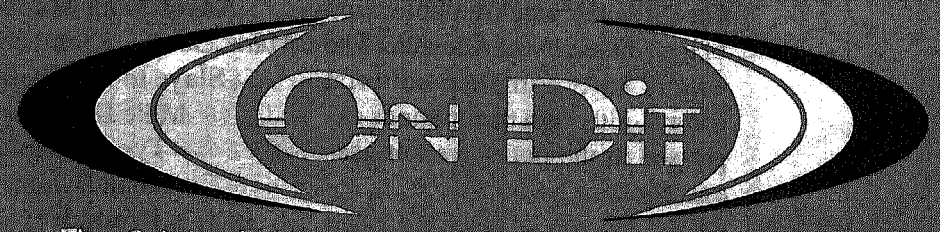
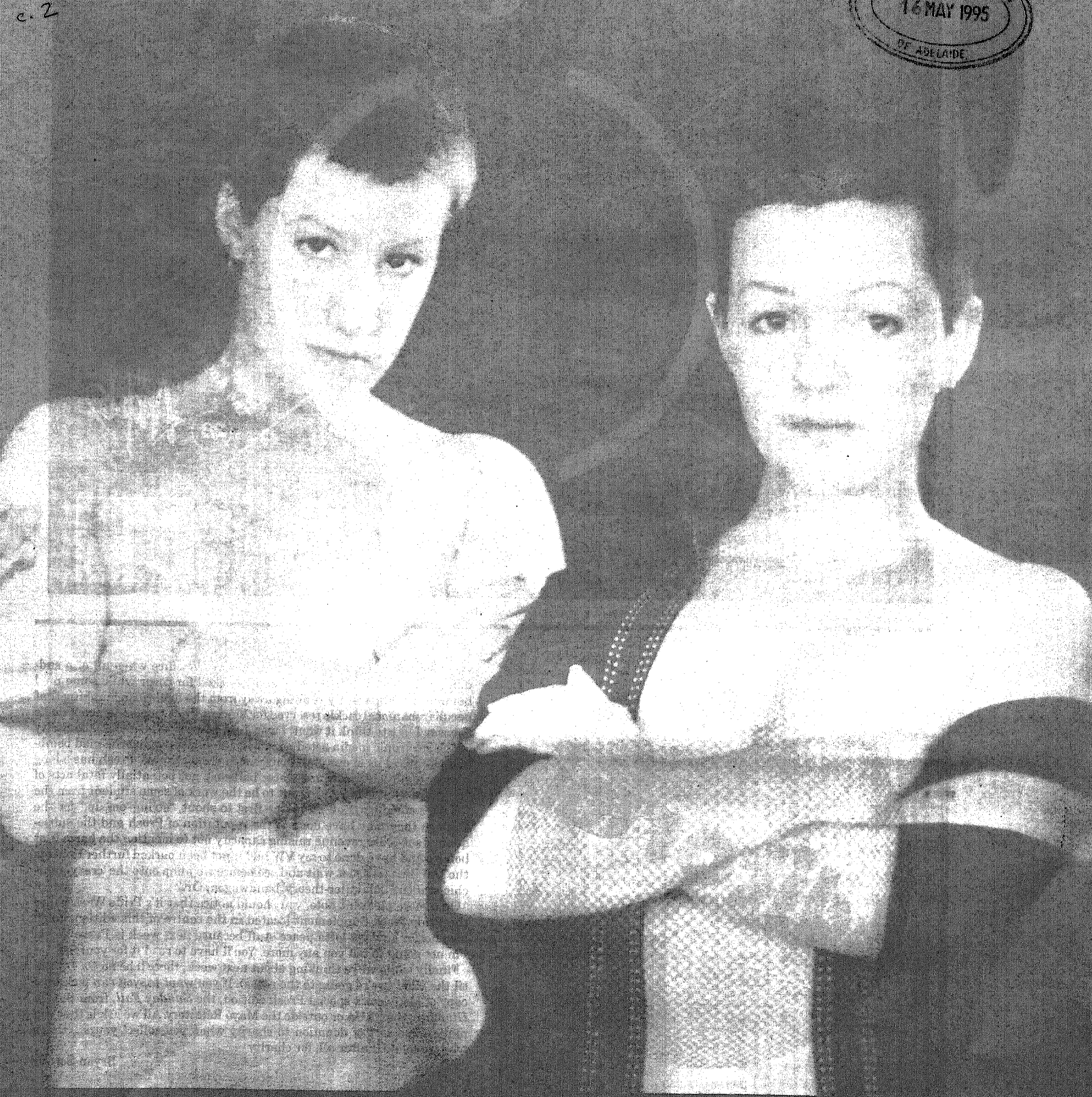


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16 MAY 1995



The Adelaide University Students' Association Weekly  
Volume 63 Number 8 May 8 1995



**10** Wednesday 10  
Timewarp presents  
**I Dream of Jeanie**

**11** Thursday May 11  
**Radius**  
International Guest  
**Quench** Live

**12** Friday May 12  
Heaven Movie  
promo  
**The Hunted**

**13** Saturday May 13  
**Choices**  
So Take Your Pick

**14** Sunday 14  
Heaven's  
**Slumber Party**

**16** Tuesday May 16  
**STARLINED**

**28** Sunday May 28  
**The Angels**

**30** Tuesday May 30  
**Divinyls**  
touring with **JOAN JETT**

HEAVEN

HEAVEN'S SLUMBER PARTY

WHAT'S ON IN HEAVEN

THE ANGELS



BOOM! We were working late in the *On Dit* office when all of a sudden... boom! Matt hit the deck and I ducked for cover while some mad bomber was apparently running away from the footbridge laughing that peculiar maniacal cackle reserved for Vincent Price movies - at least that's the way I like to think it went. I was disappointed to hear that a majority of the electronic media acted as judge and jury reporting the mad bomber's plot to rid us of our glasshouses as a 'Prosh prank.' Prosh has a long history of philanthropy and water balloons, not potentially fatal acts of terrorism. If indeed it turns out to be the work of some student from the far edge of sanity then I'll be the first to shout, "string 'em up," for the damage they may have done to the reputation of Prosh and the subsequent dent to its revenue raising capacity not to mention the harm that bomb could have done to my VW had it not been parked further towards the Uni. But let's just wait and see before we jump onto the 'crazy-anarchic-student-fish-killer-theory' bandwagon, OK?

On a more pleasant note, you should notice that it's Pride Week hence the Pride Week Supplement located in the centre of this edition. You'll also notice a whole lotta peace stuff because next week is Peace Week. I'm not going to tell you any more. You'll have to read it for yourself.

Finally while we're thinking about next week, there'll be no *On Dit* until the 22nd (we're going to the races). If you want to, you can pick up a copy of last week's special Prosh edition, the *Sunday Fail*, from the *On Dit* office, the SAUA or outside the Mayo Refectory. All we ask is that you make some sort of donation to charity when you collect yours... that's why we made it after all, for charity.

Bryan Scruby

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

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**Production**  
**Notes**

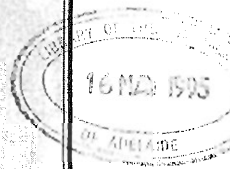
Sabina Nowak, Ritchie Hollands, Oaten, James Beare, Sandy Nadia Brown, Matt Pearce, Chris, Pitcher, Marc P., Damien B., Brett, Michael D., Natasha and Nicole M., Julia Davey, Mark Chantalle from Timezone, Scruby and anyone involved in putting *Gladiators* to air. Shauno, Serena, Jo, Tammy

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### COMPETITIONS aplenty!

TWO MERCURY DOUBLES TO THE FIRST PEOPLE IN THE OFFICE THURSDAY AT 1pm.  
A DOUBLE TO THE CLOWNS OF DECADENCE SHOW AT THE SYNAGOGUE SUNDAY MAY 14. BE THE FIRST AT THE MUSIC MEETING 1.00pm WEDNESDAY. THERE'S ALSO A COPY OF MORPHINE'S YES TO GIVEAWAY AT THE SAME TIME.  
AND FINALLY FOR ALL YOU TWO DOG QUZZLERS OUT THERE WE HAVE PLENTY TO GIVE AWAY. FANCY YOURSELF AS A BUDDING CARTOONIST? THINK YOUR FUNNY BUT CAN'T DRAW? EITHER WAY HAVE A CRACK AT OUR CARTOON COMPETITION. SUBMIT YOUR ENTRIES INTO ANY ONE OF THE CONTRIBUTION BOXES AROUND UNI( OR PERSONALLY DELIVER THEM TO US DOWN HERE AT *On Dit* ) BY WEDNESDAY 5pm ON MAY 17 AND A WHOLE CARTON OF TWO DOGS COULD BE HEADING YOUR WAY!!! BUT THAT'S NOT ALL! BOTTLES OF GRAND CHAMPIONS WILL BE REWARD FOR THOSE WHO DON'T QUITE MAKE THE GRADE AND END UP IN THE RUNNERS UP CATERGORY.  
N.B. ANY PREVIOUS SUBMISSIONS TO *On Dit* ARE INELIGIBLE.





# George Donikian

## Adelaide's Adopted Son

George Donikian has become one of Adelaide's most recognisable faces. Matt Pearce interviewed the eminent anchor of Channel Ten's Eyewitness News, and found out some interesting things about the man's determination to succeed, the price of fame, and how he gets his mouth around some of those foreign names.

*"One day I'll get over this and speak better than all of them."*

George Donikian made himself a promise one day at school after clumsily working through a piece of literature he was given to read aloud by one of his teachers. He was sick of the taunting and bullying he's received at the hands of his class mates because of his lack of English comprehension. It is a promise he has kept in a sure sign of the man's determination.

Language and ethnicity seem to have had a determining effect on George's life. Born in Sydney, Australia, to immigrant Greek parents who fled their country in 1948 because of civil war, George's first language is Turkish. His Grandmother would teach him the language during the many times she would babysit. Before he got to first year at school where he found that he needed to learn English, George had already acquired a deep understanding of the Armenian and Greek languages as well.

There is a positive link between the bullying he received as a child and him being placed as a news anchorman on the multicultural broadcaster SBS fifteen years ago. It is a job which he and those who worked with him took very seriously in an effort to make the network be the best it could be. To do that, SBS broke journalism protocol and emphasised difference and ethnicity as something to be celebrated and respected. In a sign of respect, they worked tirelessly to get the pronunciation of foreign

names true to the particular language spoken where the person or place called home.

Donikian's long standing determination to get it right and be a success at what he does manifests itself when he names his idols; "sporting heroes because they make it happen." He exhibited that same 'making it happen' ethic at SBS when he worked with ninety one subtitlers to effect a correct pronunciation, which is now lauded by foreign guests to the country as quite often the only correct pronunciation on Australian television. He has since appropriated and expanded on those talents at SBS in the broadcasts he gives today on Channel Ten's *Eyewitness News*. As George commented: "You don't stick an



*"You don't stick an Anglofication on it just because it's comfortable for you."*

- Donikian on his pronunciation

anglofication on it just because it's comfortable for you."

So why did he leave SBS? Especially when he reasons that; "We had a different charter and a different commitment ... We needed to be different." Wouldn't he have felt he was giving a better service by not being conformist? George gives the affront that he was burnt out after eight and a half years and laments the fact that he opened the bulletin each

night by saying good evening, and then spent the next half hour explaining why it wasn't. He adds to this: "There will come a time when I'll say enough and I'll go and do something else. That's something that not enough of us do."

His personal belief that one should move on and start on a new project when you feel you have achieved what you can is mirrored in his world-view when he argues, "We are going through the most expansive revolution and because it is happening around us we're not stopping and saying, 'Geez man, this is revolution.' When they look back on this in twenty or thirty years time they'll say, 'The end of the twentieth century was the most cataclysmic time.

Attitudes were changing daily." He adds, "The whole world has changed yet some institutions are doing things as they did twenty years ago. Conditioning that was appropriate at that time is not right anymore."

The journalism industry is not always keeping up with these social and technological changes, says George, and he includes himself when he calls for the journalism academy to do better; "As peo-

ple we need to look at ourselves and think, 'that's not good enough.'" He is a man with a passion whose quest is to always improve on what he does, and give people the best news they can get. He concedes however, that in the quest to get it right, mistakes will be made. He accepts mistakes and even sees them as valuable experiences, but what George does ask though, is for people not to repeat their mistakes.

George argues strongly against the media concentration and media image projection we now see consistently in Australian politics. "Political talk gets on my goat terribly," he says as if personally offended by politicians who he describes as 'media performers'. "Politicians of any persuasion who just fill us full of hot air and hide behind their title and just refuse to answer the people of Australia - that infuriates me greatly." He is a man with strong opinions and often finds it enormously difficult not to stand up and say what he thinks about a situation: "I'm in a bind as a news anchor," he says, "in that I have to remain neutral."

Not only is it the denigration of Australian politics that annoys George, but also the trends of television programs towards pandering to the audience when making social statements and criticisms. George Donikian would rather tell the audience in a straightforward fashion what is actually going on. I asked him what he thought about Frontline, the show that gave Australia a comedic and satirical look into behind-the-scenes in current affairs, and I got a response that was critical on two counts. First, he described the

trend towards trivialising news

and the increasing amount of sensationalism that we see so often on the programs of the current affairs genre as "absolutely appalling."

Secondly, he gave his own social criticism about the popularity of situation comedy as a genre of television. Although he referred to D-Generation, the makers of *Frontline*, as "a most gifted group of actors who've done a tremendous job," he mourns the fact that to get their message across to a large audience they had to, "sugar-coat," it. He argued that the depression of a few egos and the exorcism of a few ghosts indeed needed to be said and that was healthy for the industry. George counters that, however, by saying: "It does say something about a society where the only way you can get something done is to make fun out of it. Why can't we just understand it and appreciate it when it is told to us in a clean form, in a true an open manner. Why do we have to coat eve-

rything in sugar?"

That is where George's professionalism and loyalty to his employer Channel Ten must overwhelm whatever he is personally feeling. It is something which he has to face everyday and not only as a journalist. When I ask him what he does on his days off, he replies almost tersely: "What days are those?" He explains that George Donikian is George Donikian every minute of the day. Because of the nature of his job, George is immediately recognisable to the public and that places a huge responsibility on the man. "You have an enormous responsibility to relax and unwind and be yourself. That's to keep you sane. But you have an even greater responsibility to all the people you work with. To never let them down." Letting those down with whom he works would be to go out on the town and "really let [his] hair down." George is the public face of Channel Ten and in the news industry credibility and the right image is everything. To go



Matt: So George, Will You Shave Off Your Moustache For Me?

out and party each weekend, as many take for granted, would undercut the credibility of seriousness. That he saves for when he is away from the state and when he is at private homes. "It's a huge price," he concluded, "but if you're pro-people it's worth it."

Neither conservative nor radical. Rather distinctive and avant-garde. He seems to have appropriated from a variety of places and from a variety of people to mould

what is now the George Donikian package: a forthright, observant character with his own opinions and obvious professionalism and loyalty. He is a man who is confident in his own abilities, and his role in the journalism academy. He is confident and likes to do things his way; and that is what has got him where he is. For that, as consumers of the media, we should feel lucky to have someone who is a little different.

## Liberals on Higher Education

An Interview with Shadow Minister for Education, Senator Robert Hill

It seems that the Coalition is not the adversary to students today as they were seen to be in the 1993 federal election campaign. On April 6 SAUA President Haroon Hassan and I ventured deep into Liberal territory in a quest to find out what the opposition is doing to support students against ALP attacks.

Senator Robert Hill, Leader of the Opposition in the Senate, has held the Shadow Portfolio for Education for over a year, after taking it on in March 1994 from Dr David Kemp. Dr Kemp was derided by most student organisations who claimed that his policies were regressive and a threat to access to, and the quality of, Commonwealth funded universities.

Although a coalition policy document has not yet been released, it seems it is a different story today from pre-election 1993. Senator Hill claimed the opposition has learnt politically and in policy from their unlosable loss.

Hill wants students to go to the polls next election only after a long look at both Labor's record in the last two or three years, and a long look at the Coalition policy document: "We expect to be critically analysed," said Hill, "it's part of politics. We would like to think it would be an objective analysis."

But Mr Hill recognises that the Coalition must first be seen by the student mass as not only a contender in the policy arena but, by representing students in parliament and fighting for student privileges, also as a certain and formidable opponent to the government.

Mr Hill has been vocal in Canberra, participating in the national debate over education and denounces the Government for facing students with "over-crowded lectures and tutorials, under-resourced libraries and laboratories, and a perceived loss of value in their qualifications." Senator Hill reaffirms what

many students are now finding out: a fourth year on top of a normal three year degree is almost a pre-requisite for entrance into the job market.

Senator Hill was also very vocal in demanding Prime Minister Paul Keating to apologise to all students for his 'get a job' taunt at Glenelg on Thursday, 23 March. Mr Hill released a press statement given to major media outlets which repeats this call: "Mr Keating should apologise for this latest show of contempt for Australian students and for the string of broken promises Labor made to students." Needless to say the Prime Minister has not apologised.

Senator Hill's most stinging remarks towards the government were saved for when he called Labor "liars" regarding fee paying for university courses. "When Labor came into power in 1983 it was the 'no fees party', then with the advent of HECS it became the 'no up-front fees party', with post-graduate fees it became the 'no up-front fees for undergraduates party'."

"Now that it appears that universities will be charging up-front fees for undergraduate Bachelor degrees with the Government's blessing, Labor is quite simply the 'up-front fees party'."

Even more concerning for Mr Hill is the fact that "Under 12 years of Labor, Commonwealth funding for higher education has fallen by 15 per cent per equivalent full time student."

Of course, he *should* be doing this. There should be nothing special about him noisily dissenting against the ALP. But that fact is he is doing it, something which it seems the Coalition over the past two years have forgotten is part of their job description. That is, to form a party that is able to look beyond its own disharmony and take up the role as an effective watchdog for those who are disadvantaged by government policy.

Senator Hill also laments student politics being dominated by young Labor politicians. He argues that NUS is Labor controlled and speculates that the reason why the Coalition was given such a bad run last election among students was because of a grand ALP infiltration into student politics, along with the fact that the Coalition's platform "was easily attacked." With money from all students going to organisations such as the NUS, there is the question of whether student money from those not aligned to the ALP was used for electioneering for Labor, rather than on a critical analysis of



Hill: "Under 12 years of Labor, Commonwealth funding for higher education has fallen by 15 per cent per equivalent full time student."

each party's overall platform on education. "We were somewhat overwhelmed by the NUS campaign and didn't really get on the front foot." That might be why he is personally supportive of at least conditional Voluntary Student Unionism (VSU), although he says that it is a matter for states to decide. He did add, however, that he was "quite comfortable" with the situation here in South Australia with Dr Bob Such, State Minister for Higher Education, claiming that he will not support any moves towards VSU.

Senator Hill revealed that in the next election campaign, the Coalition will be supporting HECS rather than up-front fees: "Principally we're happy with the HECS system as a way which students can reasonably and fairly contribute something towards the cost [of their education].."

We are not advocating a total user pays system."

However Hill does see benefits in students paying towards their education through HECS: "Students are now paying a significant sum of money themselves and are conscious of the product they are getting."

Hill suspects that the ALP have taken the student body for granted: "They'll respond to political pressures but don't seem to care much about the issues." He calls for a greater profile to be given to the education debate and argues that it is almost an uphill battle to get that profile. "They are important issues," Senator Hill concluded, "and what's so frustrating about Keating is that he doesn't recognise that they are important."

Matt Pearce... Canberra



**EVP**



Michelle Giglio looks after educational issues at University and is available to assist students with academic concerns.

While I sit here drenched in beer, pondering the joys of Prosh, I've remembered that we were on holidays not so long ago. Lots has been happening in the past few weeks, so happy reading.

**Prosh**

This went off in a huge way, with JJJ and Prosh After Dark capping off the three days of frivolities, fun and money raising for charity (The Aids Council). The three Prosh Directors, Jess Boland, Nick Nelson and Ritchie Hollands deserve a huge hug for doing such a fantastic job. And of course, thanks to all those great Prosh helpers - couldn't have done it without you. Jess will give the low down on Prosh in next's week's *On Dit*.

**No Fees Second Rally - Tent City - Federal Budget**

The National Day of Action on May 3rd went really well, as we and thousands of other tertiary students around the country targeted the state ALP offices. Demands were made to speak to the PM, but he wasn't available. Even though Simon Crean, the Minister for Education, Employment and Training, was quoted on television and radio as saying that there will be no up front fees for undergraduates in the budget, and in fact that students will be "pleasantly surprised" (does this mean free note pads and pens?), the postgraduate up front fee issue has not been resolved.

SA students have set up a "tent city" on the Parklands opposite the ALP offices (Trades Hall), on South Terrace. Everyone is invited to go down and show their support, and donations of food/blankets/good jokes would be gratefully received. It will stay there until the budget is released on Tuesday, May 9th, with a special post-budget meeting.

**University Restructuring**

Please read my article on this further on.

**Arts Faculty Review**

The SAUA has submitted its response to the Review, and we won't know until June what the Vice Chancellor decides to do with the Arts Faculty, so keep tuned.

I'm off, to be like a twister in the sun. Let me go wild.....

**Women's Officer**



Sandy Pitcher is concerned with women's issues both in the SAUA and in the broader University community

**Pride Week**

If you've got as far as reading this, you would have noticed that you are in Pride Week! Check out the program and do your bit for the week, it's as easy as wearing blue jeans in solidarity on Friday! Don't forget the Pride Dance Party on Saturday night in the Uni Bar - it's going to be big!!

**Prosh**

Hope you enjoyed it! It was huge, and we managed to raise heaps of money for the AIDS Council (over \$13 000 at the time of writing!!!)

**Peace Week**

There's heaps of great things happening on and off campus for Peace Week this year, and for everyone who's stressed out keep the FREE Meditation Classes in mind. Tues. 16th and Wed 17th May from 1-2 in the Irene Watson Room.

