upset because someone has made a generalisation about the course you study. Are you asking for trouble? Presumptions about the course one studies, although easy to make, are a waste of time. Although engineers may have no fashion sense or sense of humour, we are people too.

Trite but true.

Steve Winnall  
4th Year Engineering



## Golly, that's a bit strong

Dear G. Klit of the fArts fAculty,  
We would firstly like to point out that *all* generalisations are false! We're not at all opposed to Arts students but we do object to "drug fucked" letters to the editors written by Arts students, who have nothing but a three year degree leading to a career in dole bludging or as a permanent post graduate student.

You're just jealous because we're having more fun than you are, I'd watch your step, Mr Klit, because sooner than you think, we'll be employed in jobs with a tax rate so high it will pay for your dole cheques. We own you - so go stimulate yourself, Mr Klit.

With love, compassion and, of course, a deep sense of pity,  
The Engineers from the Upper Refectory

P.S. We do not appreciate blonde jokes any more!

P.P.S. (Q) How does an arts student know if they're going to or from Uni?

(A) They check to see if their lunch box is full.

## A reply to Leslie Wilson

Dear Leslie Wilson,

While Pride is always keen to receive feedback, particularly from women, I feel that many of the assertions made in your letter to *On Dit* (22nd May) regarding the conduct of Pride Week were erroneous and unfair, and I would like to present the facts as they were.

Firstly, there was a very conscious effort on the part of everyone involved to ensure that no particular label or group (lesbian, bisexual, gay) was accorded any more importance than any other. For all banners, posters and other promotional material, the order in which the words were used was rotated, and if you had have looked you would have seen that the main banner for the week clearly displayed the word 'Lesbian' first, as did much of the material for the week. The banner to which you referred in your letter was in fact the *only* one in which the word 'Gay' was listed first, and as the designer of this banner I can assure you that the only reason for this was so that all three words would fit diagonally across the canvas.

Secondly, with regards to choice for the order of the days for this year, the SAUA made it known to us early in the planning stages that a significant amount of money would be made available (\$250) for a lunchtime band for the Wednesday if we wanted to use it. The group decided that this money would be best spent in obtaining a lesbian band, in the hope that it might raise lesbian profile and awareness on campus. Hence it was decided to allocate Lesbian Day to Wednesday. The coordinator of Bisexual Day stated a preference for Thursday, and so the only remaining day (Tuesday) was allocated to Gay Men's day which happened to coincide with the anniversary of Dr. Duncan's murder. I am certain that no-one felt at all that Gay Men's day had to come first, and next year I would be surprised if the order

didn't change.

Finally I would like to point out that there were more events scheduled for Lesbian Day and more capital invested than for any other day, including the launch (many thanks to all those involved in organising the activities for that day).

I guess it can be quite easy to see only what you want to see, and to discount the genuine efforts by those who are trying to actively involve, attract and recognise all non-heterosexual women. Pride is very concerned about raising the profile of lesbian and bisexual women on campus; about dealing with their particular issues; and about providing them with whatever support and encouragement they may need. We are very keen to actively attract and involve as many women as possible, and addressing the current imbalance has become an absolute priority. Early next semester we intend holding a public consultation on the matter, and we invite all women to come along and be a part of this important discussion; otherwise come along to a Thursday meeting and share your thoughts with us then. We look forward to hearing from you!

Regards  
Marc Peake  
Treasurer, A.U. Pride

## Clang!

Dear Eds,  
Re: 'Digging a Hole' (*On Dit*, 30th May, 1994).

OK, I have dug the hole now it is time to bury you in it!

My original letter was just addressing what I thought was a case of poor representation of one socio-group. I excepted [sic] your reasons for that. You had to dredge up a different and trivial issue (come on who, besides you, gives a fuck what your sexual preferences are?). Was that done to draw attention away from an important issue or did you need a bit of reassurance at my expense?

And by the way I do not need to make any assumptions as to your sexualities. I know what they are!

Fuck you,  
Chris Beamond  
1st Year Arts

Dear Chris Beamond,  
You just don't get it, do you?

1. We *did* answer your original main point, at length.

2. In a side note *we* said our sexualities *didn't* matter; we were concerned that you thought they did.

3. We aren't in the hole, honey.

4. Fuck you, too.

Lorien, Tim and David

## You're a loser, baby

To the Editors,  
Although I have, at times, felt incensed to write, the 30th May issue of *On Dit* was enough to motivate me to do so. Firstly, Anita Butler's column. Anita states that Aborigines have been here in Australia for 60,000 years. It's amazing how time flies, isn't it. A few years ago it was only 40,000 years. There has been no new evidence to suggest Aborigines had been here any

longer than 40,000 years. Also, the theme of "think globally, act locally" is a tired old phrase. Like most environmentalists, the car is the target of their anger because it represents everything they resent in our modern society. Blatant lies about the sources of damaging chemicals that contribute to the greenhouse effect (if you accept that it actually exists!) have ignored the fact that the greatest contributor to greenhouse gases is that most natural of things; cow dung.

Secondly, the petty campaign being waged against Voluntary Student Unionism (VSU) on the pages of *On Dit* represents the fears of those who benefit out of the current situation. They assume that all students enjoy paying their exorbitant Union fees to be part of a Union that provides beer, barbecues and rock concerts to a minority of students. If those vested interests really provided some valuable and worthwhile services to students then they wouldn't be so scared of VSU. If student unionism was voluntary, there wouldn't be a single member. Whilst these vested interests talk of freedom, why don't they allow students the real freedom to decide whether they want to be a member of a union or not. Or is there a belief that us "common" students couldn't possibly understand why we should have to pay ridiculous fees.

Thirdly, I was disturbed to read the Overseas Students' Association (OSA) article about lack of religious facilities to overseas students. Perhaps someone should point out that religious freedom doesn't mean you can expect everyone else to pick up the tab for your beliefs. If facilities are provided for one specific religious group, then they should be provided for every other religious group. Perhaps a room should also be set aside for those Satanists who wish to sacrifice animals in between lectures and tutorials.

Fourthly, I am going to anger many of those vested interests by asking why all sorts of "special groups" have facilities available exclusively for them. Facilities just for women (whoops! I should use that politically-correct but grammatically appalling, non-phallic, 'wimmin' instead), mature students, overseas students, etc. Eventually, we are going to have a special room for those students who are less than 5 foot tall because they feel intimidated on campus by tall people and a room for people with short hair because they feel left out by those people with long hair. Where the hell is reality! By providing special facilities for these people you are stereotyping them as being inferior and so therefore continuing discrimination against them.

Fifthly, the spectre of VSU and the exposure to market forces (surely a good thing!) of *On Dit* lead to Editorial suggesting it would inhibit their freedom and "... restrict ... the ability of publications to provide an objective impartial voice". I hardly call the selection of articles and the viewpoints presented in *On Dit* as objective, since all are infected with a rabid feminist / Marxist / anti-US stance. In the credits for *On Dit*, you, as Editors, state that you have complete control over what appears and say that "... is nice". Of course it is. That is because you have ultimate veto on anything. How the hell

can that possibly be described as impartial or objective. To make my point, why is a letter from Greenpeace in your 30th May issue. When was the last time you printed the viewpoint of the mining industry, or some other sector of our economy that actually produces wealth rather than parasitically sucking the lifeblood of our economy. Also, you had comments from people who supported your anti-VSU stance. Where were those who support VSU. Impartiality, indeed! Getting support from Gareth Evans is hardly surprising. Not only is he a sycophant who acquiesces to any despot, but now he is trying to capture the youth vote from a State that has a Liberal government by portraying them as heartless, character killing student-haters.

Finally, the support for Kurt Cobain and others of his ilk show just how pathetic some students at Adelaide University really are. Sure, drugs don't hurt you! When these Cobain lovers friends and relatives die of overdoses, I'd love to see how groovy it really is. Like many of the bands hired to pay at Uni, Cobain followed the old muso maxim: If what you play is shit, play it loud, loud and even louder. Cobain killed himself because he was pathetic, but I'm sure many people will correct me and tell me it was related to that time when he was five years old and he had to have a green lollipop instead of the red one or an inability to have a relationship with his mother or something. Everything these days is society's fault; why don't people take some responsibility for their own lives, and then they mightn't feel like ending it.

Troy Heywood  
Economics

P.S. I loved the profound conclusion by Leif Larsen on Higher Education, i.e. "The problem is money". Believe me, I could have told you that and saved all of the effort.

P.P.S. GATTzilla demonstrated the usual anti-transnational corporations attitude. Why don't you just come out and say it: "You hate the US".

P.P.P.S. Yes, I am an economic rationalist and I believe in the virtues of the free market.

Dear Troy,

We still have a faint hope that your letter is a brilliant parody of an arrogant wanker, but in case it's not, we'll answer some of your points:

- Your assertion that cars are being used as a scapegoat for environmental problems such as the greenhouse effect flies in the face of overwhelming evidence to the contrary.

- You ignore the fact that VSU will not save anyone money, but rather take control of services and representation away from students and give it to someone else. Have you decided that you shouldn't pay taxes just because you don't use all the services that the government provides? There's a similarity here. And one editorial doth not a campaign make.

- Your allegation that we're some kind of Marxist/feminist mafia is inaccurate. Anyway, we don't see why we should abstain from being critical (even of the market, heaven forbid). That is one of the duties of the media, after all.

David, Tim & Lorien

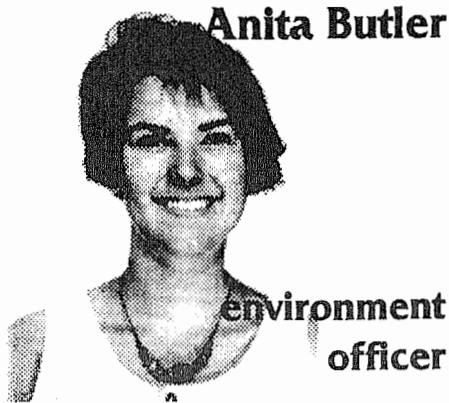


# JIM BEAM



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Anita Butler

environment officer



Bec Shinnick

president

**Car Park Petition**

The SAUA is circulating a petition opposing the University's plans to build a multi-storey car park in the City of Adelaide. Copies can be found in the SAUA and the Centre for Environmental Studies. For more information, please come and see me in the SAUA.

**University Environment Policy**

A meeting of Student Affairs Committee last week accepted a proposal by the Students' Association on the matter of a University Environment Policy. The committee agreed that it was desirable for the University to become ecologically sustainable in all areas of its operations, and will recommend to University Council that a working party be established for the formulation of such a policy. I will not let this one drop and will keep you informed.

**Sarawak Chief Minister**

The University has bestowed an Honorary Degree of Doctor on the Sarawak Chief Minister from Malaysia in recognition of his work for the establishment of the Malaysian law school. Unfortunately this same minister has also been responsible for the displacement of large numbers of indigenous tribes in his own country and wide scale logging of Malaysia's native forests. We think both sides of the story need to be told and are arranging a screening of a film about the issue this Tuesday at 1pm. Unfortunately the venue has yet to be finalised but details will be posted in the SAUA and on Union noticeboards on Monday and Tuesday. Keep an eye out, and see me in the SAUA, or Jo De Silva in the Centre for Environmental Studies, for further information.

**Environment Week**

Thanks to everyone who helped out with and participated in Environment Week. The number of people who turned out to events was very encouraging. If you would like more information about any of the issues discussed during the week, don't hesitate to come and see me in the SAUA or drop me a note and I'll get back to you. To anyone who offered to help and didn't actually get given a job, I apologise and I hope you will be interested in helping out with other events during the year. Thanks for your support anyway.

**Environment Handbook**

This obviously didn't happen in time for Environment Week but it's coming along and I'd still love to hear from anyone who wants to help with writing it or getting sponsorship. There will be a meeting in the first week of next semester so stay tuned.

Last week of term and time to get stuck into study. Good luck with your exams, and remember if you are having any difficulties the SAUA may be able to help you out. If you have a grievance about your course, office bearers or the Education Welfare Officers can help. If you think you will need a supplementary for medical or compassionate reasons make sure you apply within 7 days of the primary exam.

**Library Hours**

The Reference and Reserve areas are now open longer for you to study during exam time. This means you can photocopy, borrow reserve books, use the reference section, and use the computer catalogue until midnight Monday- Thursday and from 10am on the weekends.

**Environment Week**

Anita and her helpers (especially Dave) did an excellent job coordinating Environment Week. The speakers were of a high quality and very interesting. It seems that there are a lot of people who are concerned about the environment... when they think about it. So a week like last week gets you thinking about a few things!

**Student Rep Meeting**

I spoke at the Student Rep Meeting last Wednesday. Turnout was excellent. As Suze will report we discussed some of the issues going around Uni at the moment.

**Quality Audit Money**

As I have reported before the University was successful in securing \$3.75 million from the federal government in recognition of it being a quality institution. This money has to be spent to improve areas of excellence. Students have been invited to put in submissions on what we would like to see happen with the money. The Library is a priority as are computing facilities for students. We would also be keen to see projects with new and innovative methods of teaching. The SAUA has been looking at submissions for funding to improve our services, particularly accommodation and employment, and establishing a legal help service.

Interestingly the University did not do very well at all in the latest ranking of Australian Universities. A DEET Report which is said to contain "the most comprehensive set of higher education performance indicators" even gave statistics that put Adelaide Uni in a very poor light. The Vice Chancellor has criticised the report as have other academics around the country. The report showed we have a below average pass rate, that we produce far fewer graduates per academic staff member, have low employment rates, we are well below average in the number of

female academics and funding spent on support services was just more than half of the national average, amongst other things. Whilst the Vice Chancellor may be right that many of the statistics fail to take into account various factors such as the type of courses offered and the varying emphasis different universities there are figures in the report that must be acted upon. Women in academia is something that this University must address, with an unsatisfactorily low 32.6% national average it is worse still that this University only has 25.4%.

Good luck with exams and enjoy your holidays. We will see you next term with ReOrientation.



Jo England

women's officer

**Self Defence Classes**

These will commence on the 3rd of August, at 3:30 in the North/South Dining Rooms for a period of eight weeks. The cost of these classes is \$20, which you can pay on a weekly basis. So if you're working on a tight budget, then this is the course for you!

Don't forget to come into the SAUA and register with our friendly receptionist, Nia.

**National Lesbian Conference**

I received details this week of the National Lesbian Conference which will be held in Brisbane to coincide with the Lesbian Festival from July 15th-17th.

If you would like a registration form, either drop into my office for a copy or write to P.O.Box 211, Red Hill, 4059, Qld.

**Equal Opportunity Act**

South Australia's Equal Opportunity Act is currently being reviewed by our Attorney General, Trevor Griffith.

The review seeks to inspect the effectiveness of the sexual harassment provisions which are incorporated in this Act.

Other areas under review are the overlap and inter-relationship between Commonwealth and State equal opportunity and anti-discrimination laws and what I perceive to be one of the most dangerous amendments, that of repealing the jurisdiction of the Equal Opportunity Tribunal and reassigning this to the District Court.

I oppose this proposed change for several reasons.

Firstly, given that most of the complainants under the current legislation are women, and given the attitudes of the judiciary which clearly discriminate against women I believe that such a move would seriously disadvantage women.

Such a move would also penalise financially disadvantaged complainants rendering them unable to lay a complaint due to the expensive nature of the procedure.

I have copies of a report (of which I am a co-signatory), compiled by Deborah McCollough and Katheryn Seymour, which is being put to the Attorney-General opposing these changes. If you would like a copy of this report, just drop in to my office and I will gladly supply you with one.

**NOWSA**

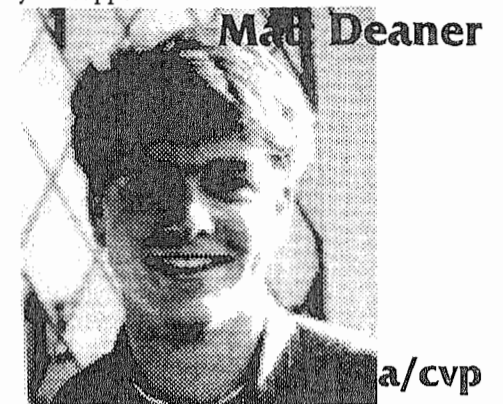
There will be a meeting for all those women interested in attending NOWSA at 1pm in the Union Cinema, to discuss funding and travel arrangements. Copies of billet, registration and workshop forms will also be available.

**Pro-Choice Rally**

This week is your last opportunity to sign the petition calling for the removal of abortion from the Criminal Law (Consolidation) Act of South Australia, which has been circulating around the SAUA for a few weeks now.

This petition will be presented at a rally to be held this Friday, June 10 at 1:15pm on the steps of Parliament House.

I urge you to come along and demonstrate your support.



Matt Deaner

a/cvp

**Re-Orientation**

This is starting to get off the ground, with a beer sponsor being sought and Clubs and University Service groups being contacted. At Student Services Committee all groups from the University appear keen so hopefully the week will be well supported. It will be a great opportunity for clubs to recruit and other groups on campus to promote themselves as well as for students to get involved.

Here's a rough outline of the week's events.

**Monday 25th July**

- Clubs out on Lawns •Free BBQ / Beer
- Student Services on Lawns •Small Flier released indicating the weeks events •CASM Band - Greg and the Gungamen

**Tuesday 26th July**

- Student Services out on Lawns •Education Forum (yet to be determined)

**Wednesday 27th July**

- Prosh Cheque Handing over •Speaker from Streetlink •Free Keg •Soulface to play on the Lawns

**Friday 29th July**

- Union Bar / Band night

**Global Education**

I have been in touch with the Global Education Centre in Pirie Street in regard to possible forums that can be run at University, on world issues. I shall keep you posted.

