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ADAM-OLIVER UNIVERSITY
21 AUG 1999

ON DIT

what's
better
than
sex?



on cloud 9

Editorial: Choose Choice

This week is Women and the Law Week. Despite the fact that feminism has been with us for quite some time now, there are still numerous issues to be resolved in the diverse areas which fall under this banner, as indicated by the titles of the planned programmes (see page 13). This week is a small part of the continuing battle to establish and maintain equal rights for women in the eyes of the law.

Running concurrently with Women and the Law Week is "Pregnancy Support Week". This sounds like a great idea. However, the fact that it is being run by the Pro-Life Club makes one suspicious. With the Pro-Life Club in charge of the week, it should probably have been called, "Force Women into Continuing with an Unwanted Pregnancy Week". While they say they will be providing information about the options available, the sort of information the Pro-Life Club presents is notorious for being anything but objective and informative. Remember those plastic foetuses during O'Week...

Members of Pro-Life have every right to hold the belief that they personally should not have an abortion. (Of course, many of the members are men who will never be faced with this choice themselves and who instead seek to control the decisions of women.) What they do not have a right to do is to try to restrict the valid choices of other people. Pro-Choice, in contrast, do not believe that every woman who is faced with an unplanned pregnancy should have an abortion. They believe that every woman should be

able to choose. (This difference explains why they call themselves Pro-Choice and not Pro-Abortion. Many members of Pro-Choice may not choose to have an abortion themselves.)

Where the two 'weeks' intersect is on the matter of rights. It should be obvious which shows the most concern for the rights of women. To the Pro-Lifers the foetus' 'rights' override any rights women lay claim to. Have you heard the scenario where a pregnant woman may be forced by the law to stay indoors for the period of her pregnancy so as not to put the unborn child in any danger? It's not impossible. This is a logical conclusion of the thinking which considers the rights of the pregnant woman as secondary. If the members of Pro-Life are so concerned about the sanctity of life, where is their concern for the rights of, and the life of, a fully adult woman?

Furthermore, it is a moot point as to when a foetus becomes a conscious human life. Suggestions range from the moment of conception to the moment of birth. The ambiguity surrounding this matter makes it even more important that the decision of whether or not to have an abortion is made by the individual concerned.

Go along to the debate: Pro-Life battle against Pro-Choice and Resistance at 5pm on Thursday in the Cinema.

And to anyone who is thinking of writing in accusing us of bias, don't bother: that's what this bit is for - the expression of editorial opinion. Have you read *The Advertiser* lately?

Lorien, Tim and David

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Childcare Update

The George Murray Childcare Centre is now closed. A member of the fire department examined the centre and wrote a letter pointing out that there were problems, but never suggested that the Centre be closed. The University then commissioned a fire safety report (the examination of the centre took place last Monday) which stated that the fire safety provisions were adequate: sprinklers, detectors and the exit were acceptable. The reasons for the closure of the centre appear to be primarily monetary. *On Dit* will report fully on this matter next week. There will be a public meeting to discuss the future of child-care at Adelaide University at 5:30pm on Tuesday 9 August in the Council Meeting Room, Level 7, Wills Building.

Production Notes

On Dit is the weekly newspaper of the Students' Association of the University of Adelaide. The editors have complete editorial control, although the opinions expressed are not necessarily theirs.

Editors: David Mills, Lorien Kaye, Tim Gow

Advertising Manager: Adam Le Nevez


Cover: David Mills

Typing: Sharon Middleton

Freight: Simon Lee

Printer: Cadillac

We'd have been lost without you: *Opus*, James Hind, Natasha Yacoub, Jesse Reynolds, Catherine Follett (2), Jocelyn Fredericks (3), Paul Connor (3A), George Safe, Dominic Lian, Rohan Thompspon, Monica Carroll, Jo'Anna Finlay, Marc Peake, Michael Woodhouse, Pat Grant, Jo England, Kerina West, Kylie Staines, Carl Panczak, Footlights, Cathy Fitch and Asha Meyer (thanks for the cool party), Adrian Danker (thanks for the cool party), Ian Robertson and Sarah Zetlein (thanks for the cool party), Kim Evans (thanks for the cool party).



elle dit

The women's edition of *On Dit* will be published on October 17. If you are a woman who would like to get involved, come join the happy throng of the soon-to-be-formed editorial collective. 1pm, Friday, women's room.

HEMP rally

"We smoke pot and we're not criminals." This was the message given to the public last Friday afternoon with HEMP Week's rally in support of the legalisation of marijuana. Every person and their dog took part, with the large crowd composed of Cypress Hill T-Shirts, business folk in suits, uni students and the occasional toddler. The masses assembled on the steps of Parliament house at lunchtime, complete with Alexander Downer and Carmen Lawrence masks. Police presence was evident, although kept to a minimum.

After a short bout of noisy chanting Jamnes Danenburg from HEMP addressed the crowd, stating that to smoke or not to smoke was a matter of choice for the individual. He claimed that the Government imposed 16,000 on-the-spot fines last year alone, or an average of 40 fines a day. He called for drug paraphernalia to be re-legalised, stating that drug abuse would never be abolished completely in Australia. Judging by the crowd response the

majority shared these views.

With the HEMP party's recommendations for law reform in hand, Democrat MLC Mike Elliott gave the crowd his support in regard to the legislation of dope for personal use. Elliott is currently a part of the Select Committee looking at the use and laws surrounding illegal drugs. The first issue for consideration by the committee is legalisation of select drugs for medical purposes. He added that education about the uses and effects of dope should continue, to increase the public's awareness.

Last to speak was Dean Gregorich from the Flinders University Students' Association, who declared the need to take drugs was a result of the world situation, "fucked up by the last generation... I smoke and I'm no criminal". The large crowd proceeded to make its way up King William street, ending at Victoria Square where many just wanted to sit down and indulge in the green weed themselves.

Kerina West

Safety on campus

During the first two weeks of April two women from the University of Adelaide were attacked while walking to their cars through the parklands bordering the university.

In direct response to the attacks a series of 'Unisafe' meetings were conducted, with members from both the University of South Australia and the University of Adelaide in attendance.

The meetings sought to find the best ways to consolidate and improve existing security services, and new and innovative ways in which to promote them.

In conjunction with the Head of security, Mr Ron Roney, and the director of the University's Buildings branch, Mr Lloyd Cushway, the Students' Association held a 'walk around' on campus on the 7th of May which was attended by many interested students.

The objective of the 'walk around' was to provide students with the opportunity to voice their concern over areas on campus which they felt were unsafe, inadequately lit, etc. It also sought to demonstrate to students the safest routes

through the University grounds, particularly after dark.

As a result of this initiative the Buildings Branch has approved an additional \$70,000 (count them folks!) to upgrade and install further lighting in those areas identified on the walk around.

While extremely grateful for this contribution, the Students' Association wished to secure a greater assurance of safety on campus. Our concern related particularly to those students who found themselves in isolated areas on campus after dark who may require immediate assistance from the Security Office.

As a result of this concern we prepared a submission to the University requesting Quality Assurance money for the installation of a number of phones in well lit areas around the campus "hardwired" directly to the Security office, allowing immediate access to security 24 hours a day.

This submission is currently being reviewed by the university.

Joanne Brook England
Women's Officer

PROSH: Wrapping up the loose bits

Wednesday 27th July (in ReOrientation Week) saw the winding up of Prosh for 1994 with the handing over of \$3,500 raised from events during Prosh Week (13th-15th April)

Michael Colin, Manager of Adolescent Services at Adelaide Central Mission was there to receive the cheque and spoke briefly of where the money will be used. In particular, he identified it as contributing to

the purchase of white goods, appliances and the like, for use by homeless youth when starting up a home for the first time. Considering that Streetlink (the branch of Central Mission that deals with 'street youth') is facing government funding cuts, this money is most desperately needed and gratefully received.

Prosh achieved all of its aims this year, in lifting its own profile - amongst stu-

dents, the University Community and the Adelaide public, as well as raising the profile of Streetlink. Furthermore, it will be hard to top the many stunts and frivolities that marked the week. Thank-you to the many helpers and contributors during the week and good luck to next year's organisers.

Matt Deaner
A/CVP



Soulface at Prosh
Photo: Gerald Toh

Student elections: All that gossip

Election time looms near...and ticket action is hotting up. Would-be candidates are now taking part in the desperate scramble necessary to score themselves a place on a ticket.

The only ticket certainty at this stage would appear to be the United Students, who are sure to run candidates for every position (although whether they run under that monicker remains to be seen). The exact make-up of the broad left coalition ticket is still unknown to us at the moment. The Liberal Club may also be running a full ticket this year - the first time for a number of years - but we have yet to have this news confirmed, or hear the names of any prospective Liberal candidates.

President

For a while the Presidential candidate for the United Students was anybody's guess. Earlier rumours suggested that Matt Deaner, Suze McCourt and Anthony Jucha were all angling for the top job. Another rumour had it that Bec Shinnick was considering running for a sec-

ond term. The latest shock rumour that is just now coming to light is that the United Students will run Haroon Hassan, who has often been heard to declare that he has finished with student politics for good. Simon Hall may also be running.

Education Vice-President

As a traditional training position for President, the position of EVP has often been bitterly fought over. This year looks to be no exception. One-time *Sale of the Century* winner and current Helen Mayo Refectory worker Joe Aylward seems set to take his place on the left ticket. United Student Michelle Giglio has been hanging around Suze McCourt's office a lot. Giglio, for those who need an introduction, once complained to us that "On Dit was too intellectual this year". 'Nuff said.

Activities/Campaigns Vice President

Marian Clarkin is going after ACVP this year with a vengeance. Some confusion exists, however, as to with which ticket she will actually run. It is ru-

moured that she is seeking endorsement from both the left and United Students tickets. Jessica Boland is another possibility for the US ticket.

Women's Officer

There's been a lot of interest in this position, and it looks likely that there will be three, possibly four candidates. The Women's Ticket is endorsing both Leslie Wilson and Sandy Pitcher, and the left will probably endorse both too. Kim Taylor is rumoured to be running for the United Students. The Liberals may also run a candidate.

Environment Officer

Self-professed legend and identity-about-campus Dave Roussy will run for EO on the left ticket. No names for a United Students candidate have been forthcoming.

Orientation Co-ordinator

Andrew Wolfmeyer's name has been mooted, as has Jessica Boland. We'll let you know on this one.

Education Standing Committee
Care factor?

80 cent schooners

Welcome back for another year of what has in the past been likened to a form of torture. The National Campus Battle of the Bands is back again. It keeps coming back just like that black, moggy cat that you knew you shouldn't have fed that day when compassion got the better of you. The bastard son of musical brilliance is back for another airing of the dirty laundry.

In years past, the annual shit-fest of Battle of the Bands unleashed on Adelaide the perhaps preferably forgotten likes of Cerveza y Putas and a cavalcade of other would-be pretenders to the throne of muck. Anyone who bothered to venture up into the bar on a Friday evening would be greeted with a wall of non-professionalism and only half-funny student jokesters with a penchant for the plainly awful rather than the humorous. Names could be named but there's no point in exhuming rotten corpses.

Not this year, thank you. This time round things are a little different. This time round, the divine blessing of 80c schooners is on the bands' side. The prospect of a cheap headache works in favour of the crowd but give credit where credit is due. The bands aren't half as bad as they should be. Or half as bad as the audience wants them to be. Just bear in mind that the last band of the night has had more time to turn themselves from what might have been a superior incarnation of the Gypsy Kings to a version of Green

Jelly minus the musical talent. There are a few culprits. Alcohol has the bizarre effect of turning every band into either Guns & Roses or Nirvana.

We're catching the end of the Gen X thing aren't we? The dispossessed burger munchers and fans of anything that had a tag named "Pop" were supposed to have died with Kurt Wotsisname. Enter The Swingin' Groove Masters. Masters of everything that's been done before. For those stalwarts of belated teenage angst, The Groovers (as I suppose the fans call them) let fly with every punk rock cliché that ever got stuck in Sid Vicious's undies. Roll up fans of madmen and violent antics; The Swingers are now the prime exponents of instrument destruction. No-one is spared the discordant punk-metal ramble-sham that they let fly with. They were fast walking down the road of "that joke isn't funny anymore" when the hilariously unfounded invective of the night was unchained and left to roar around the crowd. Shouts of "We're not keeping you up, are we?" had little effect and the Swingers long outlived their welcome on stage. How far are they indicative of Battle of the Bands?

The Good, the Bad and the Ugly applies to the letter. For each Autosuggestion there's a Stik or Paranomina. Relative standards have tended to swing towards the upper bracket. "Standard" isn't quite the best word to use when describing bands since it tends to imply some sort of

benchmark although there benchmarks are all the rage. Funk or jazz is the mark on this year's musical bench. The only genre to be seen in is the fashionable funk/metal cross-over or the stylishly in-vogue jazz sound. Watch them wander on stage and there's an instant indication as to whether or not they're going to amble past the elusive confidence barrier. Now for the gripes.

Too many groups cross the fine line and get lost in the arrogance zone where confidence gives way to self infatuation. Bands turn up expecting to win. Their friends turn up and expect them to win.



Broadsides from the crowd crying "the judges are fucked!" reinforce why a band should lose on the night. Where groups like Autosuggestion win is in the modesty stakes. If a group arrives expecting to be little more than entertainment for an evening then they stand a much better chance of endearing themselves to the judges. Of course groups expect themselves to win when they've spent an entire set with an ego monster inside their

head telling them how the Red Hot Chili Peppers haven't really got a finger on them after all. For fans of rampant pretentiousness come to Battle of the Bands and see young adolescent men engage in sordid, quasi-sexual relationships with their hair and a stage. Everything goes.

While back scratching is being mooched around, it's important to mention Gary Steele, the V8 human dynamo who drives the show with a rabid enthusiasm. Gary's fine co-ordination skills have ensured that Battle of the Bands has been accelerating on a smoother road; each year a quantum leap ahead of the rest. The show runs on its split second schedule and when the groups have a hitch, the magnanimity of Gary knows no bounds. He runs the mess of groups who arrive, play for thirty minutes and leave their future dangling in the hands of the judges.

Go no further than the Unibar for a mid-week smorgasbord of the best of worst and occasionally the heartfelt good and genuinely original. With the added incentive of 80c schooners there's no excuse for absenteeism. And for the junkies, you might be lucky enough to be in bed by Star Trek. Look, who am I trying to kid? The Battle of the Bands will be back next year and student apathy is at an all time high. I'm doing this with an ulterior motive so why should you care? Here's the last ditch attempt. The Bar Has 80c Schooners. OK, that's it. Cut.....

Rohan Thompson

Election Frenzy: Nominations close this Friday

Notice of 1994 annual SAUA Elections

Election week for the 1994 Annual SAUA Elections shall be:

Monday, 29 August, 1994 until Friday, 2 September, 1994

Nominations open: 9:00am, Thursday 4 August 1994

Nominations close: 4:00pm Friday 12 August 1994

Nominations forms shall be available from and lodged with:

- Student's Association Office, Level 2, George Murray Building, Union Complex, North Terrace Campus (9:00am - 5:00pm)
- RASCU Office, Union Building, Roseworthy Campus (9:00am - 5:00pm)
- Student Office, Waite Campus (9:00am - 5:00pm)

Any problems contact the Students' Association office on 303 5404.

The positions available for election are:

- President (1 position)
- Education Vice-President (1 position)
- Activities/Campaigns Vice-President (1 position)
- Women's Officer (1 position)
- Environment Officer (1 position)
- Orientation Co-Ordinator (1 position)
- On Dit Editor(s) (1 position)
- Student Radio Director(s) (1 position)
- General Member of the Students' Association Council (8 positions)
- General Member of the Education/Services Standing Committee (6 positions)
- General Member of the Activities Standing Committee (6 positions)
- General Member of the Women's Standing Committee (4 positions)
- National Union of Students Delegate (5 positions)

Only students of the University of Adelaide may nominate.

NOMINATIONS RECEIVED AFTER THE CLOSE OF NOMINATIONS SHALL NOT BE ACCEPTED.

Published and authorised by David Moxham, 930424W, Returning Officer, 20th July, 1994.

The Adelaide University Union Notice of 1994 Annual Student Elections

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Nominations open: 9:00am, Thursday 4 August 1994

Nominations close: 4:00pm Friday 12 August 1994

Nominations forms shall be available from and lodged with:

- Union Administration, Level 3, Lady Symon Building, North Terrace Campus (9:00am - 5:00pm)
- RASCU Office, Union Building, Roseworthy Campus (9:00am - 5:00pm)
- Student Office, Waite Campus (9:00am - 5:00pm)

The positions available for election are:

- General Member of Union Board (18 positions)
- General Member of Activities Committee (5 positions)

Candidates shall receive a general guide for the conduct of the election, the Union's Election Regulations and Union's Poster Policy upon lodging a nomination form.

Contact Union Administration by phone on 303 5401 with any problems.

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Office Bearer Question and Answer

All Office Bearers will be present to answer questions about their positions, for those interested in getting involved in the elections or with a general interest.

1pm Wednesday in the Chapel

Cover Design Competition

Eckersley's
The art material specialists

The winner will receive a \$50 Gift voucher from Eckersley's Art Supplies, a crate of champagne supplied by the Union Gallery and any entrant whose cover is published will be paid \$50.

The competition closes Friday August 26 and the winning cover will be published on Monday September 5.

Entries will be judged by Paul Hewson, Union Gallery Director, James Hind from Eckersley's and the *On Dit* editors.

Artwork Details

Entrants can submit

- **paintings or drawings**
- **photography (black and white or colour)**
- **computer generated images**
- **cartoons**
- **collage**
- **anything else, in consultation with the editors**

Entries can take the form of fully developed artwork or a design concept together with all necessary materials. There must be space for the *On Dit* logo.

You are welcome to discuss the technical details with the editors. Come down to the office, downstairs in the George Murray Building, anytime except Mondays.

You can submit either a front cover (397mm x 271mm) or a wrap-around cover (397mm x 542mm).

Entry Details

- **Entry open to Adelaide University students only.**
- **No paid employees of *On Dit* or Eckersley's or sub-editors of *On Dit* permitted to enter.**
- **All entries must be accompanied by name, student number, telephone number, address and contact department.**
- **Entries to be submitted to the *On Dit* office**

August 8

Anita Butler Environment Officer

Hands On Conservation

If you'd like to plant some trees with Australian Trust for Conservation Volunteers come and book in the SAUA by Friday, August 12. The tree planting will take place on Sunday 28 August, at Fox Reserve, Athelstone. Transport will be provided and there is no cost, but we have to know you're coming by Friday, so give the SAUA a ring if you can come in. The number is 303 5406.