**Painting the Women's Room**

The Women's Room has had drab, boring walls for too long. Women on Campus have managed to get permission from our kind Union to paint some kind of mural/ painting/ design on the Women's Room wall. Keep your eye on the Women's Notice board and in *On Dit* so that you can contribute to this "historic" event.

**ELLE DIT**

Time to get writing! Elle Dit is happening in the 2nd week of semester two, which also happens to be Blue Stocking Week. Contributions from wimmin from all areas, year levels, campuses are needed. Can't say you haven't been warned, so get writing!

**Blue Stocking Week**

31st July - August 4th is Blue Stocking Week. We're hoping to have heaps of events happening at all three Universities. Any wimmin wanted to get involved, please me a call in the SAUA 303 5383.

**Women's Legal Service**

The Women's Legal Service Steering Committee invites everyone to a Public meeting on Mon. 8th May at 6pm at the Norwood Community Hall, Town Hall 175 Parade, Norwood. Professor Hilary Charlesworth, Law Reform Commissioner and a lecturer right here at Adelaide University will be speaking. Currently 70% of legal aid is spent on men - come and hear why the need for a women's legal service is so great.

**Environment Officers**



Susie Brown and Tia Nairn supervise the Association's Environment Department.

**University Environment Policy**

A draft of the policy is now available for comment. It is intended to be a starting point for discussion rather than a near-complete document. It is a fairly broad general statement and does not go into much detail at this stage. It is envisaged that some sort of "Codes of Practice" will be developed to go into the more detailed aspects of implementing the policy. Copies are available from the SAUA and the Barr Smith Library and it will be published in *On Dit* soon. Please read it and send in your comments. We would love to hear from you!

**Strategic Bike Plan for the City of Adelaide**

Consultants for the Adelaide City Council have released a draft plan to encourage cycling in the city and



make it safer for all. It deals with issues such as bike parking, bike lanes and traffic conditions. Students at the Adelaide Uni and USA campuses on North Terrace make up a reasonable proportion of the cycling population in the city, hence it is important that as many students as possible read and comment on the draft plan. Cyclists should encourage any signs of initiative on the part of the Council to commit more resources to cycling (instead of carparks!)

A copy of the draft plan is on display in the foyer of the Barr Smith Library. Comments are due by May 12.

**Green Living Series**

Look out for this series of articles on how to lessen your impact on the environment in everyday life. Starting now in *On Dit*! See page 12.

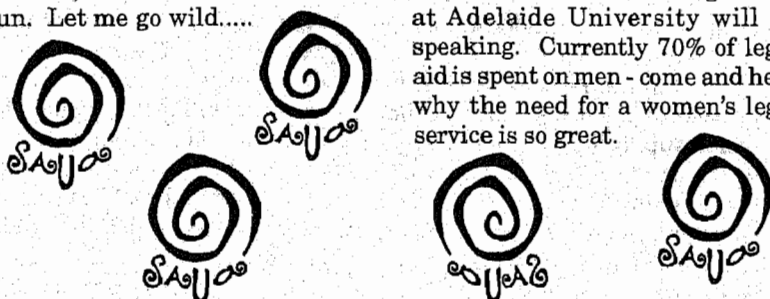
TRIPLE J SUGGESTS THAT YOU... triple j

**TURN UP YOUR RADIO**

**THE FAUVES  
THE FIREBALLS  
CUSTARD**

**THU 11 Adelaide University  
FRI 12 Uni of South Australia  
SAT 13 Flinders University**

Adelaide Uni Kids FREE for May 11 gig (guests \$5)





## What trip are they on, anyway?

Dear Eds,

Without a doubt the student politicians responsible for the most recent National Day of Action against changes to higher education fees will again blame student apathy for their poor turnout, but could it be that they are in fact responsible?

This campaign started at the top and filtered down, rather than being student inspired. Heading this is the National Union of Students, supposedly the peak tertiary body representing all students. In reality NUS has little desire to make a success of these protests as to do so would damage their future hopes of ALP sponsored careers, they simply hold them to placate their constituencies by claiming that "they tried".

Their primary actions were to establish the dates for the rallies, co-ordinate their affiliate bodies and develop promotional material. The fact is that the rally dates were too close together, the integration of Flinders and USA students into the rally appeared completely ineffective and the promotional material though acceptable in quality was poorly distributed.

Faults with this distribution cannot be entirely laid at the feet of NUS, the South Australian Education Network and, more importantly to us, the Students' Association must shoulder the blame for this problem and accept it much else. Short of the usual attempt to repaint the University with posters there was no other publicity; no *On Dit* to give more than a few days notice; no lecture bashing to inform students of where and when; and no gimmicks to get people down on the lawns before the rally instead of having a BBQ afterwards.

Mainstream media coverage (that owned by Kerry, Rupert or the government) occurred only on the reputation of the last rally and given the failure of this one such respect is unlikely to be afforded again in the future. The content was mainly radio news grabs of Haroon Hassan sounding like a cross between Micheal Jackson and Alexander Downer.

The actual organisation of this rally (as with the last) was abysmal. To hear comments such as "have we got a PA system? - No, call ..." uttered in the depths of the SAUA office less than thirty minutes prior to the planned commencement just reinforces the opinion of many that these people just don't know what they're doing.

The reality is that to hold two rally's on what are to most students the same issues within five weeks of one another lacks common logic. To blame student apathy, as they undoubtedly will, demonstrates just how out of touch student politicians are. Students do care, the fact that several thousand turned out to the first rally confirms that most students are legitimately concerned. The fact that less than five percent turned out to the second rally is an indictment of the NUS and the SAUA who probably still haven't learnt any lessons - and possibly don't want to.

Yours etc,  
Simon Birmingham  
3rd Year Economics

## Smokers are possessed by the devil

Dear Friendly Union,

I can't believe you're sucking up to the smoking minority at uni like this. A cigarette machine on campus?! Apart from being a complete waste of our money, this has got to be the stupidest thing you've considered doing in a long time.

For one thing, I think there is no justification for it. Anyone who can't wait long enough to get cigarettes outside of uni (or for that matter anyone who can't even manage to walk that far without having a cough-attack) should start realising that they have a serious addiction problem.

Furthermore, you cannot convince me the numbers warrant such an installation. Almost all of my year level are complete non-smokers and the few smokers there are don't mind going for a couple of days without seeing a cigarette.

Most importantly I think that it would be criminally irresponsible. Having a machine like that standing around encourages people who would not necessarily smoke. In the worst case, having quite young students here, it could even get them started on the habit. Additionally, it's a money drain for the little money that students don't have.

Finally, apart from being a health hazard to the smoker (causing huge medical costs which the rest of us have to pay for as well), it's just plain smegging annoying, disgusting and not helping the asthma sufferers.

I hope many more people write to the Union administration to stop this consideration!

Wraoullph  
3rd year science

## Techno: It's only music

Dear Technohead,

Underground: "below surface of ground; in (to) secrecy or hiding."

The point is that none of the places which you mentioned in your letter (27/3/95) can be underground, by definition, when you spout them off in your local student newspaper. Statements such as "hold your lollipops proud" only serve to set you up for the denigration that you and your species (ie the "raver") so richly deserve. You and all the ravers out there are sellouts, walking advertisements for commercial bullshit, sucking your lollipops and wearing your Scarab gear.

To quote every On Dit letter writers friend, Beck; "I'm a raver baby, so why don't you kill me."

Despite your efforts to bastardise it, the underground is alive and well in Adelaide, however its transmission mechanism is word of mouth, only for those in the know.

Cormers  
Honours Economics

## Unibar invaded by aliens

To whom it may concern,  
What is happening to our Unibar? Is it just me going a bit weird, or are you people losing the plot? I have always loved our bar; the emblemled

carpet that looks like every person to walk in the door over the last 10 years has wiped their hands, feet and arse on it (not necessarily in that order), that fact that it's so dark when you walk in the door you can't see anything or recognise anyone, the busted seats, the five litre tins for ashtrays that look like what Mum buys juice in (the pineapple, orange & mango variety), and that munda TV where everyone's faces are fluorescent pink/orange and you can't work out what those fuzzy splotches of colour are meant to represent, and we have a balcony! (The prime feature making our bar better than Gate 1).

Yet lately it seems I find myself disliking the drinking hole. For one thing, the bulky mean-looking guy at the door scares me, you can't smoke inside, you have to show your student card (and if you ain't one you're out of luck!), & all my friends have stopped going there so I must say Unibar has lost its sheen!

So this letter is addressed to the evil mob who are de-vamping our Bar. It's obviously costing you something to keep that bear at the door around the clock & stick "No Smoking" signs on the doors and windows. Don't you realise your money would be better spent buying some ashtrays and a new TV for the bar? And of course if you didn't want to invest in the bar you could try to enforce a rule that claims some intelligence to be the minimum requirement for tutors/lecturers, or maybe even making that air-conditioner in Napier 102 shut up, or even turn itself off on cold days, and you could try to make some of the elevators go a bit faster than 5 minutes stop for each floor.

I hope you realise your mistake - the Bar is rapidly losing patrons, so get it back to its normal, run-down, shabby, crim-hangout type of place before everyone at Adelaide Uni votes to have you sacked!

L.C.

## Big Engo spiel for little Engos

To Our Darling L/le 1st year Engies (Note On Dit Engies, not Engos)

We second years have compiled a list of topics from our "favourite" subjects.

Engineering is not a dull course if you look at it from our viewpoint.

In Chemistry we learn about bondage, attraction, physical bondage and heat.

In Materials we learn about necking, hardening, screw dislocations which causes slipping, prostitution (Thanks to Dr. Miller and his informative course), stiffness, screwdrivers, strength, elongation, tools, bumps, toughness and age hardening.

In Maths things are a little more basic. We learn how to differentiate "things" and to optimise.

In computing you learn how to prompt, touch and to use objects/machines to please us.

In our favourite of all subjects, "Design Graphics" especially with Kim Burgar-meister, we learn angles, positioning, different thicknesses and lengths, die screwing (seriously folks this is a real process, not just every guys dream of dying), holders, nuts (nibble nobbies before he nibbles yours), holes, tools, slow processes,

symbols and tolerance, fits, size of the "part", skill of the operator and condition of the machine (make sure it is not overused), basic hole, interference fit, limits of size and method.

Now statistics, and you can't be lazy, as we learn about the left hand screw rule, thrust, tension, force, moments, supports and free bodies.

Have fun in 1st year and we'll give you an update next year.

Tyger & Zylah  
(T&MT)

## Emma knows what time it is

In a recent Empire Times, Volume 27, issue 3, 20th - 31st March there was an article by Tammy Franks NUS SA President criticising an article in Green Left Weekly about attempts by Labor party student to derail the No Fees Campaign. As many students on campus will know, Green Left Weekly is a progressive newspaper, that unlike the Advertiser and other establishment media, actually takes a stand of supporting campaigns such as the No Fees Campaign by publishing articles about the campaign and its background and also provides a forum for left activists to discuss and debate the direction of such campaigns. It was in this context that the article appeared. Given that it is the Labor Federal Government that is paving the way for upfront fees we do need to look at the role of students in the same party that is attacking education.

If we want to win the fight against upfront fees for tertiary degrees the student movement needs to understand why and how fees are being introduced so we can focus our demands. Since 1986 the ALP has begun a process of "higher education restructuring". What this basically means is that the Labor government has been decreasing funding to higher education and slowly shifting the burden of education funding onto students through the introduction of HECS - the Higher Education Contribution Scheme. While the total amount of money the government provides for higher education has increased over the last ten years given the fact that the number of students has increased dramatically. The ALP government has given the Vice Chancellors the discretion to charge student upfront fees knowing full well that while Universities are starved of funds, they have no choice but to raise as much money as possible. This fits the whole "user pays" philosophy promoted by the ALP and really means that only those who can afford to pay will be able to pay.

Because it is the ALP who are clearly responsible for the introduction of upfront fees the student movement needs to be independent of the ALP in every way so that it can clearly lay the blame where it is deserved. It seems obvious that students should be wary of other students in the ALP and of NUS which is dominated by labour students as it is the ALP Federal Government that is attacking students at every opportunity.

Both Green Left Weekly and Resistance, the main organisation that distributes the paper on campus, have a commitment to fighting not only for No Fees For Degrees but for Free education. We believe that to win this



fight there needs to be a strong, independent student movement that can draw in as many students as possible. Obviously Labor students and anyone else can get involved in the campaign but the movement needs to be able to criticise any party or sector that is attacking students access to education and this now means the ALP. Labor students need to decide which side they're on. This is why the National Fees Activist Conference in 1994 called upon the Labor dominated NUS to support the No Fees For Degrees campaign *not to run it* as Tammy Fraser claimed, at the same conference called for open independent cross campus networks of activists (that NUS can go along to) to actually organise the campaign. In particular the conference called on NUS to provide funding for the campaign given that student unions around the country pay large affiliation fees to NUS for just this purpose.

Students will be attracted to the No Fees campaign because they support the issue and the success of the campaign will depend on being able to draw more people into ongoing participation in a No Fees campaign that is politically uncompromising and demands that the ALP Federal government increase funding to higher education, increase and make Austudy accessible for all students, and to abolish HECS. This is the sort of campaign that Green Left Weekly and Resistance will be supporting.

Emma Webb

## How does "Get fucked!" grab you?

Dear Melbourne Lover,  
So how was the weather? Before I start to shit on your article (coz it was shit) I just have one question, what's the fucking fixation you have with dope? ?

OK, time to shit!! Why did you go to Melbourne? From paragraph 3 it seems like you had nowhere else to go and a relative (possibly Daddie) could take you away from your friends (did they say "Thank God?"). I thought Melbourne was a one horse town (or maybe 3 1/2 million horse town) Now I don't know about the rest of you but if I want accommodation I usually book it first, (but as I've stated before...) . About your full-on shopping experience, 2 problems arise, 1st - what's the fucking difference?? (to Adelaide), and 2nd - you didn't have any money, therefore I don't see much point.

Who gives a fuck about what Adelaide bands you saw, what about Melbourne bands??

Travel- here's an interesting point, you can do similar things here with taxis and buses (hey!) Last paragraph - back to dope, I really don't give a shit about you walking around Flinders St Station with a stoned man, and he's probably the sort of idiot who'd ring STD to say he's lost his vacuum cleaner and stay on for 1 1/2 hours. Flave you met Ms Yates anywhere? I'm sure he has.

Next time go somewhere useful!

Rich And Stoned

PS Chris Puglisi - whilst dancing on Angel Dust - there's a pun for you.  
PS for Eds - Note from my friend A.G. Ripe, what was written under the letter, Eds. Also, isn't Gumby copyrighted? (even if it was in the 60's, I think?)!!

Dear Rich and Stoned,  
It said, "Get fucked" and the same applies to you.

Eds

## More Stereotyping from "Technoheads"

Dear A.G. Ripe,  
Look rockhead, just cause all your rock/grunge-needs are catered for doesn't mean you have to be aggressive towards more progressive-thinking people. So get fucked, okay!  
Love and Kisses,  
Technoheads.

## Ritchie gets caned for slagging off students...

Dear Ritchie Hollands & Friends (or lack thereof),

In regard to your pathetically misinformed letter to *On Dit* (April 3, 1995), I must congratulate you for your athleticism in jumping to the moronic conclusion that just because certain students chose, as individuals, to stay in their 12pm lecture rather than go with the crowd and play games with the Prime Minister, chanting up and down town, that they do not agree with your cause.

I, for one, certainly do agree with you, but feel that walking out of lectures was a complete melodramatic waste of time!

What the heck do you people think you can achieve by storming out of a lecture? The lecturers certainly do not care. They can have the afternoon off to continue their precious research or play with whatever it is they play with in their little offices all day when they think no one is watching. We are the ones to lose when the lecturer does not offer a make up lecture.

Meanwhile, the government suits there saying "Get a job!" , and if you're too stupid to realise it - the PM, upon making that comment, was having a joke at our expense and not for a moment taking us seriously. WOW! That protest really made big difference. So, have you bothered to think - who the hell are we protesting against - the government or the lecturers?!

Can't you people be more imaginative with your disorganised protests and do something with a bit more impact on the real target of our grievances.

But, I suppose thinking of all these little details was too much for you as you were too busy coming up with that pitiful excuse for a slogan to chant.

Finally, if you ever again dare to jump to those foolish and unenlightened conclusions about non-participants, then it will immediately elicit a two-worded response from me - and I'll leave you to work out what those two words might be!

Kermit  
Comp. Science

## See the shit we have to put up with

To whom it may concern (probably no one),

Well another strike for another week and I thought after the last one that

the Union would remove its upfront fees but I was wrong. If I could march (which I can't due to a Rythum Deficiency Syndrome (sic)) my banner would have to say, "No Fees at all for any degree's (with possible exception at Law)" as who wants more lawyers.

Also with this no fees distraction (from Real Life) what's this about the \$1 donation. Now the union charges us to read they (sic) paper which is just full of shit anyway (that's why Tony Modra was on the front page!!)

Also if it's a donation can I take one free and give the donation when I get the \$1.

Y. Doiwrit  
Any Broke Dept

## Good people exist after all

To the person who returned my \$10 copypart to the Reserve Desk in the Barr Smith on Thursday 30th March: Thankyou so much! Your kindness and honesty are very much appreciated.

Alice  
1st Year Arts

## Mainstream parties suck shit...

Dear Editors, Students and Matthew Gray and Adam Stapledon in particular,

I couldn't help but laugh when I read your letter in the last edition of *On Dit*.

Hey, I'm one of those infantile dickheads. Cool!

But what really started to get up my nose is the implicit claims which lie at the base of your argument -

(a) that all the students who attend the rally of 23 March are "spoilt eastern suburb" children;

(b) that students which reputedly produces people who can think are actually so stupid as to be swayed in their vote by what is blatantly mindless propaganda;

(c) that some how our students bodies, such as NUS, are inaccessible and remote to students; and

(d) that we all voted for Labor in the last election.

What I found truly entertaining, however, is the familiar sound which has been found predominantly in those areas occupied by those of the 'right wing' persuasion since March 1993 - the whining cry "We woz robbed".

Forgive me Matthew and Adam.

Somehow I fail to see the difference between a bucket of vomit and a bucket of vomit.

As far as I'm concerned, neither Labor nor Liberal offer anything to students.

Nor do I hold out much hope for the much mooted new Liberal policies which are reportedly going to be pushed heavily on campus this year.

Lets face it Matthew and Adam, neither of the two dominant parties give a shit about students and the idea of free and accessible education.

And by the way Matthew and Adam, if you really are concerned about the nature of NUS literature

and campaigns, maybe you should contact the State Office, or better still Haroon Hassan (you know - the SAUA president) - in short, instead of whingeing, get involved.

And by the way, I don't come from the Eastern Suburbs, recognise blatant propaganda when I see it/read it, disagree with NUS but still work with it, and didn't vote Labor (or funnily enough Liberal) in the last or any other election.

Yours Sincerely,  
Simon Hall

President, AU Democrat Club.

## ...but people still vote for them

Dear Adam and Matt,

I wouldn't want to pretend for a second that I am happy with the Labor government's proposed changes to HECS and university fees payment. However, I do not regret placing Labor above Liberal in my preferences for the last commonwealth election.

The Labor campaign *was* negative, and for good reason. It is equally valid to vote *out* an explicit set of policies if you don't like them as it is to vote *in* a set that you do like. I didn't like the Liberal Higher Education policy. I didn't vote for it.

Our 20-20 hindsight teaches me that relying on the Labor party's heritage as a left-wing party with left wing principles was a mistake when both major parties are desperately trying to squeeze themselves onto the one small fence. An "evil" has been done but to my eyes, it is the lesser of the two offered by the major parties. Yes, "you told me so," but I can still give a Pollyannaish sign and say: "At least the government isn't Liberal."

Because we *do* have a legal and valid recourse in this situation: lobbying and demonstration. The people who protest against the Labor party's changes to the HECS and fees policy, "...like some barely nappy trained spoilt Eastern suburbs child asking for lollies, expensive clothes or a new car from their parents." as you describe them, are using a technique of democracy just as valid as elections in a country with a representative and responsible governmental system. With the Labor government they have a chance of success. What chance would they have against a Liberal government?

I despise Keating's smug arrogance just as much as you do, and I beg you not to emulate it in your criticism of the people who elected him and are now trying to continue the democratic process *throughout* the course of his term.

Your friend,  
Jack Ellis  
Architecture

P.S. I wholeheartedly agree that the manner with which the NUS funds the political parties' campaigns is not particularly representational. I would rather not have any of my fees go to funding *either* of the "big two." Perhaps if the NUS stopped funding political parties, we could drop the preposterous costs of Uni Union fees Australia wide?



# You must read this letter

Can I have some Sex and Violence Please?

How Changes in society has affected our code of morals.

In the good old days, religion and tradition are usually the greatest moral judges in society. People always judge right and wrong from what is written in the religious texts (such as the Bible and the Koran) or what their parents said. It was a society that rules like the ten commandments and the Sermon on the Mount reigned supreme, a society in which moral issues were not issues at all, since no one ever talked about them.

The days of Parents and Religion Rule OK? are almost well and truly over, unless you live in Iran. Most of the Students of the 1990s certainly do not give a damn about what others say is right or wrong, except when they happen to be your lecturers. In fact, most of us do not care about moral judgements anymore. We no longer care what the religious texts say is right or wrong, or what our parents or culture and tradition say is right or wrong. Nowadays we only care about social judgements and worry about what the society around us thinks is right or wrong. Trying to "blend into" society has assumed a paramount importance in our everyday lives.