**Bar Night Policy**

This is being drawn up by relevant staff in the Union and will include an idea of what is expected of any group or club organising a show or evening in the Bar. Copies will be available from the Union Office.

**1994 National Tertiary Art Prize**

If you are artistic and interested in entering this National University Competition to win great prizes and attract fame and glory, please be in contact - I have heaps of information!

**M-Week**

There are many great plans being made for this week - so keep the week free and find out how you can get involved by contacting the Overseas Students' Association.

**Prosh**

Unfortunately the Prosh Cheque Handing over is postponed until next term (the Wednesday of Re-Orientation) and shall be out on the Lawns or (if bad weather) up in the bar. Sorry to all those looking forward to celebrating Prosh again this Friday - you'll have to have a huge bar night without it!

**Food Drive**

This week the SAUA is coordinating a Food Drive to help two charities: Daughters of Charity and the North-East Community Assistance project. They are both volunteer groups which provide meals to Adelaide's homeless. If you want to help out, bring your donation of food to the Students' Association this week.

**Supplementary Exams**

**Remember**

You need to apply for a medical or compassionate supp within 7 days of the primary exam by lodging your application with your faculty registrar.

If you need any help or advice please come into the SAUA located in the north west corner of the union cloisters or telephone (08) 303 5406 or (08) 303 5926

# Expand your mind's horizons

It's like a scene from a really bad sci-fi movie. I'm strapped to a machine which is altering my brain waves. I'm wearing goggles and headphones which are attached to a black box with knobs and wires. Technological stuff. Almost scary. But what I'm experiencing is an amazing state of relaxation and dreaminess.

I'm using something which is called a Mind Machine. I have only found out about it five minutes before, but, hell, I'm enjoying it. And you might too.

The Mind Machine is an electronic device which produces flashing lights and pulsing sounds. The frequency of the light and sound waves are believed to influence the frequency of brainwaves. So if the lights and sounds are going at 7Hz, so will your brain waves. So you can get into various brain states, called alpha, theta and delta. It all sounds a bit too neat and tidy for something as complex as the brain, but it certainly was relaxing.

There are a lot of promises accompanying the material promoting the Mind Machine. It can do anything: make you sleep, make you alert, make you creative, make you relax. But these things are not automatically achieved just by plugging in, you also have to use new-agey strategies in conjunction with it. Techniques such as affirmations and visualisations are recommended. Which is not necessarily a bad thing. But it means that the

Mind Machine is a useful tool to get you into the state of mind to make changes, rather than miraculously making those changes for you. And the efficacy of this must vary from person to person.

The most relevant promise to students is that the Mind Machine is supposed to be able to help you study. Exams can drive people to anything, and this is probably one of the better options if you're desperate. The Mind Machine is supposed to integrate both the left and right hemispheres of the brain, meaning that you are in a "whole brain state". Being in such a state is meant to make you brighter, which is where it comes in useful for studying.

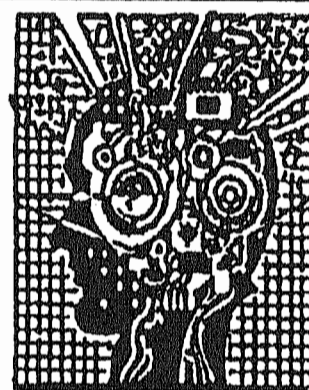
I actually had two sessions on the machine, the first time for fifteen minutes, the second time for forty-five. Especially the first time, I was so relaxed I couldn't move my body. During the second session I actually became very alert for some of the time. This was reassuring in a way because you know that you can pull yourself out of it.

On my second visit, I met a university student who had a machine on lay-by and I asked him what he thought of it all. He was using the machine to relax and also to improve his recall of dreams, and believed that it was benefiting him generally. Apparently some other Uni students have been hooking up while tripping. I can only imagine.

Whatever the theories, I enjoyed using the Mind Machine and experiencing the deepest relaxation I have ever had. It was like an extended period of that really nice bit just before you fall asleep, between being awake and having a dream. Random thoughts flew through my head without making much sense. However, I didn't experience anything afterwards that some people have reported: better visual perception, better emotional states. The Mind Machine seems to be one of those things that works for some better than others.

Lorien Kaye

The first five people to call Jonathan Banks and Associates (342 0285) and to mention this article will get a FREE, that's right FREE, trial of the Mind Machine. Go on, see if it works for you.



## PSYCHONAUT MIND MACHINES

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## WANTED

1 STUDENT interested in editing the fortnightly Union publication, *The Union Flyer*. (This replaces last year's "State of the Union").

### You need to be:

interested in student activities, have desktop publishing experience, good organisational skills and interpersonal skills. Knowledge of the Union would be a bonus but not essential.

### Please keep in mind:

The Union Flyer will have to be produced at North Terrace Campus

### Honorarium:

Initially \$30 an issue

Applicants are reminded that an "honorarium" is not equivalent of wages and the job will involve more than four hours an edition. As with all student office bearer and media positions it is an amount paid to the Editor as some recognition of the time and effort that they put in. Please do not apply if you are solely doing it for the money, as it will involve more than that. An interest in getting involved is what is required.

### STILL INTERESTED?

Pick up an outline of the job from Pat, Union Office, 1st floor Lady Symon Building.

Apply in writing to Pat Venning, at the above address!

Easy really! Applications close Wednesday 8th June.



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# Healthy times ahead

Most students are relatively healthy. Despite this, minor illnesses are common and can be distressing, particularly around examination period because of exhaustion, rigid study deadlines and the pressure to perform at an optimal level.

**Common complaints:** Illnesses such as colds, flu and diarrhoea and vomiting often occur because students are stressed, sleep deprived and live in groups.

**Colds and flu** are best managed by adequate sleep, avoidance of physical exertion, maintenance of high fluid intake (water and fruit juice) and medication for symptomatic relief such as paracetamol for pain and high fever, decongestants for nasal stuffiness and lozenges for throat soreness. Antibiotics are not helpful as these infections are viral and last for 5-10 days.

**Vomiting and diarrhoea** are best managed by adequate sleep, avoidance of strenuous physical exertion, maintenance

of an appropriate fluid intake (water, black tea, diluted fruit juice, flat soft drink - not "diet" soft drink) and a low fat diet (apple, rice, bananas, dry biscuits, vegetables). Vomiting and diarrhoea may be due to an infection but are also seen secondary to severe examination anxiety and exhaustion. Medical attention is required for dehydration and severe or persistent symptoms.

Students frequently experience insomnia, headaches, anxiety, poor concentration, neck and back pain, indigestion and constipation at examination time.

Students can prevent and minimise these symptoms by adopting a commonsense healthy approach to their lifestyle.

**Exercise:** Aerobic exercise such as walking, swimming, cycling and rowing assists with energy, concentration and sleep. Exercise also helps prevent constipation and haemorrhoids which are occupational hazards of sedentary, dehydrated and busy students.

**Sleep:** Adequate sleep increases study efficiency. Study quality, not quantity, is important. Studying all night before an examination is a high risk strategy that can result in exhaustion and severe impairment of performance the following day.

**With this in mind**

- Maintain a routine (work during the day, sleep at night). Students who slip into a night-shift of unusual work/sleep cycle often become exhausted and disoriented.

- Do not go straight to bed after ceasing work. Take a break and do something relaxing such as taking a warm bath or shower, watch television, read a book or listen to music. The activity should be calming.

- Read a novel in bed until sleepy.
- Meditate or perform relaxation techniques. Instruction in the latter is available from Counselling Services.

**Drugs**

- Avoid excessive caffeine or other stimulants such as amphetamines and ephedrine. Stimulants can cause panic attacks, palpitations, insomnia and poor concentration.

- Avoid excessive alcohol as it is detrimental to study and causes depression and many other problems.

- Avoid smoking because it causes drug dependence and ill health. Examination time is not usually the best time to try to stop.

- Avoid marijuana use as it can increase anxiety and confusion.

**Diet**

- Drink plenty of water.
- Do not skip meals, especially breakfast. Maintain normal meal times.

- Eat a diet high in unrefined carbohydrates such as pasta, bread, cereal, fruit, vegetables and lean meat to help ensure a steady supply of energy to the body and brain.

- Avoid heavy, fatty or highly spiced meals

- Avoid soft drinks containing caffeine.

feine.

**Work Habits**

- Take frequent short breaks. During periods of intense study it is important to get up, walk and stretch.

**Study Environment**

**Room:** This should be bright, well ventilated and have a window. Rest the eyes by looking out of the window into the distance from time to time.

**Lighting:** Good lighting is essential. Reasonable room lighting supplemented by task lighting (study lamp) is recommended. Avoid looking directly at the bulb or tube whilst studying and avoid excessive reflection from light surfaces such as the pages of a book.

**Chair:** A supportive backrest is important for the lower back (lumbar) region. A cushion or pillow behind you back is a cheap solution. Feet should be on the floor, or supported by a footrest. Telephone books can be used for this purpose.

**Desk:** Sufficient leg and working space are necessary to avoid cramped postures. The desk should be at elbow level for *writing* and lower for *typing*. The top of the computer screen should be positioned at or slightly below eye height. If copy typing use a document holder. The document or the screen should be directly in front with the other (the one you are looking at least) just off centre at the same level.

Working on a desk stresses the neck muscles as they have to support the considerable weight of the head for long periods. This often results in neck pain and 'tension' headaches. A good solution is to place your work on an angle which is achieved by buying an angled writing/reading board for your desk. An inexpensive solution for reading only is a cookbook stand. Leaning your textbook against telephone books whilst reading also helps and costs nothing.

**Pen:** Many students experience pain in the wrist or hand, with prolonged writing. If you develop a sore wrist or hand, reduce your writing, take regular breaks and get a larger diameter pen or obtain a pen grip.

The measures outlined above are effective. If, despite your best efforts, you experience significant ill health, it is important to seek prompt medical advice (either Health Service or General Practitioner).

Adelaide University Health Service

The above article on how best to manage health and stay well during the examinations period was originally provided to the AU Health Service by the University of Queensland Health Service and their kind permission to reproduce the article is acknowledged.



A healthy kid cranks some air

nance of an appropriate fluid intake (water, black tea, diluted fruit juice, flat soft drink - not "diet" soft drink) and a low fat diet (apple, rice, bananas, dry biscuits, vegetables). Vomiting and diarrhoea may be due to an infection but are also seen secondary to severe examination anxiety and exhaustion. Medical attention is required for dehydration and severe or persistent symptoms.

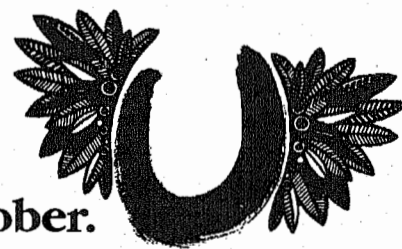
## HOLIDAY DATES

**A mistake has been made in the holiday dates given in the 1994 student diary. The mid-semester break dates for this year's second semester are:**

**19 September to 30 September**

*not*

**26 September to 7 October.**



**They are a week earlier than indicated in the diary.**



# University undermines student degrees

In the week leading up to World Environment Day, the Student's Association of the University of Adelaide, as well as Friends of the Earth Nouveau and Native Forest Network South Australia, have been disappointed by the University's decision to award the Chief Minister of Sarawak, Datuk Taib Mahmud, the honorary degree of Doctor.

The Chief Minister completed his studies at Adelaide University in 1960. The University argues that he has been an active supporter of the Law School since graduation and has been instrumental in furthering links between Australia and Malaysia.

However, one would think the honorary degree of Doctor would indicate the receiver has some degree of honour and respect for human rights and the environment amongst other honourable credentials. Yet with the full scale logging operations destroying the remaining stands of rainforest and the way of life of the indigenous people that rely on it, one might suggest that the Chief Minister should be

facing a Court hearing rather than a Doctorate ceremony.

One Indigenous group in Malaysia, the Penan, are among the last nomadic hunter-gatherer tribes left in the world and have been struggling non-violently for many years to have their landrights recognised. The Chief Minister has responded to their requests and peaceful blockades with violent force from the police and military.

Spokesperson for Friends of the Earth, Jo De Silva, said "It's not just the Penan people who are having their land ripped off. Just two weeks ago four Berawan people were arrested for protesting about the Chief Minister's daughter and son taking their land to build a Five Star Hotel at the Mullu caves area." Ms De Silva said: "It was reported that arresting police badly beat up one Berawan whilst in custody".

Oil Palm Plantation schemes underway in Sarawak under the Chief Minister's control will continue to displace indigenous people from their land and degrade their culture and way of life. With the

University of Adelaide honouring these sort of credentials, the value of student degrees from the University is likely to be undermined.

Concerned students are asked to write to Vice-Chancellor, Gavin Brown, the Chancellor, William Scammell, and the University Council and call on them to reverse the decision to award the Chief Minister the honorary degree of Doctor in view of these environmental and human rights violations.

A video which was recently aired on SBSTV shows the most recent events in Sarawak including revealing interviews with the Minister. It will be shown this Wednesday (the 8th of June) in the Union Cinema at 1pm. All welcome.

The Chancellor William Scammell, Vice-Chancellor Professor Gavin Brown and all University officials who attended the special celebration ceremony in Kuala Lumpur will be invited to attend the screening and discover the truth about the Chief Minister.

Friends of the Earth Nouveau

# Driving me insane

If you go by the statistics, students aged between 18 - 24 are some of the worst drivers in the country. We students are a very high risk group, who not only kill ourselves more often, but prefer to do it in cars. This has prompted changes in how potential drivers get their licences. If you start at 16, the earliest you can receive a full licence is at 19. Well, other than the inconvenience, I guess it isn't such a bad thing, although the 100 km/h speed limit in the 110 km/h zone for P platers is a joke for safety. Forcing other road users to overtake P platers travelling marginally slower is just increasing the chance of an accident.

So, other than the increased practice P platers receive at being overtaken, are we that much better off for our increased Probation? It really boils down to the individual and how competent they feel on the road. From experience with drivers just out of probation, it is obvious that driving skills aren't being tested. The number of people I know who just won't attempt negotiating the Victoria Race Course Roundabout is mind boggling. Detours via Greenhill Road are commonplace for some drivers, who find the concept of braving the roundabout a nightmare.

Of course, there are those who take a completely different line of approach to negotiating such roundabouts. These people tend to find the first clear lane approaching the roundabout, then they wind up their Deathmobile and barrel into the intersection trying to avoid any form of vehicle. Only after they have exited the intersection do they contemplate slowing down.

Both groups mentioned above have meticulously studied their road rules and strived to pass a rigorous practical exam. They are all proud recipients of a *Full Drivers Licence*.

The obvious step to curbing road carnage in under 25s is to offer more comprehensive and rigorous testing of drivers. But that costs and the Government still doesn't get enough tax from our petrol to pay for driver training, let alone our roads! The introduction of the log book system to getting your licence has only increased the problem by making it easier for less qualified drivers to get on the road.

An alternative is for the public to educate itself on better driving. This can be done by attending advanced driving courses. South Australia has such a school which is run in conjunction with the RAA by the Australian Driving Institute. The course provides training in defensive driving skills for motorists. This sort of course would not exist if pre-licence training was actually teaching people to drive. Given that it costs the State Government \$500 million each year in road accidents, surely an investment in better driver training would be the logical step.

For Advanced Driver Training Courses, contact the RAA or the Australian Driving Institute on 331 9664.

Karl Gehling

# Peace and Good Times are go!!!

International Seminar on World Peace and Prosperity 1994

Why were one hundred and twenty odd students from a dozen different nations babbling excitedly in a lecture hall of the University of Science Malaysia in Penang at 8am on a Saturday morning? Well, we were waiting for the official opening of the International Seminar on World Peace and Prosperity 1994. Over the following four days, we were going to solve the current conflicts in the world and prevent all future wars as well - and if we could not do that, then at least we could get together, exchange views and have a good time.

In total, there were seven papers to be presented, three workshops, two forums and a final plenary session, which made for a hectic schedule. As the conference progressed, a few underlying themes began to develop.

Firstly, the United Nations (UN) was the centre of much discussion. The domination of the UN by the USA now that the Cold War has ended through its economic and military strength was recognised and calls were made for the restructuring of the UN (eg. removing the veto power from the five permanent members (Perm Five), electing all of the Security Council members on a rotational basis). One delegate from Nigeria suggested a boycott of the UN by the developing nations. These calls for change are not new. The problem is that any change must come from within and it is unlikely that the Perm Five would support measures which weaken their influence.

Secondly, the distinction between developing and developed nations was emphasised in several of the papers with the 'West', in particular, the USA being subject to criticism.

Dr Mariappan from the University of Madras, India, highlighted the large gaps between living standards of the developed and developing nations. These gaps are steadily growing wider as, in her belief, the

developed nations exploit the developing nations. An example is the moving of pollution-producing factories from developed nations - where the enforcement of strict regulations forces them to shut down or pay large fines - to developing nations, where they are able to operate with few controls. The result is that the developed nations take the profits, while the developing countries have their environment degraded.

In order to address these inequalities, Dr Mariappan put forward several proposals for developing nations to adopt.

1. A decline in the birth rate.
2. Greater involvement of developing nations in international organisations (eg. World Bank, International Monetary Fund).
3. Addressing basic human needs such as food, health and education rather than enhancing lifestyles of the rich within developing nations.
4. Efficient work practises must be developed.
5. All people must be involved in the process of development.
6. Education should be geared to opportunities for productive work.
7. Co-operation between developing nations must be encouraged.
8. Human rights, democratic values and fair treatment of minorities should all be addressed.
9. Political stability (i.e. responsible government) is needed before economic prosperity can become a reality.