There are lots of other exciting ways that you can get involved in Hands on Conservation with Australian Trust for Conservation Volunteers, such as seed collecting and weed eradication. They also run lots of information sessions. Details of what's on offer are in the SAUA, and they're all minimum cost. We also have information on lots of other environmental groups such as Trees for Life and the Bicycle Institute of South Australia. Come in and check it all out, and if at first you do not see, just ask.

Getting Involved

If you're interested in environmental matters, think seriously about getting involved with the Students' Association, either by running for Environment Officer in the up-coming elections, for Activities Standing Committee or SAUA Council. The Environment Officer position doesn't have a standing committee directly relating to it so it really helps to have lots of interested environmentalists in other positions. Lots of really exciting environmental things are happening at the moment that the SAUA is involved with, most importantly the development of a University Environment Policy (see last week's column and SAUA News), so you really can get a lot done and it's very satisfying. If you think you might be interested but want a bit more information, come and see me any time, or come along to the Office Bearer Question and Answer Session on Wednesday (see advertisement elsewhere in *On Dit*). Nominations close on Friday.

Bec Shinnick President

Child Care Crisis

The battle continues. The Centre is continuing to maintain that it cannot provide the George Murray facility for financial reasons and on the grounds that it is not safe if there is a fire (written fire department evidence states otherwise though the SAUA strongly supports the view that a ground floor location with an adjacent play ground is a far better environment for children). The SAUA is asking the University to intervene to ensure the provision of safe and accessible part time and occasional child care facilities. Student parents must not be shut out of University. Campus child care is essential for any progressive institution which is to provide quality education. Sign the petition (in the SAUA, Library, and various places around campus) or write a letter to the Registrar, Mr F. O'Neill. There will be a public meeting to discuss child care on cam-

pus in the Council Room (Level 7 Wills Building - ask at Security on Hughes Plaza for directions) on Tuesday 9th August at 5.30.

Government stuffing over students... again

The latest proposal to be floated is the idea of "greater student mobility". You may remember a couple of weeks ago I referred to the clawback concept DEET proposed which entailed up to 6,000 SA Uni places going. After considerable public outrage this was officially canned by the Minister. Now he has presented a different idea which involves rationalisation of courses and forcing students to move interstate to study in a chosen field. This presents a whole myriad of problems that I have voiced concern over. Firstly when you have a government that refuses to adequately fund higher education, gives students who do manage to get AUSTUDY less than the dole, and is constantly refusing Rent Assistance for all AUSTUDY recipients in need of it how on earth do they expect students to be able to afford to move interstate? Secondly it appears fundamentally flawed in its failure to recognise the culture of education in Australia, it leads to the creation of elitism and is completely inequitable. Mature age students with children, part time people with jobs, and those from poorer backgrounds will be discouraged even more from tertiary education. The report to follow the announcement is to be released shortly and I'll keep you informed.

Quality Money

We, along with other student groups and areas within the University, have put in submissions for some of the Quality money that the University received from the government which had to be spent on areas of quality. We are now providing more detailed information on some of these and will let you know the results when available.

Computing Campaign

This is our next major campaign. If you want to get involved contact Suze McCourt. If you do not have access to computing facilities, or access or programs are inadequate, please do come in and tell us or drop in a note saying what course and what you need.

Jo England Women's Officer

Women and the Law

In conjunction with the Law School Society's Women's Officer, Laura Grenfell, I have organised a series of forums on issues concerning women and the law.

The timetable can be found further within this publication along with a series of articles contributed by women outlining their experiences with the law.

Rape and Sexual Awareness Campaign

The effects of this campaign were dramatic. It was a symbolic representation of women who have been raped or sexually assaulted. Thank you to all the people who were brave enough to place ribbons on the board. On Friday afternoon, women's officers from universities across the State displayed their boards in Rundle Mall. A board was put out

for the public to place their own ribbons upon and this event was both striking and moving. We had the opportunity to talk about the campaign with the public and received great support for our efforts.

Thursdays in Black

We re-initiated this campaign last Thursday. The response was quite successful, however badges are still available. If you would like to purchase one of these they are available from the Women's Officer for \$1.

Self Defence Classes

These commenced last week, however several women who had registered were not present on the day. So if you didn't sign up and would still like to attend these classes, please come along to the North/South Dining Rooms on Wednesday at 3:30pm.

The Security Office has kindly donated \$20 to cover the costs of one woman's self defence course. If you would like to be the lucky recipient of this generous donation, be the first person to greet the Women's Officer in her office today. Be prepared to undertake a personal audit in order to be the winner - yeah right.

Suze McCourt EVP

Counter Calendar

In discussion with a number of people, I have a number of propositions for changes to the annual Counter Calendar. The main problems that have been highlighted are:

(1) The comments are not necessarily representative of the subject. This is especially because the survey forms may have only one or two replies per subject. It is also those people that have an extreme view of the subject (they either love or hate it) that reply.

To counter this to some extent is the plan to approach lecturers and Departments to allow us to print some of the general results of Student Evaluation of Teaching Surveys. Those surveys are conducted by many Departments across the University.

We will also be encouraging Counter Calendar editors to target subjects so they receive a large number of replies to their own surveys, so the comments are more representative.

(2) The format is boring and uninteresting. To combat this we are suggesting that rather than point-form comments, the information be summarised in a paragraph, and funny and pertinent quotes be put in italics. This will also mean the information can be summarised to take up less space and so more subjects can be fitted in.

These are two of the main changes. If you have opinions on these or think you may like to be involved as a Counter Calendar Editor, please contact me in the Students' Association.

Quality Allocations

As explained in past editions of *On Dit*, I am the student member of a committee to distribute funds through the University to enhance teaching and learning.

This has been a very time consuming, but rewarding role. Hopefully, the innovative and existing projects that many

from around the University will soon be able to begin will go some way to improving the level of teaching we all receive in our courses.

Arts Faculty

The President and I met with the Faculty Registrar this week to discuss in more depth some of the issues faced by the Arts Faculty and Students. The Faculty is in a state of review, and as I stated last week, now is the time to comment. Many students are particularly concerned about the structure of the course, and what it means to them to qualify with a B.A. The Faculty Registrar assured us that this is also a serious concern for them, as is maintaining (and improving) the quality of teaching and research in the Faculty. Subjects that do not have tutorials are obviously unacceptable, as are tutorials that have 20 people in them. Please come and express your concerns, if you do not voice them they can never be addressed.

Matt Deaner ACVP

ReOrientation

I think the proof was in the pudding! It was a great week with everything running to plan. It was especially pleasing to be able to tie up the final loose ends of Prosh. I'm not sure how impressed the Vice-Chancellor was with his gift of nail polish remover for "Best behaved Proshnap Victim", but his and Michael Colin's presence during the cheque presentation added formality and were appreciated. To put it on the record, the OSA won the prize for best vehicle in the parade and a group of students (who shall remain nameless) won the prize for best Prosh stunt.

M'Week

The M'Week organising committee have been working hard to make M'Week bigger and better than ever before. There will be so much happening that every student should make plans to attend at least one of the lunchtimes during the week. In particular, the highlight of the week - M'Night will again be fantastic, with performers, dances, bands and food all combining to create one of the true highlights of the University year. The date for this is the 26th August.

The SAUA will be contributing to events throughout the week, in particular organising Australian BBQ's, Italian food, and putting on competitions and events, including sculling, limbo and Piniata competitions.

Information Day

The SAUA is contributing to the planning of Information Day (Tuesday 9th August) - the day assigned to allow potential students from around the state to participate in a day at Uni, while receiving information on courses and degrees. Incredibly Brill, a local Adelaide band will be performing at lunch time, during this day.

SAUA Budget

I have spent considerable time looking at the SAUA Budget for 1995 which, like other areas of the Union, faces cut-backs. They are unfortunately necessary but we will be working to ensure that the service and representation we give to students is not compromised.

Stop Press - SAFM + Rock & Roll Roadie - Here - Tuesday 16th August
Give Aways - Dairy Vale Milk
CD Vouchers
Flinstone Movie Vouchers

What's Cooking?

In your Union

This Week!

\$3.50 SPECIAL

**STANDARD BURGER
+ CHIPS
+ COKE**

Grill Bar., level 2

\$5.00 SPECIAL

**SCHNITZEL or FISH
PLUS
ALL YOU CAN EAT
Salad & Veg Bar**

Bistro, level 4

\$2.00 SPECIAL

**HOT DOG
+
COKE**

Catacombs Coffee Lounge,
(under Union Hall)

Keep watching!!

**"HALF PRICE"
*80c SPECIAL***

**ALL GRAINHOUSE
BAKERY PRODUCTS**

(Vege Pies, Quiche etc)

Four Seasons, level 4
(Upper Refec)

no discount on specials



LETTERS

Fan mail - at last

Now for something totally different. I'm going to introduce a concept that is totally foreign to the letters section of this publication. From all indications, this concept is totally uncool. Rather than use this section as a launching pad for a personal assault, an inter-faculty war, or a barrage of criticism, I will compliment Marc Vickers on a fine article. I agree with every word. I will also say that Tim Gow writes fine reviews and his interview with Dave Graney was the best I have read.

Dominic Stefanson

Dear Dominic,
We think you're a big suck.

Love,
David and Lorien.

The child care dilemma

Dear *On Dit*,

Thank you for your coverage of our dilemma in *On Dit*. As a community based centre, we have been desperately trying to draw attention to the safety of children attending the George Murray Child Care Centre.

Letters have been sent to the University Council and meetings held with Adelaide University Union representatives and members over the past months to no avail until now, 5 minutes to midnight.

We hope our submission to the University for funding to provide safe care for children is successful.

Please keep up the coverage of this important issue.

Helen Connolly
Chairperson TICCC

Outraged

Dear *On Dit*,

As a student and a parent whose child attends the Tertiary Institutions Child Care Centre, I was outraged to read that you portrayed the Centre in such a negative light.

The George Murray Centre is a fire hazard and there is no way modifications could be made to that premise to make it safe for the children. The centre had done its utmost to provide a stable and caring environment for all the children in its care and I am more than happy with the care my son received. The Centre tried to find an alternative site for the occasional care centre but the University seems to be somewhat short of available space and funding.

Now the observatory building is nearly full to its capacity, yet staff have had to take packages and resign because the Centre cannot afford to keep on all the staff.

Yes, there is a child care crisis on campus, but it has nothing to do with the Child Care Centre who are providing an excellent service under trying conditions. The problem lies in a

lack of funding and support from the University which has made no real effort in the relocation of the George Murray Centre. It was by no means to the Centre's advantage to close the part-time Centre but as the building was declared a fire hazard, they had no choice.

In future, people who write about the child care crisis should consult the University Child Care Centre which obviously has a better idea of what is going on than the persons who wrote such ill-informed statements.

Yours sincerely,
Carolyn Megson
Grad Dip Ed.

A letter to Frank

Dear Mr O'Neill,

I am writing to you about the closure of the George Murray Child Care Centre. I have two children: Mordecai, 4 years old, and Liana, who is almost 3. They have been attending the George Murray Centre for most of their lives, usually one a week on a Friday. I have been very pleased with everything about the centre. I would also like to state that I have diligently paid all my fees.

My children and I have developed close friendships with all the workers there, who are wonderful. Apart from my own often frazzled presence, they have been the only consistent part of my children's lives, especially during the last two years. They lovingly stood by while we went through our many ups and downs; some of them minor and several major.

Yesterday was their last session. I thought it would be their second to last session, and I was totally unprepared for the notice on the door explaining that in fact August 4 would be the last day that the centre was open. I guess I had still not accepted the fact that the centre was closing, because I spent the whole morning in tears! Why? It does seem an exaggerated response, but the whole process of how this came about was stunningly swift, and neither the users of the centre, nor the workers, were ever consulted.

I am very angry about the closure, as well as sad. I am angry that we were not consulted, and I am angry that the Child Care Management Committee is overlooking the needs of people like me and my children. When I heard that a fire safety report had been commissioned by the centre, never did it occur to me that this would lead to its closure. This seems preposterous. What about alternatives? Surely there is another space on campus which we can use as an occasional and part time child care centre? For people like me, part way through a degree but unable to study full time, the George Murray Centre was my best available child care option which I am extremely reluctant to relinquish.

To me, it seems that the workers, who have had their jobs pulled out suddenly from under their feet, deserve more than a payout. They deserve big hugs of appreciation and public apologies from the Management Committee, which seems to be more interested in its budget than the

well being of those who make its existence possible.

I appeal to you to use your influence as Registrar of the University of Adelaide, to reopen the Occasional and Part Time Child Care Centre as soon as possible.

Thankyou
Yours Sincerely,
Melina Wait
Mordecai Wait
Liana Fay Wait

Even more on that godamn law ball

Dear Editor,

I refer to Con O'Neill's letter, "More on the Law Ball" (*On Dit*, 25th July).

I don't wish to add my thoughts on the discussion regarding the conservative nature or otherwise of Law students. I wish to make some comments regarding the Law Ball held at Heaven Nightclub on Tuesday, 24th May.

Your initial correspondents criticised the Ball because of the cost. For the record, individual tickets were \$16 or \$15 if bought in a batch of six. The ticket entitled you to a glass of champagne upon your arrival, supper and the sounds of the New Romantics. I leave it to your readers to decide if the cost was prohibitive, but please bear in mind that this event is the Society's major fundraiser of the year.

The underlying tone of Con O'Neill's letter is that the night is for rich, pretentious students. Hence, Con has never been to a Law Ball in his five years at Law School. "The whole idea of a Ball ... frightens me because of my working-class background."

I like Con. I like him a lot. I particularly like him when he is enjoying his second bottle of white at Universal Wine Bar at a cost per bottle well in excess of the cost of this year's Law Ball ticket.

Con suggests that the Law Students' Society could "drop the formality of a Ball" and perhaps make it just a "dance" in order to attract some of the square-pegs-in-round-hole types, such as himself.

Con, this idea has much merit and may overcome all of the pretension of the night. Perhaps we could even hold it at the Universal Wine Bar.

David Crocker
Law Students' Society President

Cue music. It's Bec!

Dear Editors,

In response to the lengthy comments made by Ms Clover I would like to deal with some of the misunderstandings that have surfaced. The SAUA has indeed been particularly concerned about the Arts Faculty and has taken action at various levels. Firstly I would like to highlight that the financial problems of the Faculty are not simply a slip of the red pen one year but the result of various factors including the ongoing shift of Labor Government policy towards a user pays system focusing on churning out graduates without providing adequate funding for quality education, a lack of clear and useable financial procedures and processes within the Faculty (though certainly not a problem unique to the Faculty) and funding cuts that have been experienced across the University due to a huge defi-

cit (though Arts has felt the pinch quite hard). The SAUA has been tackling this both at the Arts Faculty level, having submitted a report to the Faculty outlining various student concerns, by discussions with Senior Management and by a continued push at the national level with the National Union of Students (NUS). The Arts Faculty must be funded adequately to enable it to serve students and this means recognition of the need for teaching and adequate academic staff to do this, including casual tutors (e.g. postgraduate students, which is a severe deficiency in the current situation) and the need for support staff and programs dealing with orientation, course advice and study skills. The Faculty also needs to look at its structures and minimise bureaucracy and administrative waste.

Secondly I feel it is very important to realise that many problems relating to teaching and learning within this institution, though often greatly affected by financial difficulties, also result from inflexible and dysfunctional structures and attitudes. Ensuring that staff/student ratios are adequate does not mean that quality of education will automatically follow. This has been recognised in such ways as the Teaching and Learning Quality Report (adopted by the University last year with which the SAUA was involved) which highlight that teaching must be as important a priority as research, the two complementing each other. Methods of ensuring quality include recognition of excellence in Teaching (SAUA has been involved in the Teaching Excellence Prizes), lobbying for Student Evaluation of Teaching (pressure from the SAUA and other areas has led to the now widespread usage of teaching evaluation questionnaires, now we want to see more use made of the results, and will be revamping the Counter Calendar to this end) and ensuring reasonable and fair grievance procedures for students (something the SAUA is currently fighting for). These are but examples of what is being done, please read my column each week for specific issues.

Updating the Arts Crisis: various Working Parties have been looking at specific areas and their reports are due this week. The SAUA and student representatives such as Judy have been involved in this process. There will be then an independent review of the Faculty to be conducted next month. An earlier plan (which referred to 32 staff to go) at the meeting Judy referred to has for the time being been quashed. However the SAUA remains vigilant. The SAUA will continue to lobby and publicly push for adequate funding and other measures to enable quality education for students. A new Faculty budget is not yet available, but when it is you will know about it. This means ensuring that students have access to quality teaching and support services.

To me, fighting for quality education and student participation in the decisions affecting them is of far greater importance than petty political point scoring which it seems Ms Clover is engaging in.

Yours sincerely
Rebecca Shinnick
SAUA President.

Volleyball - a religion to some

Dear Volleyballers,

There is one word for you - Petty!!!

In my attempt to raise the level of Adelaide University Students' awareness of my beloved sport, a few minor errors of spelling were made. "HOLD ON MA, WE'RE ABOUT TO DIE!!!"

Was Mother Teresa criticised for not washing her hands after a visit to the little old lady's room? No.

These basic errors can be easily explained, and even a simpleton like you could have thought of them. The reason for these spelling errors is simple. Obviously the Sport Eds when trying to decipher the doctor's-like scrawl that I scribbled on the back of a Mintie wrapper on the train on the way to uni on the Friday of the penultimate week of lectures in semester 1 to make sure that the tickets could be given out.

As for your accusations of plagiarism! I would like to declare that, despite the fact that I probably have read the article you are talking about (as I am a subscriber to *Australian Volleyball Magazine*) I did so months before the article for *On Dit*. Thus any direct references to 'Travis' article are purely coincidental.

I thank you for your personal contribution to the world's sewerage problem, and look forward to your future petty/pointless contributions to *On Dit* - don't forget practice makes perfect. You too can be a perfect fool. All I ask is that next time you sign your name, so that your acquaintances can see you in your true light.

Yours in volleyball,
Simon Hunt

PS: You are the 5¢ piece in my pocket - small and worthless, only making a little noise when you drop to the ground. I hope that your serves never go in, and that you never get it up again.

Tim Kleinig: Don't buy the lies

Dear Eds,

It was with some amusement that I read the reply letter to my article of the 25th. Firstly, because of the smug title "Kleinig gets his come-uppance", a fine example of the impartiality of the paper and, secondly, because of the insubstantiality of the Rabbi's imperious and condescending polemic.

The Rabbi's first allegation, that of "fuzzy thinking", is one which, with great reluctance, I must place at the feet of the *On Dit* editors. You see, the original title of the article was "Jesus Christ: Don't buy the lies". The intention was not merely to assert Jesus' historicity, but to dispel some of the (what I hold to be) misconceptions regarding his significance. In changing this title, *On Dit* obviously sought an impartial line (something which they neglected to do with the title of the letter), but they did so without consulting me, conveniently setting up a straw man which Rabbi Morris proceeded to effectively demolish.