We must exercise this 'well - if - everyone - does - it - then - it - must - be - alright' or 'I - see - this - on - TV - so - it - must - be - cool' approach to personal judgements almost everyday. In fact, how many of us would still be here studying in this great university if society does not demand that our lives be ruled by pieces of paper called degrees and diplomas? How many of us would still be wearing jeans if no one in the streets wear them anymore? In this modern age, society runs our lives. However, social judgements are not passed down from generation to generation by word of mouth or written in thick books with small point. Society changes as the views of people change which is often brought about by the media. Since the television and movie screens are filled with sex and violence, it is sex and violence that dominate everyday discussions in society. There is just not one day in university that the innocent first-year science students can completely refrain from talking about who really got shot in the final episode of *Models Inc.* or how to kill as many innocent civilians as possible in violent computer games such as *Doom II*.

Despite the fact that not every postcode is a Beverly Hills 90210, not every street is a Melrose Place and not every day is a Terminator 2 - Judgement Day, we the socialites of the 1990s always like to conduct our lives as if we were all guest stars in the popular soaps and movies. The success of all these soaps and movies is a strong indication that society wants sex and violence on their TV screens, despite the very obvious fact that many of the things in these soaps and

movies are morally wrong. Just because drug addicts like Dylan can sex (or close to it) on every single episode of 90210 (with different partners) does not imply that having pre-marital unprotected sex everyday with multiple partners is a morally correct thing to do. It also certainly does not imply that taking hard drugs improves your sex life and performance.

The United States gives us truckloads of examples about what is wrong with the modern society. While the White House is trying to impose a Pax Americana Moralistica on the rest of the world, the government cannot even impose proper law and order in its own country. There is one criminal offence every two seconds, a rape every five minutes and a murder every twenty - one minutes, according to the US Department of Justice. Teenagers are getting shot in Los Angeles because some dudes wanted to steal their shoes. The number of juvenile gang killings have risen from 178 in 1980 to 1,174 in 1993; the average age of persons arrested for first degree murder has fallen from 32.7 in 1965 to 26.9 in 1992, according to the US Federal Bureau of Investigations (FBI) Uniform Crime Report. The young Americans see violence on the big screens and decided that a real life enactment would be fun and interesting.

Life a few decades ago would seem to us like a different planet (just look at our parents, the typical anachronistic relics of the *ancien régime* - it sometimes surprises me that they actually breathe oxygen). Contraception did not exist and was not necessary, since most people then were not sexually active (or at least they didn't boast about it.) Homosexuality was illegal. Abortion was mostly underground. Divorce was socially unacceptable. Euthanasia was not a word in the dictionary. Masturbation only existed in psychology and medical textbooks. Policemen did not need to carry guns. The Brady Bunch was ruling the television screens. In the modern society contraception and abortion are readily available (and readily used), homosexuality is legal and socially acceptable (except in Tasmania), divorce is already a common practice in Australia, policemen and policewomen in America need to carry M-16s and *The Simpsons* are on six times a week. People nowadays do not see permanence, love, family and companionship as of great importance like they did in the past; they just want to have some short term fun and satisfaction.

Many people complain about the hard line of Pope John Paul II on issues like abortion, contraception, masturbation, homosexuality, euthanasia, divorce, etc. Many say that the Pope and the Catholic Church are out of touch with society. However, it is this society that make the Pope a conservative. His 'conservative' ideas have always been there - it is only that His Holiness is feeling threatened by the changing society that he became quite vocal over these moral issues. In a Western society like Finland where 60% of the males and 34% of the females have more than five sex partners in their lifetime, or in the US where 13% of college graduates have 21 or more sex partners since age 18,

it is no surprise that the Pope would react so strongly to any hint of liberalism in the Catholic Church.

I personally have quite comparatively conservative views - I believe that abortion should be granted only on medical grounds, the best contraceptive is not to have sex, masturbation is immoral and a waste of time; involuntary euthanasia is a violation of Article 3 of the Universal Declaration of Human Rights, which states that everyone has the right to live; marriage is a permanent thing that cannot be dissolved by divorce and someone should really pull the plug on *The Simpsons*. But that does not mean that I am biased - you need a normal view before you can have a biased view, and what are the normal views here? There is no such thing as an official view on moral issues.

I have known girls who have lost their virginity voluntarily when they were only fifteen, and how can someone feel comfortable to hear them talk about it? What kind of degraded society are we living in? Many would argue (and many do argue) that people with views like mine are quite out of touch with modern society and should therefore be deported to another galaxy. But is this society really good enough for us to conform and fight for its defence? Do we really want to live in a society filled with sex like *Basic Instinct* and violence like the *Texas Chainsaw Massacre III*? It may be good to watch in comfortable seats before a big silver screen, but it certainly will not be that enjoyable when you are part of the action.

Andrew Denton always ends his chat show on Thursday nights with, "society is to blame". We can certainly

blame all our problems on society, but we ARE the society. Everyone of us are significant constituents of this society. If this society is screwed then it is not society's fault but ours; it is not necessary for us to conform with a society that we find unacceptable. Rather than blindly accepting the social judgements of right and wrong, we must remember that society itself can be wrong and we must have our own moral judgements of right and wrong. It is up to us to correct the problems in society and make some constructive and positive changes so that we can all conform and still satisfy our consciences, and Denton would have to lay the blame somewhere else.

Ricky Lee  
(Arts)

## Go the bong option

Hey Unibar, you cunts, where's my fucken' beer?

I've looked at all your other shit and it's way too fucken' dear.

All I want's a Coopers Draught or Sparkling Ale at that.

So get off your fucken arses and connect it to the tap!

We've run out of Coopers, that's all I fucken' hear,

And then you try and pass off West End as a beer.

Well now I've had a gutful, its gone on way too long,

I'll have to give up drinking and switch to smoking bong's.

Matt Hutchens  
Science

WORK SMART NOT HARD



Authorised Apple Reseller



### Apple Macintosh LC 575

5MB RAM, 250MB hard drive and CD-ROM  
Multimedia action at your finger tips  
\$2741 (Adelaide University student/staff/alumni)

Congratulations to Mr Ian Groom of Torrensville, the lucky winner in our competition for and Apple Macintosh LC 575. He is seen here accepting his prize with Mr Daniel Paauwe, Manager of Camtech's Apple Systems Division.



CAMTECH is a venture company of The University of Adelaide





Well if you missed the boat the answer is 2 and if you think that's got anything to do with the joke you're wrong. Two Dogs alcoholic lemonade has gone from a home brewing kit product to a beverage about to crack the market in the U.S.A, U.K, Japan and New Zealand. Not a bad result for something with such humble beginnings. And how humble those beginnings were. Duncan MacGillivray inventor of 2 Dogs tells, "I was having dinner with a neighbour in the Adelaide Hills who had a lemon orchard. He was only using about half the lemons and the rest were going to waste. He knew I had a brewing background and said I should be able to come up with something. As the night progressed and after a few bottles of wine it got to the stage where he kept on going on about it that I had to do something just to shut him up. So I said I'd try

brewing them not really understanding whether or not I could." Well with a few throw away lines and a truck load of lemons 2 Dogs came into being.

Five olive containers purchased from a disposals shop responsible for the first batch blossomed into 160, 000litre containers within the space of two years. Duncan's own pub the Bull and Bear was the first pub in Adelaide to have 2 Dogs on tap with Duncan expecting to maybe turn over a couple of kegs a week to keep himself and his custom-



Top drop that - Creator of 2 Dogs - Duncan

ers happy. Well the next thing you know every second pub in Adelaide was knocking on the Bull and Bear's door seeking out the new wonder drink. It emerged at the Fringe, is the Union's major sponsor and is one of the official drinks at this year's Grand Prix. It's on tap around Australia and as aforementioned is looking at an international market. The Astor has been bought and will become the 2 Dogs office and will also have a function room, restaurant and bar. All this has happened in just over a year.

An 8 million dollar

advertising campaign for sub-zero was still not enough to ground the growth of 2 Dogs to a halt. In fact it merely shows of the quality of 2 Dogs that such big companies are putting products against them. And with the addition of Grand Champions (coming in a black 750ml bottle more like a sparkling wine) 2 Dogs is leading the 'alcoholic softdrink' market hands down.

Wouldn't it be nice to see 2 Dogs on tap up in the Unibar, why don't you ask!

P.S. There will be an official release of the canned variety of 2 Dogs on Thursday the 18th down in the cloisters. The rumour has it that there might be samples floating around so get along and have a look.

P.P.S. Check out the competitions on page 3 for crazy 2 Dogs give aways.

## Voters Go Green

Q. A State election and a Federal by-election are held on the same weekend in an election year. Which result gives the most accurate indication of the performance of the federal government?

The by-election for Ros Kelly's old seat of Canberra answered this question definitely, producing a swing away from the ALP of more than 16%. Although the usual pattern for by-elections is a swing away from the government, the result in Canberra on Saturday March 26 demonstrated the full extent of the government's unpopularity. The severity of the swing clearly shocked many in the ALP, who although not confident of retaining the seat held by a 9.6% margin, could never have anticipated the magnitude of the swing.

However, mainstream media coverage of the Canberra by-election was overshadowed by the NSW State election. NSW was another example of Australian politics plunging to the depths of American-style Presidential campaign - complete with smears such as Independent Candidate vilification, dodgy tax leaks and allegations of abuse of Parliamentary salaries. In conjunction with a scare tactic campaign run on "Law and Order", the NSW election appears to have been a farcical manifestation of democracy in action. In the longer term, the ALP can only lose a campaign focused on attempts to increase the role of the State in Law and Order issues. Whatever the final result of the NSW State election, the real indicator of political feeling in the electorate was not in NSW, but in the federal by-election in Canberra.

"Identification of swinging voters is discussed later. Groups of voters swing change from election to election, so identification requires research - Head Office will be able to help here."

(p.14 *Campaigning in the '90s*, Hogg, 1990.)

If the Canberra by-election, boasting a massive swing both towards the Liberals and away from the ALP is any indication of the awareness of the electorates' concerns, Head Office is incapable of offering "help". The primary reason for this is in case of Canberra was of course the timing of Ms Kelly's resignation on January 30, which could only be bad news from the start in an electorate with a high profile popular local member and in this election year. In addition to this the ALP Candidate, Ms Sue Robinson, a former policy adviser for the ACT government, was hampered by a smear campaign against her with allegations ranging from being the author of a book written by another Ms Robinson citing that the poor should "take arms and fight for their livelihoods" to being the director of the Canberra Labor Club when it was bankrupt (it has never been) to supporting abortion up until eight months. However, Head Office would benefit from looking beyond the circumstances precipitating the election itself and examining the result. Bitter calls by some Members to impose restrictions on the timing of retirement can only be seen as a diversion away from the real issue of a government in serious electoral (and potentially ideological) trouble. To continue to focus on Ros Kelly's departure is incomprehension of the

most severe kind.

In a seat such as Canberra, with higher than the National average income and education levels, and most importantly high rates of public sector employment, the result is disastrous for the ALP. Could it perhaps represent a fundamental shift in the electoral importance of the "new politics" (of which environmentalism is a major component) and a re-ordering of political priorities? Much has been made of the fact that interest rate fears drove many in the newer areas of Canberra, such as Tuggeranong and Woden, to switch their votes to the Liberals. "Message received" was the message from the Prime Minister on Saturday night. No doubt budgetary priorities will be re-ordered in accordance with the result to prevent further voter disillusionment.

However, it remains to be seen whether the ALP will recognise or simply dismiss the fact that the Green candidate, James Warden, polled a primary vote of over 15%. (This may of course have been inflated by the fact that no Democrat stood in Canberra.) What is even more interesting is that his undirected preferences did not flow to the ALP as readily as they have done in previous election. In this way it can be seen that no longer can the ALP count on the "green vote's" second preferences. Nor can the ALP attempt to fool the voters by distributing material "on behalf of the Greens" directing preferences to Labor. An electoral strategy with more substance than that will be needed to win the votes of those who consider the environment amongst the primary determinants for voting

preference. Is it possible that the message the voters sent to the federal government on Saturday in Canberra represents much more than a disastrous electoral result, but is a manifestation of the declining influence of the ALP in its present form? Is there a chance that the voters are not just deserting the ALP, but are actually voting "Green" issues as their number one voting intention? To answer these questions consideration of not only the new economic climate needs to be taken into account, but also that "Green" issues are fundamentally social justice issues - not in opposition to the interests of the workers. In the words of Andrew Scott (*Fading Loyalties*, p.62) "The fact that workers are the biggest users of environmentally unsafe industries needs to be more clearly understood within the Australian Labor movement."

In line with Union amalgamations, enterprise bargaining and a declining membership base, the continued electoral relevance of a political party focused absolutely on the interests of the "worker" has also fallen. Whilst not taking for granted the fundamental economic realities of the stark difference between the "haves" and the "have nots" in Australian contemporary society, the time has come for social justice ethics to incorporate environmentalism. The real danger for the ALP will be if this is not recognised, and the reaction to the Canberra by-election is to renew focus on economic issues. Perhaps Keating's old "mate" Ritcho could secure another "30 pieces of silver" by showing Labor the direction for the 90s and beyond.

Joanne Niarchos



# Is Your Faculty To Disappear?

## University Restructuring - The Way to Go?

In March this year, the Vice Chancellor (VC) of AU released a paper which proposed reducing the number of faculties from 11 to 6. What the fuck? You might be thinking. Well, the SAUA will be forwarding a response to the VC about his proposal on the 19th May, and you are quite welcome to comment on his paper, which I have summarised in this article (or you can get a copy from me if you really want).

### Why is this happening?

Many people in the University are unhappy with the how this Uni is run. Four people, known as the Senior Management Group (SMG), the VC, Deputy Vice Chancellors (Academic and Research), and the Registrar, are responsible for the day to day management of the University.

The SMG have monthly consultations with the rest of the University through the Vice Chancellor's Advisory Committee, where they meet with the Deans and the Presidents of the SAUA and the PGSA.

However, because of insufficient communication with the Deans of the faculties, there is the feeling that the SMG often make decisions without the full realisation of their effect on the Uni community.

### What are the changes?

Six divisions will be created, and several faculties will be combined:

1. Engineering & Mathematics (Engineering, Maths, Computer Science)
2. Health Sciences (Medicine, Dentistry)
3. Humanities & Social Sciences (Arts, Performing Arts)
4. Professional Studies (Architecture, Law, Economics & Commerce, Education).
5. Agriculture & Natural Resource Sciences (same)
6. Science (same)

Deans of faculties will be called academic deans, but the head honchos of the divisions will be called executive deans. Heads of Department will still exist. Executive deans would then be on the Central Management Group, a revamped VCAC, but with less members.

It should mean that the uni community have more of a say in how the uni is run.

### Implications

This change will cost the University an extra \$400,000 extra a year!! (to pay for the Executive Deans). Where will this money come from? It may be possible that some other layers of management will disappear, so money will be available.

Physical relocation is a possibility: the faculties might have to move together according to the division they've been placed in. This is a bit of a head fuck.

The other concern is whether the faculties fit well together as placed: Maths fears a loss of identity within Engineering. Law & Architecture have never had any traditional connections. Quite frankly, the Professional Studies grouping seems to be an arbitrary combination.

### Good Points

The SMG is keen to improve the communication problem within the Uni, and open itself up to other input. The Executive Deans will be making decisions having to think about how it effects the whole University. It also gives Executive Deans an opportunity to argue for funding changes in their area - there has not been much opportunity for this before.

### The X factors

There is the possibility of the removal of some courses, or as the VC puts it: rationalisation of courses, and removal of departments.

There may be name changes to some degrees, meaning a return to specific degrees: e.g., BA(History), BSc(Mathematics), BSocSc(Economics).

### The End of the Saga

The bottom line is, does the proposal really just create a superfluous line of management with the Executive Deans? My question is whether it's possible to remedy the current communication problems within the present structure. Other unis have done similar changes, but the result has not yet been fully investigated by AU. This is indicative of the insufficient time frame which the VC has given the University community of staff and students to respond to his proposal (the original date for response was the 28th April). So we'll be keeping him in check.

Michelle Giglio

## For A Free East Timor

So far for the people of East Timor this year has been full of fear and violence with most Timorese forced to hide indoors from armed squads of Indonesian Troops. A statement smuggled out of East Timor by youth leader R Sanhei described drastically worsening repression, most streets are now patrolled by groups of around 10-20 soldiers he explained "some wearing black jackets with eagle wings, others with red jackets with the word "security". They carry one-metre long cane truncheons." Since November seven, Kopassus battalions have secretly landed in East Timor. Others landed openly in DILI on January 3. Tanks and armoured personnel carriers arrived from Indonesian West Timor on January 4. Anti-riot squads in vehicles armed with AK-15's have been patrolling the streets.

The jailed leader of the East Timorese resistance, Xanana Gusmao, issued an end of year statement which praised the courage of young people in East Timor who have continued to politically organise despite severe repression. "The third anniversary of the hideous Santa Cruz massacre was magnificently celebrated by the Maubere (East Timorese) youth, proving once again to Jakarta that a people's nationalist conscious cannot be bought."

### TWENTY YEARS OF OCCUPATION

This year is the twentieth anniversary of the Indonesian occupation of East Timor. In 1975 Indonesia invaded East Timor, which was at that time a colony of Portugal. In the first two months of Indonesian occupation 10% of the population was killed. Reports have shown that chemical weapons like napalm and Agent Orange were used against the Timorese. Since the invasion 200,000 East Timorese have been killed by Indonesian troops.

The East Timorese want an end to the killings. They are demanding self determination. They are calling on the Indonesian regime to negotiate with the le-

gitimate representatives of the Timorese people for a withdrawal of troops. Fretilin (Revolutionary front for East Timorese Independence), UDT (Timorese Democratic Union) and CNRM (Council for Maubere resistance.)

### AUSTRALIA'S ROLE

A key supporter of the Indonesian regime's suppression of the East Timorese has been the Australian government. In 1974, Gough Whitlam, the so called great reformer of Australian politics, went to Indonesia and made it clear that Australia would not interfere if Indonesia invaded East Timor. Whitlam did not want to see an anti colonialist government in East Timor which would potentially destabilise Australia's imperial interests in the region. He described an independent East Timor as "unviable."

Today the Labor Party continues to provide diplomatic, military and financial assistance to the Indonesian dictatorship. Foreign Affairs Minister Gareth Evans has recently given "in principle approval" for a \$100 million arms deal with the Indonesians, ignoring concerns raised that the guns will be used against the Timorese. Paul Keating has urged western nations to go "softly" on Indonesia's human rights record.

The Australian government has been quick to defend its imperialist interests in the region. It sees the profits of the oil companies as more important than the lives of the Timorese. They want to defend their investments against the democratic right of small nations to self determination. A free, socially just and democratic East Timor would be a major threat to the interests of imperialism in the South East Asian region.

### WHAT YOU CAN DO

The best guarantor of freedom in East Timor is international solidarity.

We aim to build a mass movement in solidarity with East Timor. It is only by organising people that we will be able to put enough pressure on the Australian government to withdraw its support for the Indonesian regime.

This year Resistance has called a National Day of Action for May 13. Meet at Victoria Square at 12 pm and voice your concerns. Lobby. Get involved.

Resistance are also having a free East Timor film night at 7pm, 29th April at the resistance centre, 34 Hindley Street.

We encourage everyone to get involved in the campaign. Come to Resistance branch meetings or join Resistance to find out more. Phone Phillipa or Stan on 231 6982.

## Library Hours Extended

Some good news! The Barr Smith Library will be extending its hours of opening for four weeks at the end of this semester. The actual dates are Monday 29 May to Sunday 25 June (inclusive)

The extra hours will be:

Monday to Thursday 10 pm - 12 midnight (effectively, the Library is open 8 am - midnight)

Note: From 10pm to midnight, service will be restricted to access to Level 3 South and to the Reserve collection.

Saturday to Sunday 9 am - 1 pm (effectively, the Library is open 9 am - 5pm)

Note: All areas of the Library will be open, but borrowing will not be possible until 1.00pm.

And more good news... The Barr Smith Library will be open on the Queen's Birthday public holiday, Monday 12 June 1995. Conditions will be the same as the extended

hours on Saturday and Sunday - open 9am - 5pm but borrowing possible only from 1.00pm.

On another topic... we've had lots of people ringing the wrong number when trying to contact us at the Barr Smith Library - part of the problem being that the HANDY NUMBERS section of this year's *Union Diary* is misleading.

### Barr Smith Library

Loans/extensions	303 5759
Information desk	303 5372
Reserve collection	303 5122
Membership	303 5124
Copying service	303 5059



## The Enviro-friendly

# Shopping guide

For most of us shopping is (good or bad) an unavoidable part of our lives and choosing products may be the only opportunity for some people to positively affect the world environment.

Shopping is not an isolated act and we tend not to think about the energy that went into that polystyrene cup of Coke we just bought at the movies: - production/manufacturing, transport and then its packaging/waste disposal.

When you consider that affluent societies consume 70% of the world's resources, we have a responsibility to question what we buy and whether we really need all the crap that's on the shelves.

The aim is not to choose the most environmentally friendly product (as few are) but to determine which ones are the least

damaging.

### TAKING ACTION

Currently our attitude to material things is to increase production, throwaway and recycle. We need to change.

**REFUSE, REDUCE, REUSE:** if there is no reduction in production, recycling is pointless.

Firstly, think about things you can cheerfully go without. For instance use the back of envelopes instead of memo pads.

Plastic bags aren't necessary for your garbage bin if you're prepared to wash it out once a week.

Cloth towels and napkins are perfect substitutes for paper towels.

Save \$\$ and the environment by reverting to simple cleaning products such as vinegar, bicarb, borax, washing soda and lemon juice which work just as many wonders as those new improved chemical detergents!

Everyone has the power to refuse disposable plastic.

Coles Myer give away about 300 000 000 plastic shopping bags yearly.

Plastic bags aren't free. They increase your grocery bill.

Australians throw away 900 000 000 plastic food containers per year.

Yearly world wide about 2 million sea birds and over 100 000 marine mammals die from eating or becoming entangled in plastic rubbish.

Annually 1 million tonnes of plastic is processed in Australia with a quarter of this going into packaging of which most is thrown away after a single use. An added 250 000 tonnes of plastic is imported.