Western nations were criticised by Tun Dr Thanat Khoman, the former Minister of Foreign Affairs of Thailand. He claimed that western nations are attempting to establish "hegemony and domination" over all nations, extolling the virtues of democracy and human rights through "front organisations, Amnesty International and Asia Watch which publicise trumped-up charges while omitting to mention other

more offensive violations committed by parties affiliated or closely connected with their 'bosses' and sponsors who are, in reality, the worst violators". To offset this, he suggests the formation of a "New Asian World Order, affirming Asian values, Asian spirit and aspirations".

The final paper of the conference concentrated less on economic and military institutions and more on the culture of nations. It discussed the importance of cultural understanding in achieving peace - and how, at present, the imposition of a single (western) culture and its values on the people of the world cannot bring about peace.

The paper concluded:-

"[L]et us say that peace can only be constructed in the minds of man. This is a cultural paradigm. It requires a complete transformation of the global human attitude towards culture as the ultimate guarantee of peace ... A new world order has to be constructed on this cultural interpretation of peace. Imperialistic, dictatorial cultural attitudes have to give way to a democratic cultural policy, acceptable by all members of the international community. There is no other choice."

With that, the conference came to a close and the delegates from each country were called upon to give an impromptu performance. This was undoubtedly the highlight of the conference, and as the various delegates sang, danced and acted out their performances, bonds of friendship were formed. If all people of all nations were to attend such conferences and form such friendships, the ignorance and mistrust which fuels animosity between people and nations would be dissipated. In its place would be a universal understanding and respect for others which would form a base from which a lasting peace could be generated for the present and future generations of the world.

Lucus Cundy



## THE UNIVERSAL SKIN

by Luke Cutting

On the morning of the insects, dawn rests her bleeding head against the parabola of the sky. With an invisible hand she smears her blood over the open eyes of night.

The insects suspend their disbelief in beauty as the horizon echoes the tonal whisperings of their flight. The metallic scraping of their wings sound like a broken pulse or a one-hundred drum beat - signifying nothing.

The insects celebrate the consummation of an evil marriage as they dance arabesque circles over a wedding bed of red fruit that rots underneath the abandoned pomegranate trees.

The Romans who have built this courtyard have never dared to name it. Silently it has sunk into the heart of the city like a dream of green flowers dying in a garden of stone.

Above an archway an eagle stares with broken eyes at a colourful mosaic on a courtyard wall. Its furious beak and harsh angle of its outspread wings suggest that the eagle is somehow aware that the obscene fingers of a creeping vine have almost obscured the wall.

The mosaic depicts the river Nile, its banks broken and its precious fluids bleeding out over the brown and fertile fields. With comical desperation black Egyptian dwarfs struggle to escape from grotesquely proportioned alligators and hippopotami who hunt down humanity - goaded on by the implacable hatred that nature has for everything that fears mortality.

A marble column stands, alone and resolutely erect, in the centre of the courtyard. The calming effect of its immaculate lines and statuesque beauty is only marred by the minuscule flecks of black that are scattered like chicken pox over its pale, skin-like surface. At the base of the column there is a dried pool of blood that has congealed and darkened over time.

Gallus Severinus, a Roman, stands alone and resolutely erect beside the marble column. The dawn, the insects, the eagle and the mosaic revolve like frozen planets around the dark sun of his heart. Only the column itself defies his understanding. He stares vacantly at the pool of blood and then with a nervous irritated movement of his hand he flicks his scourge. It makes a rusty sound, like dead leaves, when the knotted straps of leather writhe and revolve in empty space.

Gallus is as pale as the column but his skin has lost its tension in the rolling folds of his corpulent flesh. His head is enormous, a massive accumulation of fat and bone. His nose is a vicious line. His eyes shine like angry black pearls snatched from the womb of the sea and thrust out into the unbearable light of day. His thin feminine lips are twisted in concentration. Being a philosopher Gallus is consumed by thoughts of unimaginable pleasures.

"My thoughts are of a peculiar consistency. I have often noted this fact. My thoughts are sluggish mountains of molten lava, that occasionally erupt into frenzied passions which can engulf cities, decimate nature and man, killing guilty and innocent alike. A divine devastation similar to the ones brought about by the gods of primitive terror. Can such gods be overcome?"

Gallus frowns and blinks in the light of the morning. Already the heat has become unbearable and out of the corner of his eye he observes a fly crawling up the vertical face of the column, stopping on its way to dip its tongue into a small spot of blood.

"My passions, concentrated on a single point, resemble the rays of a sun assembled by a magni-



fyng glass; they immediately set fire to whatever object they find in their way."

Was he thinking that or did he just say it? He looks around to see if anyone has heard him express out loud the feelings that had been gradually eating away at him, corroding his intestines. "I must be careful. They are jealous of my freedom."

Suddenly he is startled by the figure of a young child standing naked underneath a pomegranate tree. He noticed that the feet didn't quite touch the ground but before he can determine the sex of the child, it fades before his eyes into a complicated pattern of light and shade.

He hears human voices behind him. Real or imagined? He pushes them from his mind and tries to concentrate on the tree where the child had just appeared. He composes his face and as the voices get louder, he pulls the broken shard into position - twisting the facial muscles into some-

thing faintly resembling a smile.

Finally, after all the voices had collapsed into an uncomfortable silence, Gallus slowly turns to face his victim. A young man, half naked, whose eyes are partially hidden by the long and tangled strands of hair which stick to his dampened forehead like passionfruit vines clinging to a virgin white wall. The victim transfixed by his imminent death, rocks back and forth gently on the balls of his feet.

Gallus carefully studies the Roman guards who stand, one on either side of the victim. Their expressions are blank as if their personalities have been dissolved in this moment in history. Gallus addresses the victim.

"Do you know who I am? You don't answer. That is very wise because someone like you could never understand me. I am Gallus Severinus. Perhaps you have heard of me? No? Well, why should you? Your kingdom is not of this world ... ha ha. Well, needless to say it will be an honour for you to be whipped by me. You should know that I am the first secretary to Pontius Pilate. Does that ... does that impress you? I do not normally indulge myself but, for you my friend, I make a special exception. After all, it is not every day that you get to punish a god is it? And you are, aren't you? You are a god."

"I am a man."

Experimentally, Gallus raises the scourge above his head and strikes the victim lightly across the face. The leather caresses the skin and blood trickles like tears.

"Yes, you are a man ... and a bleeder besides. Would you care to do me a favour? Would you favour me with a miracle? Would you do that for me? Just a little one?"

"I am a man."

"Liar."

Gallus strikes out again at the victim lacerating the face so badly that he can almost see the white cheekbone exposed beneath the flesh and blood.

"You are a liar and you are jealous of my freedom. This is what I have to say to you."

Unable to restrain himself any longer, unable to stem the rising flood of his own anguish, Gallus lifts aside the skirt of his toga and urinates on the victim. The guards stare at each other silently like a pair of malevolent twins, sharing some unguessed at secret.

"You two! What are you standing around for? You know what to do. Strip him, strip him. Now. Bind him to the column."

Uncontrollably, Gallus circles around the column, pensively he bites his bottom lip until he can taste a few drops of blood. All the time saying to himself, "He is suffering more, that at least is certain. He is suffering more."

The guards lost no time stripping the victim, but his nakedness disturbed Gallus. A body which seemed to have been stripped of all exterior meaning, a violent shuddering, a violent flowering of flesh, a universal skin that is almost translucent as if it were stretched out over the whole world.

Trembling with anxiety, Gallus rubbed his hands delicately over the victim's back. He feels his hands tingle with the shocking contact of skin. Gallus kisses the victim lovingly on the cheek and then steps back calmly.

"I should like to kill you myself, god, but crucifixion is a much more painful death. I will give you one more chance though, to perform a miracle. Now, without looking, tell me who is whipping you, Jesus of Nazareth. Tell me, who's whipping you now?"

## Serial killer, superstar

Matthew Denby looks at a very modern phenomenon.

Perhaps the most dubious development in the evolution of western pop culture over the last twenty years has been the rise to superstardom of the serial killer. While the media's obsession with violent crime is nothing new, the exponential growth of the serial killer industry in recent years is a damning indictment of the news and entertainment businesses. Perhaps the crux of the problem is that there is little, if any, distinction between the two. Given the news world's relentless exploitation of violent crime in the pursuit of dollars, recent media condemnation of the industries surrounding the crimes of Charles Manson and John Wayne Gacy invoke an overpowering sense of irony. It is time that the media seriously examined the moral and ethical issues surrounding the exploitation of violence for the purposes of entertainment and the potential effects that this may have on society.

An exhibition of the paintings of multiple-murderer John Wayne Gacy, currently touring the country, has attracted much negative press. The paintings, which could only nicely be described as "naive", are of little artistic value, yet they are reputedly attracting good crowds and high prices. Gacy's only true claim to fame, and the only reason for his commercial success in the art world, is his status as a serial killer. Gacy, a part-time clown, brutally raped and murdered 33 young men and boys in the 1970s.

Charles Manson is also experiencing a pop culture resurgence with "Charlie Don't Surf" t-shirts and song 'endorsements' from the Lemonheads and Guns 'N' Roses. Implicated in a series of horrific killings, including the knife murder of pregnant actor Sharon Tate, Manson has been built into a media icon, supposedly representing the anti-authoritarian 1960s.

The cases of Gacy and Manson are only the most blatant examples of the profiteering and exploitation that surrounds violent crime. Yet while aspects of the news media are vocal in their condemnation of the serial killer industries, it is they who probably contribute most to the whole sordid phenomenon.

It is the news world that is the most active and voracious exploiter of suffering. The recent arrival of Jeffrey Dahmer in the serial killer hall of fame has provided a classic example of the sickening pornography and necrophilia that the media passes off as news. The 'news value' of the deaths of Dahmer's victims was greatly enhanced by the manner in which they died. If Dahmer had not raped and cannibalised the bodies of his 17 victims, it is unlikely that he would have enjoyed the extent and the nature of the coverage his crimes received. While Dahmer t-shirts, comic books, biographies and the auctioning of his dinnerware and refrigerator are a distracting sideshow, the epicentre of this phenomenon is very much in the mainstream.

Newspapers, radio and television feed the serial killer industry. The commercial news business demands high newspaper sales and radio and television ratings. As a result, entertainment value, rather than newsworthiness,

dictates what stories are run. An horrific and gruesome murder, especially if it involves elements of sex and mutilation, will receive much more coverage than a fatal shooting, for example. In short, the media will feed the public's fascination with the morbid by covering a story far beyond its true news value. This is most explicitly illustrated by the overwhelming coverage of bizarre murder cases that either occurred a long time ago or in another country - as is the case with the most infamous serial killers.

There is a strong argument to support the belief that certain types of crime reporting are a form of pornography. This is particularly evident in sexually-related murders. Since the days of Jack the Ripper, sex and violence have been linked in the media as an entertainment commodity. This phenomenon has reached new levels of sophistication in today's media. While still hiding behind the veil of respectability offered by a story's status as 'news', crimes are presented differently according to the age, gender and physical appearance of the victim.

The pornography of crime reporting is readily seen in such instances as the Manson Family slaying of Sharon Tate. The violent deaths of attractive young women are a favourite topic of media interest. Tate's death is probably one of the most extensively documented, and exploited, murders in recent history. Each year, without fail, a tenuous excuse will be found to graphically recount the details of her slaying. Tate's status as an attractive film starlet gives her death a precedence over the other, less glamorous victims of the Manson gang. Illustrating a pattern observable in many television current affairs shows, the physical appearance of the victim, even to the extent of what kind of clothing they wore at the time of their death, is an enduring focus of attention. Of course, so too are the injuries sustained during the attack.

Some aspects of the media deal exclusively with recounting violent crimes, with little of the pretence to newsworthiness found on shows like *A Current Affair*. Magazines like *Murder Casebook* and television programs like *Great Crimes and Trials of the Twentieth Century* are based entirely upon crimes that were solved long ago and are of no real news value. The media's exploitation of criminal violence for the purposes of entertainment is the basis of the serial killers' rise to stardom.

Jeffrey Dahmer, Charles Manson, John Wayne Gacy and Ted Bundy have become household names. Some would argue that this is due to the legitimate reporting of a newsworthy social problem. Statistical evidence suggests that the incidence of such crimes may be increasing.

Yet, the nature of the coverage of violent crime is a problem in and of itself. Society is faced with a moral crisis when the media reduces the horrific suffering of murder victims to a ghoulish entertainment commodity and an economic resource. With each comic book, set of swap cards, quickie biography or TV special, human suffering is marketed as a product.

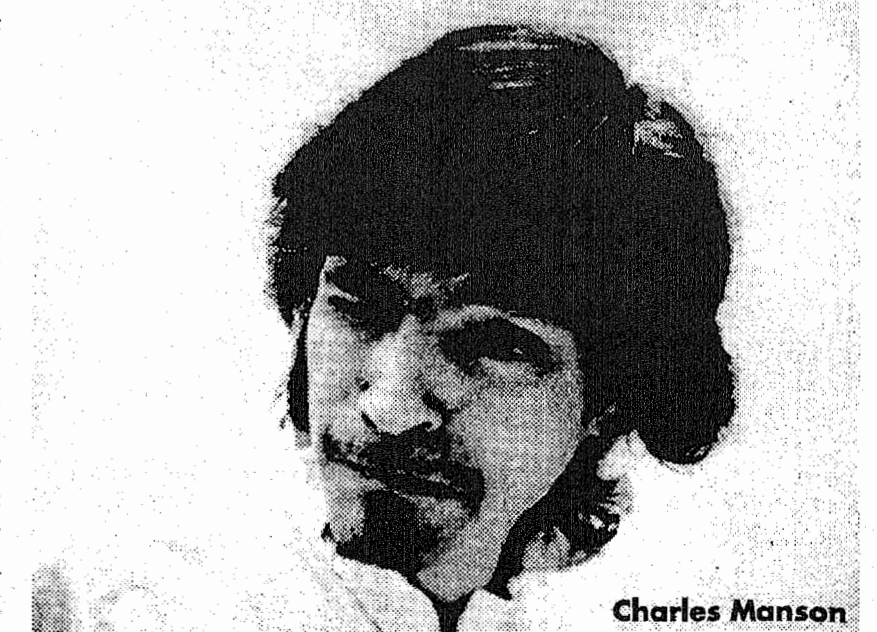
With their unethical treatment of stories, the media has been integral in the rise of murderers as popular icons. However, beyond the immorality of profiting from the activities of serial killers, questions are now being asked about the media's complicity in criminal violence. While the increasing incidence of serial murders is being blamed on everything from biology to the breakdown of the family and declining standards of morality, the role of the media is coming under serious scrutiny.

Serial killers are looming bigger than ever in popular fiction, with books and films like *American Psycho*, *Silence of the Lambs*, *Basic Instinct* and *Twin Peaks*. More pages in newspapers and magazines, more television shows and more books are giving attention to serial murders - and the more bizarre and shocking, the better. It is not inconceivable that such media attention may influence the way in which a disturbed individual manifests psychotic behaviour. In short, there is a potential relationship between the environment the media provides and some of the criminal behaviour exhibited by serial killers.

There are two distinct components that make up the serial killer phenomenon - the crimes themselves and their representation and marketing in the media. The fascination with serial killers is a product of a general sense of curiosity about the morbid and a fear of the social disintegration and looming criminality that they supposedly represent. It is this fascination which has been harnessed by the industries that surround and exploit the activities of such criminals.

The problems of violent crime can only be eliminated by tackling a plethora of complex social issues. However, the media's treatment of such crime is the most important factor in the creation of serial killers as TV stars and pop culture icons. Manson, Gacy and Dahmer have all enjoyed enduring media profiles as a result of the commercial exploitation of their crimes. Serial killers will only disappear into relative obscurity when the media gives them attention proportionate to the nature of their crimes. The media must stop focusing on bizarre, gruesome and sexually violent crimes beyond the levels of legitimate news reporting and social analysis.

Call me cynical, but it's not going to happen.



Charles Manson



# Jaynes addiction

"We're big in Bendigo", Jaynes guitarist Matt Banks informs me of their regular trips into the Victorian country. One could draw obvious comparisons to Matt Dillon's notorious band Citizen Dick in *Singles* (plus The Jaynes are receiving airplay on Seattle college radio), however The Jaynes have always come across as one of Australia's more modest, underrated bands. Five years hard work, minimalist marketing, taking things slowly when they could have snapped up early offers from record companies... "Modesty and poverty are two different things", Matt explains. "If anything, we could handle a bit more modesty. But money-wise, that restricts how well you can market yourself." Line-up changes have also taken place with Simon Boomer taking the place of Ben Abbott on bass, and Scott Rice the new drummer after Edwin Kuller's return to the Festival State. The only remaining members of the original line-up are Banks and Tom Williams, vocalist.

It's been a hectic year for The Jaynes. Getting the new line-up happening, non-stop gigging in Melbourne, trips interstate, and more recently, a national tour. For those who don't know, The Jaynes were a prominent Adelaide band for four years, doing the Seven Stars, Raglans, Boltz, extensive pubs and clubs, plugged and unplugged, during which they rose to be one of Adelaide's most respected guitar driven rock'n'roll bands, playing with some of Australia's (and the world's) biggest names (for example Bob Dylan and The Beach Boys). In that time, they self-financed three releases, namely *All The Colours In The World*, the *Babe* EP, and *Strum*, the Jaynes Acoustic album. *All The Colours*, an elaborate full-length album, is now a very scarce commodity. "It's quite a good album, we were really young, and didn't know what we were

string and harp sections. For example in "Deep Blue Sea", there's a double solo, first half is acoustic and the second half is electric. I took 22 hours to record the second half; now I'd spend 20 minutes, or a half-hour tops. We were 18 years old and really got ourselves into debt."