Regarding his specific points, he seems to have taken the article, or at least sections of it, as an attack on Judaism. I have nothing but the greatest respect for Judaism and acknowledge the enormous debt I and all Christians owe the Jewish heritage. But in a number of places, the Rabbi has seemed to miss the boat entirely. (Numbers refer to the Rabbi's points.)

1. The use of Josephus to assert Jesus' historicity is not without value, as an ancient Arabic translation has come to light, without any apparent Christian glosses, which decreases the probability of all the references to Jesus and his associates being interpolations. Note, I said "almost undoubtedly". "Any classical scholar" would not be "aghast" at my use thereof, as some do in fact hold the references to be genuine.

2. Morris' claim that the Talmud was subject to medieval Church censorship is a breathtaking assertion which requires substantiation; if only on the grounds of historical improbability. The point in mentioning the Talmud was that, even when they reject the claims of Jesus to be the Messiah, the Rabbis never seem to cast doubt on Jesus' existence. They may condemn him as a charlatan, but do not dismiss him as a fictitious invention. In attacking what he thought I was saying, Morris has demolished an edifice of his own construction.

3. I admit that the use of the word "race" was injudicious, given the connotation given this term by the Nazis, but Rabbi Morris uses this as spark for a personal attack - "I am not suggesting Tim is a Nazi, but ..." (he does have a German-sounding name?). After accusing me of shoddy scholarship, surely Rabbi Morris should steer clear of *ad hominem* argumentation. He himself falls short of the "university level argumentation" which he expects me to use.

4. Rabbi Morris states "The simple fact is that Jesus (according to Gospel accounts) committed no capital offence under Jewish law". The Rabbi appears to have read an expurgated version of the Gospels. In all three Synoptic Gospels (Matthew, Mark and Luke), Jesus appears before the High Court of the Jews (the Sanhedrin), is condemned for "blasphemy" and judged "worthy of death". Lacking the authority to carry out the sentence, Caiaphas sent him to the Roman Procurator Pilate, who appear to have had him executed (hence crucifixion) for the sake of maintaining good relations with the populace, "washing his hands" of the matter. In John 8:58, Jesus says "before Abraham was I Am", a clear claim to divinity, for which the proscribed penalty of the Jewish Law (Leviticus 24:16), was death. If the Rabbi doubts this, he must attack the Gospel writers, and not me.

I am accused of blurring history and theology, but I would be interested to see how

Rabbi Morris proposes to separate them without lapsing into naive 19th Century historicism - as if theology is purely subjective and history completely objective! Surely one can't separate facts from their interpretation! Rabbi Morris emotively claims that I have succeeded in undermining *all the healing* that has happened between Jews and Christians, and "in one fell swoop, rekindled the accusation of 'Deicide'". I did not, as I recall, use the term and do no more accuse all Jews of killing God than I would all Frenchmen of killing Joan of Arc, or all Indonesians of the atrocities in East Timor. On that basis, I could hardly accept Christ who, after all, was a Jew. It would be cutting off my nose to spite my face. It is a quantum leap of bad logic to move from the specific - some Jewish High priests were instrumental in bringing about Christ's death - to the general statement "All Jews are guilty". The fact is, Christ died for sinners to put humanity right with God - anyone, therefore, who has sinned has brought about His death. And in that case, I am as guilty as anyone.

Tim Kleinig
Evangelical Union

Letters Policy

The deadline for letters is 5pm on the Wednesday before publication. Bring your letters into the office, or place them in the contributions box in the SAUA. Alternately, you can post them to us:

On Dit

University of Adelaide
North Terrace
Adelaide 5005

Letters may be edited for space requirements or slanderous content.

Abuse of power in Bangladesh

Natasha Yacoub from Amnesty looks at a dodgy piece of legislation in Bangladesh.

Since its introduction in 1974, the Special Powers Act has been used in Bangladesh to detain thousands of people, often for political reasons. Despite promises from various politicians (including Prime Minister Begum Khaleda Zia in 1991) to repeal the law, it continues to be used to detain people without charge or trial.

Administrative detention is the punishment for anyone committing what the Special Powers Act (SPA) describes as a "prejudicial act". Unfortunately, the meaning of this term is extremely broad and open to interpretation. This means that people considered hostile to the central and local government are subject to harassment by the use of the SPA. Human rights organisation, Amnesty International, has been concerned about reports that some of those detained under this Act have

been arrested as a result of local enmities. For example, in one case, a landowner reportedly bribed the police to obtain a detention order against the tenant.

It is often at the request of the police that the local administrative officials will authorise such detention. Although the detainees must be informed of the grounds of the detention within 15 days and they must be brought before an Advisory Board within 120 days of presentation of the detention order, they are denied the right to legal representation and are not charged with a criminal defence. Furthermore, as there is no maximum period of detention under the SPA, this means that people can theoretically be detained indefinitely without receiving legal representation, without being charged with a criminal offence and without a

fair trial. Internationally recognised standards of fair trial, according to Article 14.3 of the International Covenant of Civil and Political Rights (ICCPR), are being contravened, as the defendant is not given the right to legal representation or to call witnesses.

Detentions can be effectively challenged by filing a *habeas corpus* petition in the High Court Division of the Supreme Court. Between August 1991 and June 1992, only 53 out of a total of 1,795 SPA detention orders were upheld by the High Court. The rest were declared illegal. However, there is little scope for those detained to obtain compensation. In most cases, the High Court presumes that the authorities have acted in good faith and it is therefore impossible to bring a complaint in law, despite Article 9.5

of the ICCPR, which states: "Anyone who has been victim of unlawful arrest or detention shall have an enforceable right to compensation." Despite the fair judicial process embodied by the High Court's work, such a process cannot ever justify illegal detention without the possibility of legal redress or compensation.

There are lots of different things that you can do to help those whose rights are being violated from simply spreading the word to others, including local government officials who may have some contact with or influence over authorities in Bangladesh, to writing a letter to Bangladesh authorities detailing your concerns and asking for the repeal of the SPA.

You can contact me via my pigeon-hole in the Law School or at Amnesty for further information.

WOMEN

Gender exclusive language

Acts Interpretation Act 1901 (Commonwealth)
 Rules as to the gender and number
 Section 23. In any Act, unless the contrary intention appears—
 (a) words importing a gender include every other gender

I don't know about you, but I'll admit I'm just stoked about this piece of legislation. One of the best things about it has got to be the fact that years from now, in the distant future, when *Melrose Place* stops being the hottest place on earth, and DNA splicing advances to such a degree as creating another gender, it's already going to be covered by Australian laws. They may have trouble fitting it into the goings on at *Melrose*, but hands off *Terra Australis*, we're way ahead of you.

Hey, that's the Australian law for you. In fact, that's also basically the British law, and the American law (someone can write in and correct me if they are so inclined). When one says *man*, it can be taken that one also means woman, and vice versa. Convenient as Poptarts.

But why stop here, I say?
 When we use *man*, let's take it that we mean *animals* as well. And we may as well include birds there, while we're at it. Why not *man* to mean anything that moves? No, stuff it, when we say 'man', let's just take it that we mean 'thing' - in fact anything at all. Let's just consider 'man' to mean a noun, in the generic sense. That would do nicely. Just think of the fabulous song titles it would give rise to: "You were Always on my Man", "Smells like Teen Man," and "Man, man, man, man" by the Crash Test Dummies.

This is more than the rantings of a first year ALS student, who just received a crap mark for her 'persons cases' assignment (I don't, of course, want to burden you with that). This article is about gender in language, in the law, and in everyday usage, and why it is that some people are not satisfied with the word *manhole* and why some people are.

Why don't we call all nouns *man*?
 It's actually very simple. It's because most nouns have very different meanings. (Apart from synonyms, let's not forget, and a thank you here to Miss Hampel, my year 6 teacher).

And in fact, "man" and "woman" are two clear examples of this principle. They are two very different things, and as far as the Australian law is concerned, they interact quite differently to it, and might very probably require different things from it.

It bothers me enormously that for the sake of speed and streamlining, (I can only imagine it is for this reason) our legislature have elected to use only one word where perhaps two may have been more appropriate.

And let's be absolutely clear about which word they have chosen. The word is *man*

...and in truth, it is probably a misrepresentation to say that they have chosen this word, because I really cannot envisage a drafter sitting down to compose the *Native Title Bill* and thinking "Man or woman, whaddya reckon?" In truth, to date, there has been no piece of legislation drafted using "woman" as a generic gender which conveniently, 'shall include every other gender', and I doubt there will be any tabled soon.

I can see a lot of people getting to this stage in the article and saying "that's life, babe" (I would probably have to slap those people, gentle reader), or "this is clearly the ravings of a lunatic feminist", or simply "what does it matter?" but I would like to spell out exactly why it is that feminists have been complaining about gender specific language in the law and in everyday use, because contrary to some Neanderthal beliefs, we don't do it just to be annoyed when we have some spare time. Just quietly, feminists don't seek things out to make themselves angry.

The suggestion that the way we speak about the world inescapably affects how we view it is not a new one. If we did not believe that how we put something affects the way it is received, the advertising industry would be virtually non-existent. Ethnographers, linguists, and feminists have all gone a step further than this to suggest that language determines not only how we think about things, but even sets limits on what we can conceive (Hymes, 1964; Brown 1965; Whorf, 1956 for example). It is our way of interpreting the world, of making sense of our senses.

Something which is so fundamental to our window on the world, is obviously going to have quite an impact on our perceptions. If it is skewed one way, so will our view of the world be.

When most fields of study were begun, women just weren't on the scene, so it's not surprising that women were not included in language about medicine, science and law, but the question as to why 'man' can be a generic (as in 'Man, being a mammal, breastfeeds his young') is more than just women being in the wrong place at the right time. When lecturers or text book writers, or Australian law makers say 'man' instead of people, they are effectively denying that women are involved, or are important.

The response to this kind of argument is usually found amongst the following:

- 1: This is just a feature of grammar, and we must uphold this.
- 2: It doesn't really make much different, it's insignificant.
- 3: Using both is difficult and cumbersome.
- 4: Everyone understands when you say 'man' you mean both, so why worry?

But in fact there are many features of grammar that we have discarded in only the last 20 years, and English is a living language. As

for the second argument, it is amazing the notice critics take, when presented with woman as the generic. It seems that using *woman* is not quite so insignificant, which leads on to point three, and apart from saying that there are many cumbersome forms already in existence in the English language, the only response is 'get over it'.

With people who think it doesn't really matter, everyone understands anyway, I disagree, and several studies bear this out (Martyna, 1978 for example). People don't automatically think "people" when they hear "man."

Using the word *man* to mean humans, and never using *woman* means that *man* becomes the unmarked gender, the norm, or the standard from which women are differentiated. The unmarked category represents both maleness and femaleness, while the marked represents female only. This is a very imbalanced way of regarding the world and all its fields of study.

It's not surprising if women feel a bit self-conscious about language when they are consistently left out. Just imagine the sort of outcry, if we used "white" to mean all races, or "straight" to mean sexualities. Using one word when we mean two is fraught with difficulty.

When we use sexist language, not only are we being ambiguous, and leaving out half of our world, we are also keeping the status quo entrenched. We implicitly say it's alright that women are secondary to men and that our language reflects this.

On the other hand, when we lunge for the opportunity to challenge this, by saying firefighter instead of fireman, or police officer instead of policeman, or service hole instead of man hole, we are acknowledging the possibility for women to be involved in these fields, and we subtly remind our listener of their existence.

So next time, a lecturer says 'this type of disease is found only in man' or 'all men are created equal,' be annoyed. More importantly, share this annoyance with someone close by. It's not alright for academics, or law makers, to do this. Most importantly, have a word to the lecturer and try to get this behaviour changed, because quite simply, it matters.

It's not just the rantings of a feminist with time on her hands.

It's about eliminating ambiguity. It's about eliminating discrimination. It's about recognition of difference, and it's about justice.

Cressida Wall

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 Brown, Penelope 'Women and Politeness: a new perspective on language and society' *Reviews in Anthropology*, 3, 239-49, 1976
 Hymes, Dell ed *Language in culture and society*, parts 3 & 4, New York, Harper & Row, 1964
 Whorf, Benjamin Lee, *Language, thought and reality*, Cambridge, Mass, M.I.T. Press, 1956
 Martyna, Wendy "What Does 'He' mean? Use of the generic masculine" in *Journal of Communications*, Winter 1978, Vol 28 no 1

AND THE LAW

Tuesday 9th of August, 1pm

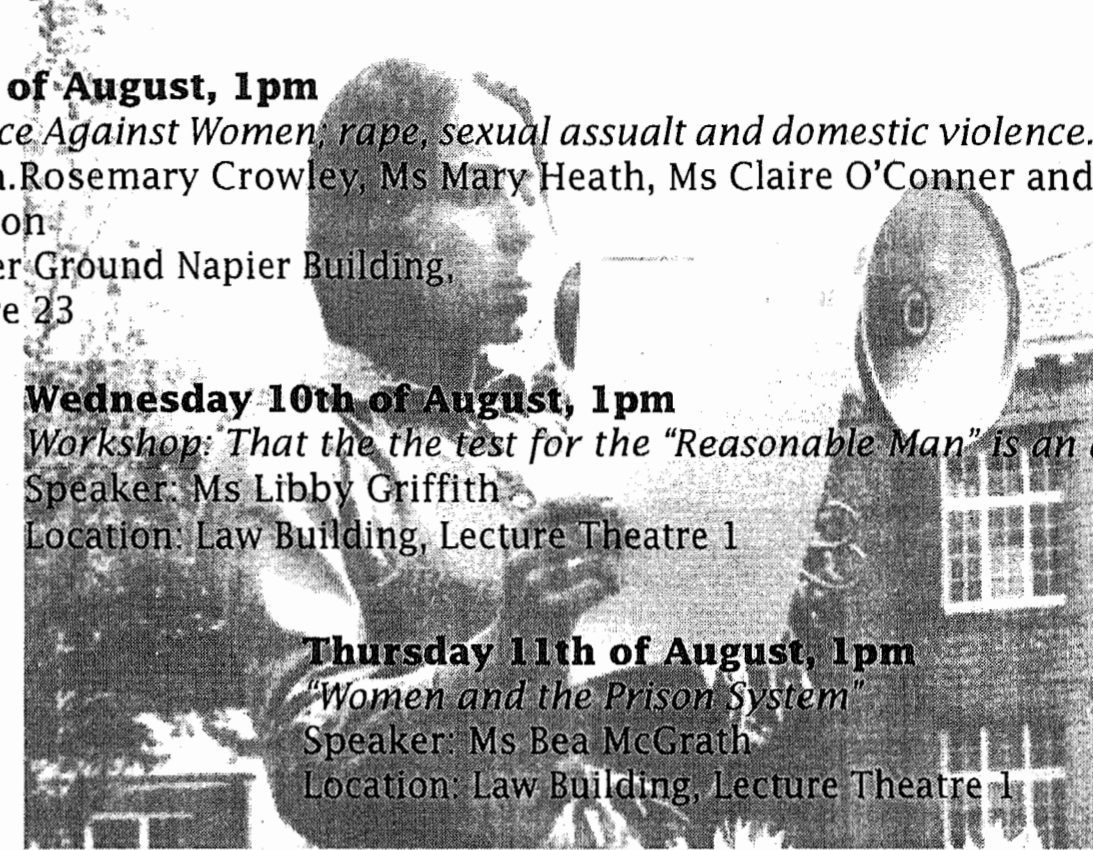
Forum: *Violence Against Women, rape, sexual assault and domestic violence.*
 Speakers: Hon. Rosemary Crowley, Ms Mary Heath, Ms Claire O'Conner and Ms Tracy Nelson
 Location: Lower Ground Napier Building, Lecture Theatre 23

Wednesday 10th of August, 1pm

Workshop: *That the test for the "Reasonable Man" is an anachronism.*
 Speaker: Ms Libby Griffith
 Location: Law Building, Lecture Theatre 1

Thursday 11th of August, 1pm

Women and the Prison System
 Speaker: Ms Bea McGrath
 Location: Law Building, Lecture Theatre 1



Direct Action - My Involvement with WASEAP

WASEAP stands for Women Against Sexual Exploitation and Patronisation and is a fluid group of women who from time to time take it upon themselves to act in response to the Sexual Exploitation, Harassment and Assault which is perpetrated against women every day in our society.

The WASEAP Direct Action that I was involved in was a large scale operation involving about 30 women and targeting over 50 porn shops, strip joints, pubs with topless entertainers, Gloria Marshall and Jenny Craig weight loss centres, as well as Eagle Bitter and other offensive advertisements. These establishments were attacked by women armed with spray paint, posters, glue buckets, stickers and paint bombs. On the doorstep of each business WASEAP left their calling card; a brick tied with purple and green ribbons and the following message:

"WASEAP finds your establishment particularly offensive. The images of women that your business promotes are degrading and demeaning and they contribute to the objectification of female sexuality. The objectification of female sexuality in our society makes it easy for men to justify themselves the right to rape and beat women. It also makes women feel that whoever they are and whatever their capabilities, their sexuality is more important than their personality. This is wrong and it is no longer acceptable. Be warned, WASEAP are watching you."

Whilst my contribution to the direct action by WASEAP was very exciting and heaps of fun, it was not mindless acts of vandalism. I deliberately broke the law and was well aware of the consequences of my actions. If I had been caught, not only would I have been heavily fined

but I would have accumulated a criminal record and as a result put a swift end to my professional career. However, when I weighed up the risks I felt comfortable with my actions and I have no problems justifying my behaviour. I needed to vent my frustration: even though women's sexual exploitation was well documented and deplored generally it was still happening all around me, nothing seemed to be changing. I couldn't keep discussing it within the confines of the University. Consciousness raising is fine but I needed to act and let the world know that they way women are objectified and exploited was not acceptable.

I have absolutely no regrets or mixed feelings about what I have done, I believe that the negative effects of my crimes pale in significance to the effects of sexual exploitation, harassment and assault. Acts of feminist terrorism are empowering, liberating and exhilarating, however, I would warn women who are planning on taking any direct action that they should be aware of the risks involved.

- Know your legal rights.
- Plan for every contingency.
- Check out your territory a few days beforehand.
- Be professional and organised before the event about your contact with the media (assuming you want media coverage). Choose a slow news day. Issue a press release anonymously, keep in mind that most deadlines are late afternoon, so initiate contact in the morning.
- Believe in what you are doing, and most importantly ...
- Enjoy yourself!