Refuse plastic bags especially if it is only one or two products you are buying. Don't be wasteful.

At home keep a collection of bags you can reuse to put your shopping in (paper bags for small items, string, canvas, old plastic ones, or a basket or your back pack). - **DON'T FORGET TO TAKE THEM WITH YOU!**

Convince your local corner stores to use recycled paper bags rather than plastic. If the stars from *Melrose Place* can return home with their groceries in big brown paper bags why can't we?

Take advantage of some supermarkets and the Central Market providing boxes for customers to carry their groceries.

Take everything in context when shopping.

Weigh up the pros and cons.

Make a point to buy items with minimal packaging.

Compare different brands and then prudently choose the most sustainable product offered.

Refuse excessively packaged products: - eg Ferrero Rocher and those many wonderful cosmetics and fragrances (that make sure you look and smell your best naturally!). If it's cheese, do some exercise cutting from a block rather than grabbing the individually wrapped slices.

If it's your favourite brand, write to the company and let them know their waste, including a suggestion for improvement.

In the milk container debate it has been found when looking at the resource renewability, recyclability and biodegradability, long term litter potential and overall atmospheric impact that paperboard (cartons) is the most desirable material when compared to High Density Polyethylene, single use glass and reusable glass (Prpic & Davey 1990).

Go for panty shields or pads that are made from non-chlorine bleached pulp and surely you can avoid those that are individually wrapped in plastic. Choose cardboard packaging over plastic as it's from a renewable source and is more readily biodegradable.

Go for recycled paper products including toilet rolls. Increased consumer demand will encourage manufacturers to use more recycled raw materials.

Reconsider buying aerosols. They may not contain CFC's that destroy ozone but they now have hydrocarbons which contribute to greenhouse gas.

Although plastic soft drink bottles are currently being recycled, (if they are returned or put into kerbside recycling) glass bottles are best as they may be recycled infinitely with no decrease in quality. Plastic also decreases in quality when it goes through recycling process.

Do bananas, apples, carrots and other fruit and veg really need to be pre-bagged on the shelf? Buying produce without this is essential.

The Central Market and smaller shops like bakeries, are good places to try as they don't use as much packaging as supermarkets.

Body Shop gift baskets have too much plastic wrapping although they use shredded paper padding and provide a handy recycling memo in the basket. They also will refill your returned cosmetic bottles.

Plastic waste is popular because it is cheap, but in the long term it's a disaster.

Buy in bulk - it's usually cheaper, you get what you need and you can use your own packaging. Bulk foods such as grains, nuts, dried fruit, flour and assorted sweets can be found at the Central Market, health food stores and some grocers and supermarkets.

Write to stores asking them to provide bulk dispensers for cleaning agents.

Buy refill packs - many washing powders offer these in cardboard boxes or cartons so why not just buy refills and forget the original plastic container.

When choosing items, also look for packaging that can be reused in the home. Allowrie jams (Australian owned) come in jars that can be used as exquisite drinking glasses.

Disposable nappies take around 500 years to break down.

Avoid short life products (unless health regulations prevail). These reflect our 'out of mind out of sight' attitudes and we can no longer afford to say 'they're much easier to use and less hassle'.

Disposable razors are an absolute waste of resources.

Use hankies rather than tissues.

Please bring your own mug to uni and stay away from polystyrene cups.

When at the bar, cafe or even at your local timesavers store, demand that your drink is straw free.

Buy more second hand gear. Go to Trash and Treasure markets, St Vincent de Paul's, OARS and other Goodwill shops and make more effort to buy clothes from op shops. This saves resources.

The cotton industry is the world's largest user of pesticides.

In spite of the depletion of healthy cotton, do check out what's available in natural fibres rather than looking groovy in polyester or nylon. Clothes containing organically grown cotton are available (Wilderness Shop and Greenpeace).

Hemp is potentially a billion dollar sustainable crop. It can replace wood for timber and paper products and cotton. It can also be grown without pesticides and gets twice as much fibre and needs only half as much water than from the same area of cotton. Central Station (Rundle Street) sell Hemp jeans so get into them! And Jungle Fever stock them (Jetty Road, Christies Beach).

Don't buy mahogany, teak or other hardwoods from tropical forests. As we all know, logging contributes to deforestation and desertification and destroys habitats of many species.

Manufacturing batteries can take fifty times more energy than they produce and the contain hazardous materials such as mercury and cadmium, so use mains wherever possible. To dispose of, bury them in earth fill tips where clay combines with the elements, making them relatively safe. Some councils provide disposal services.

With rechargables, use lithium batteries, or Varta's mercury free ones.

The Environment Info Centre is a good place to go.

Have a bit of a think about your food too. Organic produce creates less stress on the environment and so does a vegetarian diet. Eating meat takes a big toll on our natural resources. About 50% of tropical rainforest destruction is attributed to livestock raising. Twenty pure vegans can be fed on the land needed to produce food for one meat eater so the best choice is to eat low on the food chain.

If you are concerned about your food, contact the National Association for Sustainable Agriculture Australia (NASAA) (08) 370 8455. They certify foodstuffs (like organic Vita-Brits) according to their environmental soundness. If it's a Grade One, it's pure. If it's Grade Two, it's made without crap, but on land where synthetic products have been used in the past and so on.

Buy Australian as it boosts the economy and helps provide job opportunities. Buying local products and importing less saves on transport and the energy costs.

Be on the look out for misleading claims. For example, claiming it's biodegradable when it's irrelevant. Biodegradability is only beneficial if the product breaks down within reasonable time and into residues that don't harm the environment.

You can report what you believe to be false claims by writing to the Australia Federation of Consumer Organisations, Level 1, 40 Mart Street, Braddon ACT 2601 (06) 257 6311.

Get active and write to manufacturers and supermarkets to show your support for less packaging and better products.

Make an effort to go to shops selling environmentally safer products. The Wilderness Shop (Grote Street) has a wonderful choice of products (Aussie made) and provides bulk dispensers of household cleaning agents along with Clearlight (Rundle Street) and From the Earth (Magill Road). These two are authentic health food stores offering organic fruit and vegetables.

The Zucchini Brothers, Organically Grown (both on Magill Road) Organic Life Food Store (Seaford Shopping Centre) and Organic Markets (Stirling) also sell the obvious produce. Some supermarkets now have a small range of organic food stuffs.

Global Village in Rundle Mall is another store to seek out.

If you want to read further, a good read is *The Green Consumer Guide* by John Elkington and Julia Hailes. *CHOICE* magazine regularly feature green ideas and most enviro groups can help to point you in the right direction. In addition, the *Green Pages: the Australian User Friendly Guide to Healthy Living* provides further information.

Read labels. Is it really sustainable?

By refusing environmentally unsound products and letting manufacturers know, we can reduce their demand and thus the market. Companies won't make a profit and either cease producing the item or recreate it for the better. Remember Capitalism is based on waste.

We all need to be assertive in this game and if you're not the type, get into the habit. Consider the future environmental consequences and remember the old cliché that every little bit makes a difference.

**DON'T CHOOSE WHAT YOU CAN'T REUSE!**

Natasha Kalvas





**1995 Union  
Diary Voucher  
Winners**

Full Union fee refund  
Michelle Roffey  
Half Union fee refund  
Adrienne Yep  
Half Union fee refunded  
Adrianni  
SAUA T-shirt & cup  
Jeff Cox  
Resource Centre computer  
discs  
Jason Allsopp  
Resource Centre laminat-  
ing  
Cathy Cargo  
Union Studio free course  
David Probert  
STA Travel mystery flight  
Kelvin Seah  
Sports Association baseball  
hat & polo shirt  
Marcus Tham  
Adelaide University Gliding  
Club  
Amanda Steele



# OBITUARY



The Editor  
On Dit  
Adelaide University

Dear Editors,

I regretfully inform you of the death of our daughter, Catherine Olsen, on 2.12.94, as a result of a motor vehicle accident.

Catherine completed her Bachelor of Science degree at Adelaide University in 1994. She received distinctions and an upper distinction in the subject she majored in, which was Physiology. As a result she was accepted into the honours program for 1995. Catherine was totally committed to following a career in Veterinary Science and was very determined to do so. She had done a lot of voluntary work in this field.

Naturally, we are devastated by our loss and we would appreciate if you could place this letter in your magazine, as most of her friends who are continuing at Adelaide University are probably not aware of the circumstances and are wondering where she is.

Yours Sincerely,  
Alice and Bill OLSEN.

## Apology to Mr. D. Abfalter



On the 3rd April, 1995, we published an article on this page entitled, "Who is this Fiend? Scandal" of and concerning David Abfalter. We now accept that the allegations we made about Mr. Abfalter in that article are false and defamatory of him and that, in particular, Mr. Abfalter in no way ridiculed, chastised or otherwise acted in an uncaring way towards the student protesters at their demonstration before the Prime Minister on the 24th March, 1995 at Glenelg.

We apologise to Mr. Abfalter for the harm, hurt and embarrassment our allegations have caused him.



NEWS

## FOOTBRIDGE OUT OF ACTION

(AND IT'S GOT NOTHING TO DO WITH ANY BOMB)

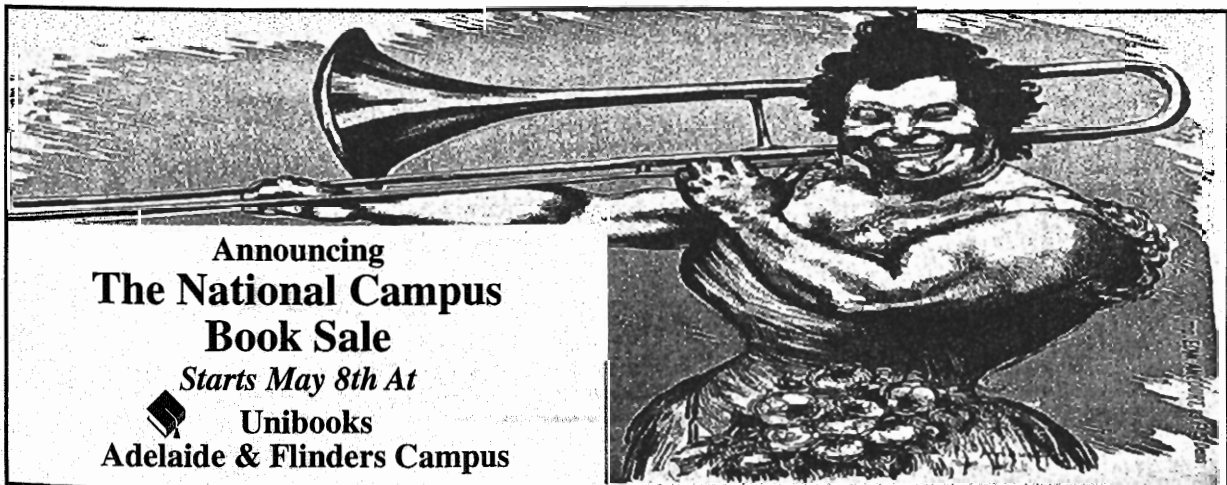
Notification has been received from the Adelaide City Council with regard to proposed maintenance and repair work to be undertaken on the University footbridge which is expected to commence in April.

During the construction period the Footbridge will be closed for approximately 10 - 12 weeks. The paths under the footbridge will also be closed, however the cycle path will be redi-

rected around the footbridge and be sign-posted accordingly.

The nearest alternate route across the river will be via the Albert Bridge on Frome Road adjacent to the Zoo or the Adelaide Bridge on King William Road adjacent to Elder Park.

We will be advised of the actual timing of the works and closure of the Footbridge once tenders are completed.



**Announcing  
The National Campus  
Book Sale**  
*Starts May 8th At*  
**Unibooks  
Adelaide & Flinders Campus**

13

MAY 8

ON DIT



# PEACE WEEK IS COMING

## A NEW WORLD OF PEACE

*"There is one thing stronger than all the armies in the world, and that is an idea whose time has come."*

Victor Hugo

World peace. We all want it. People talk about it frequently, and are willing to do any number of things to achieve it. As General Eisenhower said: "We are going to have peace, even if we fight for it".

But while people ask "How do we achieve peace?", they usually ignore one important question: "What is peace?"

"There is no way to peace," said American peace advocate Abraham Muste. "Peace is the way". Dag Hammarskjold, former UN Secretary-General, suggested that there was "no peace which is not peace for all."

In recent years, the word "peace" has become firmly

linked with anti-war protests and discussions. Leo Tolstoy's title, *War and Peace*, is considered literature's most famous juxtaposition.

But it isn't that simple. "Peace does not mean the absence of war," points out peace ambassador Sri Chinmoy. "Outwardly two countries may not wage war, but if they inwardly treasure aggressive thoughts, hostile thoughts, that is as good as war. Peace means the presence of harmony, love, satisfaction and oneness. Peace means the flood of love in the world family."

The various forms of peace - personal, social, political and otherwise - are all interlinked, in fact, peace is connected with everything - from ecology to economy, from personal happiness to global harmony.

In 1987, Sri Chinmoy founded the Peace Run, which emphasizes his philosophy that world peace can only be achieved when each individual finds inner peace - or, as someone else

said, "The kingdom of Heaven is within you."

Peace Week, preceding the Peace Run, follows the same ideal. It aims to demonstrate that each person can manifest peace in different areas - through artwork, literature, music, even athletics. Peace, far from being a passive state, is an assertive and dynamic activity. As President Kennedy said: "There are risks and costs to a program of action, but they are far less than the long range risks and costs of comfortable inaction."

"Nothing can bring you peace but yourself," stated poet Ralph Waldo Emerson - and truer words were never spoken. A writer might find his peace in a heartfelt poem; musicians might manifest their peace by playing a symphony; a sportsperson might find her peace in the achievement of self-transcendence.

Sir Edmund Hillary claimed a simple motive for climbing

Mount Everest - "Because it's there" - but his famous journey was really an expression of his desire to accept a one of humanity's great challenges. His inner peace, the sense of achievement upon reaching the pinnacle of Everest, must have been remarkable. Inner peace lies in accepting challenges, in whatever form they might take, and transforming them into reality.

All peace begins with individual peace. Gandhi said that, if one person was inspired by a supreme love of peace, "it will be sufficient to neutralise the hate of millions."

World history is littered with armies and legions, but it also has its share of peace-lovers. From the pharaoh Ikhnaton to Mikhail Gorbachev, from Telemachus to Martin Luther King, it is the individuals who are rememberers for bringing peace. Peace begins within us - and spreads throughout the world.

## Peace

Real peace and happiness are inseparable. But we have to know that peace must be established on all levels of our being. Perhaps we have established peace inside our heart, but not inside our mind. If we do not have peace of mind, then how will we have happiness? If one part of our being remains without peace - either the heart, the mind, the vital or the physical - then happiness will remain a far cry. Real peace is bound to give us happiness. We are bound to be happy if the entire being is peaceful.

No price is too great to pay for inner peace. Peace is the harmonious control of life. It is vibrant with life-energy. It is a power that easily transcends all our worldly knowledge. Yet it is not separate from our earthly existence. If we open the right avenues within, this peace can be felt here and now.

Peace is eternal. It is never too late to have peace. Time is always ripe for that. We can make our life truly fruitful if we are not cut off from our Source, which is the peace of Eternity.

The greatest misfortune that can come to a human being is to lose his inner peace. No outer force can rob him of it. It is his own thoughts, his own actions, that can rob him of it. Our greatest protection lies not in our material achievements and resources. All the treasure of the world is emptiness to our divine soul. Our greatest protection lies in our soul's communion with the all-nourishing and all-fulfilling peace. Our soul lives in peace and lives for peace. If we live a life of peace, we are ever enriched and never impoverished. Unhorizoned is our inner peace; like the boundless sky, it encompasses all.

Long have we struggled, much have we suffered, far have we travelled. But the face of peace is still hidden from us. We can discover it if ever the train of our desires loses itself in the Will of the Lord Supreme.

Peace is life. Peace is bliss eternal. Worries - mental, vital and physical - do exist. But it is up to us whether to accept them or reject them. To be sure, they are not inevitable facts of life. Since our Al-

mighty Father is All-Peace, our common heritage is peace. It is a Himalayan blunder to widen the Broadway of future repentance by misusing and neglecting the golden opportunities that are presented to us. We must resolve here and now, amidst all our daily activities, to throw ourselves, heart and soul, into the sea of peace. He is mistaken who thinks that peace will, on its own, enter into him near the end of his life's journey. To hope to achieve peace without spirituality or meditation is to expect water in the desert.

# PEACE

# attaining inner peace

Peace is the feeling that everything is okay. It is a state of mind, a deep feeling. A sense of inner harmony, tranquility, coolness and serenity. It is a state in which there is clarity, control, focus, creativity, stability and truthfulness. Peace is the natural state of the human psyche. No one disapproves or dislikes its existence. If it is not present, all search for it consciously or otherwise. Peace, being a state of mind is ultimately independent of the external environment. It is a state of the mind that depends on the quality of our thoughts. This state of mind has a direct effect on many important areas of everyday life including;

**Our personality:** peace gives strength to our character;

**Relationships:** peace increases our ability to communicate and harmonize with all;

**Decision making and productivity:** a peaceful mind has more clarity and a better ability to concentrate. This consequently leads to better decision making and increased efficiency.

**Body health:** it is estimated that about 90% of all diseases are psychosomatic. The more peaceful one is, the healthier the body.

we need to share the ideas, the information, the methods and the experiences we may have. What follows is a contribution; an approach that could help one become more peaceful.

### SOME PRACTICAL IDEAS

A change from a less to a more peaceful state is a self transformation. A positive self transformation can be attained through a better realisation of our self identity. This requires a process of self observation.

### SELF IDENTITY

Our self identity is the reference point in our lives. A clear sense of self identity is the strong foundation on which to live. It gives clarity, confidence, inner independence strength and stability. For inner peace, a positive self identity is necessary. A way to enhance this sense of identity to focus on our own special positive qualities or virtues. These are the personal attributes that are constructive (contribute positively to situations, relationships etc) and empowering. Although none is perfect, it helps not to focus on the negative but the positive. Even your 'worst enemy, if you have any, has many positive attributes. Some of our good qualities may be so obvious that we do not even notice them and there could be the ten-

### SELF OBSERVATION

Thoughts and attitudes

Attitudes are very important as they pre-determine how we think and therefore how we interpret reality. This in turn has a direct bearing on our feelings, speech and activity. The more one maintains a positive attitude, the higher the level of inner peace one attains. Whilst in a positive 'mind set' one always seeks to be constructive and does not get caught up with anything unfavourable that has already passed. In addition one pays minimum attention to disliking or discrediting others. One with a positive attitude seeks to find the benefit hidden in what seems bad externally.

Some of the attitudes that may need transformation could be deeply rooted within and not easy to "track down" - so how do we start to work on them? One way is to adopt the form of a 'detached observer of the self' - in other words, just think it was another person who was performing the task or who was in the situation and observe your attitudes and flow of thoughts. Find out what their influence was and learn for the future.

Attitudes develop over time through information and experiences and can be effectively transformed through new information and experiences. Therefore, there is the need to, recognize that some deep rooted attitudes may be fallible and thus open to new ideas even when they seem to conflict with what we are 'convinced' is right. Take effort to discover new information and experiences - within reasonable bounds of caution.

### Speech and activity

Pay attention to the effects that your words and actions will have on the well being of the self and others. Positive actions/decisions are based on facts where all concerned are consulted and other necessary information sought. Positive speech is informative, constructive, entertaining and respectful.

A guideline one can attempt to follow to the greatest extent is: 'Whatever I speak, whatever I do, it should not disrupt my inner peace and that of others'

### SELF TRANSFORMATION

This subject has already been covered in the first two topics ie, self identity and self observation. Following are some further suggestions on how one could practically implement a process of self transformation for inner peace.

### I) Take 'time out' for your mind

Set specific times every day to quieten the mind by focusing specifically on positive and useful thoughts, for introspection. Just as you take time to feed and exercise the body, do the same for the mind. Take a break from the 'high pressure' flow of thoughts, sit quietly, try to feel relaxed and peaceful. For that period of time, aim to feed the mind with positive thoughts and ideas. Reaffirm your identity as a **fundamentally peaceful being**. Then take on a specific subject. Some examples are presented.

### Think about peace.

-What is peace for me as an individual?

-How can I promote peace in the self, to those close to me, to our focal community and to the world?

Just think and appreciate the work being done to promote peace in the world (we get to know quite a lot about the bad things happening - for a moment focus purely on the good ones).

Experiment with a positive quality (patience as an example)

- In the last three days, to what extent has patience manifested in my speech, activities and decision making?

- What effects did the presence or absence of patience have on the tasks and/or situations?

- What have I gained from this analysis - How will I exercise more patience in the future?

- Note: One could experiment for a week or two on a particular quality

Following is a list of other positive qualities one could experiment with

Easiness, Flexibility, Gentleness, Humility, Mercy, Patience, Respect, Self Control, Simplicity, Stability, Determination, Silence, Introspection, Creativity, Benevolence, Generosity, Appreciation, Caring

Contentment, Happiness, Serenity, Truthfulness, Reliability, Generosity, Cheerfulness, Purpose, Honesty, Integrity, Wisdom, Trust, Self confidence, Responsibility, Enthusiasm, Understanding

### II) Experiment with some affirmations on peace

-Today I shall experience peace through positivity. I shall see what is good in myself and in others and will not concentrate on the negative.

- Today, I shall act and speak in peace. I shall not be in any hurry in my activities. I shall endeavour to remain stable in peace

- Today I shall make the past belong to the past and will look to the future with a new vision. Today is the first day of the rest of my life

### III) Open up for new Experiences and Information

There are many organisations that conduct courses on self transformation (Meditation, Positive Thinking, Self Management, Self Empowerment etc). It could be extremely rewarding to find out what they are offering.