So what do they do? They form an acoustic band, build up a large following due to enjoyable and relaxed shows, release an acoustic album, and make some of that money back! Strum was a popular Jaynes project which lasted about one-and-a-half years, playing predominantly covers, and an interesting mix at that ("That Ain't Bad", "I Am The Walrus", "Fox On The Run", "Hungry Like The Wolf", "Jane Says"). I'm sure playing every Tuesday night at Lennies for eight months brings out the best in a band. "Everyone could play pretty well and everyone could sing - we'd have a one hour rehearsal and get five songs in. Ben and I had a real attitude that if we're gonna have to play covers, let's make it interesting, so we just had some fun. I think the funniest one was the version of "Cream" that went into "Stairway To Heaven" with a flute solo!... otherwise, I'm pretty glad it's over. It was never going to be an ongoing thing, Marty (Williams, of Big Things Flying) had his own things happening, and Mushroom wanted to sign us on an acoustic deal but it was just not what we wanted to do, so we said no."

The Jaynes have come a long way since then with the imminent release of their fourth disc, the (all important) self-titled album, recorded in Melbourne's renowned Metropolis studios. "We're pretty happy with it, I think next time we'll probably work with a producer, but we didn't really have that choice this time. You can hear that on the album - that we didn't work with a

had just joined the band, he was still feeling his way around, and we finished it at a stage when we knew Eddie was leaving so it's got a slight feeling of that ... for us anyway." However, both are still very much involved in the band, in fact The Jaynes are currently playing some of Ben and Eddie's tunes.

The new album is expected to lead to an increased level of national support for this band on the airwaves and on paper, and in particular Triple J are already manifesting such support through the Turn Up Your Radio Tour. Indicative of the bright future for this band, The Jaynes have an agent at Premier, and are with one of Australia's most sought-after managers, Gavan Purdie. Despite a distribution deal with MDS, they are yet to sign on the dotted line as far as major record companies are concerned. "We've held off on that. We're not that stressed about it to tell the truth, particularly at the moment. The record companies seem to be in a state of flux, there's a lot of bands being dropped, and there's a lot of spaces for new bands. There's plenty of opportunities but sometimes it's just as good being independent."

However, as Freddie Mercury sang, it's been no pleasure cruise. Since their school days, The Jaynes have had to work hard - not everyone's a saint in the music industry, and those early days in Melbourne were extremely tough, taking their toll on their lives and at the same time drawing them together. "There is something about *being in the band*, 'cos we're pretty uncompromising - we do nothing but play music - original music - which is a really weird thing and we just play and tour with original music, which is a bit of a nightmare for managers because they're trying to make enough money for us. There is that kind of hardship that goes along with that and I think that creates a feeling of overcoming things as a unit."

However, perseverance does pay dividends. The early lack of support from independent radio stations in Melbourne and Adelaide forced them to become predominantly a live band - the only way to keep things moving - and they became renowned for their live performances as a result. Combine the live energy/stage presence with Tom Williams' powerful, melodious voice and volatility on stage, and with a rare depth of quality songwriting ability, and you have the recipe for success. Matt and Ben are prolific songwriters, Eddie and Matt write material together, Tom some especially powerful ballads, and Simon and Scott are beginning to have their tunes played live.

And as with all artists, recurring themes become apparent in those written by Matt. "Yeah, they give me a lot of shit about it," Matt laughs, "If you listen to anyone, Bowie talks about monsters and nightmares all the time, Kate Bush talks about mothers and wombs all the

time, and I talk about the sea, drowning, and falling down." One very unique song is one of the older ones, *Teach Me How To Laugh*, which Banks wrote on tour about late night television. Evangelists screened regularly in Melbourne and Sydney. "They always blow my mind just how full-of-shit they are and how people believe them, I used to sit there and have a good chuckle."

The forthcoming album is being anticipated all over the country not only by fans, but also the business end of the music industry. The incredibly difficult slog that The Jaynes have faced is ongoing, however if instant karma is out there, Tom, Matt, Simon and Scott's time will come. "Yeah, I'm hoping this album will step things up a bit. We've been at this level that we're at since the *Strum* album, it's time to go up a notch and make life a little bit more comfortable - tour with roadies ... and stuff like that." The luxuries of life, as with all good things, come to those who wait, and whilst there are always opportunities for short cuts, The Jaynes have worked hard, been patient and endured. "It looks like after the tour we'll do the record launches and there's talk of us doing a national tour with The Badloves. So life's pretty up in the air - it could be basically touring for the next four years. That's the reality of playing music in Australia - you've got to do all that. I'm excited about the next album, even though it could be a long time away. There's all this new songwriting - Simon's becoming more prominent, Eddie's becoming more prominent, and Tom's writing some good stuff. I think it'll be along the same lines. We'll just stay a four-piece rock'n'roll band."

Some may question why a band would want to leave being a big fish in a small sea for all the problems and heartache. "I love Adelaide and all my friends are in Adelaide, but there are no record company people that have enough power to do much for you. I mean - really, the Melbourne scene is massive, evidently for every one band in Adelaide there's 23 in Melbourne, probably more now. And if you make it in Melbourne, it means something - and you can make a lot of money. If you make it in Adelaide, it's great, you can still do really well, and we did for a long time, but you're not going to take that next step and touring isn't enough. You've gotta be there, you've gotta be seen as a "Melbourne band". So now that things are on the up-and-up, do they disregard the fact that they're an Adelaide band at heart? "Not at all, I mean we still watch *Modra*, *Godra*. We're still South Australians, which is fucked during finals time in Victoria when you've got South Australian plates on your car!"

Andrew Millingen

The Jaynes will have a major record launch in Adelaide, with T-shirts and CD's aplenty. Dates to be advised.



doing. We spent months and months in the studio - acted like Queen or the Rolling Stones - a "six month lockout", which people don't do unless their filthy rich. So it's a little bit wanky I think: big

producer - but that's good because you can hear more of the band. It's going to be interesting going in with the new line-up, because this album was a little bit disjointed. We went in when Simon



# Riding a wave of success

After a lengthy absence, Ride are returning with a new album. Mark Scruby recently caught up with bassist Steve Queralt and found out what they have been doing in the meantime.

It's been a while since Ride redefined a large chunk of the British indie movement and a lot has happened since. Flanellette came and went. Crimpilene shirts and ambiguous sexuality rose in the wake of Suede, and now regurgitated punk sounds hang ominously over what is, arguably, the world's most fickle market. Ride could probably release forty minutes of white noise, freestyle drumming and a dubby bass loop and Andy and Mark singing something about feathers and clouds and flying and fading blue rivers as their third album and call it *Leave Them Going Nowhere Forever Again...* but they aren't going to.

Where could they start? With a tambourra, perhaps? That is where their latest long-player starts. Their last album began with an ever-repeating keyboard sample but *Carnival of Light* is introduced by a hypnotic drone generated by a close cousin to the Indian sitar. Could this sum up the difference between what Ride were and what they have become?

"The album in general, I think, sounds a lot different to *Going Blank Again*", considers Steve Queralt. "We're never into repeating what we've done. We'd had enough of technology... drum machines. We wanted to make a really good rock album."

With the songs written, George Drakoulis was called on to give the band some much-needed direction.

"He basically changed arrangements and suggested different chord patterns. Then we went on a tour of Sweden with all his new ideas, came back, said that we didn't like certain ideas and liked others. We kept about fifty percent and went in to record it from there."

One of these songs, "Rolling Thunder", is played solely on tambourra, acoustic guitar, stand-up bass, and bongoes. How could a live show incorporate this and, say, the extended section of feedback in "Drive Blind"?

"As far as live shows go, I don't think we'll have a tambourra, and I don't think, no, I won't be playing a stand-up bass. We've never been into recreating the studio sound live."

A song that could fit into their old set lists is the first single, "Birdman", which was recently released in the UK.

"It's probably our worst selling single," mumbles Steve. "But it was never going to be a commercial success because of the type of song it is and the length that it is. It was quite a bad decision to release it. It doesn't really illustrate what the rest of the album is like. It sounds much more like what we've done before."

"Birdman" certainly shows the more powerful face of Ride which they seem to have moved away from. "You could view it as a bridge between the last album and this album, but if the bridge falls over the pathway..."

Cheer up, Steve. Andy and Mark have

been travelling the world since the end of the *Going Blank Again* tour. Surely, you've been leading an equally extraordinary life.

"I've been rearing children and going to the supermarket once a day."

What? Surely you've been living life on the edge, finding rules for the sole purpose of breaking them?

"No, afraid not. We came off this tour just as my son was being born so I've spent his first two years trying to be around all the time. I mean, I've had a really good two years."

In that time, Ride played a number of shows with The Charlatans. After listening to *Carnival of Light*, this seems to make a little more sense.

"Apart from the music, Ride and The Charlatans are very similar in their outlook and what they want to achieve, and



also our careers have been almost identical, almost parallel."

Not to mention the fact that Tim Burgess of The Charlatans and Mark are close to identical... "You're right. They look identical - even in the flesh."

Speaking of touring, are Ride planning to bless the colonies with a visit?

"I know we will get to Australia. I've no idea when. It'll be some time in the next year." With The Charlatans, perhaps? It sounds like the two bands enjoyed playing together. "Yeah, it was a really, really good weekend. It was one of the best weekends. Maybe Japan and Australia will be a good opportunity to do it again."

While a pool of saliva formed slowly at my feet in anticipation of being able to witness such a rare coupling, Steve went on to tell me of his latest musical purchases.

"I quite like the Aphex Twin album."

And Seefeel, I suppose? "I quite like ambient kind of house stuff. I really, really like reggae." Don't lie. You spend all day listening to fellow exponents of noisy, feedback drenched indie mayhem. "Well, no. I detest it. I really do. Other bands that we're supposed to be like or, you know, are supposed to make the same music - I detest." OK, we get the message. "I mean, the Charlatans, I really, really like." Yeah, but who exactly is it that you detest? "I shouldn't tell you the bands I don't like. No, we won't go into names."

When Ride first came onto the scene, a lot of other bands with monosyllabic names and Rickenbackers seemed to emerge. Whether they were finding inspiration in your music or just plain ripping it off, did you resent their lack of originality?

"Not at all. It didn't change what we were doing. We just carried on what we were doing and if bands were taking that as inspiration then, I guess, it was quite flattering. We've never been in any competition with them. I don't think we really enjoyed their music very much."

The British indie scene seems to be far too insular. A lot of the bands seem to be influenced too much by what is around them. The more successful bands seem to be influenced by music that is less relevant to their own.

"I think you'll always get, whenever there's a new fashion or a new scene or whatever the press want to call it... you'll always get about two good bands from each scene that are going to change and are going

to have a good career and they're going to last two or three more albums. Then you'll get about five other bands that are all around and the press are really into them. They sell a few records but they don't last. They make probably one album and then disappear.

"I mean when you're in a band, you're either really into what the bands around you are doing or you don't ever hear them. I don't think we are really in contact with, and we don't really know what's going on in the rest of the indie world. I can't actually tell you what Seefeel are like because I haven't actually heard them."

Well you should have. One of their CDs has a couple of remixes by The Aphex Twin.

"What's this EP called?"

"*Pure Impure.*"

"*Puuure Immmmpuuurre,*" repeats Steve in that drawling voice which tells you not

to say anything because he's copying something down. "OK. I'll get that."

Alright! I have just influenced Ride. When their next release is an hour and a half of ambient techno you'll know who to thank, or blame, whatever the case may be.

Of the bands that Steve has come across, I wonder who he thinks are worth listening to. "The Charlatans, Blur - I think Suede will be really successful." Ah yes, but what do *you* think of them? "When they were first in the press and everything, I didn't really like the idea of Suede and I couldn't understand the singles but now it all makes perfect sense. I think they are a really, really good band."

Some people probably thought the same about Ride when they first appeared with the *Ride* EP. Once all the hype dies down you can actually see what a band is really like.

"Yeah, you're right. You are, kind of like, dazzled by all the media attention and it does put you off. You think, 'Oh they can't possibly be this good.' You end up not bothering but when it all dies down..."

But Steve, there's more to music than just British bands... isn't there? Surely you've come across some Australian bands that are worth listening to. "Classic question from the Australian journalist," he replies in a tone I couldn't quite pin down (boredom, disdain, apathy?). So you get this every interview?

"Yeah." But, I suppose journalists from Paraguay ask your opinion of the coolest bands from Paraguay. "No, it's always Australia for some reason." Uuh.

"I'm going to insult you now and say INXS."

Allllllllriiiiiight!

"Kylie Minogue."

Is this the standard answer to be given to all pathetically unoriginal Australian journalists?

"Yep. I usually wind them up because these bands are no longer... [pause]... I don't think they're much liked in Australia," he answers carefully.

Hmmm. You've toured with Ratcat before. "Yeah. What are they up to now?" Not much. "After we played in Australia with them, they came to England pretty soon after... I think Mark was quite friendly with some of them. I don't think he's seen them or heard of them for two years." I don't think anyone else has either, Steve.

Of course, Steve must have fond memories of the lovely city that is Adelaide. It would be nice for him to leave us with his thoughts of what we call home.

"We went whale-watching in Adelaide. We didn't see any."

I don't think many people do, actually. I think it's a bit of a myth to coax innocent tourists down to Victor Harbour so they'll buy icecreams.

"Ha ha. That's exactly what we did."



# Grease your popsicle

Darien O'Reilly spoke to the driving forces behind Greasy Pop records.

Greasy Pop has been a local institution for as long as I can remember. Releasing a plethora of sometimes brilliant, sometimes good but rarely mediocre stuff, Greasy provided a recording, distribution and legitimising outlet for local bands. Then in the early nineties everything went quiet. No consistent releases, in fact no releases at all.

Greasy Pop was going through a change of ownership, a change of the guard and a change of fortune. Ownership passed from Doug Thomas to Peter Kearns and Boyd (he didn't want to see his last name in print). Greasy is in the process of re-establishing itself so we decided to sit and have a bit of a natter with Boyd about life, loves and future directions.

Naturally we started with the basics.

**On Dit:** How did you actually get involved with Greasy Pop?

**Boyd:** We heard that Doug was trying to sell the label so Peter and I decided to buy it. We sat down with Doug, our financial advisers and thrashed out a deal. Basically we just bought the name and some back catalogue. The recording rights to the back catalogue are still owned by Doug or the band depending on their contract but the glass masters are in the band's possession.

The reasons we bought it were quite simple. We've both been interested and involved in local music for years via performing, attending shows and occasionally buying their releases. We were also thinking of starting our own label anyway so buying Greasy seemed to be the most sensible thing to do.

**OD:** What has Greasy Pop released since Peter and you took over?

**B:** The Undecided CD, the Puppethead CD and a BNI CD. Unfortunately we've both been too busy doing other stuff such as working and studying to solely concentrate on the label but this is changing. It took all our excess money to buy the name so we didn't have the money to put into all the recordings that we would have liked. Now that the administrative side has been worked out, money is starting to come in and we have more time we can hopefully release more things. With running an independent label we have to be involved in all facets of it and we want to get all sides right before charging into releasing stuff.

**OD:** Why do you think that Adelaide needs a local record label and a recognised one at that?

**B:** Recognised label material is more likely to be played on radio than non-recognised stuff. It provides an outlet for the talent locally and a recognised label usually has quite good contacts. Doug had built up a good network of contacts overseas with a Dutch guy distributing and selling CDs in Europe. We're using this guy as well and he is re-pressing CDs and the like for us there as well as using his American contacts to do the same for us in the USA. Administratively it is a lot easier to go through one person than

many, especially when that person has been very good with returns, money etc. Hand in hand with this is having a good national distribution network and profile.

**OD:** With regards to releases, do you want to stay genre specific or cover the broad spectrum?

**B:** We will release anything that we think is good enough regardless of style and regardless of where the band is from. We receive demos from interstate and overseas but if it comes to a choice between two equally good bands of which one is local, we'll obviously release the local. We receive a very diverse range of tapes which tests our objectivity at times but with there being two people involved agreement must be reached before anything is released. Hopefully Greasy won't fall into the trap of being pigeonholed.

When it comes to distribution deals we'll do them for anybody. We try to maximise returns to the band by using our own distribution network and not any other companies as they then want their slice. The network we've set up has approximately 60 shops in it and covers all capitals and regional centres nationwide. We've stuck to the shops that we think will sell and be interested in the music not just categorise the music badly and hide the record where it doesn't belong, like putting The Damned in with the heavy metal section. All the shops have given a positive response and most of the shops are recognised as providing a quality product and service like Waterfront and Half a Cow in Sydney, Monkey in Perth and Augogo in Melbourne.

**OD:** Any drawbacks with keeping the same name?

**B:** Only a couple. People have a tendency to pigeonhole a release musically just because of what label it's on and without giving it a fair listen. Then again at least the name is recognised and it might get played because of that same pigeonholing. Even if the label isn't recognised we mention a prior release such as Exploding White Mice's *A Nest of Vipers* people quickly go, "that's right that was on Greasy Pop. Occasionally some companies, well one anyway, might think that Greasy is unreliable but that soon changes when new management is recognised.

**OD:** Over the last few years Greasy's image has been one of a label that hasn't been interested in releasing as well as being disorganised. What do you say to your detractors?

**B:** Firstly, we always intended to run the label part-time. Greasy Pop was also probably dying two years before we took it over which could have added to the misconception. Doug got burnt by bands sitting back and not promoting their release at all and we are trying to make the promotion of releases a joint venture as much as possible. This can be done by helping to organise label tours, pushing label bands onto promoters that may ring

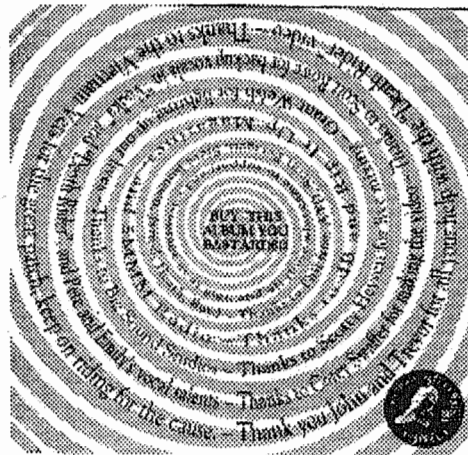
etc. All our money did go on the name so we haven't had the money or the inclination to release everybody that wants a manufacturing deal. Financial constraints are our number one enemy. Work and study commitments have made it difficult to devote the time and money towards Greasy that we would have liked to.