Direct Activists: Take Note

Arrest
 Police can arrest you by telling you that they are doing so or by touching you. You can passively resist arrest by lying down but they can then use "reasonable force" to take you away. It is not an offence to passively resist arrest or to run away before an arrest is completed, it is, however, a better idea to walk rather than run, as running may be seen as an admission of guilt.

Always ask what you are being arrested for and take note of the arresting officer's identity and any witnesses who may be able to help you.

If you are not charged, the arrest is a 'false' one and you should make a complaint to the ombudsperson.

If arrested, demand to make a phone call and let someone know where you are.

Security guards have no more authority than an ordinary person.

Police Powers
 A police officer has the right to search your person if they have reason to believe that you have committed a crime. But they have the power to search your car if they have reason to suspect you of committing a crime.

Information from Michelle at the Angas Street Police Headquarters and the NOWSA 1994 Handbook.

WEEK

GET OFF YOUR CLOUD 9

Ecstasy that is pure, natural and 100% safe. Cocted from a supposedly well researched herbal blend, the aptly named Cloud 9 and its sister substance Nirvana Plus are being hailed as the new safe drugs of the nineties. Sounds a little too good to be true? It is.

The decade just past saw an intense appetite for designer drugs. Ecstasy (MDMA) became the substance of choice for the middle-class masses, many of whom perceived themselves as high ranking on the fashion scales and too sophisticated for traditional 'street' drugs. In fact, many E-babes were virgins to the drug scene, perhaps popping the odd No-Doz, but certainly refusing the joint as it was passed around grungier circles. However, bearing comparison to

adopted by even those who proposed a one-off indulgence, its universal experience of sensuality and love too pleasurable to be a singular occurrence.

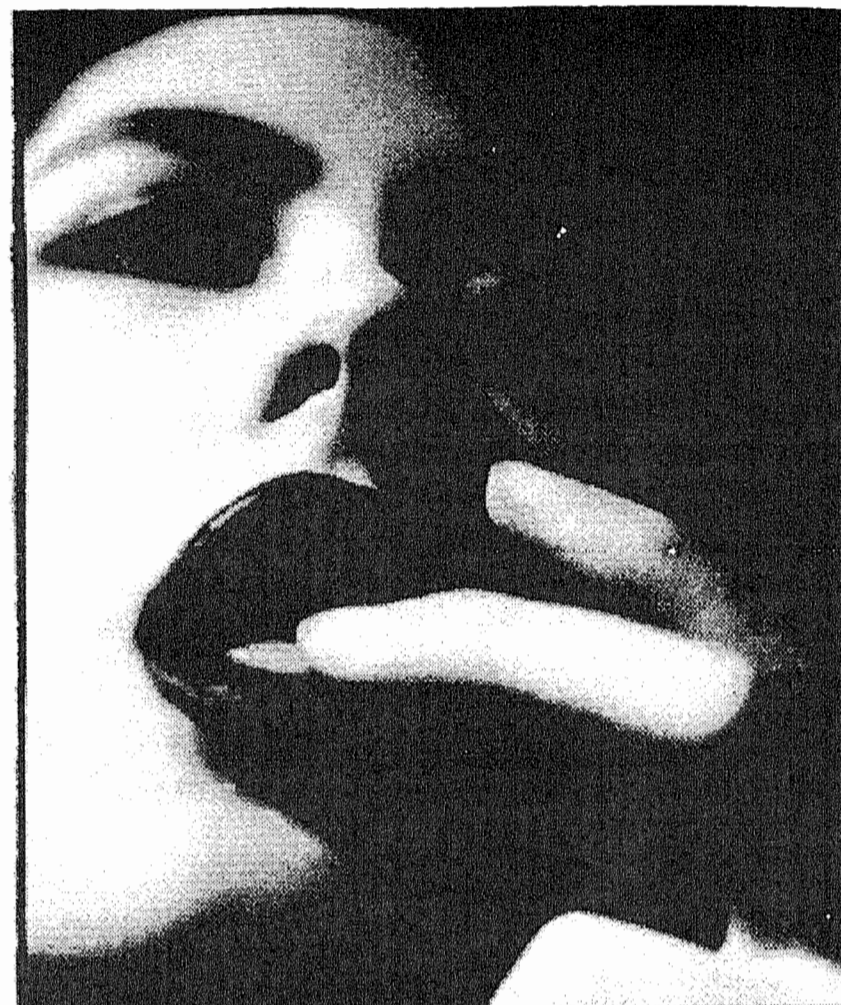
Discovered 90 years ago and utilised as an appetite suppressant in the obese, MDMA's feel-good properties were soon being appreciated in American night-club circles where it was available legally from behind the bar. Not surprisingly, the drug was banned in the early eighties and fell into the controlled and illegal substances category. Again drawing a parallel with LSD, research has failed to shed any credible light onto the possible physical harm or side-effects that Ecstasy may produce although it would appear that the substance is relatively safe in the short-term.

Given that such a popular elixir is illegal, its capacity for harm uncertain and its availability subject to elusive factors (i.e. whether there has been a recent police haul), it is not surprising that an alternative is being sought. The media has been paying substantial attention to the newly hailed "Smart Drugs" and among these the herbal equivalent of Ecstasy, but how safe are these concoctions and are they truly effective in producing the desired physical and mental effects?

A recent article in *Revelation* magazine (#8, July / August 1994), describes taking Cloud 9 as similar to Ecstasy but without the chemical grip, peaking and troughing and sexual frenzy. Rather, the authors of the article suggest, it produces a gentler experience of love and sensuality with a similar, yet

the manner in which LSD was openly embraced in the mind-expanding sixties, Ecstasy was rapidly

more manageable come down. The user, the article states, is more likely to be expressing themselves



on an emotional level, each experience being unique to the individual. They also reveal that it fails to produce that familiar clenched jaw that any amphetamine derivative will do. This item of misinformation is somewhat amusing since in a radio interview, broadcast by radio station Triple J, the manufacturer revealed that the chief herbal ingredient in these capsules is Ma Huang.

Ma Huang is a herb indigenous to China and India and has been used for hundreds of years as a medicine to aid in the relief of respiratory ailments, asthma being one. Restricted in Australia by the Therapeutic Goods Act, Ma Huang is also known as Chinese Ephedra, the name reflective of the substance ephedrine, a significantly powerful amphetamine derived from the plant. Ephedrine (its synthesised mirror substance, pseudo-ephedrine can be found in Sudafed and nasal decongestants) is a member of the amphetamine drugs and has similar effects to speed and/or methamphetamine. Being a Central Nervous System stimulant quite superior to caffeine, it increases the heart rate, raises energy levels and keeps you awake. For these reasons, it is sometimes prescribed 'under the desk' to long-distance drivers and night shift workers. In higher doses it can cause sleep disturbances, palpitation and urinary retention.

Having experienced the effects of both Ma Huang and Ecstasy, it is difficult to recognise any par-

allel between the two, aside from the stimulant properties. Possibly the closest drug to ephedrine, in chemical structure and physical/mental reaction is speed, except that ephedrine does not produce the euphoria which the speed user experiences upon consuming the drug. It may just be a case of "this is how I am supposed to interpret this internal buzz, so this is how I will". A kind of semi-placebo effect, where there is an actual physical sensation but it is interpreted into the emotion which the user believes they should be feeling. Therefore, telling someone that you love them may have always been on your mind, but because you believe this is something the drug 'makes' you do, you feel confident and justified in doing so.

The active herbal ingredient present in the Nirvana Plus capsules is Yohimbine, an aphrodisiac which is entered into Schedule 4 of the Poisons Schedule. This means it is only available from pharmacies on prescription. The alkaloid is extracted from the bark of a tree in Africa and has been documented in folklore and popular mythology as an aphrodisiac or libido enhancer. However, as stated in the *Revelation* article, the products come with a warning for users who may be involved in competition testing, who may be pregnant, still at school (?), suffer from heart conditions, high blood pressure or any other health problem.

In the case of both Nirvana Plus and Cloud 9, the (would-be?)

ARE THE NEW 'HERBAL' DRUGS REALLY A SAFE ALTERNATIVE?

Australian importer, Vinyl Junkie, praised the substances as healthy substitutes for dubious street quality drugs. During the radio interview, the American manufacturer continually reassured listeners that these capsules were natural, herbal, organic and therefore one hundred percent safe. It prompts those with any sense to question whether these people are simply blinded by the excitement of their potential profit margin (we're talkin' millions of dollars here, folks) or are they just fools?

A good dose of each presumably, with the added factor of the 'natural is good' brainwashing which has effectively taken its grip on the 90's green-wave participants. Consumers world-wide are being bombarded with 'pseudo-scientific, organic-herbal mumbo-jumbo sales talk' and many are accepting it as gospel. It appears to be a common misconception that because something was once living, carbon containing or not human-produced, it is perfectly safe and even healthy. Not so. Arsenic is a natural and accumulatively deadly substance, datura is a flower and even though it looks natural and pretty, it may kill you. Try chewing an oleander flower and surviving - your chances aren't good.

In an age where herbal teas have become a recreational drink, we forget that they can actually be quite potent and were traditionally and historically used as medicinal beverages. The herb comfrey is illegal in Australia as it can cause severe liver poisoning and readily available chaparral tea may cause spontaneous abortion in pregnant women. Obviously each herb has a specific use and, like medicine, should only be taken to alleviate symptoms. It is a popular belief that anything herbal is beneficial to your health, yet herbalists and naturopaths study for many years to be able to 'prescribe' certain herbal concoctions to their clients, as they have very powerful properties and can have adverse results if used incorrectly.

To further the argument, take as an example some of the illegal drugs for which these new herbal substances are supposed to provide a safe alternative. Marijuana would have to be one of the most frequently used illicit drugs - yet it is also a plant and has no proven harmful side-effects. Opium, from which heroin is derived, is the pure, natural and organic resin from the seed pod of the poppy. It has been scientifi-

cally proven that taking pharmaceutical heroin daily for forty years will place no strain on the body's organs. Yet both are not only illegal but carry a stigma.

In essence, the so-called safe drugs are replacing the traditionally illicit ones, not necessarily because they cause less harm, but because they do not carry the stigma that has been forced upon other drugs. Present society deems that using heroin (or even marijuana) immediately categorises you as a brain-dead junkie, a criminal and someone who has no respect for their body, even though this perception is ridiculous and incorrect.

Smart drugs have been marketed for 'smart' people - where the word smart doubles for the adjective 'foolish'. They are aimed at the post-eighties yuppie culture who work-out, embrace healthy eating, cafe latte, Calvin Klein underwear and dance clubs. These drugs are associated with clean living, big spending and body adoration - you won't encounter them on the seedier side of town. And as to the selling price of these drugs, apparently they are 3 - 4 times more costly to produce than MDMA, due to the natural, organic ingredients.

Team this with the general affluence of the consumer market at which they are aimed and you can predict they will not be cheap, albeit possibly more competitive than the \$60 - \$75 one currently parts with for the joys of Ecstasy. But then again, many pleasure disciples would gladly fork out the cash to be assured they are not doing anything detrimental to their bodies, or just to be on board with those catching the new wave of drug use.

A great percentage of those who hail from the designer drug scene would be disgusted by the notion of shooting up heroin, although blasting speed or designer substances is often tolerated. However, dropping a pill containing a herb which the user knows nothing about, except that it is 'natural' is suddenly totally acceptable, not just by substance-using cultures, but by the wider community in general. There is a prejudice about drug taking which does not actually involve the substances' harm potential per se, but the method of administration and the popular cultural myths which surround a particular drug. The fact that pure heroin would be less physically detrimental than a good dose of Cloud 9 would



make no impression on a society blinded by ignorance.

Admittedly, smart drugs do have the advantage over their illicit cousins in that they may not contain the contaminants that street drugs are so often cut with. There is, however, still a chance of 'overdosing' as large amounts of ephedrine can give your heart an unnecessary work-out and induce palpitations and even heart attack. People have been admitted to hospital in critical condition after taking ephedrine which had been sold to them as speed.

Although it is probable that Cloud 9, Nirvana Plus and similar products will be banned from entering the country and given illegal status like anything else that allows the enhancement of pleasure, they will most likely take their place in the 'trendy' drug scene and find a market among 'health conscious' users. They should, however, be viewed as drugs in their own right and not as a safe alternative to some of the more traditional substances, simply because of their 'organic' origins. Once again, we as consumers are being subject to false advertising. By choosing to drown in ignorance, we are allowing ourselves to be pliable clay in the hands of those striving to mould our opinions to their own advantage. And where drug use is concerned, this is happening far too often.

Sonja-Jade Tomas

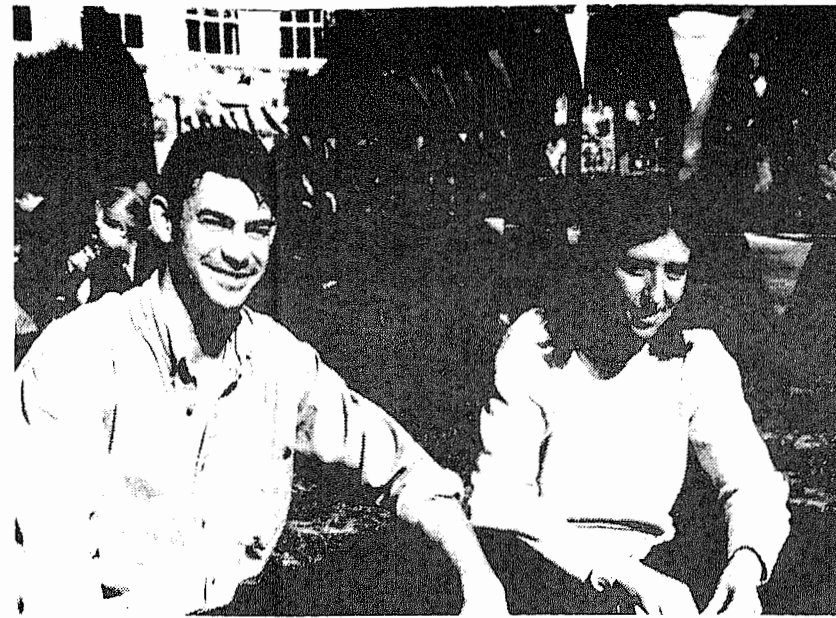




Rob:
Oh, fuck. Oh yeah, techno! Techno, definitely. Oh tell you what, come to think of it, I had sex the other day and I think sex is pretty good too. You wanna take another photo? I had sex the other day and I thought it was nice but techno sometimes goes off. I've been to Heaven Nightclub and I'll tell you what, looking at the women there - it really turns you on, techno. Techno music is the best, it's the way to go. And that song "Dominator" by Human Resource is not bad either. There's 13 mixes of it now, it's just been re-released, and I tell you what, that really goes off.



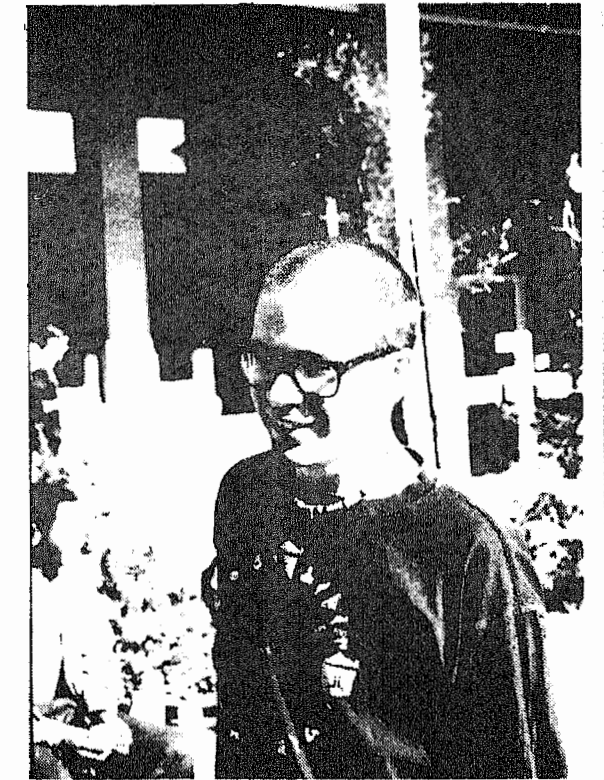
Renata:
Life, because it lasts longer. Life encompasses just about everything.



Andrew and Margaret:
Andrew: Fulfillment. Definitely. In anything that you do, that you're striving for. It can be people, or just work.
Margaret: Being. Just being, you know? Really, sex is just part of the greater whole of being in your life, and if you participate fully in everything you do, then it's going to be good. Just get in to whatever you do, and do it to the best of your ability, and then that's good.



Jade:
Sleeping is better than sex because when you wake up you actually feel better than when you started doing it. Sometimes eating can be better than sex. Swimming's good.



Rohan:
I guess the obvious thing for me to say is comics....
Drugs. Sex with drugs. Actually, the sex, drugs, rock'n'roll trilogy. You can't beat it.

WHAT'S BETTER THAN SEX?

Photos: Dominic Lian



Sussanah and Stephanie:
Stephanie: Money, because it doesn't cheat on you, and also love and long standing relationships. And friendships. And respect. Sex is overrated, let's face it.
Sussanah: There's more things in life that are more important.
Steph: A Porsche. Money. Lots of money. And a holiday. And security. A hit single. Foreplay is definitely underrated. Too much focus on the actual sex act, which is usually a letdown. Definitely the afterglow is lovely. That's not really the sex act either.



Christian:
Ummm...
On Dit: Is anything actually better than sex?
Christian: Oh yeah, yeah, definitely. Depends on the situation. [As girlfriend starts clobbering him] Don't hurt me, ouch. I quite like a 1958 Strat.



Tony:
Laughter!



Vladimir Dark Lord of the Sith, Commander of the Imperial Forces:
Studying in the Barr Smith Library. Cleaning your toenails. Computer-aid Design lectures, where you sit down and get bored out of your mind. God, you really got me there. Being interviewed by *On Dit*. Overthrowing small South American dictatorships. Sowing dissent and confusion. Buying a new pair of sunglasses. Burying people, it's very good. I'd do that any Saturday night. Seriously! Don't believe me. It's true!



Joshua:
Well, you know those times when you're in the bath, and you've got those little baby ducks, and the battleship, and the battleship goes up and it knocks the ducks over, I reckon that's better than sex. And what else? You know magazine subscriptions? When you're flipping through, and it's like a bonus, no-one ever asks for it, but it's just there, you know? It is providence, I think. And you know when you're standing, waiting for a bus? And a flock of seagulls fly over the top, and they shit on the person next to you. That's just fabulous. I just love it. Or watching people fall over, that's good, it does something for me. Life's made up of small victories. I think sex has slipped off the ladder, and it's down the bottom there, and we have to absorb ourselves through enjoying things through other orifices, if you can pardon the disgusting imagery.