### PEACE

*PEACE. It is a feeling that emerges in my mind and stills my heart. It is a serenity that grows within me until I am quiet and content. It is a harmony of thought and desire, of feeling and emotion, that liberates me. In peace I am free. I am given to positivity and love. My vision of hope becomes clear and there is hope and beauty. A whole new energy fills me. And in such peace, there is creativity and enthusiasm, there is the strength to give, to tolerate, to listen. And in peace we become one, because in peace, there is truth.*

J.G. Ndiritu Civil Eng. Department

Many parts of this article have been extracted from a **Self Learning Guidelines** course offered by the Brahma Kumaris World Spiritual University. The Author is a Student and Teacher at The Adelaide Centre.

### Peace increases our ability to communicate and harmonize with all

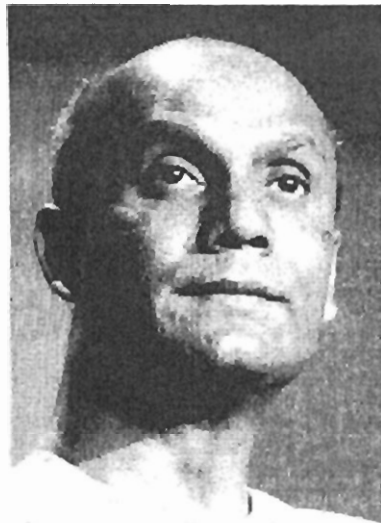
**The environment:** a peaceful mind generates peaceful thoughts (vibrations) that make the environment peaceful.

From one perspective, peace is a necessary ingredient for the sustainable success in any endeavour. From another, peace is an end in itself - a state one desires to be in constantly. Just ask yourself: **Of how much use is any achievement if I am not in a state of peace?** Should a determined and serious search for peace be a luxury or should it be a fundamental necessity? In the high tech., highly competitive, high population, highly armed, fast changing and uncertain nineties, the state of personal and world peace seems to be at an all time low. Yet, peace is a natural state of the mind, a natural resource within. So, what do we need to do to tap back peace into our lives and into the world? The Author's opinion,

dency to pay more attention to our faults. By consciously thinking about, recognizing and observing ourselves acting positively, our positive self identity is enhanced. We need to take out and observe the 'treasure store' of our positive attributes from the subconscious mind every now and then and be happy about it. This helps us realise more and more that our nature is 'to be good'. Any defects within are the 'foreigners'. You may not be peaceful but you like peace. You may not be happy but you love happiness. Simply reminding ourselves of our virtues is empowering, observing ourselves using them is even more empowering; experimenting on new virtues that we did not have previously and achieving some success is even better! Some of the virtues one could practice with are courage, respect, tolerance, openness, humour and cooperation.



# Sri Chinmoy - 20th Century's first Global person.



Poet, painter, philosopher, musician and athlete, Sri Chinmoy's fame extends through many fields. In each he is considered a unique talent, one not bound by conventional forms or current trends, whose inspiration seems to run endlessly from a source beyond the scope of ordinary comprehension. Admirers of his poetry are astonished to find that he is also a weightlifter, whilst those familiar with his vast output of music just can't believe he finds the time to do anything else. . Yet these are just some of the part time activities of one whose life is dedicated to the cause of serving and inspiring his fellow man.

His untiring work for world peace sees Sri Chinmoy constantly travelling and meeting with political and religious leaders, as well as prominent sporting and cultural figures on all corners of the globe.

This humble, softly spoken man has received many awards and commendations from governments and individuals, being nominated for the Nobel Peace Prize three times. He recently received Buddhism's highest award, an honorary "Ambassador of Universal Peace," the first non-Buddhist to ever receive this honour. Yet perhaps the most apt tribute was paid when over 200 signatories, including Heads of State and other prominent community leaders from around the world acknowledged Sri Chinmoy's prodigious contributions by awarding him the title of "Twentieth Century's First Global Man."

Born in a remote Bengali Village where electricity was not even a rumour, and bought up in a south Indian ashram or spiritual community devoted to a life of inner meditation and prayer, in 1964, the 32 year old Chinmoy moved to New York City, sponsored by a small group of American friends. His aim was to bring the time-honoured art of meditation to the heart of the highly-strung, tension-riddled world of contemporary civilisation:

to attempt a synthesis of the contemplative traditions of the East with the dynamic lifestyle of the West.

Slowly and unassumedly he attracted students; New Yorkers moved by the sublime ease of his manner, the compassionate wisdom of his discourses and the feeling of peace and serenity experienced in his presence.

Meditation centres were started throughout the USA, Canada, the Caribbean and Europe. Sri Chinmoy's students regard him as an elder brother, one who helps and guides

them in their own personal journey through meditation. His path is not a religion: it is a way of life that acknowledges the underlying oneness of all religions, emphasising the spiritual aspirations common to us all while encouraging individuality of expression.

Anything that Sri Chinmoy applied himself to, he would enter with a consuming enthusiasm and one-pointed intensity, demonstrating the prolific fountain of creativity that could be accessed through deep meditation. He wrote 843 poems in one day; spontaneously composed 200 songs in 4 hours; painted a staggering 16, 031 paintings in 24 hours; played 453 games of tennis

as a tireless and dedicated worker to the cause of world peace.

World peace, Sri Chinmoy maintains, must start with the individual. When individuals have established peace in their hearts and minds, then the root of conflict is removed. Hence his approach to World Peace hinges largely on encouraging individuals to cultivate their own happiness and fulfilment. A key to this fulfilment lies in leading a balanced and active life - a life that unfolds to a full extent an individual's potential for growth - physically, mentally, emotionally and spiritually.

Central to this search is the practise of meditation: "Everyone can get inner strength through meditation. Once we have inner strength, we feel secure and confident. At that time our insecurity disappears and we have solid peace. When our mind has peace, when peace has inundated our entire being, we no longer quarrel with others, we no longer speak ill of others, we no longer declare war on others. It is only because of insecurity that individuals and nations become jealous of one another, fight with one another and try to show their supremacy. In the depths of their hearts they know they are weak, so outwardly they want to prove to the world that they are strong. But inwardly they know they are strong, then their inner peace will come to the fore, and they will not feel the necessity of prov-

In sports, particularly weightlifting, his accomplishments are no less mindboggling, including lifting an astonishing 3,200 kilos (the world's heaviest dumbbell) overhead with one arm, at the age of 55! Using a standing calf-raise, he has raised objects ranging from an elephant to a helicopter, two grand pianos, a truck, a yacht and countless other unusual and spectacular combinations. He holds the world record for the number of push-ups completed in one-hour - 2,230!

All this outpouring of creative energy, he claims, comes from the profound stillness and silence of meditation: "Once we have peace of mind, impossibility cannot exist for us..."

These amazing feats Sri Chinmoy performs not to draw attention to himself, but to inspire others to explore and expand the limits of their own potential, not necessarily in weightlifting, but in any field of personal development: "Spirit and matter must go together. What I have done in weightlifting offers a golden opportunity for people who remain only in the body and do not care for the spiritual to see what can be done on the physical plane by virtue of the spiritual."

"I am not competing with anyone. I am simply trying to give people joy. In each new adventure I am only trying to serve as an inspiration - light." He is setting out to show that anything is possible if we commit ourselves to it with sufficient conviction: anything, from short-term goals to World Peace.

Sri Chinmoy, through his exploits, is constantly redefining our notions of the human capability. Motivated by a stupendous faith, he is pioneering the cutting edge of evolution, charting hitherto unknown and unbelievable realms, and in so doing providing hope and promise for the lives of countless men and women everywhere. "Our goal is to always go beyond, beyond, beyond," he says... "There are no limits to our capacity because we have the Infinite Divine within us."

Sri Chinmoy is 63 and continues to lead an inspiring and inspired life in New York. His latest accomplishment? Over 3,000,000 spontaneous bird drawings, he calls 'soul-birds'. As Michail Gorbachev said, after the artist had completed 2,000,000 birds: "I would like to congratulate you on the new amazing achievement of your creative spirit. With great joy, I have learned that you have created a portrayal of 2,000,000 birds, and that the number of books written by you has reached 1,000. Undoubtedly these creations will be able to inspire... while simultaneously helping the noble cause of the spiritual renewal of mankind."

Prachar.

*"Everyone can get inner strength through meditation. Once we have inner strength, we feel secure and confident. At that time our insecurity disappears and we have solid peace."*

in one day; took up long-distance running and had soon completed his first 100-mile week.

For Sri Chinmoy, meditation, sports and the creative arts have but one goal - self-transcendence, or constantly going beyond our perceived limits. This involves faith in a power beyond sheer physical strength - an inner power that is able to overrule the inherent weaknesses and frailties of the human body and mind.

"Because of our limited mind, because of our doubting mind, because of our suspicious mind, we have limited ourselves and we always think that we cannot go farther, deeper or higher. We are stationed at one place. There is no hope for us to come out of this mental prison. But no, we can come out on the strength of our prayer and meditation and fly in the sky of Infinity..."

In 1970 Sri Chinmoy was invited to establish a Peace meditation program for delegates and staff at the United Nations, a program which has placed Sri Chinmoy in high regard in the international commu-

ing anything... So if we can develop our inner strength and inner peace, then this world will have harmony and the feeling of oneness..."

Just how vast are our inner resources? Sri Chinmoy does not preach theory about the spiritual approach. Rather, he demonstrates by example, showing through his own dynamic lifestyle what can be accomplished through the power of the spirit.

Sri Chinmoy's life is an incessant flow of spontaneous and varied creativity. He is seemingly ceaselessly composing, writing, painting, playing music, lecturing, meeting people and exercising. He has to date composed over 11,000 songs, published 1050 books (including 3,500 poems), painted more than 14,000 paintings. Since 1984 he has given free Peace Concerts in over 400 cities worldwide, at which he often plays 20 or more instruments. His dynamic piano and pipe-organ improvisations have been hailed by the world's leading musicians as representing the most radical and far-reaching revolution in contemporary music. They have to be heard to be believed!

# taichi

## Meditation in motion

There are many different systems and groups nowadays teaching different types of meditation. I would like to offer Tai Chi as a way of being one with the self, and empty of unneeded thoughts.

Meditation is as natural as you are. It is not something alien to us. For as when we were children day dreaming through an open window witnessing a bird in the tree or gazing at a fire crackling and burning in the night, I feel we are at one with ourselves: then this is being in meditation, the mind is empty. The emotions are settled. There is an all pervasive sense of wholeness and peace internally and externally.

Many people are afraid to try meditation formally, yet they probably meditate already, but the world creates a negative reaction. It is only a word and in my journeys about the

planet, I have seen many styles of the practice we call meditation: chanting in temples, praying in church, sitting in Lotus posture, running, walking, painting, playing and listening to music, drinking tea ritually.

Tai Chi offers us a form in which to approach the internal and external world. It allows us to look, feel, know, and be at one with "Tao" (spirit).

Firstly, one has a better opportunity to relax when the spine is straight and the forms of Tai Chi teach us to sink into the earth while keeping our vertebrae aligned. The nervous energy can then flow to the organs and extremities to and from the brain.

Secondly, one becomes aware of the breath and deeply inhales in a way which is free and relaxed. Men-

tally, we focus our breath and chi (life force) into the Tan Tien (below the navel). This is our psychic centre or "Sea of Life" as Taoists call it.

Then, as the mind and body are stabilised in a practise of "focusing", we contact the ever present NOW. Being is awareness of action, thought, emotion, internal and external environment. The sense of our present time and space brings us to a union with everything.

Mind in the form of a circular movement in a relaxed manner flows the energy through the body and balances the nervous system, circulates the blood, increases respiration as we breathe, releases stored energy in the muscles and unnecessary thoughts in the unconscious. The act of movement is conducive to the 'freeing' process as life

is continuous motion of particles living and dying. Just as a river flowing creates life, then so too does body movement, especially when done slowly in unison with inward and outward breathing while focusing.

Letting go is a thing which takes time and dedicated practice. As we release the mind and body of tension, then we achieve 'the flow of the tranquil river' in our Tai Chi form, together with our motion reflects our mental tranquillity and heightened state of chi and consciousness as the universe becomes, vibrates and lives.

The final stage is emptiness where we are free of time, presence and self. A beautiful serenity like a white cloud embraces us and hovers about ourselves.

## Poetry Of Peace

**The Long March;  
Comrades, Friends, Lovers**

Marching together  
arm in arm  
politically incorrect  
wanting, needing,  
demanding,  
the right  
of  
a  
decent Education.

I hear the prophetic  
cries of weeping children  
pleading, shouting  
Come out! Come out!  
but silence and ignorance  
enrapt their innocent souls.  
The burning books  
consume the  
knowledge needed  
to exist.

The flames  
of passion  
will not be  
extinguished.  
We strive  
for that  
basic right  
which can not  
be  
denied  
Education!

Stephen Capel



PEACE. It is a feeling that emerges in my mind and stills my heart. It is a serenity that grows within me until I am quiet and content. It is a harmony of thought and desire, of feeling and emotion, that liberates me. In peace I am free, I am given to positivity and love. My vision of life becomes clear and there is hope and beauty. A whole new energy fills me. And in such peace, there is creativity and enthusiasm, there is the strength to give, to tolerate, to listen. And in peace we become one, because in peace, there is truth.

J.G. Nairatu  
Civil Eng



With a smile -  
Fill your heart with unconditional love.

With a smile -  
Manifest your true inner sweetness in every moment.

With a smile -  
Your humility is infectious.

With a smile -  
Embrace all.

With a smile -  
Encourage all.

With a smile -  
Life becomes a precious jewel.

With a smile -  
You have found peace.

With peace -  
Everything is a smile.

Howard  
Arts



Many foes have I without;  
Within only peace.

The outer world has turned  
me mad.

The inner world has smothered  
the mountain of my errors.  
The outer world, coming near  
me, has opened the door of  
destruction.

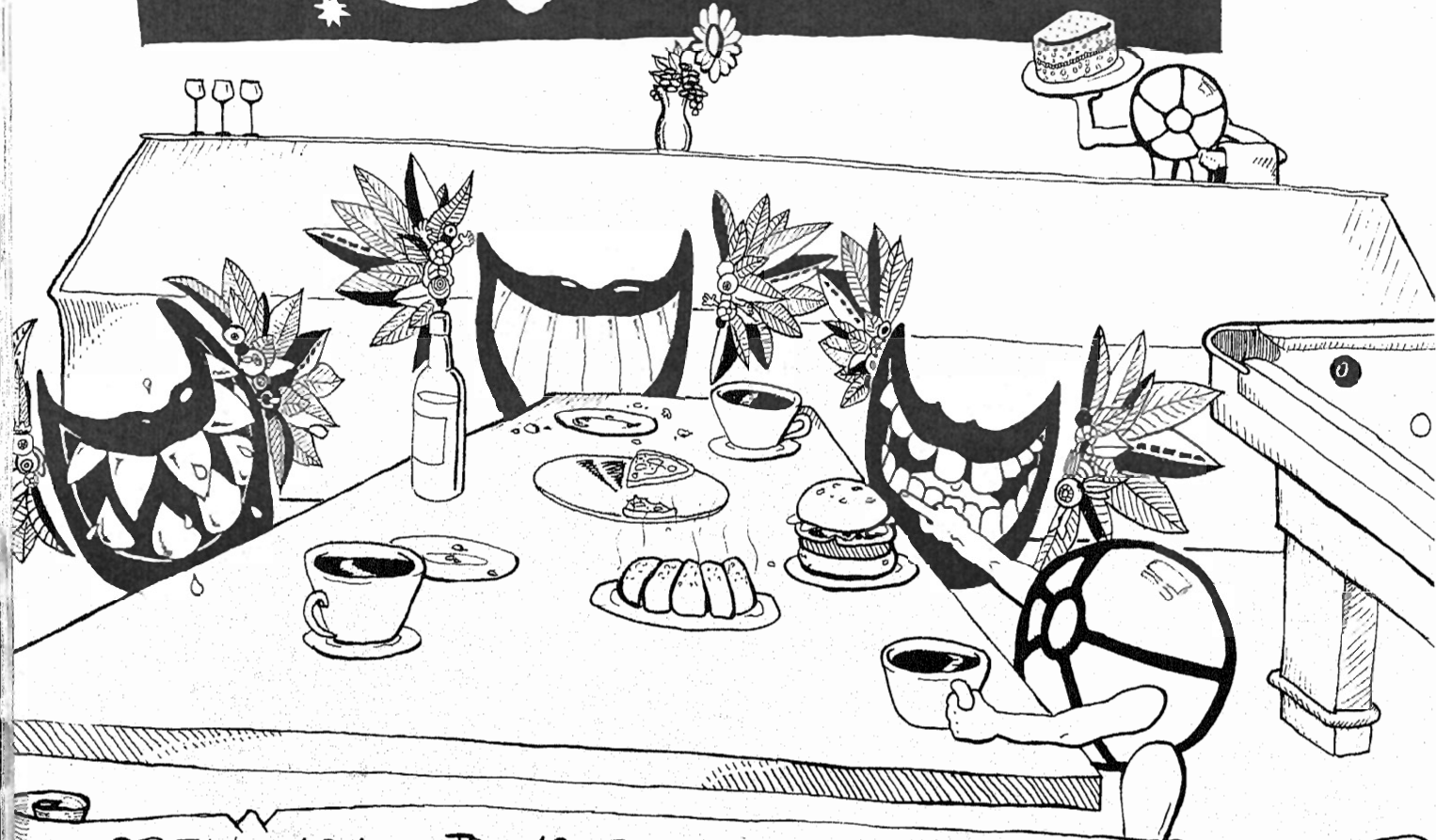
In my inner world, the ever  
beautiful, the eternal, is dancing.

Sri Chinmoy



# UNION CATERING

## EQUINOX



OPEN 10 AM. TO 10 PM. , LEVEL 4 UNION BUILDING

### \$2 SPECIALS

#### .DOOR STOPS.

CHEESE, CAPSICUM, MUSHROOM,  
PINEAPPLE  
CHEESE, BACON, ONION TOMATO  
CHEESE, BACON, BANANA  
CHEESE, SALAMI, OLIVES

#### .FRIES.

SPICY  
SALSA  
SOUR CREAM  
CHIVES

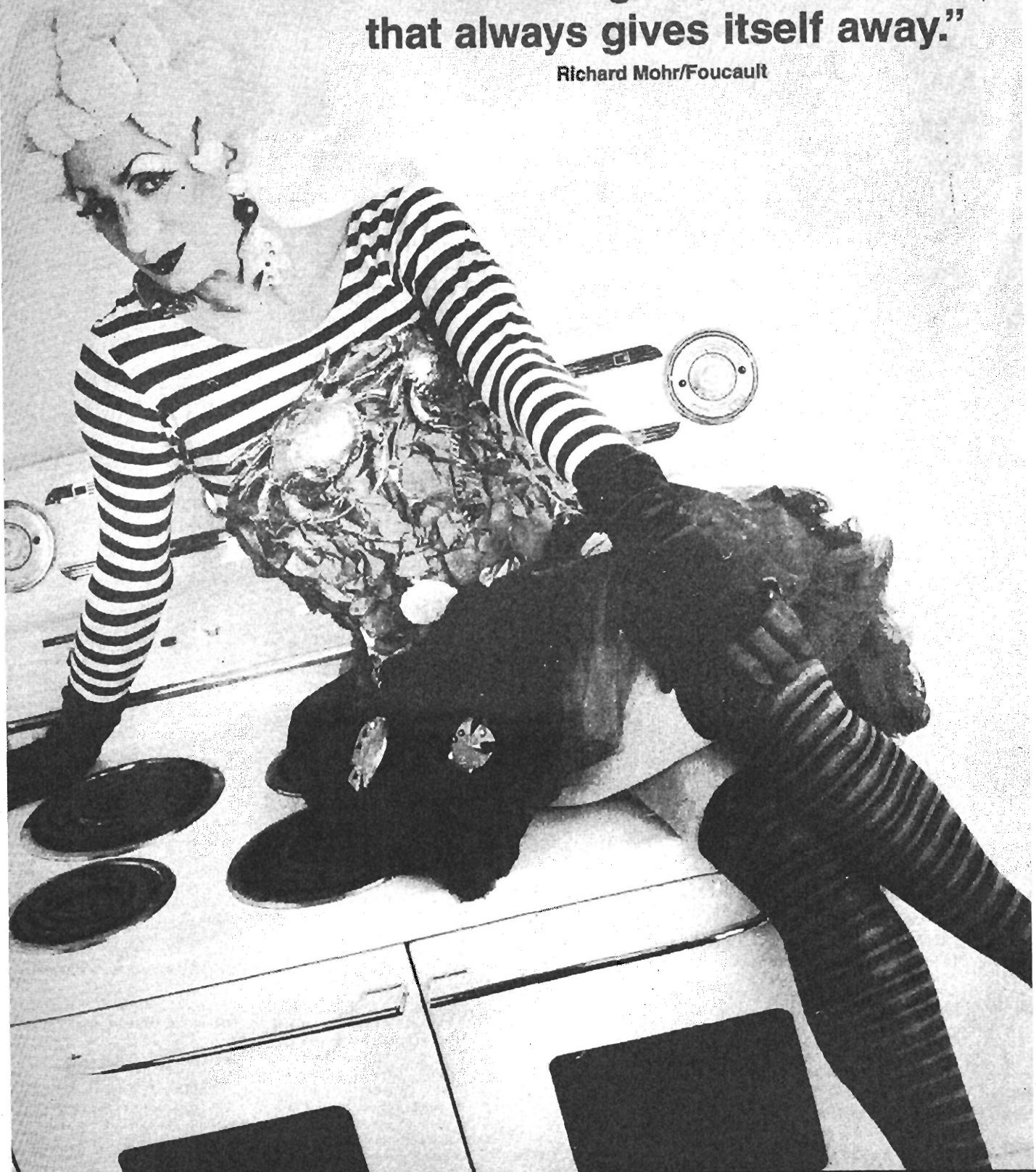
#### .MUFFINS & COFFEE

10 AM → 12 NOON  
or  
2 PM → 5 PM.

TABLE BOOKINGS • 223 5432 or 35858 (internal)

**“Homosexuality is supposed to be,  
like being fat, a secret  
that always gives itself away.”**

**Richard Mohr/Foucault**



**Pride Week  
Supplement**



# Welcome to Pride Week

**Pride Week** - what and why?  
Pride Week - a week of events and festivities to celebrate our non-heterosexual identities together, to raise some of the particular issues we face, to provide a chance for other students on campus coming to terms with their own emerging sexuality to see others with similar experiences, and to proudly proclaim our right to more than mere tolerance.