We also don't want to release anything that we or the band aren't happy with as we don't want the label to get a crap quality reputation. This often adds to the cost. I know this sounds a bit economically rationalist but we're looking at this being a long term thing. If people want to think we're indolent they can. With more money and time appearing now we can afford to release more and you can probably expect a bit of a resurgence in the number of releases.

We've deliberately spent time on getting the distribution network set up correctly to fully support anything we do release.

**OD:** Do you prefer to sign bands to a short term or long term contract?

**B:** That depends on the band but we prefer a single record deal. Neptune Lolly Shoppe are releasing an EP soon that we're contributing towards but they've only signed for the EP. After that it depends on whether both sides are happy with each other. From our side it depends on whether the band has their shit together and if they fully support and promote their release. You know, do the tours, the interviews, the box and dice.



We're hoping to avoid any bad reputation.

**OD:** Is artistic control in the hands of the band?

**B:** Yes totally. The band has control over where they record, what and how they record and the packaging of the finished product. Of course a lot depends on how much money both sides have to plough in. We will suggest what we think the best tracks are etc but all final decisions are in the hands of the bands.

**OD:** Could you see any Greasy Pop live recordings?

**B:** Yes. I've nothing against live recordings. It is a cheap way of doing things provided the band doesn't go over the top. Then they might just as well do a studio album. It should live in all its glory, mistakes and all. It all comes back to the question of what the band wants

and what we can all afford again.

**OD:** Do you feel that the market for Greasy releases has shrunk?

**B:** That's a curly one. There doesn't seem to be too much trouble in selling what we've put out especially with the expanded distribution network. All our releases and back catalogue seem to do reasonably well overseas. CD sales are down Australia wide so sales overall can't really be used as the measuring stick. I think the market has changed; shrunk in some directions but expanded in others. This is part of the reason that we want Greasy to cover the spectrum of releases.

Because neither Peter nor I are in it for the money, we try to keep the prices down as much as possible. If we could make a living from it then we would have that much more time to put into it. Both of us want to see as much local product released as possible without compromising quality. This is part of the reason double-sided singles appeal because they expose two bands, thus automatically increasing the market and word of mouth promotion.

**OD:** What about the quality of local bands?

**B:** I think Adelaide has a scene that is quite remarkable. The overall quality and quantity of bands is quite staggering especially when compared to somewhere like Sydney. Sydney has a thriving hardcore scene but doesn't seem to have much else. Adelaide does seem to start a



lot of things in Australia such as techno. A good scene gives inspiration to other like minded people especially when they see folk they know giving it a go.

It would be good for some pubs that attract crowds regardless of the bands to take a punt on bands that they wouldn't usually get but unfortunately profit gets in the way at times.

Indie local releases seem to be picking up numberwise and we don't care if it isn't all on Greasy Pop as long as it is getting released and out there. The more releases, the more people are getting involved and the better the quality of bands and releases.

Greasy Pop intends to be around for a while which can mean only good news to the music going, playing and buying public of Adelaide.



# Skunking it up

With a list of musical influences as long as Pinocchio's nose, Skunkhour have created a varied yet distinctive sound and are starting to be recognised as one of Australia's most original and creative bands. With a new EP, *State*, receiving support from the most unexpected places and a new album due for release in July, things are looking good for this five-piece Sydney band. Dominic Stefanson recently spoke to founding member Michael Sutherland (drums).

Michael and his brother Dean first formed Skunkhour with close friend and guitarist, Warrick Scott, a little over three years ago in Lismore on the NSW north coast. A little later, another set of brothers, Aya (lead vocals) and Del Larkin (rapping), joined the line up. The line up was completed with the inclusion of keyboard player Paul Searles. All five members had grown up in the same neighbourhood and had known each other "for years", so it is a case of a few mates with a dream. With two sets of brothers in the same band, I just had to ask whether this led to a closer bonding or some vicious arguments.

"It's a double-edged sword, you get bonding as far as musical honesty goes and the ego thing goes right out the window, when you're in a family ego really doesn't mean anything. But I guess it does bring out family quabbles because you also do ... I mean, you've being doing that since you were six years old, there biffing on a funny level. The thing about family is that you can't choose your relatives, you can't tell them to go away because they're there forever."

However, Skunkhour are, I am assured, a democratic group but discussion over the direction of a song ... "can develop into huge shouting matches and storm outs and things thrown across the studio. This rarely happens, I mean, if we were fighting all the time it would be depressing, but when the shit hits the fan it does hit. That's alright, it happens with every band, any band that tells you they all love each other all of the time are either lying or they're one of a kind."

These little biffs apparently bring the best out of the band and the disputes never carry on after the rehearsal: "grudges are not part of this band".

The new EP is a collection of some songs from the forthcoming as yet untitled album and a few of the older songs which have been remixed by Adelaide's Groove Terminator. Skunkhour saw GT at the Cargo Club and were impressed by his playing, the feeling was reciprocal so Skunkhour flew him over to Sydney to remix some of their songs. "It turned out really well. The "Do You Like It" remix has been absolutely hammered on Triple J, it's being played left, right and centre, which is good, but we'd like them to play *State* ... Oh well." Apparently, some commercial stations, especially Triple M in Sydney have been quite receptive to the EP, too. "The airplay came from a lot of places that we just didn't expect. They (MMM in Sydney) played it without us

even hassling them or anything and it won a listenership poll five nights in a row. We just thought 'what the hell's going on!', we couldn't get our stuff played on there before no matter how hard we tried and now it's on rotation."

I suggested that there has been a general shift towards bands that had once been considered alternative, now being played on mainstream radio stations.

"Definitely. Well, alternative is a pretty weird sort of word. When US win best alternative band in the States, it makes you wonder exactly what alternative is. But bands which are left of centre have definitely moved in, that started with Nirvana (that name again) all those years ago. Now people do want to listen to stuff that is different, something besides the old classics."

Two years after forming, the band had already released their self-financed, self-titled debut album and a follow-up EP, *Bootyful*, both of which were greeted with critical acclaim. The band had already established a reputation as one of this country's best live acts.

"Australian groups, or us and Americans but especially us are the best live groups in the world because here you have to play live and play live really well if you're going to get anywhere. The bands we have are testimony to that, bands like the Screaming Jets, totally different to us, but really good live, as are the Sharp and The Badloves ... the list goes on. These bands go over to Europe and people say, 'Wow! Listen to that, these guys can really play.' Over there you sign a deal, record in a studio and occasionally do a gig here and there, a little showcase gig. Most of the publicity is just generated through radio and television and when they do play live it is nowhere near as good as Australian bands. Like Jeremy Jordan came over and played at Australia's Wonderland in front of ten thousand screaming girls and

he was physically ill from nerves because he had never seen a crowd like that before. It was one of his first gigs ever." Speaking of gigs, what sort of crowds do Skunkhour tend to attract? "It's really widely varied. We've walked into a venue before and there will be a group of bikies on one side and on the other side there's the group with the baseball caps on and they start intermingling and everyone has a really good time. It's really strange, we don't attract any one type of person, I think the different styles of music that are inherent in Skunkhour attract a whole lot of different people for different reasons. It's really great, you look out and it's not a fashion statement, we don't get up and have uniforms and the crowd don't have the same uniform. Often you'll go along to a band and the crowd will be wearing the same uniform as the band, like the flannelette shirt brigade, everyone's got to have their flannie and if you don't you get like style policed out of the place. We don't encourage that ..." (laughs).

With a musical base of rock, jazz, funk, soul and hip hop, Skunkhour do not seem to be particularly Australian in any way, yet the band to consider themselves and their music to be Australian. "A lot of people look at our music and say, "Ahh, that's American," but as Michael points out when Lee Kernigan plays country music, it is solely American and it is very strong, he sings in an American drawl. Even Jimmy Barnes, that great Australian icon sings rock 'n roll which is American, so "the argument doesn't really stand up". As for the lyrics, "we don't centre on talking about Gough Whitlam or anything". Well, does anyone? "Yeah, a band called the Whitlams have a single called Gough, let's face it, he is a socialist icon and I appreciate that ... We do some localised stuff as well as some more general stuff. Del and Aya don't restrict themselves, they write what-

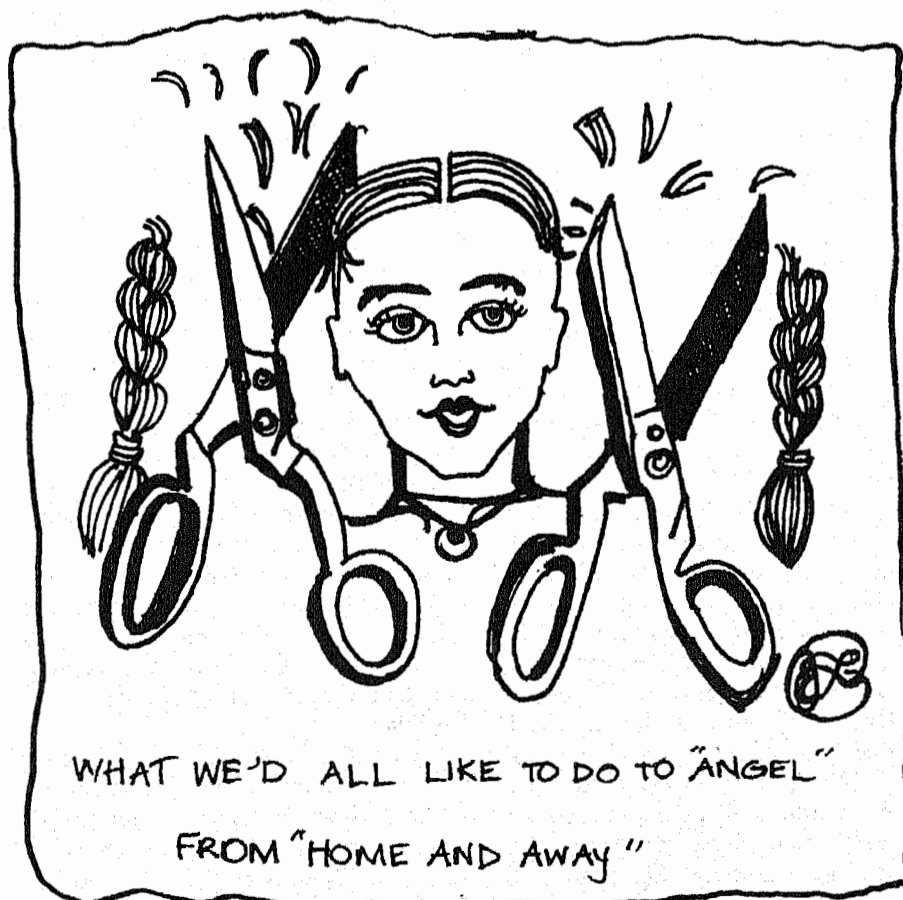
ever is going through their minds whether that be happy, sad, angry or whatever."

With quite a few bands from Sydney currently playing a funk, jazz fusion (DIG [see recent interview in *On Dit*], Juice and Swoop), music journalist have been quick to lump these bands together and label them. Labels are not something that agree with Michael. "People are very quick to label things and then build them up only to cut them down again. People were quick to call us all the Sydney funk scene, which just isn't the case, we're not playing the same music. I'm not trying to be the guy that says our music is better, it is just different, it's by no means better and it's by no means worse - it's just different. It's pathetic, it's like this Manchester thing, The Stone Roses and The Inspiral Carpets are completely different and they all got bunged in together because they're from Manchester. It's the same with Seattle, I cannot honestly see the similarities between Nirvana and Soundgarden et al, the only similarity is that they are all playing electric guitars and they like big guitar sounds, and that is basically it. What is going to happen is that they'll (music press) try and knock Seattle down and look somewhere else. It's academic, like the whole story of history. You've got to look at something after it has happened and put it in a box and neatly label it. It's the same with art. Art history is a joke, they just try and box all these people together. It's not a very good way to go, yet, unfortunately, that's just the way it works."

With some genuine interest being shown in the band in the UK and a new album on its way, Skunkhour are definitely a band going places. As for the forthcoming album, expect something which is "a big change, but still Skunkhour".

Interview conducted with help of 3D FM, Adelaide's only true alternative.

Dominic Stefanson



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# Someone you can really identify with

Rollins Band  
Sunday June 29

By the time we got in the door, we had been there for about half an hour waiting in line before someone started uttering something about 'tickets' being allowed down the front. It turned out that the line (now stretching to Hindley Street) had been for people waiting to buy tickets at the door, and with only 200 for sale, I'd say there would have been some pretty disappointed people.

Once inside, it wasn't long before Kiss My Poodle's Donkey started playing, receiving only a lukewarm response from much of the crowd. The band, consisting of varying combinations of guitar and bass (often giving up guitar completely in some cases, playing only with two bass) and a guy playing what could only be described as an array of cowbells and a keyboard which he proceeded to bash away at. The band played a good set, but when a glimpse of Henry

was caught on the balcony above the stage and with 'We want Rollins' being screamed from the crowd, a degree of interest was lost in the Poodles in anticipation of Rollins starting.

The stage presence of Rollins' band alone is an experience. As soon as the warm-up music stopped and the band hinted at coming on, an electric buzz lit up the crowd, causing a crush to the front in anticipation of the first notes. With their new bass player (Melvin Gibbs) taking up his place, they proceeded to grind and scream their way through a number of tracks off their new album *Weight*, as well as a fist full of others (the ones that didn't quite make it onto the new album).

Taking time out after a few songs to introduce Melvin and say "Hi" to everyone, Henry indulged in a bit of a monologue about 'searching the world for a new icon that you can really identify with' (not a remark about Kurt Cobain

was it?) before exploding into "Disconnect".

For anyone who was worried that the new album lacks some of the energy of their last album, I wouldn't be too disappointed. They still managed to entice the crowd into jumping all over each other and pass any potential crowd surfers, straight over the front barricade and onto the ground in front of the stage. (Ever wondered how Henry Rollins keeps himself so angry during a performance? Perhaps it's something to do with some of the wankers that were making their presence felt in the crowd, whose idea of having a 'bit of a mosh' was to run from the back of the pit, flat out, straight into anyone in their way.)

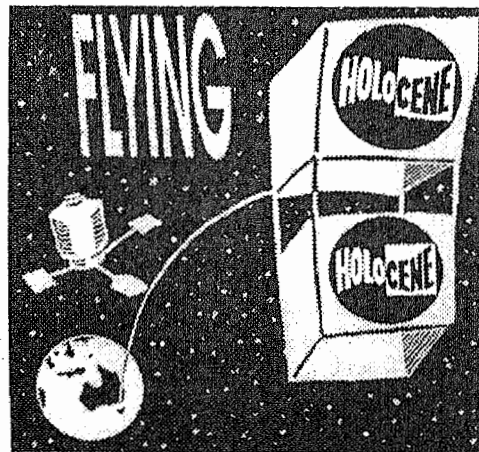
The band played a set of epic proportions, making a lot of noise for nearly an hour and a half (probably the best way to get \$23 worth of value from *two* bands!). The band slowed for only a few songs that were probably closer to a

monologue, before setting into "Liar" and "Alien Blueprint" (just in case you had begun to let your guard down). At times, the sound was not entirely dissimilar to some of the Gangsta' Rap sounds of Body Count. Could it be that Ice-T is actually a black Rollins?

After twenty minutes encore, the band finally left the stage, leaving a full house sweating and gasping for a bit of cool air. The bouncers had done their darnedest to cool the crowd during the performance, tipping bottles of water onto the appreciative punters, but failing dismally (a 300 ml Evian bottle doesn't hold that much water).

With the new bass player has come a change in the Rollins Band, producing a slower and more blues driven sound than when Andrew Weiss was with the band. Nonetheless, I'd say few would be disappointed having parted with \$23, even if The Mark of Cain didn't play.

Matthew Batten



Flying  
Holocene  
Shock Records

As is sometimes the case with Australian bands (Nick Cave, The Go-Betweens and the Sugargliders being the clearest cases), more attention has been paid to Holocene overseas than in this country.

"Simple perfect pop." *Rolling Stone*. "Fuzzy beach pop ... brimming with soul harmonies." *Melody Maker*.

Perhaps not "perfect", but Holocene do play some very fine guitar pop. Holocene's greatest achievement must be their ability to produce melodic harmonies with a rather noisy, rough edge. *Flying* is the second EP from this Melbourne-based band.

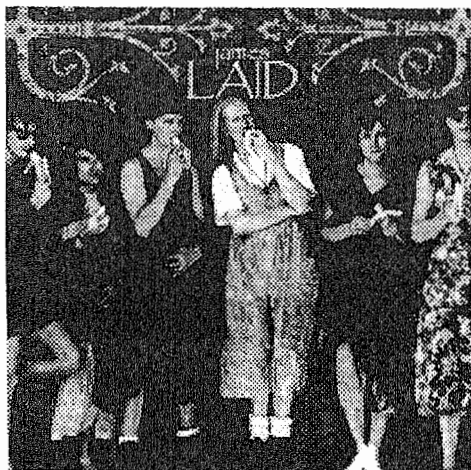
The first three tracks are short (all under three minutes), sharp, tight and direct pop songs. The fuzzy edges have been shaved off leaving only the essentials, something which has been so rare in pop music since the demise of the Smiths.