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MEET YOUR A

Freshly squeezed funk/rock

Veteran Sydney band Juice have certainly ridden on the wave of success following the explosion of various other Sydney bands in the last couple of years. Having released their debut album *Wine Of Life* in 1994 and doing extensive tours with bands such as Swoop and the Hoodoo Gurus, they promise to be another of the few successful Australian bands to make it in the industry. Their second single "Livin'" released this week will no doubt be picked up, as was their last single, by JJJ and various other major radio stations. Surely it's only a matter of time before they are "discovered" by the Top 40 listener and all their years of hard gigging will pay off. Being permanently in awe of their faultless live performances and inspiring guitar work, *On Dit* was excited at the prospect of talking to Amarnath Jones, Juice's Rhythm Guitarist whose guitar playing and song-writing has, to say the least, impressed many a budding guitarist. Carl Panczak called him around lunch time last Thursday as he prepared for the past gigs in Adelaide and despite his less than completely straight mind he managed to shed some light on Juice and their exploits.



OD: How was the recent Australia-wide tour with the Hoodoo Gurus, how were the crowds?

AJ: We got to play to pretty much a full range [of people] but it's always a bit weird playing to somebody else's crowd because they're not really there to see *you*, so we had a few people down the front who were keen and into it, but most of the people are just checking you out for the first time so it's a bit difficult, but no, it was good.

OD: Do you guys play for a particular crowd, do you find you write songs for the charts, or do you just play what you play and hope people like it?

AJ: No, we're not writing songs for commerciality, we just write songs that come out while we're playing, you get inspiration and you write a song. We're not *trying* to get on the pop charts but to get across to people especially in Australia. Because it's so small, you *do* actually have to get on the pop charts, otherwise you're always going to stay at this underground level and never break through to the masses. It's just basically *here* you have to get a Top 40 hit, you know, so that it's played on all the radio stations and not just JJJ, but that's not really our aim. It would be nice to have some sort of rec-

ognition from everybody so that then you're guaranteed, you can do bigger shows, I mean it would help, everybody wants a bit of success, but we don't want to be the fuckin' overnight sensation and be gone the next day.

OD: Would you agree that you've tended to a more rock sound, perhaps moving away from the funkier type sound?

AJ: I suppose recently yeah, we have, but you know that's just a natural progression also, I mean there'll still be some groove stuff on the next album, but we're just trying to write what we feel rather than just say 'oh we're not going to play funk any more we're going to play rock' but hopefully we'll play and it'll just come out, you know, some songs will have that groove thing to them and some won't.

OD: How are things since the release of your debut album *Wine Of Life*, have you had more people attending your shows since then?

AJ: Yeah, the shows have been pretty good, all the shows we've done have been pretty full, especially in Sydney, we get the best response in Sydney, things are starting to pick up all around, it's just a

matter of time I suppose.

OD: You seemed to have reproduced your great live sound very well on the album, was that due to budget constraints or was that sound exactly the way you wanted it?

AJ: We wanted to keep it pretty much raw you know. We had enough money to do whatever we wanted, but we wanted to keep it natural sounding so if you closed your eyes you could imagine that you were in the rehearsal room or wherever we were recording. We kept the effects, reverb and all that sort of stuff just really subtle so they're not too much.

OD: What was your favourite song from *Wine Of Life*?

AJ: Oh God, I don't know, that's a hard one 'cause I like all the songs, probably "Lonely", I like "People Rise" as well.

OD: You had a different recording of "Confusion" than you released on your first EP, and the same with "Don't Give It Up".

AJ: Well, we thought that on the EP that was the song that got the least justice production wise, so we wanted to do it again.

OD: So you completely rerecorded it or just remixed it?

AJ: No we rerecorded it, same as "Don't Give It Up". "Don't Give It Up" was all

right on the single but we just wanted to do a different version, it's pretty much the same just a bit of a different sound.

OD: I think it sounds better on the album!

AJ: Yeah, well that's why we did it, 'cause we weren't entirely happy with that 'cause we had to work with the "Electric Hippies" producing that and we just thought fuck it we'll produce our own one and do it again.

OD: Is the album selling well?

AJ: I think it's selling pretty well, it's not like going through the roof but no one expected it to.

OD: Are you happy with it?

AJ: I'm happy, yeah.

OD: It's received some criticism for being a bit retro, do you think in hindsight you would have changed a few things?

AJ: No. I just think those people who say things like that haven't got any ears, I don't give a shit what they think, I don't read reviews any more because people are going to say what they're going to say. It's just one guy's opinion, we don't write the songs for them, we write them for ourselves, we don't write them for the public, if the public likes them then good, if they don't then fuck it I don't give a shit, you know that's what I'm doing and if no one likes it well then I'm obviously doing something wrong, but people are buying it, if there's one dickhead in *Rolling Stone* or fuckin' some other stupid magazine and he's just on his power trip, you know I don't think reviewers should do that, just slag something off just because they don't like it, 'cause that'll alienate a market for us, people who read reviews and buy records because of reviews, like personally I would never do that, if I read a review and it says it's bad I'm not going to think 'oh that band must suck', I'll wait till someone who I respect says 'oh that band's really good you should check it out', or 'they suck', even if they say that they suck I'll still listen to it.

OD: What was the reason for David [old bass player] leaving?

AJ: Oh that's a long story but basically just playing-wise it wasn't happening within the band, and with the new songs we were writing it just wasn't gelling.

OD: I heard somewhere your new bass player Ben used to play for Sound Unlimited?

AJ: Yeah he did for a little while.

OD: What, just in their live shows and stuff?

AJ: He was in their live band when they started doing gigs, but he wasn't part of the band on the album.

OD: Is he playing pretty much the same style as Dave used to?

AJ: Well yeah, he's got his own feel sure, but with the stuff on the album he has to stick pretty much to the lines because that's the way we wrote the songs. But he's been writing a few songs, once they start coming out you'll get to hear his own style a bit more, but we might be doing one song where he does a bass solo, so you can check it out, he's pretty filthy!

OD: You and Krishna are brothers; I suppose you've been playing since you

were about three feet high?

AJ: Since we were about six or seven, we both started together, my mum started us off having lessons, like we were learning Beatles songs and Hotel California and shit [laughs], just strumming songs, but I didn't get fully serious till I was about fourteen. I got my electric guitar when I was 14 and then I got right into it.

OD: Where do you get your inspiration to play and write?

AJ: Most good music you know if I like it will have some sort of influence, but Guitar wise, Hendrix, and Led Zeppelin and I like Santana, I like JJ Cale.

OD: I suppose Dig are doing quite well for themselves now, as well as other Sydney bands like Skunkhour Swoop etc., do you consider yourselves part of that 'scene'?

AJ: There's not really very much of a scene anymore, everyone's gone their own way. There's a scene in so much as we're all from the same town and we're all in a band and we all play the same instruments [laughs] but we don't play gigs together any more and we haven't done for at least a year and a half, and we've gone very much in a different direction. Like, as you said, we've gone a lot rockier, so it's not really even compatible for us to play together anymore because we're just so different, but I mean there was a scene for a little while when we were all playing together, especially us and Skunkhour we did quite a lot of shows together...

OD: Kind of helped each other get off the ground?

AJ: Yeah, so it was good at the time but there's no real scene. I mean I suppose that everyone sort of released stuff at the same time. "Dig" has done really well, they've gone off in the charts.

OD: Are you touring soon?

AJ: We're doing this tour [Flinders & Empire 29 & 30 July] and we'll probably go around again with maybe just one other band. We were thinking of coming with maybe Powderfinger, just doing a few gigs with them and then, we haven't heard back from overseas yet if any record companies are interested but we should find out within the next couple of months if there's any interest.

OD: Are you guys keen to get overseas?

AJ: For sure yeah, we're hanging to get out of Australia, 'cause Australia I mean, no offence, but they take a while to get into anything, they've sort of got cotton wool in their ears, they don't actually say to themselves 'oh do I like that or do I not like that'. It's not until everybody likes it that, that Joe Bloggs is gonna like it as well, when everyone else is jumping up and down they'll jump up and down as well, but until then like I was saying about getting a Top 40 hit, it's sort of until you get a Top 40 / Top 20 hit it's like 'oh who are they!'

We both then crapped on a bit more about guitar gear and Amps and other really exciting stuff, but in the interests of the *On Dit* reader's sanity I decided not to publish it...

The happening Hammonds

This 4-piece band from Canberra have been around for about 4 years but the line-up now has been around for 2 years. As the Hammonds are basically unknown in Adelaide, I asked vocalist Luke Ferguson to describe their sound. He says they've been tagged as "happy core" probably because their music "has touches of heavy metal and touches of rap and that's because we're basically all from different backgrounds...we listen to different types of music." He himself likes "a lot of rap" and bands like De La Soul and The Beastie Boys, (his idols) which is evident on the Hammonds' debut album *30 Points and Spin*. "Basically we've all got different musical tastes and we're starting to refine it down now...the new stuff we're writing now is more refined or more defined I guess." Is it because they've worked out what they want to do? "Ahh...not so much that as we're more comfortable with what we want to do...we've got a lot of influences but the thing is they're so varied it's just hard to keep one [style]...we've always got to come up with something that sounds remotely original. A lot of the newer stuff has got a looser feel."

Nowadays they only play about half of the songs on their album because they've been playing them for so long that they got sick of some of them.

As far as songwriting goes, Luke writes the lyrics and they all contribute to the

rest but Luke seems a bit worried about who gets credited for what and who gets the royalties - "I think it's something we've got to think seriously about." He says "we're still trying to work [the songwriting] out...we've tried a lot of different methods [like] 4-tracks and drum machines...sometimes it works better just jamming it out...it's something we're trying to work on."

The Hammonds have scored some pretty decent supports including Adorable, Beastie Boys, INXS, Tumbleweed and Def FX. Sharing stage space with The Beastie Boys was the ultimate for Luke who got their autographs and would love to support them again when they come back in a couple of months.

Rather than being disadvantaged by being based in Canberra, Luke says it's got its good points - "the big benefit is that you've got room to develop without being in the spotlight. If you're based in Sydney or Melbourne you don't get that many chances to fuck up, live, at least...in Canberra you've got a bit of leeway to develop your style without being scrutinised as much." However, this relative absence of pressure means they can slacken off and have to give themselves "a kick in the pants" every now and then. "There is competition in Canberra...you don't want to see another band doing better than yourself so you just try to keep in touch."

They've been trying to crack the Syd-

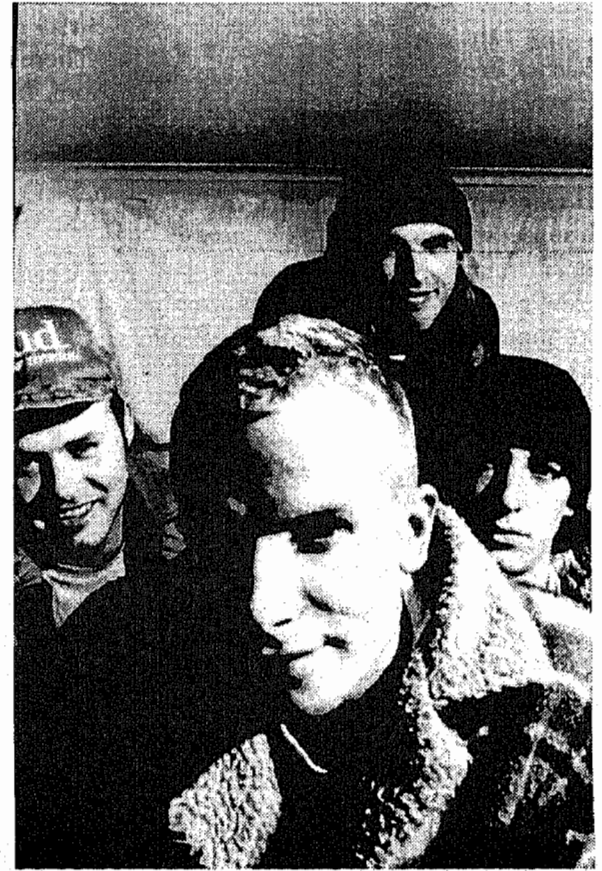
ney scene (and are doing very nicely, thank you) and are just putting the finishing touches to a new 4-track. When I spoke to Luke he told me they were just about to sign a publicity deal with EMI. They'll continue to be released under their own label (Wonderlick) but EMI will organise their publicity, airplay and so on which will enable the band to concentrate on making/playing music.

The Hammonds also appeared "live" on JJJ's Australian music show about a year ago and also bagged a spot on Half-a-Cow's compilation CD *Slice Two* (recorded about 3 years ago). How did that come about? "Well, my brother used to be partners in Half-A-Cow with Nic Dalton (Godstar, Lemonheads)...and I like to think it was on the strength of the song - it probably was, but it probably had a little bit to do with the fact that my brother was running things." I remark that it must have been pretty strange to be on a CD with Half-a-Cow bands like the Daisygrinders who produce inoffensive guitar-pop. "It was a bit of a contrast but it kinda slotted in really well...we recorded it with our old drummer and it didn't

have such a heavy feel."

The Hammonds are making a special trip to Adelaide and are playing at Flinders Uni on August 19th and the Exeter Hotel on the 20th.

Christina Soong



OxoCubans take stock

OxoCuban. Not something that you put in your favourite soup for flavour, but a band with a lot of taste (except in the fashion stakes). I had a chat to Leo Dale, the saxophonist with the funny hair about music, fashion and Kelloggs' Sultana Bran.

The Oxocubans were conceived in

malls, and the arrangement of the band is the same three albums later. Yes, it is possible to have dance music without the old faithful guitar sound. It seems to have made their sound more diverse and flexible.

"We've got four types of show now. One's like a cabaret show, one's like a dance band. Then we do the busking and roving around, completely acoustic and mobile. Then there's the school show, which we originally started doing in South Australia and which we recently took to Darwin." These guys

are certainly well travelled. "Mal, Andy and Gavin have lately been touring Colombia, South America and Singapore with Batacoda. They're a drumming, street circus group that play for festivals."

The Oxocubans have changed their lineup slightly since the beginning, al-

though I believe the sound has remained fairly similar. Funky, sometimes jazzy and definitely dancey. Tony Floyd, the original drummer now plays in Things of Stone and Wood, and was replaced by Gavin.

Their latest CD *More* was released in February and features a few of their old songs, plus plenty of new ones.

"Our next CD is going to be a live one, we're recording that at the Esplanade in Melbourne when we return from this tour. A lot of our songs are built on rhythm grooves, and the brass parts are a bit sketchy and they're really good to dance to. I really like playing dance music. I'm really looking forward to people coming for a bit of a dance."

The Oxocubans' vibrancy on stage parallels the vibrancy of their music. A very laid back group of talented musicians, they're not so talented in their fashion sense.

"I don't think I've got much dress sense to tell you the truth. I'm better on the haircut than the dress sense. I've bought a brush now, so I tend to brush it, so it sticks up even more"

To tell you the truth, Leo's hair has to be seen to be believed. He's a man with big hair.

"Mal, who knows where he gets his fashion sense? He dresses pretty loudly, and so does Andy. Actually

they dress right up. Tim's always had a bit of style. Gavin is, uh, I don't know, kind of eclectic. But me, I've got no dress sense."

They're really looking forward to touring after a six week break, and Adelaide is one of their favourite cities to play in.

"Adelaide's really tops. We were really warmly accepted in Adelaide, even our first time over. They really let us know. We've got a bit of a soft spot for Adelaide."

The Oxocubans aspirations certainly are not limited to playing in Australian pubs. They are already playing in many schools and Universities, whilst also touring rural areas.

"Certainly the Oxo's are wanting to get overseas, not that we're going to neglect Australia, to get to a broader audience."

And Sultana Bran?

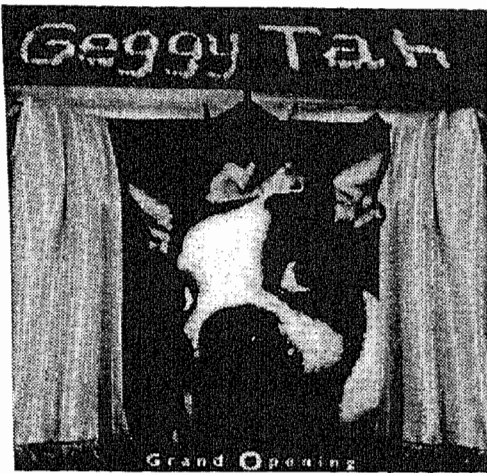
"That gets the big thumbs down..."

The Oxocubans play at the Uni of SA city campus this Wednesday at midday, Thursday at 1.00pm at the Flinders Uni tavern, Saturday night at the UniBar, Sunday 2.00pm at the Adelaide Festival centre and in the evening at the Exeter. On Monday they hit Magill campus at lunch.

Tracy Skehan



1988 as a busking group; they figured it would be an easy way to get a gig. And get gigs they did: after a while they were approached to play in pubs. The lack of guitars was a deliberate decision as brass instruments are much, much louder and tend to attract a crowd whilst busking in shopping



Grand Opening
Geggy Tah
Warner Bros

Excellent first effort from this LA outfit. Interesting band name, interesting album.

The album includes much variation throughout the tracks, with combinations of dance, hip-hop, rock and jazz. From the first number, "Last Word", to the highlight, "LA Lujah", the album proves to be original and well worth a listen.

Admittedly, the members of Geggy Tah may not have a great deal of musical talent (as do not a majority of those experiencing chart success). I say this of Geggy Tah as a great deal of the tracks on *Grand Opening* are enveloped in synthesised instrumental mechanics. However, what this band has is somewhat original. The album is credible due to their skilful use of synthesisism and their forté: writing irregular but artistic lyrics.

I feel that *Grand Opening* will be the first album of a long line of successful releases from Geggy Tah who will soon experience a strong following in the alternative market. If you are one that enjoys original, alternative music and find the subject of bombing fish interesting, this album is definitely for you.

Stephen F.J.E. Dickinson

Now I'm a Cowboy
The Auteurs

Sometime in 1993, lurking in the shadows of the wave of euphoria created by Suede was a far better band, The Auteurs. After hearing their first album, *New Wave*, I thought I had finally heard a band capable of taking The Smiths' mantle as best British pop band ever. However, on the evidence of the second album, *Now I'm a Cowboy*, this will not be the case.

The beautiful delicacy of *New Wave's* stars, show girls and junk shop clothes has been replaced by the monotonous drone of missionaries, satellites and the American guitars that were once so subtly mocked (the initiated will understand).

One gets the impression that with the first album, nothing was expected of the band. They were left to their own devices, but after healthy record sales, they have been pressured to write music that must succeed.