On May 10, 1972 a tragic event occurred which propelled the movement of lesbian, gay and bisexual liberation in South Australia. This was the murder of Dr. George Duncan, a law lecturer of Adelaide University, who was drowned in the River Torrens, due to his assumed homosexuality. Inquiries into his murder led to significant law reforms concerning homosexuality, pushing liberation for non-heterosexual people which continues today. It is for this reason that we celebrate our liberation as bisexual, lesbian and gay people through Pride week in remembrance of George Duncan's murder.

Pride Week is presented by Adelaide University PRIDE (the campus body of non-heterosexual students/staff and friends). This is the third Pride Week with previous years' being very successful university and community events.

Whether your involvement in Pride Week is to wear Blue Jeans on Friday, come along to the Dance Party, or to get involved in any of the other events during the week, remember, Pride Week is a week that we can all enjoy and learn from our sexual diversity.



# Pride on Campus

Adelaide University Pride is a club both for those people who identify with a non-heterosexual sexuality, and for those people who are supportive of this community. Pride is the only club on campus which caters specifically for this group of people.

Within its constitution, Pride includes two main objectives:

I) to act as a social group for non-heterosexual people on and off campus; and

II) to fulfil a political role on campus. In this respect, we work to raise the awareness and understanding of the rights and specific needs of non-heterosexual students on campus. We also attempt to educate the university's heterosexual community about the issues which affect us.

Pride members have the choice of becoming involved in either or both of these aspects of the club.

In terms of our political role, Pride's main focus for the year is the organisation and presentation of Pride Week. This week was first held in 1993 to coincide with the twenty-first anniversary of the drowning of Dr. George Duncan, a law lecturer of Adelaide University. Pride Week has become a celebration of the beginnings of non-heterosexual liberation in South Australia. Dr. Duncan's death in 1972 (believed to be a homophobia related murder) acted as a catalyst for the introduction of significant law reform concerning homosexual acts between consenting adults in this state.

During Pride Week (this week) various social events and workshops are being held with the dual purpose of celebrating pride in our community as well as to raise our profile within the wider university community (see our program on p 25). As a part of this week Pride members, and others, are encouraged to contribute to a special 'PRIDE' edition of the campus newspaper 'On Dit' (which you are reading!). The activities are culminating in a dance party held in the Uni bar this Saturday night (May 13),



which everyone who is supporting of Pride Week is invited to.

An additional aim for Pride this year is to involve more women in our club activities. With this aim in mind, Pride is now making a conscious effort to devote equal energy to meeting the needs of both non-heterosexual women and men.

We are also working to provide the university with a safe space for non-heterosexual students and staff. This room will be a place for non-heterosexual students and staff to meet in a safe environment, it will be a reference point for all students to obtain information about issues such as 'coming out' and safer sex, and also provide a greater social network for those non-heterosexual people on campus who do not wish to be a part of Pride.

Pride recognises that not all non-heterosexual students and staff are comfortable with the very visual aspect of Pride Week. For this reason, weekly Pride meetings are 'low key' and discrete, and all Pride member listings are strictly confidential.

In fulfilling its role as a social group, Pride organises events such as picnics, beach days, outings to lesbian/gay venues, film/theatre nights, parties and even the occasional bowling night. Events on Pride's calendar this year include a slumber party, a camp, hiking trips, as well as all our usual activities, such as this week: Pride Week.

Currently, Pride has 76 members. A full year's membership costs only \$3 and associate membership is available for supportive heterosexuals. Meetings are held weekly, on Thursdays from 12:30 to 2:30pm in the Margaret Murray Room, level five of the Union Building. Our executive committee consists of a balance of male and female members, including both female and male co-convenors, a secretary, treasurer and a clubs delegate. For more information contact Kym (336 8925) or Damien (361 3016).

## Letters to the editor

"REMOVE ME FROM YOUR ROOSTER!"

**Funny hate mail to gay organisations.** The following is taken from the Winter 1994 issue of the Victory Fund newsletter. These are a few of snippets of funny hate mail from the Beavises and Buttheads of the biblically impaired. Enjoy, then immediately send money to your favorite gay and lesbian civil rights organization!

Check the following versus of scripture: Genises, Romens, Leviticals, and Profits. God crated Adam and Eve, not Adam and Steve. The Bible makes it clear that Jesus preferred straight men. That is why God sent you Aides. In our day Aids were helpers in the principles office.

The homphiles are nothing short of a hatred spreading group that has joined forces with the KKK, and the brown shirters and the anti-semetics. Homos have no right to teach in our pubic schools. You just want to pray on our children and lead them a stray. There isn't a homosexual alive who fought and died for his country like we did.

My wife is not a lesbian and neither is my son. I've never had sex with a man and neither has my wife. I hope that your campaigning for homosexuals is due to your being unknowable rather than you thinking the things they do are just 'sexual preference.' Keep your sexual perversions to yourself and I'll keep my sexual perversions to myself

I also challenge the word "homophobic" as fear of hobosexuals. I'm not homophobic I just hate queers. And now you have homophobia to wave around just like the jews have anti-semenic. So lets get rid of the word homophobia: how about "Homo-Blyicch" (gag, choke, vomit)? Sure, you can call me homophonif

you like but I know what's right and what's wrong. When all you perverts are in hell it will be a much better place.

I am curious about how you got our name. I suppose that's a secret you'll keep buried in your bosom. I do not encourage anyone likely to place me on a mailing list to get more such weird offers. I demand that you remove my name from your rooster!

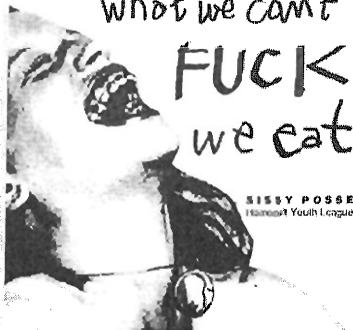
[Signed]  
Satan  
Hell Fire Lane  
Hell Inc.

**As you can see, we have met the enemy and they are illiterate.**

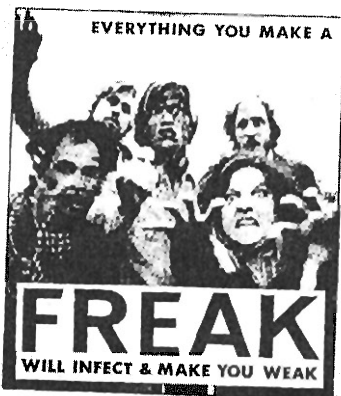
# Out on the Net

GIVE US YOUR CHILDREN

what we can't  
FUCK  
we eat



BISSY POSSE  
Hobart Youth League



EVERYTHING YOU MAKE A

**FREAK**  
WILL INFECT & MAKE YOU WEAK

NO BOMBASTY PRIDE PROTESTS

Most of you by now will be familiar with the "Information superhighway"; the Internet which links computers all over the world. Some of you may even have access to the net, through computer accounts at uni or at home or work. Even if you don't, you will probably come into contact with the Internet at some stage. If you get the chance, it's well worth having a look around. And if you thought that the Internet was the stronghold of white, middle-class, *straight* men, then think again. The net is definitely not het, and the amount of queer resources available is astounding. This article is an attempt to give you a starting point - where you go from there is up to you, but the possibilities are endless.

(The rest of this article assumes that you have access to the Internet with the appropriate software. If not, and you're interested, then see if you can "borrow" an account from a friend, or I understand that the SMUG group on campus can hook you up to the Internet quite cheaply. Otherwise, there are several commercial service providers who will - for a price).

A good place to start on your journey through queer cyberspace is the newsgroups. There are over 12,000 of these groups, on topics ranging from abortion to zoology and everything in between. People post articles to these groups, which might be comments, questions, stories, pictures, or replies to articles that other people have posted. These articles can be read by anyone who subscribes to the newsgroup, an easy task once you've got a newsreader. There are many queer newsgroups, but some good ones that generate a lot of discussion are:

aus.culture.lesbigay

an Australian newsgroup with discussions about local politics and social events.

soc.motls

a heavy volume group based out of the U.S. Mainly U.S. politics and events, but some international stuff.

soc.bi

like previous group, but for bisexual people.

soc.support.youth.gay.lesbian.bi

an excellent support group for young gay/lesbian/bi people coming out or just wanting information.

soc.support.transgendered

a support group for transsexual people

Newsgroups can be read with complete anonymity, or you can even post your own articles to be read by (potentially) 30 million users! Take a look, but be aware of what you post to where because if you post to the wrong group, you're likely to be flamed (a flame is usually an angry reply to something you've written which someone else feels strongly about - they range from aggressive to down-right abusive!). Use lots of smileys like this :) to let people know you're not too serious (unless you are!).

Moving along, another part of the Internet which has flourished over the past few years is the "World Wide Web", WWW or Web for short. Basically the Web consists of hundreds of thousands of documents located on computers all over the world. These documents contain information in the form of pictures and formatted text, as well as links to other documents whose contents might be relevant or of interest. Each document has a unique location called a URL, and can be reached without a link by using its URL if you know it. Once you have a WWW "browser" (a program that allows you to access these web "pages"), and a starting point, you can "surf" from one document to another, often

ending up somewhere completely different to where you started. Home pages are WWW documents that mainly contain links to other sites and often make excellent starting points.

There are many different queer pages on the WWW, so here are just a few of them:

<http://www.biz.usyd.edu.au/GRD/aus-qrd-homepage.html>

The Australian Queer Resources Directory, or AusQRD for short. Set-up and run by the Student Christian Movement as part of their sexuality project, this home page contains links to information on queer issues in Australia, including information on the struggle in Tasmania, Sexuality and Religion, News, Academic and Formal Papers, State Based Resources (no SA info though), NZ info, Reviews, plus other links to local and overseas sites.

<http://vector.casti.com/GRD/.html/GRD-home-page.html>

A huge site based in the U.S. with links to virtually everything queer on the net. Links are sorted by type, such as Family and Coming Out, Queer Youth, Queers and Religion, Health and Sexuality, and many more. If you're looking for something in particular, you should be able to find it here.

<http://www.blowfish.com/>

The Blowfish Sexuality Information Centre can be accessed via the above page. It contains information about safe sex and sexuality for gay/lesbian/bisexual youth, as well as useful links to other sites.

<http://www.infoqueer.org/queer/qis>

"Queer Information Servers". A very large list of computer sites that provide queer information. Arranged into subject categories and also geographic areas, there are links to most of the queer resources on the Internet. Another excellent starting point, and well worth a look.

For those of you who like to download things, like software, pictures, documents, etc., FTP is the way to go. FTP stands for file transfer protocol and allows you to copy files from a remote computer site connected to the Internet. There are thousands of sites around the world which allow anonymous access, and many of these contain files of a queer nature. Two good sites that have queer info are:

[ursa-major.spdcc.com](http://ursa-major.spdcc.com)

A large selection of interesting queer stuff in the /pub directory. Mainly U.S. based. Log in as 'anonymous' to gain access.

[qrd.org](http://qrd.org)

In the /pub directory you will find a large selection of queer material, again mainly from the U.S. Log in as 'anonymous'.

You should be able to find many others.

Of course, there are others ways to access the net, and thousands more resources apart from what I've briefly mentioned here. The best way to find things is to surf the WWW, making notes and saving locations as you go along. The Internet is huge, and changing all the time, so there's always something new to discover. Use the sites above as a launching pad, and have a very safe, very queer journey through CyberSpace.

P.S. Pride is looking at setting up an e-mail address so keep an eye out in On Dit for details.

Marc Peake



# Heterosexual Questionnaire

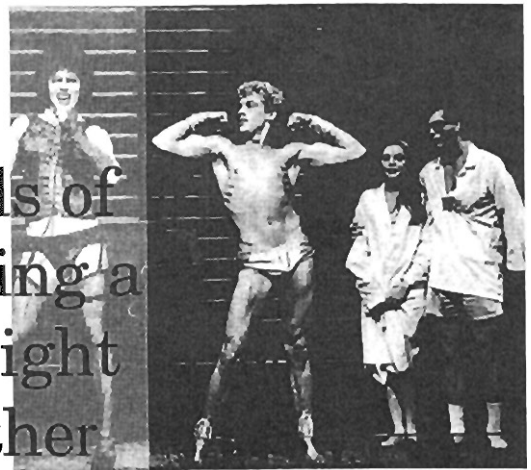
1. What do you think caused your heterosexuality?
2. When and how did you decide that you were a heterosexual?
3. Is it possible that your heterosexuality is just a phase that you may grow out of?
4. Is it possible your heterosexuality stems from a neurotic fear of others of the same sex?
5. If you've never slept with a person of the same sex, is it possible that all you need is a good gay or lesbian lover?



6. In whom have you disclosed your heterosexual tendencies? How did they react?
7. Why do you heterosexuals feel compelled to seduce others into your life-style?
8. Why do you insist on flaunting your heterosexuality? Why can't you just be what you are and keep quiet about it?
9. Would you want your children to be heterosexual knowing the problems that they'd face?
10. A disproportionate majority of child molesters are heterosexual. Do you consider it safe to expose your children to heterosexual teachers?
11. With all the societal support marriage receives, the divorce rate is spiraling. Why are there so few stable relationships among heterosexuals?
12. Why do heterosexuals place so much emphasis on sex?
13. Considering the menace of overpopulation, how could the human race survive if everyone were heterosexual like you?
14. Could you trust a heterosexual therapist to be objective? Don't you fear (s)he might be inclined to influence you in the direction of her/his own leaning?
15. How can you become a whole person if you limit yourself to compulsive, exclusive heterosexuality, and fail to develop your natural healthy homosexual potential?
16. There seem to be very few happy heterosexuals. Techniques have been developed that might enable you to change if you really want to. Have you considered trying aversion therapy?

Reprinted from "Are You Still My Mother" by Gloria Cass-Bark, Warner Books, 1985. Questionnaire attributed to Martin Reichlin, Ph.D., West Hollywood, CA.

## Trials of Having a Straight Brother



### THE TRIALS OF HAVING A STRAIGHT BROTHER.

As a kid I never thought that having a straight (heterosexual) brother would bother me. I thought that I could handle it, I thought that it wouldn't effect me all that much...Boy, was I wrong.

Don't misunderstand me, my brother is a great guy, I love him, but he causes me so much pain and anguish. One of my largest prayers is that he could handle having a little brother who is gay, and not be so ashamed of it. He seems to believe that it is a scar on him, that if his friends find out he should be embarrassed, that if his friends find out he would lose face. But I ask: If his friends did find out, and they did reject him...were they really friends?

I would love to be able to talk to my brother about anything- my car, uni, mum and dad, work, my boyfriend- Argh! Did I say boyfriend?! To mention this would cause a deathly, uncomfortable silence. I know that I shouldn't complain too much because I am pretty lucky; I mean he could react in a thousand worse ways, but I just can't help but wish that he could see how much this non-recognition hurts me. But I am very lucky though, at least he still talks to me about most other (not very important) things.

Many bisexual, lesbian or gay people have a much harder time being honest with their families. I struggle to see why they (the families of lesbian, gay or bisexual people) find this so hard to deal with. Is it because they are selfish, and want their son, daughter, brother or sister to have children to make them grandparents, aunts or uncles? Maybe it is because they don't care whether or not their family member is happy, just as long as they conform to all conventions and don't cause a bad family name? Or maybe, just maybe, it is that they don't want their child to have to live a "harder life". This final reason I can half understand, but can't the family see that the harder life would be to live that of a lie; to live a life which their daughter or son/sister or brother is not happy with?!!

This last view, that to be gay is a harder sexuality to own, is one which I believe to be exaggerated a great deal. One of the reasons why it is a harder choice, is because the gay, lesbian or bisexual person's family will not recognise their family member's sexuality. This, understandably, often causes a great deal of stress in the person's life.

I dream to see every family come up to support their lesbian, gay or bisexual members, by telling them that they love them and that they are there for support. I want to tell my brother that I love him and that I am here if he needs me for anything, even time.

## Help to create a Bi Anthology

Ever wished to read a book by and about people like yourself? The Australian Bisexual Network (ABN) is attempting to collate an anthology of bisexual personal stories. Nothing of this kind has been attempted in Australia before so your help is needed to create this invaluable resource for the bisexual community.

The editors wish to make the anthology as diverse as possible. All bisexuals are urged to add their story, and transgendered people, Aborigines, Islanders, people from non-English speaking backgrounds, and people living with disabilities are especially encouraged to contribute.

Submissions may be any length and may include poetry, coming out stories, your experiences, opinions of feelings about being bi, artwork, stories about how parents, siblings or partners feel/felt about their loved one coming out bi, or anything else that you may feel is relevant.

Enquiries and submissions can be directed to:

ABN  
PO Box 490,  
Lutwyche Queensland 4030

robertw@planet.mh.dpi.qld.gov.au

Fax 07-2362398  
(Marked attention Wayne Roberts,  
Bisexual Network)

Ph 07-2540693 or 1800 653223

there are  
**Bisexuals**  
eating brunch  
doing biology  
bouncing basketballs  
and braving bigots  
**WE'RE EVERYWHERE**

# Domestic Violence

## Is it Just a Het Thing?

"This Just In From Mars:"

The New Republic, July 11, page 8 (reprinted without permission)

The openly heterosexual former football player, O. J. Simpson, was arrested today and charged with the murder of his former wife and her companion. The arrest sent shock waves throughout the heterosexual community, as one of its most popular icons revived old stereotypes that surround the heterosexual lifestyle.

"Wife-beating is not equivalent to being heterosexual," said Joe Eightpack, a spokesman for the Straight Alliance Against Defamation. "While it's true that some heterosexuals engage in spousal abuse, it's still no more common among straights than among gays."

But opponents of heterosexual rights seized on the incident. "Every year, hundreds of thousands of women are victims of this immoral subculture," said the Rev. Donald Gaylord, spokesman for the Concerned Homosexuals of America.

"There appears to have been a heterosexual ring in Los Angeles, including the police force, that covered up this depraved activity for years. I'm particularly concerned about saving our children from this kind of example."

Statistics suggest a large minority of heterosexual males are involved in some kind of domestic violence: one in four heterosexual relationships involves violence, with 2 million to 4 million women affected each year. Researchers who claim that heterosexuality is a choice and not, as some believe, involuntary, argue that this makes it even more important not to give social sanction to the activity.

"It's not heterosexuals that we're opposed to," argues Gaylord. "It's their self-destructive lifestyle."

## Wogs Come Out



GAY

# Lesbians at Work

I read once that a lesbian attended a workshop on lesbians and HIV where the facilitator told the gathered to steer clear of 'lapsed' lesbians ie those who inject or have sex with men for cash or pleasure. All the stigma and ignorance out there are alive and well in the lesbian community. Just because we are lesbians it does not make us any less bigoted, racist, sexist, ageist, or whatever.

A basic questionnaire was filled out by some lesbians currently working in the sex industry - a majority of them said they worked full time. The reasons for them entering the industry were varied - from having friends in the industry, giving it a go, to just wanting more money, even for "money to support myself and my child as a sole parent".

Many believe that these women couldn't possibly be in it for very long because of her sexuality. If this particular group of women reflected the whole community of lesbians working, it would certainly be an incorrect statement. Nearly all women agree that they relate to their clients as individuals and have no problem in dealing with them. While others don't relate to them and look at this

as a job, "it's business - we do what they need and make them understand which things won't be done".

Being open about their profession could cause some problems in their social environment. Whether they tell other lesbians what they do for a living, got a mixed response. Some said "no" directly, others sussed out the person first, while some always tell others but find "their attitudes are non-accepting and generally one of disgust, that I'm not a true dyke".

Other comments added include:

there's a lot of dykes in the industry - maybe it needs to get talked about more; as you certainly don't hear much about it in the 'gay and lesbian' press

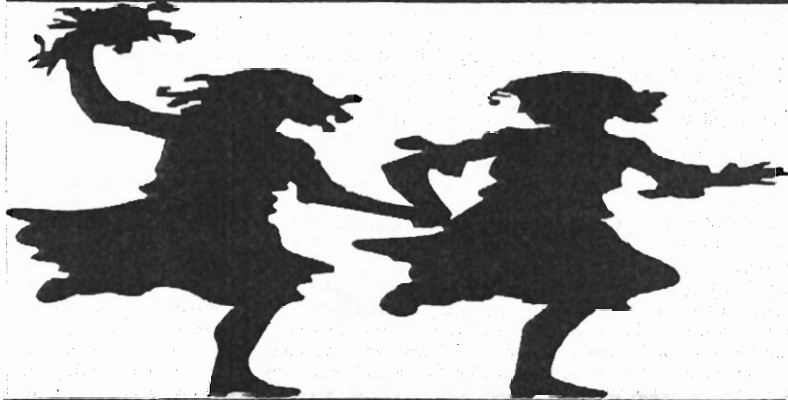
Just work and respect the men and treat it as a normal job ... and save the cash



In closing, if we as a community discriminate against lesbian sex workers just for their chosen profession, then we are no better than those who discriminate against us for our sexuality.