The other plus that Holocene have going for them is the fact that three of the four members share the responsibilities of lead vocals. This gives the band a lot more variety and aspects than most. The female vocalist on the title track has the most accomplished voice and this, perhaps, is why this is the best song on the EP. The male vocalist also has a very acceptable voice and the second and third tracks are also very fine songs. However, the second female vocalist has a somewhat grating voice and thus the final track, which is longer than the others, is the weakest.

The forthcoming album which will be made

in collaboration with producer Bob Weston (Shellac, Nirvana and Sebadoh) should be very interesting. Keep an eye out for this band.

Dominic Stefanson



Laid  
James  
Polygram

"James are a band that stand independently from fashions and trends."

Record company bios would have you believe this of almost any band on earth, including things like Salt and Pepa. However, in James' case, there is some merit to this statement, James are quite unique and nigh impossible to categorise. Despite having several UK Top 5 singles to their credit and some very loyal fans, most notably Morrissey who professed a public love for the band and invited them to tour with The Smiths, James remain almost unknown in Australia. This is a shame as James are a very fine band.

*Laid*, James' fifth studio album is produced by Brain Eno. 'Renaissance man' the bio calls him; bloody genius, I say. Eno has that rare ability to produce music that is very commercially accessible, yet rich enough to maintain an almost timeless quality and please *alternative* listeners. Eno produced the trilogy *Low*, *Heros* and *Lodger* which gave Bowie some of his greatest commercial successes and Talking Heads' better (i.e. brilliant) albums. More recently, Eno should have received more credit than U2 for the sound on the *Zooropa* album. Despite all

that time and space on Eno and the fact that he plays additional bass, keyboards and vocals on *Laid*, his input is surprisingly minimal.

Whilst not being an acoustic album, *Laid* has a very mellow, tranquil, stripped down sound. This is the sort of stuff you listen to on a rainy Sunday afternoon when you've got a hangover, or when lying in bed. The extremely infectious title track, which has been getting a fair bit of airplay on JJJ is probably what will first get you hooked. It has a quality that makes you want to put the CD player on repeat. And what great lines, "This bed is on fire with passionate love / the neighbours complain about the noise from above / but she only comes when she's on top". However, *Laid* is an album which should be listened to as a whole. *Laid* is a very subtle album which won't grab you by the balls and make you sit up and listen at first, but it will sneak up on you and before you know it you will find yourself going back again and again.

Thirteen tracks clocking in at 55 minutes without a weak link. Without being brilliant, this is a very generous well rounded offer.

Dominic Stefanson

*Café of Broken Dreams*  
Dorian Mode  
ABC Music

Dorian Mode has class. He hasn't the charm and dazzle of Harry Connick Jr. because he doesn't need it. Mode plays the piano with unfamiliar skills and sings with a smooth, polished voice.

It saddens me to see such talent wasted within the Australian Jazz Music Industry. If Mode was American, he would be a great success. But who has heard of 'Dorian Mode'? Australians recognise Kate Ceberano as a leading jazz musician before Mode. The only assets Dorian Mode lacks which Harry Connick Jr. possesses is financial support and educated audiences. Why? Because he is Australian.

*Café of Broken Dreams*, Mode's latest release, comes straight out of the 'Cool' era of Jazz. The complex time signatures and the use of a great number of styles combines to produce a one-off Australian Jazz album.

The highlight is the blues-like ballad, "I'll Pick up my Tears and Leave".

Throughout the album, Mode presents his ability of Jazz variation and impresses with his vocal and keyboard skills. And yet, you won't find many copies outside of ABC stores. Mode is a rare Australian Jazz talent waiting for recognition. *Café of Broken Dreams* is well worth a listen and will make a good addition to your Jazz collection.

Stephen F.J.E. Dickinson



Growing Menace  
Shotgun Alley  
(Mds)

Rock 'n roll is a funny thing; it's often said the more thought you put into it, the more you mess it up! The *Growing Menace* EP is proof of this.

The production here is good, self-produced it is a definite point in their favour. The sound is punchy and alive, but alas this does not save any of the six tracks.

From the onset of "White Flame" (track 1) it dishes out liberal doses of Joe-Lynn-Turneresque high "las" and low "wahs" intertwined with painful guitar solos. Tracks 3 and 4, "Yesterday's gone" and "When the Beat Comes Knocking" (no, that's not a misprint) are co-written with the well credentialed Greg Macainsh (remember "Living in the '70s"), but these are probably the two biggest stinkers here. The others lack power and some seem to last an eternity.

In short, this CD lacks balls (but all of the penis is definitely there!).

Frank Trimboli



# Story from the west side

Nikki Anderson talks to Broadway star Sean McDermott about *West Side Story* and other matters theatrical.

Sean McDermott was born and raised in Denver, Colorado where there wasn't a lot of theatre, so movie musicals and performers such as Fred Astaire and Gene Kelly were his greatest influence and inspiration. McDermott was involved with school theatre, danced with a ballet company, studied for a music theatre degree at Loretto Heights College, Colorado, then went to New York to pursue a career in musical show business. Parts in productions such as *Joseph and his Amazing Technicolour Coat*, *Grease* and the *Pirates of Penzance* were a start to his career, but his first real break on Broadway was in the role of Rusty in *Starlight Express* for almost three years. He then toured with *Miss Saigon*, playing the lead role of Chris.

Another Broadway credit was the role of Whizzer in *Falsettos*: "*Falsettos* was a smaller show which dealt with the issues of AIDS - a man actually leaves his wife and son and has a relationship with another man, it was a big, big success on Broadway the way it was done; the first act was done about 14 years ago, and then the second act was done as a kind of sequel and about 3 years ago, they put them together. It was very topical, music and dialogue made it light, but it dealt with heavy issues. It was a major career move for me, 'cos I was working with some big names in the business. It was not just one of these big shows which is going to run forever, so just being able to move into something that wasn't just a musical that was overproduced was a big break."

Tell us about *Guiding Light*, your soapie: "...it was a wonderful experience, I actually had to jump into it, because the character I stepped in for, had had an accident hang-gliding which sounds like a soap opera for real. I stayed on about 3 or 4 months."

Were you lucky enough to have an exciting soapie name?: "Hart Jessup, not like some of them, Rock or Boulder and there was actually a character, on another soap, called 'Hunk'. It's silly stuff, silly scripts, it's all soapy, sappy stuff and I had two different leading ladies, one I'd got pregnant and one whose wedding I was breaking up, it was stupid, but I must say it was invaluable experience in front of the camera, I did learn quite a bit."

What would you say about the running of musical productions in Australia compared to West End or Broadway, where they run for years: "*Cats* and *Phantom* played a long time here, it's the way they're produced, and the way they're marketed... basically marketing it in such a way that people just have to see it no matter what; get that going about a year before it comes and you pre-sell everything, so you've made your money back and everything else is gravy.(?!). That's kinda the way Broadway's run now."

What would you say is your favourite musical?: "It would be *West Side Story* :

my first audition in high school for the first musical I did, I sang 'Maria'. I've just always wanted to play this role, as the years went on, I didn't want to play this role in any old production, I wanted to do it either on Broadway, or in a real first class production. That's what brought me down here, what really tempted me, was that this was going to be a full blown, first class production."

This production of WSS has been described as 'pure Broadway', how does it compare with Broadway shows?: "it's definitely comparable to anything on Broadway at the moment and even better than some shows that are currently running or I've seen in the past. It really does belong there.."

The choreography of the original 1957 production was amazingly dynamic, how true is this version to the original?: "We still have all the original choreography and our choreographer Kevin Backstrom was assistant to Jerome (Robbins, the original director and choreographer) and did a lot of the productions in Europe, so he's as close as you can get without having Jerome. It was revived about 12 years ago on Broadway, it was good, but kind of a seventies production of it-it could use another revival and a production like this. When they say it hasn't been done like this, they mean the production, the set, the lighting, the sound and the direction, because apparently in the States, Robbins has put a freeze on it being done only the way it was done originally: painted backdrops and little wagons that roll on is a simplicity unique to it, but in this day and age of technology, where you have helicopters and chandeliers falling down, and you're charging \$60 a ticket, you need spectacle, and that's what we have, we have an amazing set, it's gorgeous to look at, almost cinematic because it just flows."

Robbins' choreography was hailed as revolutionary in the late '50s. How does it hold up today?: "Some of the choreography you see these days, especially through the seventies and eighties is so lame I don't know really what we call choreography today, *Cats* maybe or Michael Bennett's *A Chorus Line*, but he's gone and there's nobody that really creates anymore. There's one woman who's up and coming, Graciela Daniell, I don't know where she'll fit in. The choreography of WSS is so powerful, so intricate yet so simple...it's so powerful it moves you, even singing it every night we do it so much, if I get lost for the moment or my mind goes away, it's just a matter of listening to the music and it brings you right back."

Everyone says that the story is timeless, but how relevant is it to today's youth?: "The piece itself is about racial tension and gang warfare and we're still dealing with that today; it's the story of Romeo and Juliet and you can still take that idea

and you're just so moved by it. Especially a production like this, which brings life back into music theatre. It gives kids today the chance to see what the best of the best was. *Phantom* is wonderful and *Miss Saigon* is beautiful, but what we call 'book musicals' are becoming obsolete.

Here it seems to be all revivals: *Jesus Christ Superstar*, *A Chorus Line* and now WSS and there doesn't seem to be anything new... "on Broadway it's the same, we have *Damn Yankees* revived, *Beauty and the Beast* -that was a cartoon written by Disney, so there's not much of originality there. We've got *Tommy*, that's a movie, *Kiss of the Spider Woman*, a film, so it looks like we're taking stories that have already been written. But that's not new, this (WSS) is based on Romeo and Juliet, but it's the music and the dance and the direction...there are not a lot of people who can do that and young writers and directors are not nurtured or encouraged to write the next one."

Could that be the future of today's dancers?: "There are a lot of dancers who have done these shows and are going to get out and do their own stuff, and that'll be the birth of it, as well as somebody taking a chance with them and giving them a break."

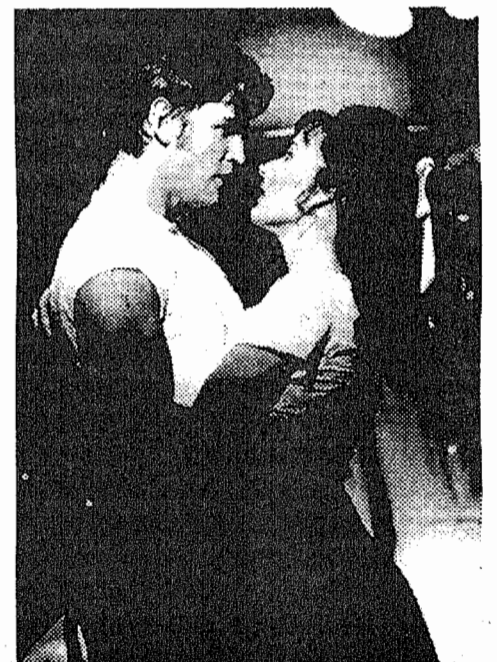
How important is college or university for a career in performance?: "It's all about experience, and how do you get that experience apart from having experience, so uni and college does give you that opportunity to do *Macbeth* at 21, when in the real world you'd be doing a chorus part or a small role. Some people are very lucky and start right out, they're talented and they've got what it takes, or they're in the right place at the right time, but most definitely university and college is important, especially if you've got good ones, which I hear you do have.."

The Arts are continually at risk for funding here, how dependant are you in America on government funding?: "The Arts are definitely government funded, but schools are reliant on rich folks giving grants and scholarships. There are a few schools in the States which really specialise in performance, Boston and Cincinnati plus a few on the west coast, and most universities have a little department."

How are you finding the cast, and is there anything to tell of Marina Prior-we only ever hear good about her!?: "There are only good things to hear about Marina! Of course we have our moments when we work with each other, that tensions rise, but I feel very fortunate in the fact that we get along very well. We hit it off right from the start and we relate to each other and can send each other up, even on stage: occasionally you get tickled and it's like "oh no I can't laugh right now". It's really important to find a leading lady you love working with, as it makes it less like work and more real, it

becomes more of an inspiration. The cast is great, Caroline O'Conner playing Anita is a bundle of energy: lots of piss and vinegar (!) which keeps us all in stitches: Todd McKenney, who plays Riff, is an extremely talented actor and dancer. The whole cast is a really incredibly talented -the best of the best."

Are there many Australian performers in America or vice versa?: "Very few, it's hard to get work there. The basic premise for bringing someone out is if it's something that no one else could do. In my case there were other men who could play the role, but they were unavailable, working other shows -Thank God, otherwise I wouldn't be here. With *Miss Saigon* there weren't really many Asian girls who could sing like Lea Salonga, and in the case of Jonathan Price, lots of American actors could have done it, but the producer wanted him, and fought hard; the same with Sarah Brightman, so it depends on the case. Other than Olivia Newton John, Mel Gibson, and Sam Neill-he's just in everything, and now Elle - what a career that's going to be - there aren't many imports. In theatre there are so many out of work actors, but there seems to be a good life to theatre here."



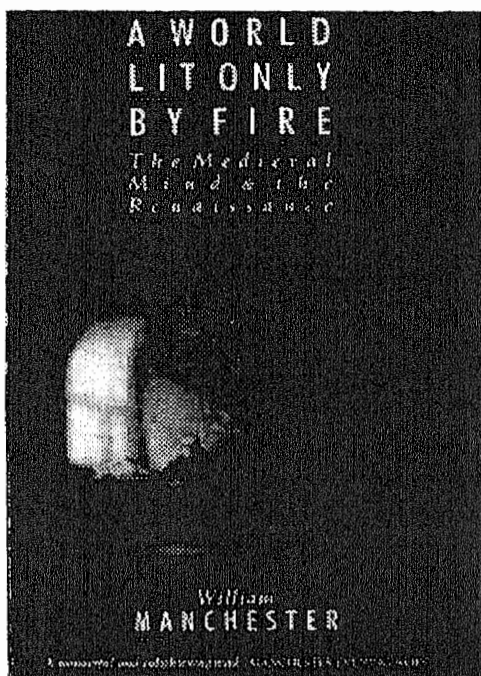
Sean with Marina Prior

What would you be interested in doing other than acting, singing, and dancing?: "Nothing I can think of. I do think about it periodically: 'what do I do when I get too old to do these roles?'-do other roles, make the crossover, but there's always a period in an actor's life of those dry years. You have to deal with it, if you're going to stick with it. But then people like Shirley Maclaine, Lawrence Olivier, Orson Welles have made the distance, so if you aspire to that, you can't really settle for doing something else. I'd like to do film and TV, we'll wait and see.."

*West Side Story* is playing at the Festival Theatre from 25 June to 23 July, tickets available at Bass.



# Renaissance history in a nutshell



*A World Lit Only By Fire:  
The Medieval Mind and the  
Renaissance*  
William Manchester  
Pan Macmillan

The history of Europe between AD 500 and 1500 is a pretty bloody huge topic to cover in a paperback of 300-odd pages. This popular history of the middle ages and the Renaissance attempts to provide a commentary of over a thousand years of European civilisation with a focus on the gradual intellectual awakening during the latter centuries of the period. Eventually the book concentrates on the life of Magellan, whose achievements in exploration are seen to be symbolic of the spirit

of questioning and adventure of the Renaissance.

Author William Manchester evokes the world of the "Dark Ages" well through his telling insights into the prevailing mood of suspicion and ignorance. Manchester provides the example of Bernard of Clairvaux who declared that the pursuit of knowledge was "a pagan act and therefore vile" to stress the central role of the Catholic Church in all fields of society. Inevitably, in a book this compact, major historical figures glide by with only superficial analysis.

The narrative skims over such luminaries as Julius Caesar, Saint Augustine, Alaric the Goth, Attila the Hun, Pope Gregory I and Charlemagne with little more than a thumb-nail sketch of each. Few widely-accessible history books can do more than

this, so it is a master stroke that Manchester focuses on Magellan in his explanation of the Renaissance.

The book is well organised into three main sections entitled *The Medieval Mind*, *The Awakening* and *One Man Alone*. The story of the Renaissance makes up the core of the book and while this is not the most profound examination of the evolution of ideas, it is certainly very comprehensive. Manchester's narrative includes details of advances in science, art, philosophy and literature to give a vivid portrayal of humankind's struggle against ignorance.

*A World Lit Only By Fire* is a great read for anyone remotely interested in history or as a reference for anyone whose mind goes blank when a date like 983 is spat at them.

Tom Griffith

# Doom and gloom in the '90s

*Lost to View*  
James Horden  
Pan

*Lost to View*, by Sydney author James Horden, is a mildly interesting account of life on the streets of King's Cross for a fourteen year old boy. Horden's central character, who early in the book adopts the name Ringo Starr, comes from a good home and has had a good education. However, Ringo, being the troubled youth that he is, falls in with the kids from the wrong side of the tracks.

"The other boys were busy being elegant and successful, personable with teachers and charming to girls, always graceful, always witty. We were the boys whom adolescence had shadowed more darkly. We had become aware of sin and had met with it closely, in silence, alone. Their music was Billy Joel, ours was the Cure, and Bob Dylan and the Dead Kennedys

.... They played tennis; they skied and went to theatres; we ran the streets, drank and smoked, stole spray cans and branded monuments with our marks and stayed home on our own. However confusedly, however unwillingly, we had seen and entered a world that to see was to enter - once glimpsed, one became a member."