Another possible explanation of this - Luke Haines (guitarist, singer, songwriter) wrote *Now I'm a Cowboy* after travelling across America by car. The brash arrogant attitude that is so prominent in all aspects of American life has

rubbed off on Haines' once introverted, delicate music.

Don't get me wrong, this is not a belated British answer to *Meatloaf* - this is not a bad album, it's just ordinary and has no striking features.

God only knows why the record company has decided to promote this album in Australia but totally ignored the potential of *New Wave*.

Dominic Stefanson

Love Come Down
Alison Limerick
BMG Australia

There's one major flaw with this album. It's boring. Of course, I'm sure that after yet another listen, I could grow quite attached to it, providing I haven't fallen into yet another deep sleep. Hmmm.

Each track on the album is just so similar to every other and it isn't exactly *bad*, but simply a waste of time and a waste of space in my valuable CD collection. Another frisbee coming up ...

Yuri



Insomniac's Dream
Soul Asylum
Sony Music

For some time I have considered Soul Asylum 'one hit wonders': this six-track live release has proven me wrong.

We didn't hear much from this Canadian outfit for a long while after the success of their number one single "Runaway Train", so one must be forgiven for not giving the group much credit. However, the band has released a new single, titled "Black Gold", which deserves as much success as the first. Both of these tracks are included on this live release.

The first two tracks are acoustic performances (from their MTV Unplugged concert) and the final four songs are electric performances from their American tour. All tracks are well recorded and performed, making the album well worth a listen. If you were impressed by "Runaway Train", you'll love "Black Gold" and this entire live release.

I would never think of comparing Soul Asylum's future to the phenomenon of Guns 'n' Roses, but their music shares some similarities. One could say Soul Asylum is a Guns 'n' Roses without Slash.

If you enjoy hard rock and the previous Soul Asylum releases this live six-track CD is well worth a buy.

Stephen F.J.E. Dickinson

Dance Music all night long

On Dit needs people who are interested in reviewing dance music. If you are, and would like a free CD or tape in return for your review, come along to music meetings which are held at 1pm on Wednesdays, in the *On Dit* office, downstairs in the George Murray Building.



Who Cares
The Poor
Sony Music

In recent years, many people have said "Rock 'n' roll is dead" and whilst everyone may have run under the shelter of one of the many sub-genres it has spawned, the ground with 'rock 'n' roll' written across it is no longer covered by anyone. So, I guess the question is can The Poor save rock 'n' roll? The answer: Probably not.

That's not to say that this isn't a powerful band - they are. The opening of *Who Cares* is a very powerful blast that really gets you revved up and ready to take off. Unfortunately, you are brought straight back down when you realise that no matter how many ways they try it, you can't mix that tight, chunky sound of the band with the raspy voice of lead vocalist Skene and produce something interesting.

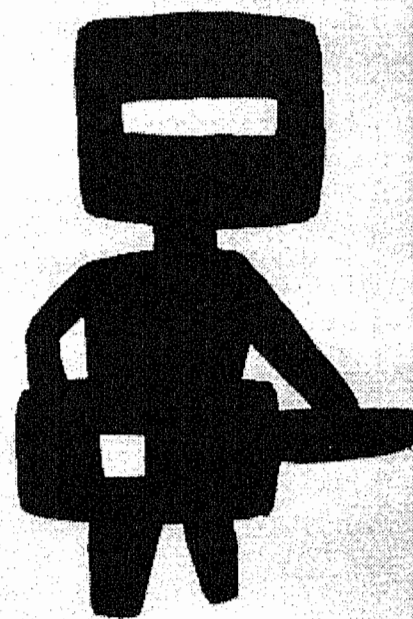
For example, songs like "Ride" and "Dirty Money" kick, but clichéd lyrics, delivered by that squawking voice, really kills the mood. "More Wine Waiter Please" is nice but that annoying "oi" chant is now probably one of the oldest things in rock 'n' roll.

Initially, "Man of War" appears to be an interesting approach to one of the most worn out topics for a rock song but as it builds, so does the rock 'n' roll cliché count. "Ain't on the Chain" is very anthemic but without any apparent reason for being so and referring to a woman who tells untruths as a "two-faced bitch" (in the song "Liar") is probably not the best way to encourage potential female fans.

The Poor are currently on tour in the US where they are also signed to Epic Records. Back here at home the album and the single are doing fantastically on the charts. *Who Cares* - not me!

Frank Trimboli

Paul Kelly



Wanted Man

Wanted Man
Paul Kelly
White

The most outstanding feature of this album is Paul Kelly's songwriting ability and his successful adoption of diverse musical styles. Every one of the 13 tracks is a gem - carefully created and honest, weaving a variety of timbres with sensitive vocals. Even in the 12 bar blues of "Ball and Chain" and the thigh-slapping country cowboy rhythm of "Maybe this Time for Sure", Paul Kelly's unmistakable magic messages shine through. His gift is the ability to convey simple yet poignant observations of everyday life in memorable tunes, as seen in "We've Started a Fire" - *We're just two children / Playing with matches / Hidden from the world.*

"You're still Picking the Same Sore" explores frustrating arguments between a couple whilst the first single, "Song from the Sixteenth Floor" vividly expresses a longing love - *I'm walking the floor / I'm climbing the walls / I wake up from dreaming / That's when I fall.*

Many Australian artists have helped contribute to *Wanted Man*, including David Bridie, Archie Roach, The Bull Sisters and even Nick Cave. Although the impressive guest list is a highlight, it is the cool, smooth jazz track "Lately" that has won my heart.

Fans of Paul Kelly will be more than pleased with this offering, as will newcomers interested in sampling this fine dish from the Kelly smorgasbord.

Shelley



Nommo Anagonno
Massappeal
Shock Records

Through the late eighties, Sydney band Massappeal blazed a trail through Australia's hardcore and metal communities and since then have maintained a strong presence. Their latest effort *Nommo Anagonno* is a beautiful package of songs designed for today's earbleeders.

Whilst remaining true to their roots, the boys have sought to expand and explore the range of their guitar sounds, with much success. Tracks like "Potential City" and "The Fish Vahangid" are an open playing field for the happy team of Curotta/Meek who smother it on thick and chunky. Long lingering sessions of feedback keeps "Potential City" rolling past the eight minute mark as you follow the album to its ending somewhere in the song's eleventh minute.

Avoiding any self-imposed restrictions, the band traverses many styles and nuances. An atmospheric feel graces the opening of "Forgetful Swelling" that then builds to a perfectly fitting, extremely high energy thrash climax. Influences from grindcore and industrial music are also noticeable and whilst songs like "In the Out There Place" and "Green Ray" aren't exactly pop tunes, some of the pop ethic is displayed.

Like a lot of other albums nowadays, *Nommo Anagonno* is very long. The album clocks in at just under 69 minutes, which would be a struggle for many bands (and probably not justified in most cases) but Massappeal pull it off with ease. The finished product is a very intricate and well thought out piece.

Fans of this style of music will enjoy this album whilst others may find it a little hard to swallow due to its length. If you really want a good blast, get along and see Massappeal live: they'll be here in August.

Frank Trimboli

Purekiller
Defryme

One listen to this five-piece, power-driven Sydney band and you'll see why they have made such an impression on the national charts. Quin Gardner-Kane's throaty vocals add spice to what is an exceptional album, with such catchy tunes as "God Inside a Man", "Purekiller" and the great cover version of the LL Cool J classic, "Mama Said Knock You Out".

Their high energy live performances are also something to be experienced. *Purekiller* is a fine first-up effort from these Sydney lads and on this performance, I'm sure you'll hear a lot more of them in the future. Killer album, killer songs. What an aptly named CD.

Matthew Howarth

Illmatic

Nas

When I picked up this CD, I thought, "Oh, great, just what the music world needs - another (c)rap artist. Gee, I'm really looking forward to some guy dribbling shit about how tough he is, or how big his gun is, how intense his sex life is or even how hard the music's pumpin'."

But when I put it on I was pleasantly surprised. This guy isn't rapping to inflate his ego, he's rapping because it's his way of communicating his idea. This is a great album, it's the first rap album I've ever been able to listen to from start to finish without stopping it at least six or eight times. As a matter of fact, when the album finished, I put it on again.

Particularly def tracks: "The World is Yours", "Halftime", "One Love".

To sum up, this is a really good album which certainly deserves a listen.

Uncle Slatty



The Next One Hundred Years

Ted Hawkins

Geffen Records

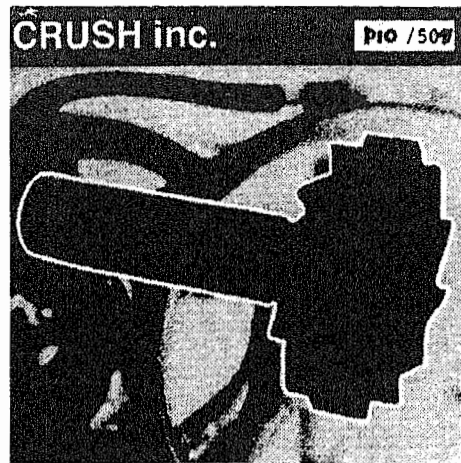
I have always wondered how much musical talent is wasted on street corners throughout the world. Ted Hawkins supports this questioning. For years this man's performances were wasted on the streets from Mississippi to California. It is fortunate for all listeners of music that Hawkins' work has been recorded as all can enjoy his exceptional talent, instead of merely those Californian and Mississippian shoppers and workers who once placed meaningless coins in his guitar case.

Ted Hawkins stands alone in the contemporary music scene. However, it is evident Hawkins' that music has been influenced by past blues and soul singers. His guitar playing clearly includes influences from blues artists such as Blind Willie Johnson and Woody Guthrie and Hawkins' vocal work is enveloped in characteristics parallel to past soul singers, Sam Cooke and Otis Redding.

Hawkins has awesome vocal abilities which become most evident through his version of John Fogerty's "Long As I Can See The Light". This, the final track, is sung acapella and Hawkins' near perfect sense of pitch and time proves extraordinary and remarkable to any trained musician.

Even though Ted Hawkins is an outstanding musician and *The Next One Hundred Years* is a great release, many may not consider purchasing the album due to the musical category in which it stands. However, one cannot write off 'the Blues' until they hear Hawkins perform.

Stephen F.J.E. Dickinson



What's up

Crush inc.

Pop Gun records

This is one feisty little seven inch. Vinyl is not dead, as proven by Pop Gun records. As the scanty catalogue says (this is the first release from Pop Gun) "three songs heavier than a truck load of mercury". The sound is fantastic, and it's selling really well interstate which just proves that it is cool to buy an Adelaide release. With good reason I believe, not merely for the fact that it is local, but because this is how powerful rock should sound. Stuart's vocals are as noisy as they are impressive, Tracey proves that chicks can play drums, while Chris has all the rock and roll guitar moves. The three tracks on this seven inch are full of memorable guitar riffs and a heavy bass sound, that dominates yet doesn't overpower the rest of the band. Whilst "What's up" has been plugged unmercifully through their video clip that has appeared on Rage, "Green Earth"

and "Tame Me" are just as catchy. The mix is top quality, although I don't know why I'm surprised that an Adelaide release sounds so good. Grab one soon while the limited edition coloured vinyl is still available. You can also get one for \$5 (plus postage) through the Pop Gun mail order, PO Box 36, Rundle Mall, SA, 5000. Stuart's disappeared on a holiday for a while, so Crush inc. will not be playing live for about another month.

Tracy Skehan

Pride and Glory

Pride and Glory

Zakk Wylde is an amazing guitarist. This is a pretty much undisputed fact. But the question is, can he sing? Well, the answer is, "not nearly as well as Ozzy Osbourne can".

This album is full of good songs with catchy hooks and signature Wylde licks, but it's continually let down by his lack of prowess in front of a microphone. Had Zakk asked Ozzy to sit in on vocals, it would have been a particularly good album. Not that I'm saying I don't like Zakk Wylde's voice at all, it's just that I think Ozzy Osbourne's voice sounds better with his guitar playing. But, then again, I don't like Axl Rose's voice and look how well his band did.

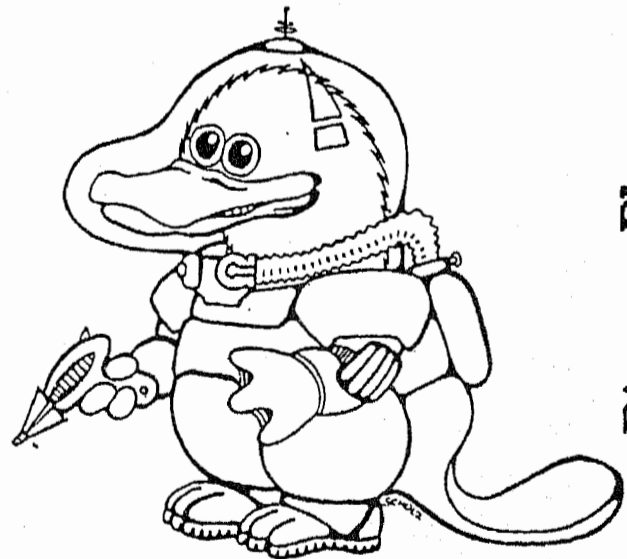
All in all, it's a good album, but it could have been better.

Uncle Slatty

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Strange People



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For more information contact Brendan Watts (08) 272 1974, e-mail to kdckaha@smug.student.adelaide.edu.au or contact AUSFA via the Clubs Association, University of Adelaide, PO box 498, Adelaide SA 5001

JIM BEAM



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The powerful owl

The Powerful Owl. Candida Baker, Picador, \$14.95

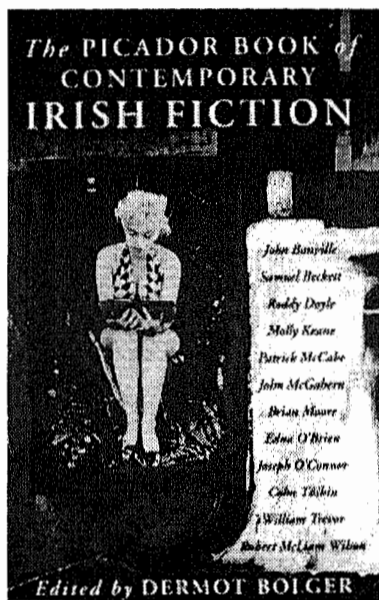
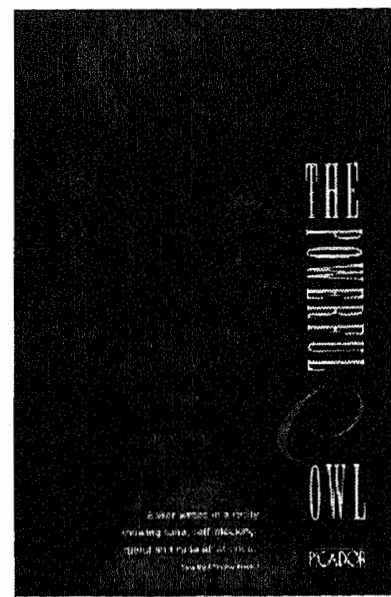
The Powerful Owl, Baker's first collection of stories, focuses on people's relationships in terms of love, death, loss and the past. An easy to read collection of stories, I whipped through it in one evening. Baker possesses the insight to see into relationships and evaluate the dynamics present between lovers. Baker often incorporates the paranormal into her stories (for example, the ghost of a cat indicating the death of a relationship). *The Powerful Owl* almost has a spiritual quality to

it at times, especially when a woman turns into an angel in 'Angel Dust'. The actual short story of 'The Powerful Owl' illustrates the fascinating bond between an owner and their pet. Baker does not fall into the trap of romanticising the relationships, yet presents them in a down to earth fashion. While the stories contain a certain amount of sentiment, it is definitely not a slushy collection.

'Heartland' illustrates how family relationships can affect the path of an indi-

vidual's life. Many of the stories deal with a husband's infidelity and the varied instances in which this occurs. The only down side to this collection is the similarity of these occurrences, although they are dealt with in different manners. Where there are numerous collections of stories concerning relationships around, Baker deals with them in a fresh and knowing manner, making *The Powerful Owl* a unique assortment of stories regarding love lost and found. *The Powerful Owl* is a great relaxing read; if you're currently in a relationship, you'll probably become suspicious of your lover.

Tracy Skehan



Forty shades

The Picador Book of Contemporary Irish Fiction. Edited by Dermot Boulger, Pan Macmillan, \$16.95

Behind the poetic whimsy, the Joycean brilliance of the Irish, there lies a real malevolence, a neo-tribal nihilism, whose roots lie in a sense of defeat, a national lack of self confidence. As Australians, we have inherited this feeling and adapted it to suit local conditions - the oft referred to 'tall poppy' syndrome.

However, the 'up' side of this Gaelo-Celtic defeatist streak is the famous 'gift o' the gab'.

The Irish's ultimate revenge on the English for the 'troubles' is to have an Irishman, Joyce, be generally recognised as the greatest contemporary English language author. Lately, films like *The Commitments* and *The Snapper* have placed this peculiar set of circumstances into the public eye. Picador's compilation of short stories has thoughtfully included some extracts from longer books including Roddy Doyle's wonderful piece of social realism,

The Snapper.

So, why should you buy this book? Simply because each story is so 'bite-size'. Some stories are just long enough for a good crap. Others match my bus trip into University exactly. And every one is written so skilfully, delightfully and imaginatively that I can honestly use the words *satisfaction guaranteed* to describe Boulger's selection.

Being a perpetually suicidal single white male, my fave is "Last Rites" by Neil Jordan. But you choose your own and compare your choice with friends. This book will be a much passed around birthday present, if you are a reader and not yet totally lost to video and other visual forms of info-tainment.

M

Art: what's on?

Art. Bloody art. Art everywhere you look. Not! The art scene over the last couple of months, with a few exceptions, has been as drab as a very drab thing. After the excitement of the Festival and Fringe earlier in the year, Gallery directors all over our bustling metropolis have generally failed to provide the discerning art wanker with anything terribly new, exciting or interesting. As a result of being bored by what I have seen I must now present a totally spontaneous, and hideously opinionated, diatribe about what good art should be.

Far be it for the likes of me to place rules on what ART should be; because by its very nature it is a lawless, anarchic, activity necessarily unshackled by aesthetic police; but bugger it, I will. I must stress that these are only criteria by which I usually look at art works, I would not wish them to be universal aesthetic dicta. The first rule is that the work should be symbolic of our times. Future generations should get a sense of the way we feel, the way we think, our concerns, our passions, our desires, our hatreds. Concomitant with this is the work's longevity; its visual stamina. This does not necessarily refer to the technique used, nor the medium; it is just that incomprehensible something that even the most talented artists can only ever hope to stumble upon. Unfortunately I do not know what that something is, if I did I wouldn't be here writing this tripe, I'd be out there being adored by 'those in the know'.