PRIDE WEEK

## ADELAIDE UNIVERSITY PRIDE DANCE PARTY



SATURDAY : MAY 13 : 9 PM

ADELAIDE UNIBAR

LEVEL 5 : UNION BUILDING

TICKETS : \$6 / \$8 : PRESOLD

\$8 / \$10 : ON THE NIGHT



DANCE ROOM : DJ JOSH

CHILL ROOM + BALCONY

RECOVERY DRINKS : BEANS BAR

FREE ENTRY : MARS BAR



23

MAY 8

ON DIT



# God Loves All People

I guess in a certain sense I've always been both gay and christian. It isn't until recently that the two have been reconciled consciously within myself though. For a long time, the two were very odd, if not positively antagonistic bedfellows.

I have always had a kind of knowledge, intuition, call it what you will, that there exists within me and within the world a creative and loving spirit that binds all life together. However, it was not until my later high school years that I really started to ponder my spirituality.

When I hear fundamentalist christians calling gay people 'ungodly', besides the obvious anger, I also feel almost bemused. I think how little they know gay people. For it seems to me that only by questioning, struggling and searching that people grow spiritually - which is a pretty good description of what most gay people go through. It's pretty difficult to grow up gay in a homophobic society and not question fundamental assumptions about life. For myself, it was in part my realisation of my sexuality that strengthened my beliefs by drawing me to the wayside of life and making me ask questions about who I was and why I was here.

I guess in some respects I had a head start over other gay people - I've never pictured God as a ranting old man or

any other anthropocentric figure. To me, God has always been as much as a verb or a noun, as much a process as an object of worship. But I still had a lot of guilt and repression inside me - a legacy of my Catholic upbringing, and its anti-sex stance. But even when I regularly attended church services in mainstream churches I felt a lot of what they said was hypocrisy, that Christ's message was about unconditional love, and that I was a child of God, created in his/her image.

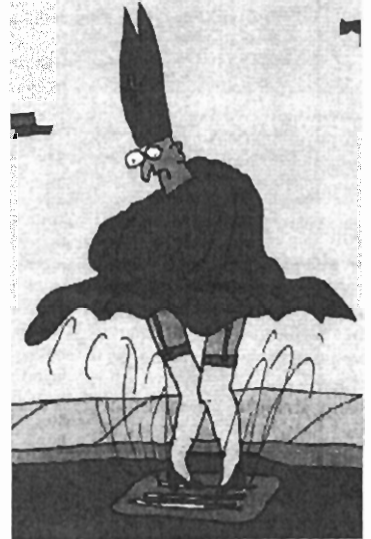
Full acceptance of my sexuality and reconciliation between that and my spirituality only occurred after two turning points. The first was falling in love with another man. Here I was, supposed to be feeling dirty and depraved. Instead, I felt wonderful - it felt noble, beautiful and pure. The second was my coming out. This was a prolonged event (they always are), but one particular moment stands out. I was talking with a friend about how I'd generally (and wrongly) seen my sexuality as inferior to my spirituality. And she said: "No, Andrew, whenever you reach out to others whether in charity, as a friend, or sexually, you're reaching out to God, to the God within others". And then I realised there is no difference between my spirituality and sexuality, that they are interlinked and that all reaching beyond ourselves is aiming towards the divine.

To christians who question my sexuality, let me just say: God created me as I am. He/she wants me this way. If God didn't want some people to be gay or lesbian (and all studies prove sexual orientation is a given, not chosen, disposition) why would they be created so? A loving deity would not create caring compassionate people, only to demand that they either be tormented by repressing all their sexual desires and emotional needs for companionship, or damned for expressing them.

And to gay people who wonder why I consider myself christian when there is so much oppression in the churches, well, I agree there is oppression. After all, I had to effectively leave the mainstream church to come out. But I don't think that oppression has anything to do with what Christ taught, and how he lived. We forget Christ was friends with the marginalised, society's outcasts, and took their side against the establishment, eventually being killed for doing so. If Christ were living today, he would be helping those seen as 'lepers' in today's society, like people living with HIV. And he would bless human beings for loving each other, in all ways. I be-

lieve all love (yes, even lust!) comes from God. Love is a blessing in all its forms, and should be celebrated. As Lee Pieper puts it: "Blessed be the beds that bring us down to worship one another in the night, never, oh never naked enough to know the Being of the other".

Andrew Milnes,  
on behalf of the Student Christian  
Movement.



## Being Gay & Being Balkan

If you were to cast your mind back to March, back to the Gay Mardi Gras, you would remember that various fleets were organised by many associations reflecting Australia's multicultural diversity. There were Asians, Aboriginals, Latin Americans. But there were no Greeks, Italians, Croats, even though the latter communities are bigger than the former ones. Why is that? Well, ask any of the elder Balkan community members and they proudly would claim that homosexuals don't exist in their societies due to their "superior" (ie. family orientated) culture which doesn't contain the ills that "Australian" (ie. English speaking) society faces: divorce, abortion, murders, drug abuse, child molestation, homosexuality and the list goes on. Of course, we all know that every society faces these problems. Indeed, something these family values preachers fail to mention is the nationalism for some country thousands of kilometres away they promote, which has seen ethnic hatred spread to Australia.

Anyway, enough of that. Are these people correct in saying that there are no homosexuals in their communities? Certainly, they are wrong, but try telling them. This myth creating goes as far as to say that the 1950's style morals followed by South-eastern Europeans are still largely followed back in the old country. This too is wrong since the Balkan countries experience high rates of divorce and abortion and there is nothing wrong about twelve year olds going to pubs and discos. But are things better for homosexuals as well? Well, let's see.

Ancient Greece is the first place

most people think of when homosexuality is mentioned in history. However, in the period of time since then something new came onto the scene - Christianity and (later) Islam. The term 'bugger' also comes from the Balkans. It is a corruption of the word Bogomil and Bulgar, since the Bogomils of the Middle Ages were accused of "unnatural acts" by the Orthodox Church.

Nowadays, Greece is fairly liberal in its attitudes to homosexuality. Europe's gay mecca, Mykonos, is in Greece as well as the island of Lesbos - where the term Lesbian was derived. Greece's government adopted many new laws decriminalizing homosexuality in its successful attempt to join the European Community. While Male Bisexuality is widespread and accepted, in general scenes stick to major cities and tourist areas. The countryside, like everywhere in this world is still fairly intolerant to gays.

Slovenia, along with Croatia were the only two republics of Yugoslavia not to criminalize Homosexuality. As a result, attitudes are also tolerant to gay men and lesbians. The rise of nationalism and a turn to religion (in this particular case, in the form of ultra-rightwing Catholics) has brought gay vilification of famous people into a widely-used political tool. Down in ex-Southern Yugoslavia, Macedonia has quickly changed its repressive laws, while Serbia has gone into even greater intolerance. The Serbian Nationalists, along with the Serbian press have also used gay vilification of prominent opponents of the war in Bosnia and other "dangerous" elements, elements, exploiting Serbia's Article 11D, which bans ho-

mosexuality. As well, "peder" (poofers) have been blamed for the war in Bosnia as well as for Serbia's isolation.

Turkey has been told by Europe to loosen their laws on homosexuality. While homosexual acts are legal, advocating the lifestyle is not. Gay Pride marches have been broken up, while many gay bars in tourist-oriented cities like Istanbul and Bodran have been forced to close without reason. Still things in Turkey are better than in the former Communist countries of Romania, Bulgaria and Albania. The Homosexuality Ban was rigorously enforced in these countries for two reasons: firstly -homosexuality means alternative, nonconformist in a straitjacket and conformist new socialist society which they tried to create, and most of all, homosexuality interfered with everyone's patriotic duty in providing new blood for the nation, threatening already low birth rates to go down even lower. So much did these governments want new children that in Romania, womyn who didn't give birth to five children were branded as traitors. The situation has relaxed somewhat.

Along with the repressive laws there is the repressive society which, up until recently, would freak over such things like blue jeans and miniskirts.

Drag Queens have always been entertainers through history and throughout the world. No Greek comedy is complete without one. The only gay transvestite, Zeki Muken, of Turkey is a megastar of Frank Sinatra proportions. Serbia's Caramela (Goran Stojicevic) regularly does send ups of popular Ser-

bian singers, while in Macedonia there is even a government supported troupe of drag queen comics! However, it must be remembered that originally, entertainment was left for the lower stratas of society. Therefore repressed peoples of the Balkans like Gypsies and Gays become the musicians and actors of the regions (much like the Afro-Americans all over the Americas). Therefore, while there is great enthusiasm for gay and transvestite entertainers, there is no similar enthusiasm for gay friends or children.

In the Balkans, while attitudes are generally (but slowly) becoming more tolerant, gay bashing and homophobia still exists. Such moods of society causes only the brave to come out. The recent hypernationalism has taken the region back decades. One thing which stands out is the hypocrisy - As Greece and Macedonia fight over the legacy of Alexander the Great, rock bands in both countries release cassettes featuring songs attacks on drugged out poofers along with songs praising that biggest poofers of them all... Alexander the Great!

Oh Yeah! In case you haven't noticed, lesbians are near invisible. This shows how male dominated the region is. O.K. - it is now fashionable for young girls to act bi - but that is only for the stimulation of fantasies for bored Balkan males.

For those closet Balkan queers - come out! Don't be scared - seize the day. These are the best years of your life so live them the way you want to and not how Mama says you are supposed to live!

Pride Week. Dig it.

PRIDE WEEK 8 - 13th MAY 1995

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p><b>Launch</b> 1.10pm, Barr Smith Lawns                      With Guest Speakers NSW MP <i>Clover Moore</i>, <i>Simon Moglia</i> from Lesbian and Gay Community Action + music by <i>Jody Anderson</i></p>	<p><b>Sexuality Workshops</b> 1.10pm, Canon Poole &amp; WP Rogers rooms                      Separate wimmin's &amp; men's workshops facilitated by <i>Lise</i> and <i>Robert</i> from <b>Second Story</b></p>	<p><b>Lunch Time Band</b> 1.10pm, <i>Jenna Bonavirta &amp; Mel Watson</i> from <i>Emerald Sun</i> (support band for <i>Pansy Division</i>) perform on the Barr Smith Lawns.</p>	<p><b>Debate</b> 1.10pm Barr Smith Lawns "Should straights be allowed to Gay/Lesbian Parties such as <i>Mardi Gras?</i>"</p>	<p><b>Solidarity Day</b> - Wear Blue jeans if you are lesbian, bi, gay, or friendly.</p>	<p><b>PRIDE Dance Party</b> 9.00 - late Unibar, level 5 Union Building                      Featuring DJ <i>G4r7z</i> <i>Josh</i> &amp; a chill out area. All wimmin &amp; men are invited to celebrate with <b>PRIDE</b>.</p>

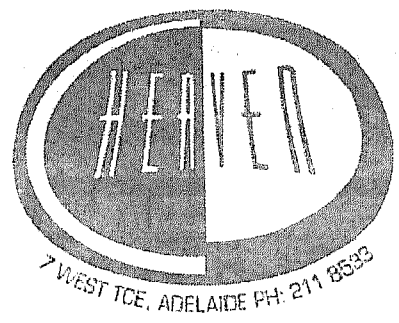
<p><b>Queer Girls' Cruise</b> For lesbian, bi &amp; friendly wimmin, meet at <i>Jolly's Boathouse</i> 5.30 or 6.00pm, \$2/\$3, drinks &amp; nibbles provided.</p>	<p><b>Men's Picnic</b> 5.30pm Barr Smith Lawns <i>Rotunda</i>. Wine and bread will be provided, bring your own food, plate &amp; cup. All welcome.</p>	<p><b>Comedy Night</b> 8.30pm North/South Dining Rooms (Level 4 Union Building)                      Featuring the <i>Order of Perpetual Indulgence, Patsy Decline, Those Two &amp; Before You Were Blonde</i>. Free for <b>PRIDE</b> members, gold coin donation for others.</p>	<p><b>Speaker</b> from Parents &amp; Friends of Lesbians &amp; Gays <i>Anne Gregory</i> &amp; <b>Barbecue</b> + free beer for all supporters wearing a <b>Pride Week T Shirt</b> or sticker. 1.10pm Barr Smith Lawns.</p>
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**PROGRAM**



ADELAIDE UNIVERSITY  
**PRIDE DANCE PARTY**  
  
 SATURDAY : MAY 13 : 9 PM  
 ADELAIDE UNIBAR





1. What do you know about University Pride Week?
2. Are you planning on coming to any Pride Week events, if so, what?
3. What does the word "Queer" mean to you, do you like the term?

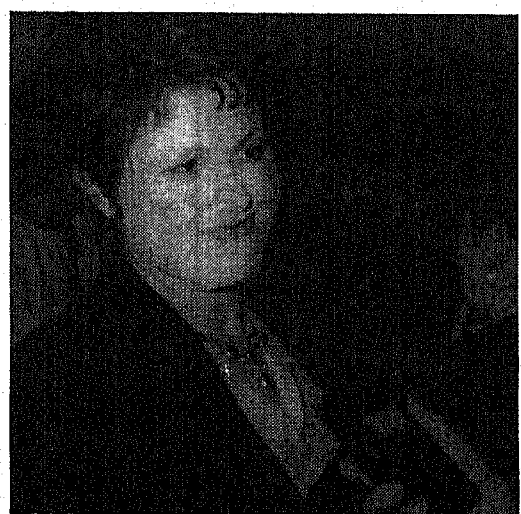


Alex  
 1. Nothing (I don't live here - I've only just come back).  
 2. I  
 3. The word queer doesn't mean anything to me, and no I don't like the term. I like gay.

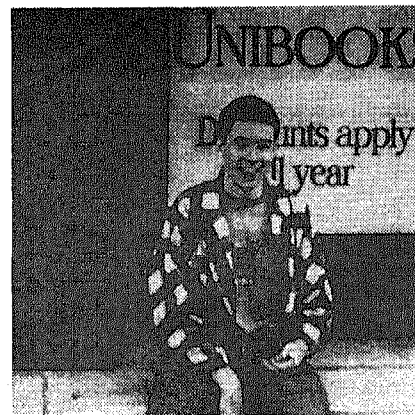
Vicki  
 1. I just saw an ad for a dance party, that's all.  
 2. Probably not, I don't really know that much about it.  
 3. I wouldn't apply it to homosexuals or bisexuals, to me queer means wierd.

Suzi  
 1. I saw an ad for the dance party at the U.S.A. city campus.  
 2. Probably not, I'm going to be away next weekend.  
 3. I don't really like the term, but just generally I associate it with gay people.

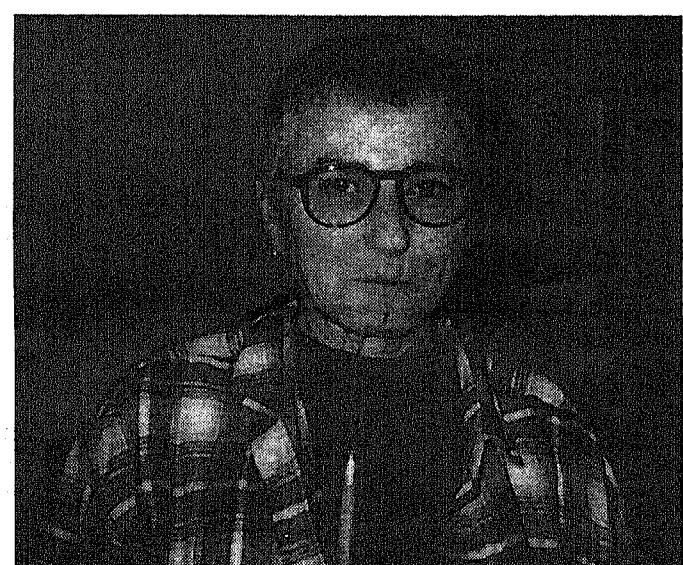
Emma  
 1. Not a lot, basically.  
 2. Not really.  
 3. I hate the term, but unfortunately I would refer it to .



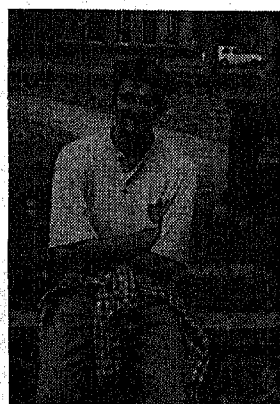
Alison  
 1. Quite a bit actually, being in it!  
 2. All of them, well most of them.



Marc  
 1. I know just about everything, because I've been helping to organise the week.  
 2. I'm planning on going to as much as I can. I'm looking forward to the dance party in particular, although all the events seem like they're going to be brilliant.  
 3. Queer is a word that means a lot of things. To me it means a sense of political activism associated with being non-heterosexual. It's a label that avoids labels, and it's a powerful statement. I think you can be gay and not queer, and vice versa. I like it.



Natile  
 1. Nothing really, all I know is there's going to be a dance party next Saturday for gay and lesbian people.  
 2. Yes, I'm going to come to the dance party on Saturday.  
 3. I don't mind the term, but I think more of gay guys and cross-dressers when I hear the word queer - I don't think it applies to women so much.



Damien  
 1. Lots. Pride Week has been in this head for some time now and I'm looking forward to seeing it happen.  
 2. Sure thing. I'll be at most events, from the launch and workshops, to the film night and of course the Dance Party.  
 3. I know a lot of people don't like it but I'm getting to. I think it can be used to encompass all non-heterosexual groups without having to be a long acronym. Reclaiming the word 'queer' may be a very liberating process for us.

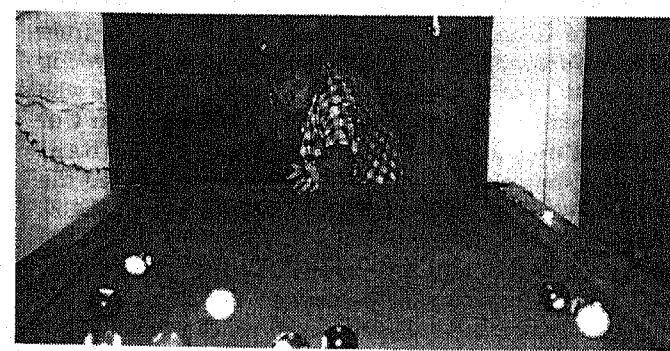
# Vox Pop



Sandra  
 1. I have absolutely no idea.  
 2. No, it's the first I've heard of it.  
 3. No I don't like the term, to me it sounds like someone crazy and demented.

Karen  
 1. Nothing, absolutely nothing.  
 2. No.  
 3. I don't like the term, it means someone gay. (Do you find it derogatory?) Yes. (Which do you prefer?) Gay.

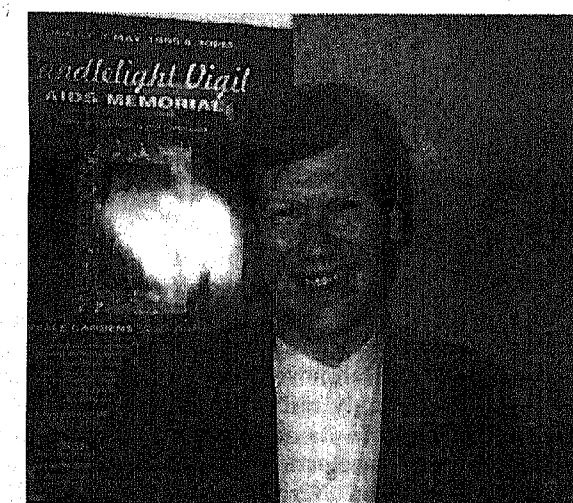
Anna  
 1. I haven't heard of it.  
 2. Probably not.  
 3. I don't think it's very complementary. I think it sounds really, alienating to whoever is gay or whoever is called queer.



Tania  
 1. I know that there's a cruise on Tuesday night and that it's going to be good. I got told about it by someone who's on the Pride committee. They said there's lots of things happening.  
 2. Yeah, I want to go on the boat cruise. I was going to look through Adelaide CT to see what Pride events are on, because it's lesbian/gay affiliated so I think I'll go along to them.  
 3. Queer? It means someone who's abnormal and strange. I don't like the term at all associated with lesbians or gays, I think it's a bad association.



Sue  
 1. I know it coincides the death of Dr. George Duncan, and to me that means mourning our friends that have passed away, and also being proud about being gay.  
 2. Yes, the womyn's cruise on the Popeye, on Tuesday 9th May.  
 3. I like the term. Queer means to me groovy and open minded and having fun.



Warren  
 1. That it's on next week, and that it's about people of alternative sexualities making a public statement, showing themselves to the world in a positive way.  
 2. I hope to go to the dance party. I don't know about the other things yet, I haven't looked at it.  
 3. That's two questions! Queer means odd, and if it's in relation to people with alternative views, no. I don't like the word.

Joan  
 1. I know that it's being organised by a group that meet at the Uni regularly, that it starts on May 8th and runs through to May 13th, and that there are quite a few activities organised at the Uni through the week.  
 2. Yes  
 3. I think the word queer is probably a bit outmoded these days, but on the other hand I don't like the expression gay and lesbian. I don't know what happened when gay just covered everyone. I think we need new words.



# The Gay

# Liberation Movement

The gay liberation movement sets its "birth" date on June 28th, 1969, when a police raid on a gay bar called "The Stonewall Inn" caused a riot in the streets of New York. The riot mobilized the gay and lesbian community in the United States, particularly in New York, and a revolutionary ideology, based on the rhetoric of the New Left, developed. The movement took the left in America by surprise, but the history of the "homophile movement" and the social atmosphere of the late 1960's created conditions for the radicalization of "America's second largest minority".<sup>1</sup>

During the 1960's, the American population was confronted with an increasingly militant attitude from the various minority groups in the country. The Native American and Spanish speaking population and almost every major university in the country had been subjected to

armed forces had drawn its personnel from the section of the population - young single men and women - that included a high proportion of homosexual people, and the sex-segregated environment had forced many of them to acknowledge their sexual orientation. Rather than return to their families, many gays and lesbians settled large cities, particularly

San Francisco, Los Angeles and New York, where the military industry had been concentrated. Diaries and personal histories indicate the beginnings of a group identity that grew stronger during the 1950's. In 1948, Alfred Kinsey's report, *Sexual Behaviour in the Human Male*, which showed the extent of homosexual activity in the male half of the population also contributed to this process. Kinsey found that 37 percent of the male population had homosexual experiences at some time in their lives and that 4 percent were exclusively homosexual all their lives. A similar report published in 1953 indicated lower but equally surprising figures for women: 13 percent had lesbian experiences and up to 3 percent were exclusively homosexual. Kinsey himself pointed out the fact that his own data demonstrated the hypocrisy of mainstream views on sexuality, and the reports received widespread coverage in the media.<sup>5</sup> The report, the gay ghettos and bars and the growing discussion of homosexuality in literature - usually pulp fiction or pornography - and the media all contributed to a growing awareness amongst previously isolated gay and lesbian people that they were in fact part of a significant, though well-hidden population. Although the portrayal of homosexuality was overwhelmingly negative, describing it as an illness or a crime (which it actually was in all states until 1961), gay men and lesbian women all testify to its importance in helping them become aware of their sexuality and the fact that they were not alone.