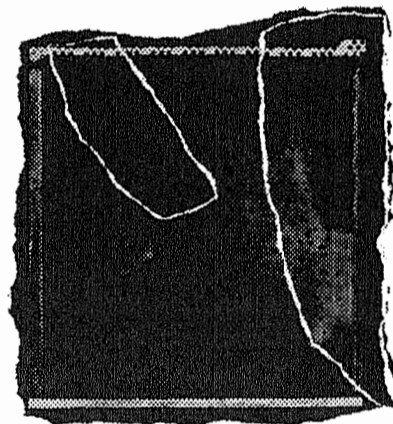
After leaving home for no apparent reason, Ringo is reduced to squatting in a grotty first floor apartment. He becomes friendly with the prostitute living upstairs and through her and his own male clients, who are his only means of income, gets a confusing introduction to sex and sexuality. "For me sex was taking place on my dirty mattress - or bent over it - in a shadowy, dank room with filthy curtains and speckled paint. Or in the musky pink of a prostitute's high-flavoured bed." Horden deals with Ringo's confusion between love and sex quite convincingly, although it is only one of the topics he deals with in the book. Horden has possi-

bly tried to put too much depth into his character and by doing this has failed to look at Ringo in any real depth at all, only skimming the surface of the different facets of his personality. He does, however, clearly show Ringo as a very confused lad, yet Horden's style is sometimes overly dramatic making the book dreary and in some places extremely wanky.

In conjunction with Ringo's search for life's answers, we join in his search for his twin sister, Nathalie, who is severely mentally disabled. We discover that Nathalie was put in a special hospital shortly after birth and Ringo's only prior knowledge of her was a photograph he found when he was nine. Even then he was told she was dead.

Nathalie's character, although devoid of dialogue, is very important. It is through Ringo's Sunday visits that we discover the most about him and his past, as he explains everything to Nathalie's vacant stare. The passages where this occurs are

## LOST TO VIEW



j a m e s h o r d e n

the most interesting bits of the book, but whether you are prepared to wade through the gloom to get to them is up to you.

Simon Lee

# For the twenty-somethings

*Reality Bites*  
Wallis Cinema

This is the cool movie to see, according to the publicity. I remain unconvinced - it has its moments but essentially it is a variation on the theme of boy meets girl, with some dope-smoking thrown in. It is quite similar to *Singles*, which cashed in on the Seattle grunge movement. This is supposed to be about Generation X, but fails to explore the issues in any depth. Nonetheless it is fun and worth seeing.

Lelaina (Winona Ryder) recently graduated as valedictorian from her college and has a job as a production assistant for a Ray Martin type on local TV. She lives with fellow graduate Vickie (Janeane Garofalo), who works at the local mall selling clothes. They still see a lot of their college buddies Troy (Ethan Hawke) and Sammy (Steve Zahn).

Lelaina and Troy have always had an unconsumed attraction to one another. Troy is a woman's nightmare - cute, cool, and not interested in commitment. He plays in a band, smokes a lot and thinks of himself as a poet. Lelaina is more conventionally together, a bit timid, but talented and hardworking.

She is making a documentary about her generation, based on the lives of her friends. Here we get the Gen X references - lots of nonchalant one-liners about apathy from people slouching on couches.

Lelaina's life takes a turn for the worse when she tampers with her obnoxious TV host boss's cue cards and he confesses to liking underage chicks in front of a live audience of stunned grannies. Lelaina is sacked and has to cope with unemployment. At the same time she becomes involved with reluctant yuppie TV executive Michael, which prompts Troy to confess his love for her.

Things come to a head when Michael's employers tamper with Lelaina's documentary and distort her views on her generation. This is ironic, as Michael is played by the film's director Ben Stiller, and one presumes to an extent his message has been equally distorted by mainstream audience demands.

The film fizzles on its promise and goes for the soft option ending, with love conquering all. Presumably it no longer matters to Lelaina that she is unemployed and that Troy is an immature wanker when he roughly seizes her in his manly arms...

Ethan Hawke is excellent, making an amazing transformation from high school dweeb in *Dead Poet's Society* to the cool-as-fuck Troy. Perhaps he should write "Cannibalism - the pathway to cool" (he made *Alive* in between).

Winona Ryder is more conspicuously vulnerable than usual. She giggles nervously and makes fewer wisecracks, and

she's looking very thin. However, she's beautiful and we all love her, whether or not she embraces waifdom.

The two supporting actors have difficult jobs to do, having to convey some pretty heavy stuff in a few scenes. Vickie is into one-night sexual encounters with strangers. Sammy is gay and comes out to his parents during the movie. Neither get much screen time to deal with these problems.

Ben Stiller makes a likeable yuppie and has done a good job directing his first film - I've been a bit harsh on it. There are many moments with which twenty-somethings can identify - *Melrose Place* jokes, depilatory cream, dancing like a dork in a public place. It's a funny film and the lead actors are cute. It's not that *Reality Bites* isn't cool enough, it's just that it cops out on the tough issues.

Jocelyn Fredericks



# A great Western

*Geronimo*  
Hoyts

This is a fantastic movie, one of the best I've seen this year. It's intelligent and challenging and a bit of a romp as well. It's not overwhelmingly funny but it doesn't attempt to be, and it has a serious subject matter.

After the Civil War, the US Government cracked down on the Native Indian population, herding them into reservations where their behaviour was regulated. The Apache warrior Geronimo rebelled against this system and roamed the desert as an outlaw.

While this movie looks at Geronimo in a sympathetic light it doesn't paint a black-and-white story. We see events through the eyes of a young army officer (played by Matt Damon) who is involved in the campaign to "pacify the hostiles". He is a

sensitive youth who admires the Apache way. He is assigned to help his genteel senior officer Gatewood (Jason Patric) assist Geronimo's surrender. Gatewood is a true southern gentleman, polite and considerate and honourable to the end.

He and Geronimo have a relationship of mutual admiration. The US Government is rather underhand in its methods and cruel in its treatment of the Apache people, and forces them to live in an area where they cannot subsist unaided, depending on government handouts. By accident Geronimo becomes involved in rebellion and escapes, forced to resume his life as an outlaw.

Geronimo is played by Wes Studi, presumably a Native American himself. He has very strong features and is an awe-inspiring man, with a great deal of personal charisma and authority in his presence. It is a great piece of casting. Lightweight Lou Diamond Phillips makes a welcome rare non-appearance in a film

about Native Americans - perhaps he is still recovering from his wife's elopement with Melissa Etheridge.

Matt Damon is an anonymous kind of guy, so anonymous I've forgotten his character's name. He fills in the gaps with his narration but he remains a shadowy character. The narrative is superfluous, obviously there to cater for the brain-dead in the audience, but it's not irritating.

Jason Patric is smooth as the immensely likeable Gatewood. He speaks with an accent identical to Val Kilmer's in *Tombstone*. I would suspect Val taught it to him whilst they smashed up a bar or shot up in the toilets of a nightclub somewhere in LA, accompanied by Kiefer Sutherland and Robert Downey Jr. But that's just a guess. He might have spent three months working in a men's club in Georgia learning it himself. All you need to know is that it's very professional.

Robert Duvall and Gene Hackman give the cast its established-actor credibility.

Duvall is a cranky old guy with a personal hygiene problem who likes hunting Injuns. Hackman gets the boring old guy's part as the officer in charge of ensuring Geronimo's surrender.

The characters are complex, unusual in a Hollywood film. For instance, Geronimo has visions but we see him misinterpret them. In a *Young Guns*-type version he'd have the correct cliché for every vision. However his errors don't diminish his greatness, they deepen it.

The cinematography is gorgeous with lots of colourful sunsets over spectacular ridges. There is one scene where the sky changes colour from one shot to the next but this is a one-off mistake. The battle scenes are realistically confused. Sand blows into the camera, horses fall over, people get killed. It's great.

*Geronimo* is hard to fault - a PC topic, dealt with in a mature and entertaining manner.

Jocelyn Fredericks

# The house of mediocrity Smells like green papaya

*The House of the Spirits*  
Academy

*The House of the Spirits* has all the makings of an epic: it goes for over two hours, spans four generations and has as its major themes love and death. It also has all the makings of a soap opera: it goes for over two hours, spans four generations, has as its major themes love and death. As well as all this there's even a spurned illegitimate son, a Romeo and Juliet type love affair and great political struggle. See my point: there's a fine line to tread between greatness and soapiness.

And according to the press release, Allende was worried that her book would become a soap opera when it was filmed. While this hasn't quite happened, the film does come closer to soap than great. The film does not retain the full richness and complexity of her novel. This is inevitable, I suppose, given the different natures of the two media, but it is still sad. \$25 million has resulted in a sumptuous film, but one which is sumptuous in totally different ways to the book.

This is a great shame because the book was just so incredibly good. This is actually a difficult film to review because I suspect that the experience of it depends on whether the viewer has read the book.



For those who have read it, the expectation of an equally good film version will be thwarted. Huge chunks are omitted, the fantastic depth of Allende's characters is only approximated and the magic realism of the book suffers in the translation.

For those who haven't read the book, you may well enjoy the film; my companion did. It's certainly a captivating plot. *The House of the Spirits* traces the fortunes of a South American focusing mainly on Clara (Meryl Streep) and her daughter Blanca (Winona Ryder) and their relationship to their husband and father, Esteban (Jeremy Irons). It is also concerned with the politics of a South American republic, covering, over the years, conservative rule, the election of a people's party and then a terrifying military coup. And this isn't the half of it.

Visually, the film is stunning. Sweeping shots of South American country (although it's actually Portugal) impress, as do the interiors and clothes. Distressingly violent scenes are shot beautifully as well, which I actually found to be a bit of a problem. The beauty was all a bit much and sometimes rang false. For example, Winona Ryder looked stunning after having being tortured and beaten for days (no surprises there - she always does look stunning). Cute child actors moon or skip about in sickening abundance.

Other than that the acting was fine. I thought that Glenn Close was excellent and I confidently predict a nomination for best supporting actress. (It's that kind of Hollywood film.) She captures Ferula's desperate lack of love and affection and her eagerness to bond with Clara. Meryl Streep is unconvincing as an 18 year old, her ethereal beauty was far better suited to playing mother and then grandmother. But she is an excellent actor. They all are really. But it didn't save the film from mediocrity.

Lorien Kaye

*The Scent of the Green Papaya*  
Mercury Cinema

*The Scent of the Green Papaya* won the Camera d'Or at Cannes in 1993 and was described as "Captivating in its deep humanity and profound love of life" at the Toronto Film Festival. It certainly seemed like a winner. However, a closer look at the film's promotional flyer should have warned me of what was to come: "The first hour ... shows the everyday chores and small joys of Mui, a peasant girl ... the girl's fascination with plants, insects and the minutiae of life gives the picture an amazing richness". This is a very beautiful film, but oh boy, is it slow!

The story is set in Saigon in the 1950s. Mui, a peasant girl, is sent at age ten to work as a servant for another family. The first hour of the film details the day-to-day routines and problems faced by the family. Mui learns to cook. Mui learns to clean. Mui is plagued by the spoilt youngest son of the family. Mui develops a liking for Khuyen, a friend of the family's eldest son. Mui never says a goddamn word. The second hour of the film shows us Mui at twenty, still silent, now beautiful. The family has fallen upon hard times and is forced to send her away. She goes to work for Khuyen (surprise, surprise) who is now a successful classical pianist and composer. Khuyen has a fiancé, but is drawn to Mui's beauty and silent dedication. He falls in love with her, the fiancé leaves in a huff and Mui lives happily ever after with Khuyen to protect her.

Director Tran Anh Hung's *Scent of the Green Papaya* is essentially a Vietnamese film but the production team was French. Hence, much of the film is designed to appeal to Western eyes and sensibilities. This makes for an interesting combination of messages and techniques. The sets

are incredibly rich and detailed and the use of golden filtered light adds to the nostalgic effect. Dialogue is sparse, with the film relying on music and the actors' skills to convey events and emotions. Tran Nu Yen-Khe as the young Mui stands out as a wonderful actor, able to capture pages of dialogue with one facial expression. This is fortunate, as she barely has any lines to speak. The camera tracks slowly and continuously over the set, showing Mui's rapture as she stares for rather lengthy periods of time at papaya seeds, dripping plant milk and various small members of the wonderful world of animals. There are also several detailed scenes depicting the preparation of delicious looking meals (a word of advice - like *Like Water for Chocolate*, this is not a film to see if you haven't eaten yet and your stomach is prone to making loud protestations of hunger at inopportune moments).

This is, as my companion described it, a very pretty movie. There is, however, only so much "pretty" a viewer can take in a two-hour film. The film is certainly highly successful in capturing the slow pace and utter constraint and repression of life in 50s Vietnam, especially for women. Unfortunately, because it is slow and constrained, it also tends to get a little boring. I also found myself feeling frustrated by the message of the movie, which seemed to be that it was terrible that little Mui had to work for this family, but that her utterly servile paid relationship to Khuyen was rewarded by a servile sexual relationship with him. The promotional flyer describes the films as a "moving but undogmatic portrait of quiet female strength". It was more a portrait of women's silent servitude to men, with this servitude portrayed as virtuous and to be rewarded with that greatest of all prizes ... marriage.

*Scent of the Green Papaya* has been a big success. Maybe I just missed something.

Maddie Shaw



# The veterans hold court

With the World Cup less than two weeks away, Steve Maxwell, Adelaide City vice captain and former Australian player, and Robert Zabica, Australia's resident goalkeeper discussed the World Cup, their careers and the future of Australian soccer with Stefan Chandler.

**On Dit:** Steve Maxwell's had a long and successful career. What are the highlights?

**Steve Maxwell:** On a personal note, playing seven games for Australia and from a team perspective winning three NSL finals, especially the last.

**OD:** Adelaide City certainly did it the hard way this year.

**SM:** Definitely, we lost the first leg against Sydney United and had to win 2-1 away followed by four away games. It is very demanding to win away in a finals series.

**OD:** So what's the key to Adelaide City's success?

**SM:** The fact that we have so many big players that perform well in the big matches, plus the fact that half the team are Socceroos.

**OD:** What is Zoran Matic like as a coach?

**SM:** Superb; you have to be to coach at that level for ten years. He's one of the best, if not the best, coaches in Australia.

**OD:** Does he ever smile?

**SM:** No, I've only seen him smile three times - each time we won the NSL.

**OD:** Will he retire?

**SM:** Yeah, well there's been a lot of speculation over that and I'm not sure, a lot of people think he will due to family reasons and a business which is taking more and more of his time.

**OD:** If he does, who will replace such a successful coach?

**SM:** Don't know, but it is likely to be an ex-player or someone involved with the club; they prefer them to international recruits.

**OD:** You've played 298 NSL games; obviously you'd like to reach the 300 milestone.

**SM:** Yeah, that would be great as only eight other people have ever done that and to be associated with such players would be good.

**OD:** Where are you going to be playing next season?

**SM:** I've had offers from interstate; I'd like to continue with Adelaide City but I'll make my decision in about a month or so.

**OD:** In 1987 you moved from SA and played for Marconi for a year. How did you find that?

**SM:** It was difficult leaving family and friends behind, especially at 22, but Marconi is a great club.

**OD:** Which players in the NSL command your respect?

**SM:** I have to say probably Steve Corica from Marconi as well as Miln Ivanovic - but don't ask me how to spell that. Also

some young players such as Goran Lozanovski, Bradley Hassell and Jamie Perin.

**OD:** What's it like playing with Jamie Perin having played in the same team as his father John?

**SM:** Very weird; John Perin was a great player whom I had a lot of respect for and he was the one who signed me up at Adelaide City when I was 17. So to be playing in the same team as his son is a strange experience but he's got a great future ahead of him.

**OD:** What are your tips for the World Cup?

**SM:** Brazil and Germany will go far. I'd love to see Brazil win it though.

**OD:** Do you think Australian soccer gets the publicity it deserves?

**SM:** More so now. When I started we were getting 2000 people at a game. Now we get at least 10,000 to each match. Some of the players get a bit annoyed at the attention the Crows get but given that they get 45,000 to a game that's understandable.

**OD:** What do you see as being the direction of Australian soccer?

**SM:** We are producing a lot of good, young players. The main problem is keeping them in Australia as they are moving to Europe where after a few years they earn enough never to have to work again. There seems to be a lot of money and prestige overseas and that makes keeping our talented players very

difficult.

As I waited for Robert Zabica to come to the phone, I heard the slap of crutches as he nursed a reconstructed knee after recently snapping his anterior cruciate ligament during a match for Australia against Japan in the Kirin Cup. Australia was invited to play as Japan wouldn't let Maradona into the country due to drug charges. Having only been out of hospital for a few hours I naturally asked the question - how's the knee?

**RZ:** Quite good. It's going to be a long road to recovery, but I've got an appointment with the surgeon in a few days and then I can fly home to WA.

**OD:** How did you do it?

**RZ:** Very easily actually. I just jumped to grab a cross and as I landed I felt my knee snap and I went over - very painful.

**OD:** Having played against the infamous Maradona in the World Cup qualifiers, did you find he had a real presence or was it just media hype?

**RZ:** He's a superb player, arguably the best player ever, but I didn't find him at all intimidating. I think it was just media hype.

**OD:** Having played nearly 40 matches for Australia and taking part in two NSL championships, were you glad to retire on a good note?