Good art also should not be excessively

esoteric; let's face it, if you are going to show your work to anyone it is a wee bit on the wanky side to make your work as obscure as possible. However, it has to say something; if I hear "my work has no meaning, man" one more time, why I oughta... If the viewer can't get involved with the work, can't be challenged by it, why would they ever want to look at it again?

Now that I have spent my two cents worth, you can promptly ignore it and poke me in the retinas.

Anyway, here is a short list, in no particular order, of some of the more interesting exhibitions happening at the moment:

- "Read my lips", at the Union Gallery, until Wednesday. "Blot Maladies", an installation by Shaun Kirby opens on Wednesday at 6.00, so pop up for a Champers.
- "The Doug Moran National Portrait Prize" at the Royal South Australian Society of Arts. Closes 28 August.
- "Fania". Uni. of S.A. Art museum. Women artists commemorating women's suffrage. Closes 27 August.
- "Who ordered a new world?", computer generated prints, at the Exeter. Closes 15 August.
- "Jukurrpa Artists" a collection of paintings by aboriginal women from the western desert, at Anima Gallery. Closes 10 September.
- "Tropé" at Carclew. Closes 19 August.
- "On The Deep" by Anton Hart at CACSA.

Mike Hepburn

STATE THEATRE

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by ANTHONY MINGHELLA

directed by ROSALBA CLEMENTE

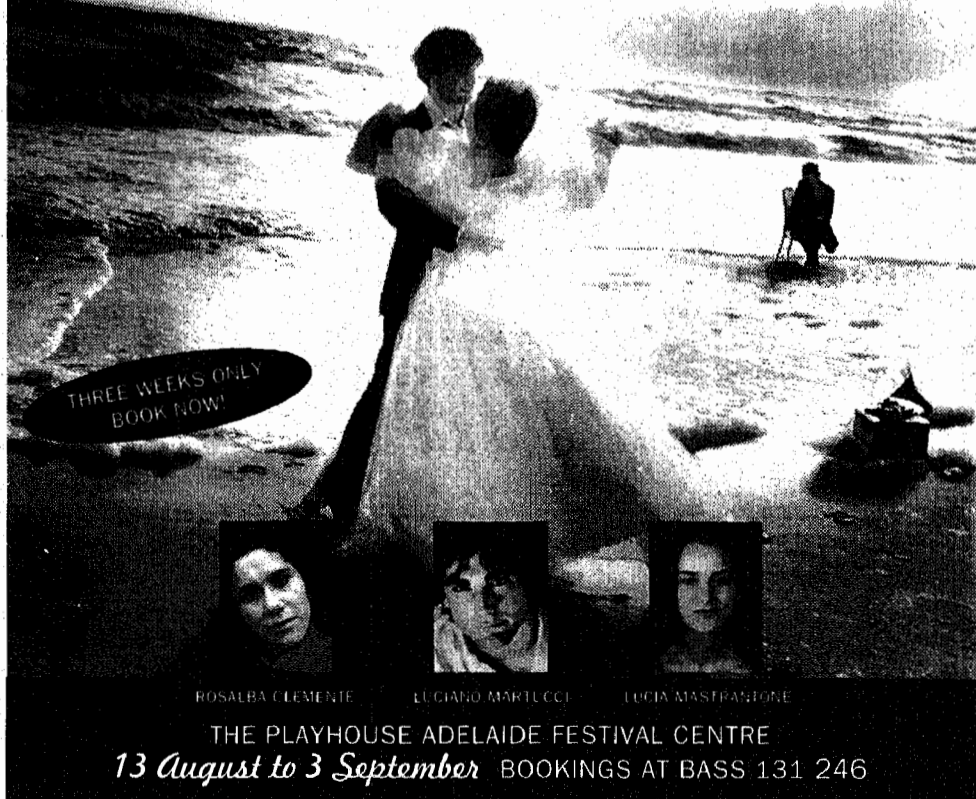
designed by KATHRYN SPROUL lighting by MARK SHELTON

original sound composition by PAUL CHARLIER

with ROSALBA CLEMENTE,

LUCIANO MARTUCCI, LUCIA MASTRANTONE,

GENEVIEVE MOOY, MARCELLA RUSSO, NICOLA TUDINI and GINA ZOIA



Rollicking fun

Three Times In One Night

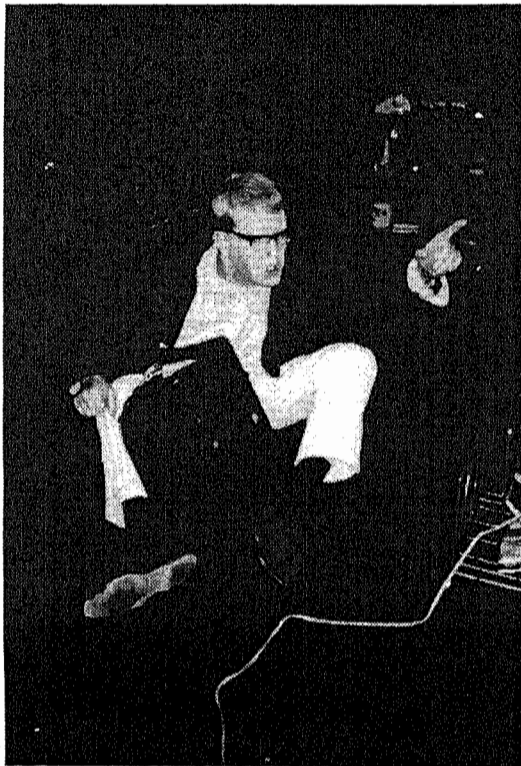
Footlights, Little Theatre, Until August 13

Three Times In One Night is currently playing at the Little Theatre. The title alludes to the substance of the evening which consists of three one act plays (I didn't pick up any references to teenage sexuality all night). The plays were all penned by Mathew Hawkins.

The first play, and the one displaying the strongest writing, is *Lenin*. In this play stupidity and faith meet simple stupidity. Anthony Hawkins delivers a strong performance as a guide at Lenin's tomb in post-communist Russia. Emily Branford and Andy Packer play stylised roles as western tourists from hell. When they stumble into Lenin's tomb a delightful game of one upmanship ensues between Hawkins and Packer. The play presents a neat and humorous juxtaposition of ideologies and approaches. Emily Branford plays a clever role as the hapless companion of one of the adversaries.

The next offering was *America* and it was initially perplexing. Not being familiar with the Kafka work on which it is based I asked myself whether it was about a journey of some sort or

whether it was a denunciation of American culture. I wondered what I was 'not getting' but after a time I realised that there was nothing to 'get'. It was simply a series of nonsensical vignettes but somehow it fell short of achieving the momentum of high farce. Nevertheless, it was an enjoy-



able piece of nonsense. Andy Packer's Stoker was excellent. There was also a lovely moment where Annabel Crabb and Emily Branford met warmly as fellow countrymen. Their initial delight gave way to pregnant pauses as it became apparent that their common background did not amount to a common experience. Emily Branford displayed a strong stage presence and again played a very stylised role. That some characters had accents and others didn't was mildly annoying.

The final play was *Wake*. It might be loosely described as 'Hey Dad' gone terribly wrong except that 'Hey Dad' is terribly wrong to begin with. We are told that *Wake* "delves deep into the heart and soul of the family." If you think that your family is dysfunctional

then try this one on for size. Chloë Fox delivers a strong performance as a neurotic divorcee and the Prozac she carries in her pocket is a lovely touch. Anthony Hawkins is also strong as the estranged husband although he is initially upstaged by his costume. The triumph of this play though is the performance of Emma Cordero as Grandma. This role was delivered with real vocal acuity and the lines she delivered were almost as cruel as they were funny.

Although patchy at times, *Three Times In One Night* was a very enjoyable evening's theatre. Footlights is a student theatre group which has been revived for this production. They deserve full houses.

Paul Connor

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NEED
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HELP**



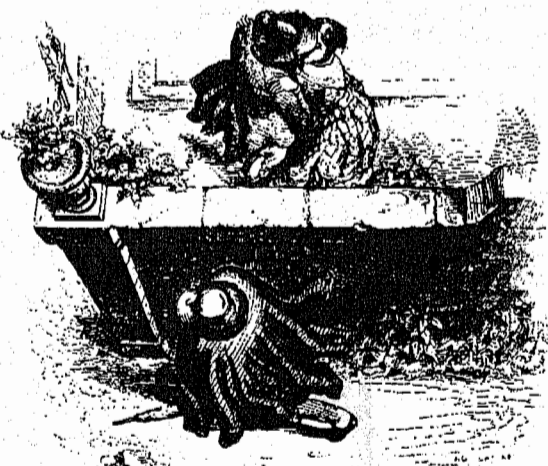
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A cosy, couply one

When a Man Loves a Woman, Greater Union 5

Before seeing this, I had my doubts that it would be any more than a simple Hollywood love story about two attractive people with two attractive kids in an attractive home, faced with a problem (to give the plot substance) and dealing with it in an attractive way.

However there was more to this than the shorts had let on. Instead there was a simple plot, that dealt with the complex issue of alcoholism in a sensitive and original way. The plot follows the lives of Michael and Alice Green (Andy Garcia and Meg Ryan) who we quickly discover have a superficially wonderful marriage and family which hides Alice's alcoholism. When Alice becomes abusive to her children as well as to herself she begins the long process of rehabilitation. Where this film diverged from previous portrayals of alcoholism on the big screen, was in the depth to which it explored the suffering encountered by the loved ones of the alcoholic, during and after treatment. In so doing, it analysed the complexities of relationships and the difficulties they experience when confronted by change, in a very insightful way.

I won't say Meg Ryan and Andy

Garcia were excellent in their roles. They were just good. Meg has always been a B grade actress aspiring to A grade status and will probably get one step closer with this role, but you have to wonder if she would have already achieved it if she hadn't knocked back the lead roles in *Pretty Woman*, *Silence of the Lambs* and *Ghost*. Andy was fine as the victim of circumstance and emotional in all the right places. Unsung heroes of the cast would have to be Tina Majorino and Mae Whitman, who play the children of the Greens, caught in the crossfire created by their parent's relationship. They demonstrated considerable acting ability and provided the audience with emotional jolts as their unintentional sufferings caused by their parent's relationship were revealed.

When a Man Loves a Woman is a long film (about two hours) but holds ones' attention pretty much all the way through. I'd recommend it. This sort of film's impact would be lost on video, but it carries a large degree of emotional clout and feeling when shown on the big screen.

Matt Deaner

We've got secrets

The Secret Garden, Academy Cinema

Francis Ford Coppola brings to you his version of the story by Francis Hodgson Burnett. A Francis confederation. The director of movies such as *Dracula* and *Apocalypse Now* presents *The Secret Garden*. Yes, that's right - the kid's story.

Little Mary is orphaned and goes to live with her depressive Uncle in the moors. She's lonely, she's pissed off. She finds a garden which has been locked up by her Uncle because his wife fell off a branch in it and died years ago. Their son, Colin, is locked up in their big old gothic mansion, convincing himself and everyone else that he is a cripple. Mary gets into the garden and does it all up with the help of Dickon, a local lad with a lot of pets and an extensive

knowledge of plant life. They find Cousin Colin hidden away and drag him out into the sun where he gets better and they teach his father to deal with life. Basically, Mary finds a garden and a friend and a cousin and everything gets better for everyone. It's a cute story.

Here's the catch. Coppola ain't exactly Disney. This is a kid's story. It would be a fair call to say that the man who directed *Dracula* may not interpret *The Secret Garden* in an altogether traditional way. Frankly, it was damn cool. Really. It was dark and brooding. It was gothic. It was even suspenseful. Also, it was sexy. Don't get offended; there isn't any finger sucking, bosom heaving or glistening of oiled bodies - the main

characters are ten year olds. It's a long way from *Mary Does the Midlands*, but there's innuendo galore. There are burgeoning bulbs thrusting out from the rich, dark soil. There are half naked children dancing around a bonfire at midnight, Bacchic-like. There's Dickon's pet crow (Come on, touch it. You know you want to). There are meaningful looks, and much staring deeply into each other's eyes. There's the whole plot - unhappy girl finds her secret garden. She gets to know it with the help of the experienced and gentle Dickon. She shares it with the love-starved Colin. All of them grow in strength and happiness. I'm convinced. *The Secret Garden* is an analogy for female sexuality. Honest.

The performances of the three children are very good. Mary (Kate Maberly) in particular is impressive. She does sulky and petulant, and she does happy and sweet, and she does lonely and weepy.

Pretty good repertoire. Look out for her in the future, etc etc. The adults were good too, Maggie Smith makes a terrifically bitchy old housekeeper.

I loved the book when I was a kid, and I loved the movie. It's sweet, it's moving, it's got great views. Coppola grown-upified it. Consequently the kids might not like it. Certainly, the little dear in front of me spent fully twenty minutes screeching "I hate this movie" before its mother took it away to flush it down a toilet.

All in all, it was Fab-O. Loved the garden, loved the kiddies, loved the gothic manor, loved Dickon's menagerie, loved the flowers and bowers, even loved the pagan bonfire. Dear sweet little Snotty in front of me may have hated it, but hey, what would she know? She probably eats glue.

Kim Evans

Not quite B-grade

The Client, Academy cinema



The first comment I heard from one of my fellow critics during the opening credits was "I've never seen a B-Grade movie on the big screen". It wasn't B-Grade but it wasn't as good as the hype suggested.

The plot is about a kid (who prefers to be called the Client rather than Kid) who knows too much but can trust no-one. He knows where a body is and the kid's lawyer knows that he knows. Will he tell the FBI before the Mafia kill him? It's a simple plot that is cleverly explored and played out.

However, it loses momentum and realism about halfway through, and it's hard to tell exactly why, because it has all the right elements. The acting is fantastic, especially between the kid (Brad Renfro) and his lawyer (Susan Sarandon). Tommy Lee Jones plays a heartless bastard with an extremely cool head from the FBI, just like he did in

The Fugitive. In fact, it is an almost identical character.

The director Joel Schumacher (*Falling Down*, *The Lost Boys*, *Flatliners*) fails to take any scene to the level of being memorable, which, considering past films, is very surprising. The first scene is the best, where a fat suicidal lawyer decides to take the kid with him to the after-life, and guns, tablets, alcohol, and car fumes all compete to do the job.

The bad bits can be summed up very easily - anything to do with the Mafia. These scenes were badly handled, they looked stupid (costumes way overdone), they acted stupid and used every Mafia cliché ever created. They let the whole film down.

Basically *The Client* is a very professional production that never quite congealed properly to make the film memorable.

Evan Jones

Have no fear

Fearless, season closed.

This had a short run at the cinemas and it is understandable why. A film about the aftermath of a plane crash doesn't sound like fun. But it is. *Fearless* is a fantastic film, transcending the off-putting subject matter and being simultaneously entertaining and meaningful. Wow.

Max Klein (Jeff Bridges) is a successful architect, happily married to Laura (Isabella Rosselini). His life is changed when he survives a plane crash in which most die, including his business partner. The film opens with Max walking away from the crash holding a baby, calm despite the chaos around him. In a series of cumulative flashbacks we learn that in the minutes before the plane crashed he confronted the likelihood of his own death and accepted it. This is an extremely powerful moment - Max's serene epiphany when surrounded by panic is very moving.

Now he is fearless, having survived the ultimate frightening experience, but he is also lifeless in a sense, unable to readjust to his former life and live in a mundane everyday manner. Instead he must constantly indulge his senses and risk his life, as symbolised by his appetite for strawberries. Before the crash they would provoke a potentially fatal allergy but now they bring him a simple joy.

His marriage suffers because his old life has no meaning for him and his wife did not share his transforming experience. The only person to whom he can now relate is a fellow survivor, Carla Rodrigo (Rosie Perez). She lost her baby in the accident and blames herself because she let go of him on impact. She is in severe depression and not even her formerly deep faith in Catholicism can help her, let alone the airline psychologist assigned to aid her recovery (John Turturro). Max con-

siders that he has coped well with the crash and undertakes to help Carla.

A sub-plot is that Max's lawyer (played by Tom Hulce) wants Max to lie about the circumstances of his partner's death in order for his wife to recover damages. What seems like an excusable lie to everyone else is totally abhorrent to Max and further compounds his alienation.

Peter Weir has done a brilliant job directing *Fearless*. He skilfully avoids unbelievability and sentimentality while tackling a difficult topic. Time and time again he creates powerful and truthful moments which could easily have been crap with a lesser director. The music is beautifully chosen, effectively enhancing the atmosphere of the film.

Jeff Bridges gives a monster performance as Max, conveying an air of confidence and serenity in a subtle and convincing manner. There's no trace of method in his performance, and it would have been an extremely difficult role to get into. He does some pretty crazy things, this Max, but Bridges has the audience with him at every stage.

Rosie Perez breaks out of her usual streetwise sassy broad persona to play a woman who sees no point in living anymore. How difficult can it be to portray deadening depression, I hear you ask. All you have to do is lie down and stare at the roof. I suspect that Rosie Perez's version of deep depression would be far richer and more plausible than Jean-Claude Van Damme's, for instance.

Isabella Rosselini is fine as Laura, who can no longer reach her husband. Her frustration and pride are palpable.

In support, John Turturro and Tom Hulce are equally good. Tom Hulce's lovable rogue of a lawyer makes you smile indulgently and forgive his appalling lack of ethics. This film is heartily recommended. If you have an aversion to plane crashes or portentously serious movies, it is well worth suppressing these thoughts and giving *Fearless* a go. It is a surprising and beautiful movie.

Jocelyn Fredericks

Brogan: she's no bogan

Not so long ago in Australia, women's basketball was considered something of a quirky sport along the lines of, say, water polo and grabbed about as many column inches. But since the powers that be granted Australia the privilege of holding the 1994 world championships, the rise in interest in the sport has been marked. Before a serious knee injury interrupted her ascent, Michelle Brogan was at the forefront of the surge in popularity. However, as Bryan Scruby and Matt Rawes discovered, Brogan's setback has done little to dampen her enthusiasm for a sport that she adopted due to peer pressure.

In the days before a retired American basketball-cum-sandshoe salesman was the most popular sporty-type amongst our back to front basketball cap wearing youth, Brogan was coerced into basketball by a friend who wanted to try it out for herself at primary school. The talent scouts were quick to realise that Brogan had potential (i.e. she was heaps tall) and before she knew it, Brogan was at the AIS on the way to becoming a hoop-sinking member of the

Australian Opals.

For those who came in late, the Opals excelled in the world championships. Although their pre-tournament aim was to win a medal (whatever the colour), the Opals fourth placing was acceptable to Brogan, if not a little frustrating. You see, the Opals beat the eventual tournament winners, Brazil, by 20 points in an earlier match and only missed out on playing them for gold by 1 point in losing to China.

Success begets public curiosity which, in turn, activates media attention and sponsorship. This fact is not lost on Brogan. For some time, women's basketball has been used as a curtain raiser to NBL games. Gradually, though, more and more ticket holders are getting to basketball stadiums around the country earlier and earlier to watch the women as well as the men. Brogan argues that the support is there for women's basketball and so should be capitalised upon. Brogan cited one incident which perhaps could have been avoided with some foresight and a bit of observation of how men's basketball has attempted to conquer the world. Appar-

ently, a mother and her daughter entered one of these swap card stores and asked to buy some cards portraying women basketballers but received only blank looks and laughter in return.

OK then, if it's attention that women's basketball wants and/or needs, then how about a saucy calendar Jane Fleming-style? Could we see Brogan trade in her lycra for lace and her basketball court for a tropical beach setting? Well, no, but only because it's been done to death already and not out of any moral reservations. Brogan is nothing if not passionate about her belief in her sport and that with a little more coverage, it could approach the prominence the sport enjoys in Europe.

In fact, had it not been for her knee reconstruction, Brogan would have been dribbling all over Europe and earning more than enough to cover the airfare home. Fellow Opal, Trish Fallon, has recently been signed to a German team for a package believed to be worth upwards of \$100,000 per annum. Even that is nothing compared to the \$300,000 plus earned by players of the calibre of Brazil's Hortenzia for a Euro-

pean season. As Brogan points out, you're a long time retired and so she freely admits that if the money was right, then she would regretfully forgo an Australian season if it clashed with the requirements of a Northern Hemisphere team.

Unfortunately, as is often the case with sports that have yet to capture the attention of the majority in Australia, money in sufficient amounts is a major obstacle to expansion. So, don't expect to be bombarded with advertising for a while yet because the world championships just about sent the Australian women's basketball supremos broke. Between accommodation, travel and promotional expenses, the kitty has been well and truly emptied. The money was undoubtedly astutely spent and the recognition gained this year will not soon be forgotten.

Once described as "poetry in slow motion", Michelle Brogan is set to emerge from her enforced hiatus as one of Australia's sporting stars in a national team that may yet rival some of our more traditional world beaters for public respect and adulation.



Uni Bar performance of the week

If you've been following the weekly football results in *On Dit* then you've probably noticed the emergence of a rising star from the untapped talent pool that trains on Park 10. David Raftery was again racking up the best player votes against Adelaide Lutheran until the third quarter when he routinely threw himself at the ball. Unfortunately he only succeeded in collecting a boot in the face. Although it probably wasn't the most pleasurable experience for David, the St Johns people who regularly attend Park 10 fixtures were over the moon that they'd finally been stung into action. They quickly sent him off to hospital for treatment for a broken nose and for three stitches in his mouth and provided much needed protection from Scott Balnaves' attempts to ply David with non-prescription pain-killers! David, you win a six-pack of beer for your sacrifice from the continually philanthropic Unibar. The fact that the Uni then went on to lose the match is probably no small coincidence.



Results

Football

A1

Uni 12.11 d Goodwood Saints 8.7

Best: McGahan, Ford, Muir, Edwards, Moten, Hoskins.

A1 Res

Uni 11.13 d Goodwood Saints 7.4

Best: Deer, Honner, Thornton, C. Bryson, Fairbrother, Moore.

A6

Uni 12.12 lost to St. Paul 13.11

Best: Restas, T. Bryson, Aplin, Copping, Redan, O'Callaghan.

A6 Res

Uni 7.8 lost to St. Paul 9.3

Best: Cowburn, B. Scruby, Parsons, Kelly, S. Raftery, Hurn.

A8

Uni 18.6 d Walkerville 5.7

Best: Graziani, Wilson, Slattery, Warrick, Bird, Kewell.

A8 Res

Uni 13.20 d Walkerville 4.5

Best: Garbin, Kretschmer, McGrath, N. Holsman, J. Holsman, Gogel.

A10

Uni 4.12 lost to Adelaide Lutheran 8.4

Best: Binder, Parkinson, Taylor, Fergusson, Hamilton, Anderson.

Classifieds

Little Aussie Battlers

The Theatre Guild presents Bert Bailey's famous dramatisation of Steele Rudd's "Dad and Dave" stories directed by David Reed. *On Our Selection* is hilariously funny and deeply moving. Dad carves out a place for himself and his clan in the bush, battling drought and economic hardship and eventually entering politics fighting for the "little man". Dave is the innocent blundering toiler whose exploits send us all into stitches. There are romantic young lovers, eccentric cranks and the inevitable villains who try to destroy all their hopes.

Tickets \$14/\$9 available from BASS. Phone 131 246 or 303 5999.

August 10-13, 17-20 at 8pm & August 13 at 2pm.

Pregnancy Support Week

Women and men confronted with the crisis of an unplanned pregnancy need two things: support and information. This week the Pro-Life Club will present information on pregnancy, parenthood, single-motherhood, adoption and abortion that we hope will clarify the perceived options of students on campus.

Throughout our "Pregnancy Support Week" the Pro-Life club will have an information table on the Barr Smith lawns staffed by club members and an experienced counsellor from Birthline. On Tuesday the 9th of August at 5:00pm, Mrs Barbara Engelhardt, the director of Birthline will speak on "Abortion and the Alternatives" in the Upper Refectory. Finally, the Pro-Life club will debate the topic of abortion with Resistance and the Pro-Choice Club in the Union Cinema on Thursday the 11th of August.

Women On Campus

There will be no meeting this week as we will be going to the Women and Violence forum on Tuesday lunchtime.

Adelaide University Golf Club

The Intersvarsity competition this year is in Lismore, Northern NSW from 26th September to 1st October, 1994. Intersvarsity is open to both male and female competitors and you do not need to be an existing member of the AUGC. For those interested in participating, there will be a meeting on Thursday, 11th August at 1pm at the UniBar. If you have any enquiries, please call Geoff Brennan on 298 2479 or pick up a brochure from the Sports Association office.

Trading in Human Rights

Should Australia use trade as a tool in promoting the observance of Human Rights in Asia? A debate with Professors Richard Pomfret (Eco) and Hilary Charlesworth (Law). 1.10 pm Wednesday, 24th August, LG29 Napier Building. Presented by the Economics Students' Society and Amnesty Adelaide University.

Clubs Association

Council Meeting, 1 pm, Thursday, 18th August, Little Theatre.

For Sale

Leather coat. Almost new. Women's size 14. Rich tan colour. Shawl collar, shoulder pleats, wide waistband. Ph. Sandra 269 5270.

Postgraduate Women

The PGSA Women's Network invites you to lunch! The last Wednesday of each month, join us for guest speakers, discussion, food and fun. Coming to a Department near you! For more information, call the PGSA 303 5898.

Rowing Intersvarsity

This year's Rowing Intersvarsity is being held in September in Tasmania, Lake Barrington. Last year, the Club took out the overall cup; this year we could do the same. There are sweep and scull category as well as lightweight events. Those interested in Rowing Intersvarsity can contact the Captain Simeon Kenda 373 3444 or come to a meeting at the Boat Club, War Memorial Drive on Wednesday, 10th August at 4 - 5 pm.

Swimming Club Meeting

1.00 pm, Margaret Murray Room (back of Games Room), 5th floor Union Building. We have regular training sessions as well as social swimming. Anyone wishing to join come along. Enquiries: Heather 332 3486, Simonne 271 2305.

Notice to Undergraduates

An election of
(a) two undergraduate members of the Council, each for a two-year term commencing 19th October, 1994; and
(b) two undergraduate members of the Academic Board, each for a two-year term commencing 1st January, 1995 will be held on Wednesday, 19th October, 1994.

The following undergraduate members retire from the Council on 19th October, 1994 - Sathish Kumar Dasan; Caroline Mary Knight and from the Academic Board on 31st December, 1994 - Caroline Mary Knight; Rebecca Jane Shinnick. Mr Dasan and Ms Knight are ineligible for re-election in this category.

Nominations of candidates for either or both elections are invited. A nomination must be made on the appropriate prescribed form and must reach the Returning Officer at the University before 12.00 noon on Friday, 9th September, 1994. Nomination forms and further information may be obtained from the undersigned. (Please apply, in the first instance, to Room 656, Level 6, Wills Building at the University of Adelaide or telephone 303 5668).

FJ. O'Neill
Returning Officer

Abortion - The Debate

Pro Life Club Vs Pro Choice Club and Resistance Club. Thursday, 11th August, 5 pm, Union Cinema. All welcome, open platform after the speakers.

Attention all Chess Lovers

Meetings have been rescheduled as follows:-

Tuesday (1.00 - 2.00 pm) at the Canon Poole Room and Thursday (1.00 - 2.00 pm) at the Irene Watson Room. All interested parties are welcome.

Your move!

Euthanasia discussion

Reverend Bob Eddy of the Adelaide Unitarian Church will be the guest speaker of the AGM of the Voluntary Euthanasia Society of SA. His topic is "My Duty to Die", 7.30 pm, 10th August, 195 Gilles Street, Adelaide.

Support Network for Students With Acquired Brain Injury

I am organising a meeting for any student with acquired brain injuries or interested people on Friday 12 August at 1:15pm in the Counselling Centre, Horace Lamb Building. Come along for a friendly chat. Dawn Brookes from the Brain Injury Network (SA) will be there. Alternatively, if you can't make it but are interested please contact Andrew Pidgeon (ph 347 2363) or a message via the Students' Association.

Flat to rent Goodwood \$80 per week

1 Bedroom, built ins, fridge, phone available immediately
\$320 bond ph 3370952

Honda Elite 50cc Scooter for sale

Only \$780 ono
Excellent condition, great parking, really cheap rego, unleaded petrol.
Phone: Tanya on 277 0476.

Pride

Adelaide University Pride meeting Thursday 1pm in the North/South Dining Room, Level 4, Union Building. All welcome

The Q & A

1.10 pm, Wednesday, 10th August in Chapel.

Thinking of running for office? Want to know more about the various officers and committees up for election this year? Come along to the office bearers Q & A. It is an "official" event to be chaired by the Returning Officer with (hopefully) all the various senior SAUA and Union office holders.

Find out more about the SAUA and Union's structure and what part you'd like to play. Don't forget nominations close this Friday, 4 pm.

Published and authorised by the Returning Officer, David Moxham, 930424W.

Accommodation

Two persons to share three bedroom home with male student - located on a quiet street in Broadview, 10 minutes from the city and close to bus stops and shops. \$43.50 per week rent (plus \$166 bond and expenses). Telephone: 269 4351.

Pro-Choice Club Meeting

1 pm Thursday, 16th August, Little Theatre.

Child Care Meeting

Notice
To all users of the Tertiary Institutions' Child Care Centre

(George Murray and Observatory facilities)

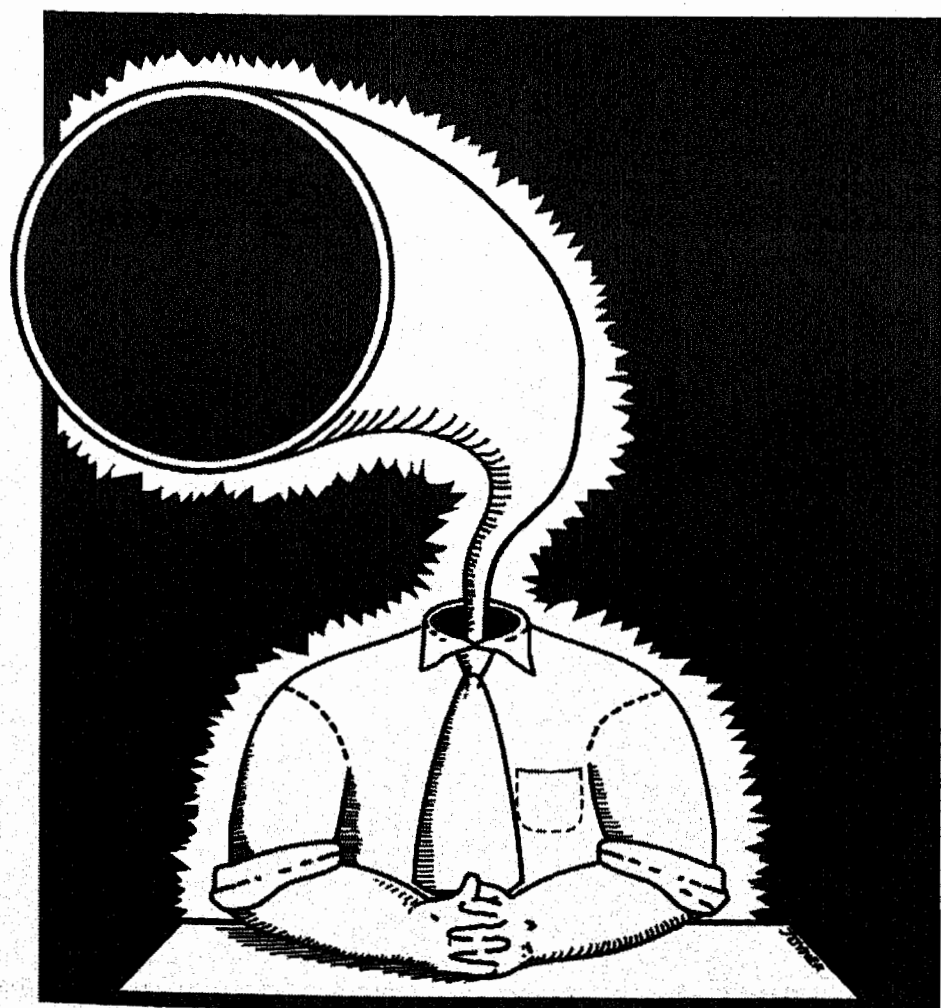
A Public Meeting will be held to discuss options for the future delivery of child care on the North Terrace campus.

Venue: University Council Room, Level 7, Wills Building

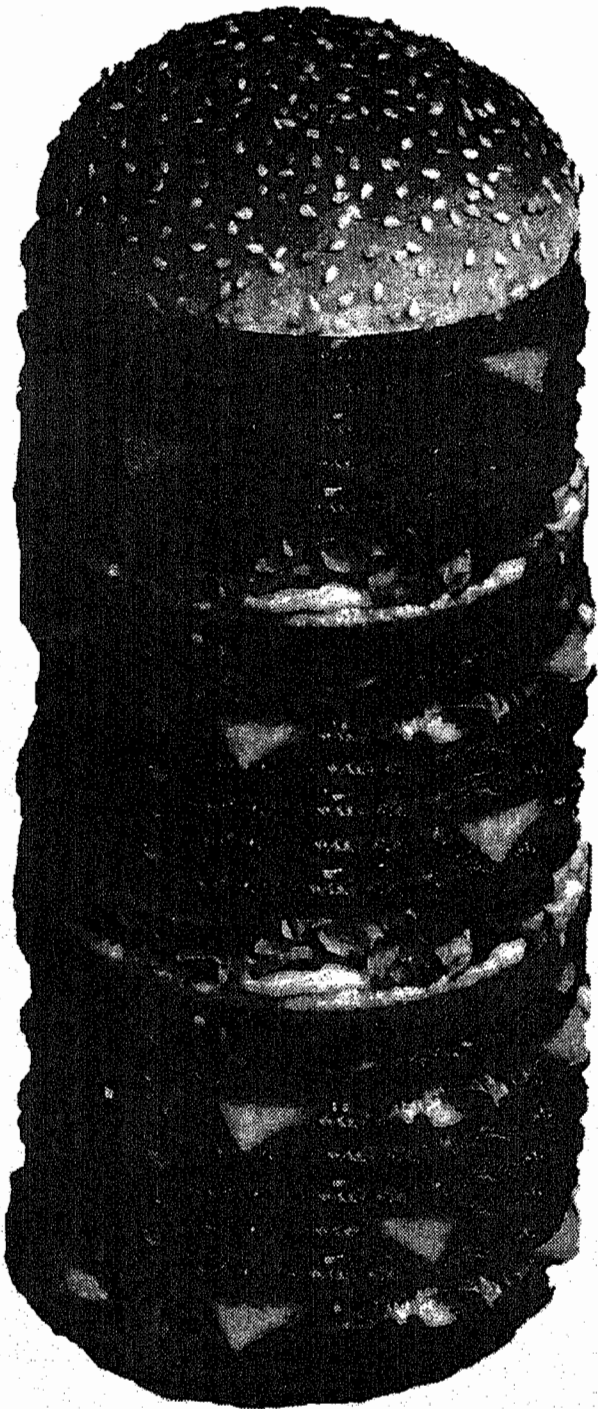
Date: Tuesday, August 9

Time: 5.30pm

FJ O'Neill, Registrar



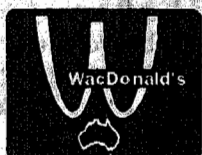
**JUST WHEN YOU
THOUGHT IT
COULDN'T GET
ANY BIGGER ...**



The Ultra-Wac™

15 all beef patties, special sauce, lettuce, lettuce, lettuce, cheese, cheese, cheese, cheese, cheese, cheese, pickles, pickles, pickles and onions on a sesame seed loaf. That's right, a calf and a half of full cream dairy beef on every 200 kilo bun. It's so big we'll give you your money back if you finish it without the aid of a stomach pump.

Hurry, offer only available for a limited time and only at...



Colour Me In!



Who says that we pander to the minds of four-year-olds? Well, maybe we do in our latest competition. We want you to colour in (yes - *colour in*), the above picture. How easy is *that*? Get your entries into the *On Dit* office by 5pm Friday. Extra marks will be given for bright and breezy colours and saucy captions. But please - no smut. We have standards, y' know.

The lucky and talented winner will receive a copy of *The Art of Erotic Massage*, a new book by Nitya Lacroix. According to the back-cover blurb, "*The Art of Erotic Massage* emphasizes the importance of tactile experience in every loving sexual relationship". Sounds like a load of shit to us but there are plenty of pics.

This competition is for those of you who know that your talents would be wasted in our cover design competition. Get colouring!

Caption Winners



The growing wail of police sirens brought home to Paddington the true horror of his actions. Big Ted was dead and the innocence of children's TV was gone forever.

Matt Tinsley, Law

In the cold harsh light of day, the scene was no prettier. Inspector Paddington Bear saw the M.O. was the same. Young Ted had been strangled with a ribbon...tied in a perfect bow!

Gerhard Davis, Mechanical Engineering

Congratulations Matt and Gerhard. Come down to the *On Dit* office sometime from Tuesday and we will give you both a book!