**RZ:** Oh yeah, that fact helped me to make up my mind to retire because it is good to finish on a good note.

## Results

### Football

**A1:** Uni d Port District 19-12 to 17-8

Best: J. Sibbick, S. Moore, A. Muir, T. Charlton, N. Hoskins, T. Ford

**A1 Reserves:** Uni d Port District 12-12 to 11-7

Best: A. Milln, Prisk, W. Honner, L. Granger, M. Price, A. Mills

**A6:** Uni d Adelaide High OS 19-12 to 15-11

Best: J. Kleinshmidt, L. O' Callaghan, A. Deer, A. Coombe, C. Bryson, M. Aplin

**A6 Reserves:** Uni d Adelaide High OS 23-27 to 1-7

Best: T. Reddin, N. Lymn, J. Cooper, B. Scruby, A. Puddy, C. Rule

**A8:** Uni d PAOC 27-23 to 4-1

Best: D. Graetz, M. Baker, A. Faulkner, S. Clark, M. Wilson, L. Kube

**A8 Reserves:** Uni d PAOC 18-12 to 3-4

Best: M. Mayes, T. Kerslake, D. Meegan, R. Hutchinson, R. Harvey, P. Baker

**A10:** Uni d CBCOC 11-14 to 8-17

Best: Bob Neill, B. Binder, S. Rosewarne, A. Eaton, S. Sutton, D. Nugent, J. Anderson

### Touch

(Uni scores first) **A Grade:** 4-2, **AA:** 2-4, **B:** 5-4, **C:** 7-1, **D:** 1-0, **E:** 1-4, **F:** 3-3, **G:** 4-2, **H:** 3-2, **I:** 2-3

### Hockey

**Mens: Div 3:** Uni 2 d Barossa 0

**Womens Div 2:** Uni 3 d Blackwood 1

**Div 4:** Forresterville 1 d Uni 0

**Jnr U/18:** Port Adelaide 5 d Uni 0

### Rugby

**Div 2C:** Burnside 31 d Uni 10

## Volleyball action

Volleyball is the largest international sport, being played in some 220 countries in the world. The world competition is very strong, with some Australians making it big on the lucrative European circuit. Yet most Australians would not know any of the volleyball players, from Australia or overseas, from an 80 cent schooner of beer in the Unibar. Overseas, top volleyball players share godly status with the likes of Michael Jordan and Madonna but in Australia any volleyball player in the world can wander down a street and barely be recognised, if at all.

Julian Prosser is one Australian who has definitely made his mark on the international volleyball stage. He is currently ranked number one in Australia and, with partner Andy Burdin, is ranked 6th in the world in beach volleyball. Prosser has stuff-blocked Randy Stocklos and aced Sinjin Smith. He has played in major tournaments with tens of thousands of people watching his every move, totally in awe. In Brazil he is mobbed everywhere he goes. Overseas he has had clothing torn, sunglasses stolen and crowds gather outside his hotel for hours waiting for an autograph. Yet, in Australia, he has signed his name more times on cheques paying bills than on scraps of paper for adoring fans. Such is the unknown world of

international volleyball within Australia.

At the top of the international heap there is Brazil. The Brazilian men were the winners of the gold medal at the 1992 Barcelona Olympics, and Brazil holds the world titles in the open men, U21 men and U17 boys. And although their women's development has not reached the standards of the men's (Cuba dominate in this area), they have undoubtedly had the best development and training regime in the world. They fly higher than Jordan, hit harder than Tyson, and get it up with greater regularity than Jonny Holmes in his prime. And they are coming to Adelaide.

From July 21-24 Adelaide will be hosting a 4 test series between Australia and Brazil B, as part of the lead up to the 1996 and 2000 Olympics. In what is going to be a very entertaining, fast and energetic series, Australia will be going all out to prove yet again that it can mix it with the best in the world.

**Simon Hunt**

Tickets are available from Volleyball SA and Austickets. You can purchase tickets for individual games, or the whole series.

On Dit has 3 complimentary double season passes which are valid for all 4 tests to give away to the first four people to come down to the office at 1pm on Thursday.



## student radio guide sunday june 12 5UV 531 am

Week 1 Sunday May 15, 29 June 12, 26  
 18. October 2, 16, 30 November 13, 27. ) July 10, 24, August 7, 21, September 4,  
 2.30 All Pick'd Up. Andrew Fisher and Matt Batten present some good loud and noisy  
 music.  
 3.30 Fiona Dalton. The sweet sound of indie.  
 4.30 Uncle Albert's Steam Powered Radio. Magazine style variety show by Alex Smith  
 and Craig Sinclair.  
 5.30 Mystery Show. (!)  
 6.00 Grind the Pose. Social and cultural issues and comment. Paul Hoadley, Dale F  
 Adams and Michael Dwyer.  
 7.00 A Twist of Lemon Comedy by Roy Flavel and Daniel Kammerman.  
 7.30 Womens' Show. Womens' issues and music created entirely by women. Sarah  
 Stokeley Wilcox, Catherine Howell  
 8.30 Donald & Beverly Rock Adelaide. Mostly fairly noisy "alternative" music from all over  
 the shop. With Joanne Daniell.  
 9.30 Donald & Beverly Rock Adelaide continues with Jesse Reynolds.  
 10.30 World Montage. World music and information from the Overseas Students'  
 Association.  
 11.30 The Free Pizza Show. Tom Griffith and Marian Clarkin present a magazine show  
 featuring discussion on local visual arts and music. They also give away a free pizza on  
 every show.

virtual artists 1994

Classifieds are free, due the Wednesday before publication and should be short. Drop them into the *On Dit* office or the SAUA office. Since there's no *On Dit* until July 25 you've got a long time to get yourself organised.

#### Are you trying to give up smoking?

I am conducting research into the process of giving up smoking. If you are currently making a serious attempt to quit, then I would be very interested in hearing from you.

If you are interested in participating, then please contact me. My name is Caroline Miller. You can leave your name and a contact number in my pigeon hole in the Psychology Department (Level 4, Hughes Building), call me at home (after 6 pm) on 379 8515 or call my supervisor, Dr Chris Cooper, on 303 5228.

This study does not involve any 'treatment' and is being done with the support of the South Australian Smoking and Health Project (Quit). The findings will be reported in an Honours thesis.

#### Spiral Objective

Interested in independent alternative music, hard to get hold of labels and bands? Riot Grrrl, Hard Core, Emo, Straight Edge or just plain pop nonsense? Interested in purchasing CDs from \$15 - \$20? We specialise in vinyl. Contact us on P.O. Box 126, Oaklands Park, South Australia, 5046 and we will send you a many paged catalogue of what is available.

#### For Sale

Stethoscope and Diagnostic Set. Excellent condition. \$250 o.n.o. All offers considered. Pager Dial 016 080, quote 684 6965, leave message and number.

#### Re-Orientation Week

All Clubs are invited to set up a table for Re-Orientation Week (first week back, Semester II). Like O'Week, this is great opportunity to raise your club's profile and increase membership.

If you're interested, drop into the SAUA and register your club. A letter will be sent out to all clubs, detailing the procedure and anything else you'll need to know about Re-Orientation.

#### Volunteers Needed

Do you suffer from Athlete's Foot (Tinea)?

Would you participate in a short treatment study? An honorarium is payable for your time. For more information, please telephone Helen Hughes R.N., Department of Community Medicine, University of Adelaide, telephone: 224 0119.

#### NOWSA IGM

All women interested in attending or promoting the attendance of the NOWSA '94 Conference in Sydney or the International Feminist Bookfair in Melbourne this July are urged to participate in the NOWSA IGM at 1.00 pm, Thursday, 9th June in the Little Theatre to discuss issues of funding and travel, etc. For more information, call Leslie on 373 5134.

#### Community Aid Abroad

Meeting at the Left Bank, 1 pm, Tuesday, 12th July to discuss the Pub Crawl.

#### For Sale

Lamy "Persona" Fountainpen. Still under guarantee. Original case. Cost \$425. Sell \$300. Telephone: 265 4028.

#### S & M Fancy Dress Ball

##### HELPERS WANTED

The members of the SAUA Activities Standing Committee will be planning an S & M Fancy Dress Ball, to be held at the Unibar, in Week 3 of Semester II, and we need your help. We are seeking assistance in all aspects of the event. Areas include publicity, ticket sales, decorations/lighting, music/entertainment and catering.

It promises to be a fun finale to ASC's term in office, not to mention a great opportunity for all budding student politicians to raise their profiles (with elections just a stone's throw away). All aspiring voyeurs, exhibitionists and slaves need to get cracking and register their interest in the SAUA. Any suggestions are also welcome.

#### Poetry Reading

Tuesday, 7th June at 7.30 pm in the Box Factory (upstairs), Regent Street, Adelaide. \$2 admission. All welcome to read. Poems can be considered for publication in the Friendly Street Anthology - just leave two typed copies.

#### Celebrate Good Times

Celebrate the 25th anniversary of Stonewall and raise money for Lesbian and Gay Community action. Dance Party, Saturday June 25, Le Rox \$15/10. Cabaret, 8pm Thursday June 23, Le Rox, \$10/8. Tickets available from Bean's Bar, Edinburgh Castle, Murphy Sisters, Imprints or at the door.

#### H.E.M.P.

(Help End Marijuana Prohibition) A general meeting will be held at the Producers Hotel, Grenfell St, City, at 6pm, June 10. All interested parties welcome.

#### Get Running

The University of Western Sydney, Macarthur and the Australian Universities Sports Federation present The 1994 Australian Universities 'Cross Country Running Championships.

Reminder: All entries with final payments to be forwarded to Macarthur Sports and Recreation Association, P.O. Box 123, Milperra, 2214. No later than 5.00 pm Friday, 3rd June. Late entries will incur a \$10.00 late fee per competitor.

6th - 10th July, 1994 at the University of Western Sydney, Macarthur's Campbelltown campus. Proudly supported by Schweppes and Bankstown City Credit Union.

#### Returnee's Association

Any returnee exchange students (eg. AFS, Rotary, Southern Cross, Youth for Understanding etc) who are interested in forming a club/association please contact Kerryl Murray (politics) or Kate Randell (anthropology) leaving name, contact department, host country and programme. Any AU staff or students are welcome.

#### Turn up your radio

Student Radio - Women's show presented by Sara and Catherine. 7:30pm Sunday June 12: Women's voices: How can we (re)make the world/ourselves in the Image of Women.

#### Sleep Project Seeks Volunteers

Does it take you a long time to fall asleep at night? If so, you may benefit from a research project at Flinders. The project is looking for volunteers who have trouble falling asleep at the beginning of the night, but who sleep well once they finally fall asleep. The project team is looking for people who experience all of the following:-

- take more than 45 minutes to fall asleep at night
- have difficulty getting to sleep before 1 am
- get insufficient sleep as a result of this delayed sleep.

Enquiries about the research project can be directed to Flinders University Sleep Laboratory on 201 2948.

#### Gay Asian Men's Group

Plans are afloat to set up a Gay Asian Men's Group for Adelaide. The group seeks to provide support, a friendly environment in which to mix with others, and a chance to get to be yourself. An Information Night is currently being planned for Thursday, 16 June at 6pm. The venue is The Second Storey, 57 Hyde Street, City. For more details and inquiries, call Rob (232 0233). Feel free to come, air your views, and be part of something new, exciting and positive.

#### My Pride and Joy

Adelaide University Pride meeting Thursday, 1.00 pm in the North / South Dining Room, Level 4 of the Union Building. All welcome.

The winner of the Apple Consortium Orientation competition drawn on April 15 was Johnny Ng (Comp.Sci.). He receives an Apple Macintosh LC 250. The competition was run by the Apple Consortium, or Camtech, as it is now known.



Stand aside David Letterman...this is *On Dit's* ultimate guide to just about everything.

### Top 10 Women

1. Holly Hunter...showed us you can win two men's hearts if you just shut-up all the time.
2. Kim Basinger...made the show-business deal of the century by paying out several million dollars so she wouldn't have to have her limbs chopped off and be stored in a box.
3. Jane Fonda...showed us that feminist principles are all well and good in the sixties but in the final analysis nothing beats a good dose of silicon and Ted Turner.
4. The Virgin Mary...the smartest woman that ever lived - gets pregnant before she's due to marry the village carpenter and covers it up by telling everyone it's a virgin birth and that the baby will be the son of God; they believed her and what's more based various religions on the whole lame story.
5. Joan of Arc...showed us the best contraception is a large sword and a suit of armour.
6. Princess Diana...showed us that some day your prince will come (but always too soon and maybe with someone else).
7. Madonna...showed us, well, everything bar her ovaries.
8. Elizabeth Taylor...showed us walking down the aisle of a church is always more fruitful than walking down the aisle of a supermarket.
9. Smurfette...(the Queen Bee of Blue) showed us that one is never enough.
10. Naomi Wolf...told us to ditch the sheep's clothing.

### Top 10 good things about being a guy in a gay pub

1. You don't have to burp / vomit / punch someone / scratch yourself to attract attention.
2. You don't have to demean women in every other sentence. You get to demean men.
3. You get your ass pinched, if you're lucky!
4. You get the feeling of being at peace with yourself and everyone around you.
5. You don't have to act drunk to put your arms around someone you like.
6. You don't have to talk about football.
7. You don't have to talk about Tony Modra.
8. You can be romantic outside the walls of the toilet cubicle.
9. You can listen to Pet Shop Boys and Suede without any shit from some has-been ex-SA•FM DJ.
10. You can be *very* romantic.

### Eight top excuses for failing exams

1. "The lecturer hates me"
2. "I really don't care about that fascist/commie/sexist/liberal educational shit anyway"
3. "I was going through a tough emotional patch, alright?"
4. "I had leukaemia/ bubonic plague/ a lingering cold / AIDS / an Iraqi bullet lodged at the base of my skull; I'm better now." (Cough for effect).
5. "I scored a root"
6. "I turned up on the wrong day"
7. "What exams?" Cute.
8. "I'm fucking stupid!"

### Six 80s fashion trends that deserve a comeback

1. The rat tail.
2. Buckle bags.
3. Day-glo.
4. "Choose Life" T shirts
5. The Adam Ant look.
6. Smiley face T Shirts. OK, maybe not.

### Four top things about having your period

1. Having an excuse to kill men.
2. Not having to explain why you've eaten a packet of Tim Tams all by yourself.
3. Waking up one morning, none of your clothes fit, your face looefield of unexploded disasters, you have a headache, your limbs don't work properly, and you get to Uni and some bloke says "Oh, is it that time of the month?"
4. Leaving parties with a jacket tied around your waist, and thinking it should never have happened.

### Four top things about being single

1. Going out and strapping on the beer-goggles and getting sleazy with a complete stranger, whose name you'll never remember.
2. Being out somewhere and running into the stranger you snogged in No.1, and finding out he/she is fucking hideous.
3. Waking up to find a housemate and new bonk-mate being nauseatingly post-coitally romantic first thing in the morn-

ing, when you haven't gotten any for weeks/months/years.

4. You always have something to complain about at parties.

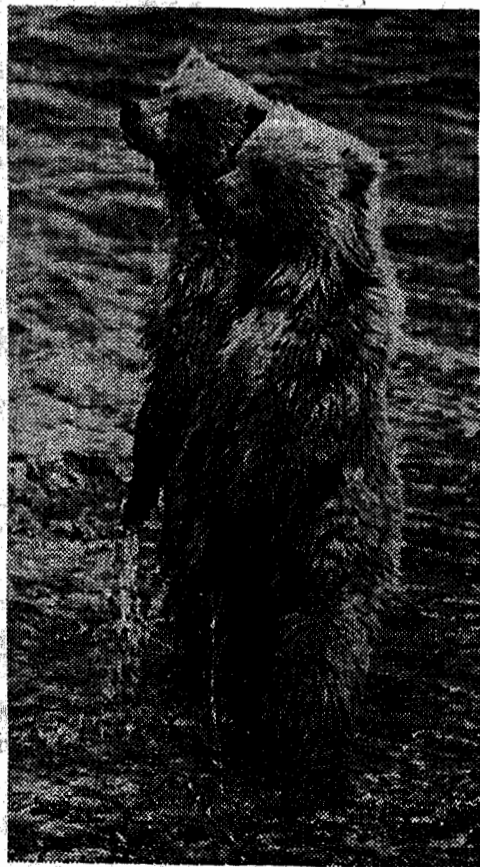
### Five top things about being hot

1. Being able to say very stupid things, and it not mattering.
2. Being able to walk in late to meetings, stopping conversation and it not mattering.
3. Being able to trip over in the street and it not mattering.
4. Being the centre of attention, always, and it not mattering.
5. Being able to dominate utterly some poor sod's life and it not mattering.

### Four top pastimes for those poor sods with pathetic crushes on uncaring hot people

1. Missing crucial numbers of contact hours hanging around hoping to see her/him.
2. Becoming obsessive about checking that no parsley is caught between your teeth.
3. Catching a glimpse of her/him disappearing around a corner, and exhausting yourself by chasing after them - in vain.
4. Seeing your objet de lust at the pub with a drop-dead hot date and plunging into deep, unending despair.

## Competition winners



These are the winners of our caption competition:

"Typical! As soon as you go to take a piss, there's David Attenborough with a camera"

Gerhard Davis

"Vernon and Beryl stood alone in the rising waters and could only watch in despair as the Ark sailed off into the sunset, they had missed the bus."

"After six months of hibernation, Wilf and Leon can bear it no longer."

"Drizzly Grizzlies"

Jason de Nys and Andrew Disney

"That new beer's unbearable."

Nick Wilson

"Pissing on your paws really warms them up!"

Ravi Huilgol

"Is it true? Is it true? Is the Pope Catholic? Does a bear... Well, I know you do, Angelo."

"Don't you hate it! You get all keyed up, and then when you finally get to go, nothing comes out."

George Nisyrios

Our winners can claim their prize (a double ticket to see *The Paper* as well as a clipboard) by coming down to the *On Dit* office from Tuesday and showing us their student card. Thanks to all who entered.

## Unibar World Cup Competition

By the time our next edition reaches your hands the World Cup will have come and gone. The goals, great saves, red cards and excitement will be but fond memories. After many late nights accompanied by the odd lager and pizza you surely would have come to many conclusions about the state of world soccer. What we want you to do is select the best five players of the tournament and tell us why they deserve that status. Be it the flair of The Last Viking Thomas Brodin or maybe the superskills of Robert Baggio, just let us know who got your veins pumping! Get those nominations in by July 21st and you could have a *dozen* beers coming your way. Oi!