It was inevitable in this context that homosexuals would eventually see the need to create organizations that reflected their awareness of themselves as part of a group. It was also necessary for reasons of self-protection: the increasing public focus on the homosexual community made it easier to be detected, and police raids on gay bars and the arresting of gay men on "beats" was common. In 1951, the first gay rights organization was established in Los Angeles. The Mattachine Society was established by men who had been active members of the Communist Party since the Depression, and consequently they perceived the position of homosexuals in society in political terms. They created a secret cell-like structure modelled on that of the Communist Party, and developed an analysis of homosexual oppression that criti-

cized the structure of the nuclear family and the physical and mental oppression that gays and lesbians experienced. However, the anti-communist spirit of the 1950's and the public denigration of homosexuality meant that the membership of the organization, which had 2,000 members by 1953, attacked the leadership for their communist affiliations. The founding members resigned and the leadership was taken over by people with an accommodationist approach. The new leadership avoided any aggressive action that they felt would "probably bring more pressures on the Society" or prejudice its position. The new leadership were hostile to the conception of homosexuality as an oppressed minority and the efforts that had been made to build a special gay culture or ethic, and instead urged its members to conform to:

a pattern of behaviour that is acceptable to society in general and compatible with [the] recognized institutions.. of home, church and state...<sup>6</sup>

The same accommodationist approach marked the early beginnings of the lesbian organization Daughters of Bilitis (DOB), founded in San Francisco in 1955. Del Martin and Phyllis Lyon, founded the organization in order to "aid the Lesbian in discovering her potential and her place in society." The organization ran social functions, discussion groups, a library, public forums, published a monthly magazine called *The Ladder*. They participated in research projects and promoted law reform and public education. Martin and Lyon, in their book *Lesbian/Woman*, acknowledged that the aims of the organization were based on concepts that later became unacceptable to the movement, but quite accurately pointed out:

Homosexuals today are not seeking tolerance; they are demanding total acceptance. But one must consider the times in which DOB came into being. Just the month prior to the first publication [of *The Ladder*] police had raided the Alamo Club... loading thirty-six patrons into their paddy wagons. DOB was also born on the heels of the United States State Department scandals of the early fifties when hundreds of homosexual men and women had been summarily fired from their jobs when their identity had been disclosed or even hinted at. Most Lesbians were completely downtrodden, having been brainwashed by a powerful heterosexual church and by the much touted precepts of psychoanalysis. There was not the sense of community or solidarity there is today. Lesbians were isolated and separated - and scared.<sup>7</sup>

Nevertheless, as the McCarthy era drew to a close the level of militancy in the homophile movement slowly

increased. The movement remained small throughout the 1950's: the Mattachine Society and DOB in San Francisco were the largest in the country and their combined membership never exceeded 200. Both organizations laid the groundwork for dialogue between the homosexual community the professional class, but their accommodationist spirit meant that they were soon overtaken by more militant activists on both the East and West coasts.

San Francisco was one of the major centres of the struggle for homosexual civil rights. The early movement emerged out of the Beat culture in the city, particularly in the North Beach area. The young poets and artists who flocked to San Francisco during the "Renaissance" found themselves receiving an education in homosexual art:

The publicity that the Beat movement received was taken advantage of by a candidate for mayor in 1959, when he accused the incumbent mayor George Christopher of allowing the city to become "the national headquarters of the organized homosexuals in the United States." The tactic failed to remove Christopher from office, but in response to the accusation, began a campaign of harassing the gay and lesbian bars and arresting gay men for solicitation or "lewd behaviour". Police harassment of the gay community was nothing new; what was new was the amount of media coverage the campaign received and the strength of the protest about it, which came not from the homophile organizations, who encouraged their members to stay away from the bars, but began with a young drag queen named Jose Sarria who worked in a bohemian gay bar Out of the campaign, a militant homophile organization called the League for Civil Education (LCE) was established. LCE was the first organization to attempt to organize the patrons of the gay bars, and they attacked police raids and entrapment.<sup>8</sup> The organization became prominent enough for three mayoral candidates to publish campaign advertisements in the *LCE News* in 1962.

The most radical homophile organization in San Francisco was the Society for Individual Rights (SIR), established in 1964. Its leaders showed signs of a more aggressive attitude than the previous organizations.

Like LCE, SIR recruited from and talked to people in the gay bars, and they organized a wide range of activities. They also built America's first gay community centre, and equipped it with office and conference space, a dance floor, and a stage. SIR participated in picket lines organized in protest against the firing of homosexuals and newspapers that presented homosexuality in a negative light.<sup>9</sup>

HETEROSEXUALS AREN'T  
THEY'RE JUST  
NORMAL  
COMMON

sit-ins, strikes and riots. America was experiencing a political movement that was increasingly militant, even revolutionary in its actions and rhetoric, and the election of conservative Republican Nixon as President in 1968, who promoted himself as a representative of mainstream "middle" America, indicated the alarm with which the changes were regarded.<sup>2</sup> Nevertheless, radical activism became increasingly important, probably having an influence out of proportion to the number of people actively involved in politics, and the largely urban gay and lesbian population had to have been heavily influenced by the changes.

The homosexual population<sup>3</sup> of America had become increasingly concentrated in the larger cities since WWII, particularly in the bohemian sectors of New York and San Francisco, although there were significant homosexual minorities in most large cities and even some smaller towns.<sup>4</sup> The Second World War had uprooted and altered the lives of many young Americans who had left their families for the first time to serve in the military. The



# Radicalization of America's Second Largest Minority

San Francisco activists were also the first to initiate a dialogue with the Protestant churches in the area. In 1964 a young Methodist minister named Ted McIvenna, worried by the number of young male hustlers on the street, contacted Mattachine and DOB. In December, the Council on Religion and the Homosexual (CRH) was established, and a dance was organized for New Years Eve, where the clergy saw the harassment the homosexual community was normally subjected to first-hand. The ministers were shocked and publicly attacked the San Francisco Police Department, pushing strongly for an end to such activity. The dance galvanized the Protestant clergy, and Councils sprang up all over the country. The police, unwilling to antagonize the clergy any further, stopped harassing people at gay and lesbian social events in the city.<sup>10</sup>

During the late 1960's, the gay and lesbian community in San Francisco became a political force, consulted and occasionally actively supported by local and state politicians. The homosexual community converged with the hippie subculture and a Citizens Alert group which joined with other minorities to set up a watchdog service on police abuses. The Committee for Homosexual Freedom, established in 1969, was made up of "hippie-radical young gays" and was the first organization in the area to embrace a gay liberation philosophy.<sup>11</sup>

Meanwhile, the East Coast activists were also developing a civil rights philosophy. Barbara Gittings, an activist in DOB and later in the Gay Activists Alliance in New York, remarked:

During the movement of the 1950's, homosexuals looked inward, focusing on themselves and their problems; and they sought tolerance, understanding. In the 1960's, we looked *outside* ourselves for the roots of the trouble.<sup>12</sup>

Aware of the success of the black civil rights movement, he instigated the same vigorous approach in the Washington Mattachine Society. Members wrote letters demanding an end to discrimination in the civil service, hounded federal officials for meetings, and enlisted the support of the local American Civil Liberties Union, which decided to help them fight discriminatory federal employment policy. By 1964, the national ACLU adopted a policy opposing the laws against sodomy, thanks to pressure from its chapters in Washington, New York and southern California. Despite attempts in Congress to destroy the Washington Mattachine Society, the organization thrived, using direct action tactics like pickets and demonstrations to make its points.

Like Kameny, Randy Wicker's personal background gave him the necessary perspective and skills to become a militant activist. He had been a student activist in the black civil rights campaign in Texas, and his roommate had been expelled when the university had discovered he was gay; only Wicker's prominence on the campus had saved him from the same fate. He moved to New York, and unable to convince the Mattachine Society there to take a more militant position, created a one-man operation he called the Homosexual League of New York, and embarked on a very successful media saturation campaign. He soon became one of the best-known gay activists in the country. In 1963, Kameny and Wicker joined forces with activists from Philadelphia and the New York DOB to form the East Coast Homophile Organizations (ECHO), which became a breeding ground for many of the leaders of the gay liberation movement.

One of the more important aspects of the new militancy was its attack, led particularly by Kameny, on the

has relentlessly persecuted and murdered homosexuals and lesbians since the oppressor has had power. We are the negation of heterosexuality and of the nuclear family structure, and as such we have been driven from, our jobs, our families, our education and sometimes from life itself.<sup>14</sup>

The philosophy of gay liberation, grounded in the rhetoric of the New Left and influenced heavily by the women's liberation movement (and vice versa), the peace movement and the self-perception of other minorities, created conflicts within the movement, particularly between gay men and lesbian women; many of whom started their own groups or joined the women's movement. The Gay Liberation Front, born after the Stonewall riots, eventually became an umbrella group for a number of "cells" with their own interests and activities. The gay liberationists immediately identified itself with other revolutionary organizations, and forced the traditionally homophobic and macho left culture to embrace its cause. The greatest victory in that context,

homosexual minority in the United States, like its other minorities, to become a strong lobbying force in local and national politics. In order to reach that point, the external circumstances and internal logic of the homophile movement had to go through many changes. "The birth of gay liberation" could not have occurred without the decades of activity and slowly developing militancy that preceded it.

1 Donn Teal, *The Gay Militants*, p.17.

The word "homophile" meaning "love of same" was used in the 1950's and 1960's to denote those organizations that worked for the rights of the homosexual. It is an important distinction because the term "gay liberation" is based on a particular concept that moves beyond "equal rights for homosexuals" to the struggle to change the systematic injustice and oppression of society.

2 Alan Brinkley, *The Unfinished Nation: a Concise History of the American People*, vol 2. Chapters 31 and 32.

3 Unless indicated otherwise, "homosexual" is meant to refer both to gay men and lesbian women.

4 Because the homosexual population was hidden throughout the first part of the 20th century it is difficult to establish the actual

size of the community, but the number of gay or lesbian bars indicates approximately what size it may have been. John D'Emilio points out in *Sexual Politics, Sexual Communities* that there were four gay bars, for example, in Cleveland by 1950, and even towns like Worcester in Massachusetts had a bar. San Francisco had up to 30 bars catering for gays and lesbians.

5 Figures cited in John D'Emilio, *Sexual Politics, Sexual Communities*, p.35

6 Del Martin and Phyllis Lyon, *Lesbian / Woman*, p.215

7 "Entrapment" was a technique the police would use to arrest homosexuals' usually gay men. A policeman or woman would dress up and cruise the bars or gay beats until they were propositioned and then they would arrest the propositioner.

8 *ibid*, p.191

9 Martin and Lyon, *op. cit.*, p.232-3.

10 Teal, *op. cit.*, p.146

11 *ibid*, p.39

12 *ibid*, p.164

13 Karla Jay and Allen Young (eds), *Out of the Closets*, p.1

14 Teal, *op. cit.*, p.171-2

15 *ibid*, chapter 12

16 Randy Shilts "The Life and Death of Harvey Milk" *The Christopher Street Reader*, p.390

17 *ibid*

## DON'T QUESTION YOUR SEXUALITY JUST DO IT

medical and psychiatric professions' view of homosexuality as an illness. In 1965, Washington Mattachine stated:

in the absence of valid evidence to the contrary, homosexuality is not a sickness, disturbance, or pathology in any sense, but is merely a preference, orientation or propensity, on par with, and not different in kind from, heterosexuality.<sup>13</sup>

Kameny insisted that homosexuals were an oppressed minority, like blacks or non-Christians, and that any talk of "cure" had no place in a homosexual rights movement. Gradually, a new self-confidence arose in the homosexual community.

The movements of the 1960's were an important background to the post-Stonewall gay liberation movement. The activists of the 1960's forced the homophile movement, not without resistance from the old leadership, to shed the self-deprecation and reliance on sympathetic professionals that characterized it, and built the basis for a gay liberation movement that went beyond the aims of equal rights developed into a critique of and a commitment to changing the inherent inequalities in American social system. Karla Jay described the gay liberation philosophy this way:

We perceive our oppression as a class struggle and our oppressor as white, middle-class, male-dominated, heterosexual society, which

perhaps, was winning the support of the Black Panthers, when their Supreme Commander issued a statement of support for the movement.<sup>15</sup>

In New York in particular, gay liberation organizations of all kinds - Radicalesbians, Third World Gay Revolution, Gay Youth, Street Transvestite Action Revolutionaries - appeared, dealing with the particular issues that affected them and joining together for rallies and meetings. The gay and lesbian movement became a powerful political group, particularly in New York and San Francisco. During the 1970 elections in New York, the Gay Activists Alliance (GAA), a splinter group from the GLF, published the results of a survey on politicians responses to gay rights issues, and the size of the homosexual voting bloc was indicated in the success of the candidates who had homosexual rights policies.<sup>16</sup> Similarly, on the West Coast, gays and lesbians became a political force in the late 1970's, when a maverick gay businessman name Harvey Milk first helped pro-gay mayoral candidate's election campaign in 1975 and then was elected to the San Francisco Board of Supervisors in 1977. The community in California mobilized in 1978 to defeat a state-wide initiative by conservative senator John Briggs to keep homosexuals out of the teaching system.<sup>17</sup>

From the 1950's to the 1970's, the

## Books

## Movies

### Stonewall

By Martin Duberman

Published by Dutton, Penguin Books USA 1993

June 28, 1969 has been called the birth day of the modern gay liberation movement. The police were carrying out one of their routine raids on the Stonewall Inn, a gay bar in Christopher Street, New York City, only this time the patrons fought back. Thus began the Stonewall Riots. Historian Martin Duberman chronicles what happened at Stonewall that night, and puts the riots into perspective along with the homophile movement that preceded it, to the beginnings of "Gay Pride."

He does this by following the histories of 6 people whose lives were loosely woven together in New York at this time, to successfully demonstrate some of the diversity of non-heterosexual culture and politics in America during the second half of the 20th century.

Individuals featured include: Foster Gunnison Jr. - gay, celibate, influential in the more conservative homophile movement; Sylvia Ray Rivera - outspoken sexworker and "street queen"; Jim Fouratt - a firm believer in the affiliation between the gay and the radical left movements; Craig Rodwell - owner of the first gay bookshop not dealing primarily in gay porn (and the mind behind the Gay Liberation Front); Yvonne (Maui) Flowers - African lesbian feminist; and Karla Jay - who helped keep the Gay Liberation Front womyn friendly.

Martin skilfully avoids limiting *Stonewall* to a mere biography of these 6 individuals' lives. He weaves in other prominent people involved in the movement/s and fills out the text to make it a comprehensive history with a human face.

*Stonewall* is a great book to read for an introductory understanding of 20th century gay history in America. It describes the political activities prior to Stonewall and how the riots irrevocably changed the attitudes and direction of the gay movement, which in turn has affected communities around the world. It has stopped short of explaining the next development in gay liberation - that being the Queer movement, but arguably, Queer is a different topic for a different book. I give it a 10/10.

Sabina Nowak

### Gender Outlaw

On men, women and the rest of us

By Kate Bornstein.

Published by Routledge, NY 1994

What can I say? *Gender Outlaw* is like no other book I have ever read. It is a semi-autobiographical book about "male" to "female" transsexual Kate Bornstein, but it is so much more than that.

Kate goes beyond specific issues concerning transsexuals such as "passing" in their preferred gender, the complications of gender reassignment surgery and her "coming out" story (although she touches on all of these). She questions gender itself, which in turn affects sex, identity, sexuality, societal assumptions and norms, medical practices and more.

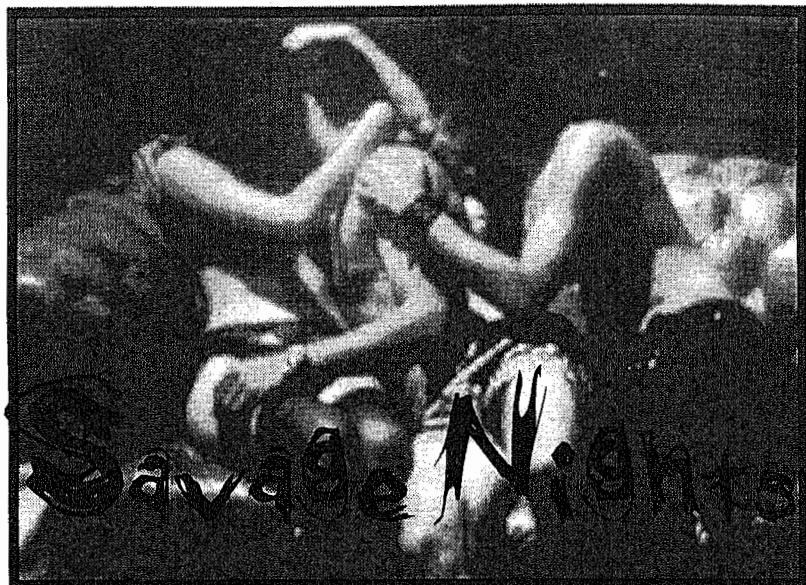
Why is it that when a baby is born, the first thing people ask is whether its a boy or a girl? And how does one tell? Does it have a properly formed penis. If not its a girl. Why do people assume that gender is rigid and dichotomous?

Kate has a unique and skillful style of writing which she says is transsexual like her.

She incorporates tangents, quotes and various interesting bits and pieces in a way that adds to, rather than detracts from her primary point. The layout and inclusion of photographs makes the book also visually appealing.

*Gender Outlaw* is an excellent book. It caused me to challenge my own beliefs about gender (incidentally though, I don't agree with Kate on every point). If you think *Gender Outlaw* is just about transsexuality then you are mistaken. It has relevance to everyone - men, women, feminists, "sex outlaws" such as lesbains, gay men and bisexual people, and anyone who transgresses societal norms. 10/10.

Sabina Nowak



Finally... a really BISEXUAL film. No ice-pick wielding sociopaths, no cabaret inclined Transylvanians - this is an autobiographical film written, directed by and starring Cyril Collard, a HIV+ and bisexual man. *Savage Nights* takes a look at a common bisexual dilemma - feeling pressured by those around us to grow up and make choices - to a singular sexual identity, to one man or one woman - to a committed relationship or many casual erotic experiences.

Collard, as Jean, is coming to terms with his status as HIV+, and has been using the beats as his sexual outlet, getting hand jobs from strangers. He meets Laura, a very idealistic young actress and gets involved quite quickly with her. He doesn't tell her he is positive and doesn't use a condom, obtaining a fleeting purity in her naivety and obsessive love.

Jean meets Samy, a Spanish immigrant, who drifts through S/M to joining a group of skinheads. Laura can't understand Jean's desire to have sex with other people and causes scene after scene reacting to Jean and Samy's relationship.

Jean, resentful of the possessiveness and pressure, is unwilling for a long time to be forced into decision making. For those of you that are veterans of this kind of tangled relationship, you should be able to relate to Laura's feelings of despair and view that the intensity of her feelings give her a kind of licence to have expectations of Jean as well as Jean's unwillingness to assume responsibility for this girl's feelings.

*Savage Nights* is also visually lush, taking the viewer through some of Paris' seedier night spots, as well as some of its beauty. Speaking of beauty, I drooled my way through the film - all three lead actors are gorgeous! Oh, I almost forgot - the film's in French, but like all really good films, you don't notice that you're reading subtitles.

*Savage Nights* is showing at the Mercury with Love and Human Remains, another film with bisexual themes on May 28 and June 8.

Come out.

Come out.

wherever you are

inside out.

A Service for guys under the age of 26 who are gay, bisexual or just attracted to other guys.

For support, counselling, workshops, social drop in evenings, HIV/AIDS and STD screening, information on safer sex, or just someone to talk to.

Call Rob, David or Dean on (08) 232 0233 (Mon, Tue, Thurs and Fri) or (08) 255 3477 (Wednesdays)

Based at The Second Story Youth Health Service City and Elizabeth branches



# The Gays That I Know

This is from Mary E. Banghart who writes for a lesbian/gay paper in Michigan. She prefaced it with some tongue-in-cheek remarks about how every great social revolution has had a great theme song. So THIS one is ours, sung to the tune of "My Favorite Things."

Big dykes with small dogs and butches with kittens; Diesels in tall boots with chains on their mittens; Femmes in their lipstick with rings in their nose; These are a few of the gays that I know.

Men who can cook and make great apple strudels; Women who think and can sure use their noodles; Some who like dressing in black leather clothes; These are a few of the gays that I know.

Men in tight dresses with gold lame sashes; Makeup and high heels and long false eyelashes; Men who have muscles and men who wear hose; These are a few of the gays that I know.

REFRAIN: When the right wing spews its hatred And it makes me sad, I simply remember the gays that I know And then I don't feel so bad.

Doctors and nurses and student and teachers; Soldiers and singers and actors and preachers; Lawyers who fight in the courts with our foes; These are a few of the gays that I know.

Nieces and uncles and sisters and brothers; Parents who live with significant others; Brave sons and daughters who let their love show; These are a few of the gays that I know.

Young politicians with courage and vision; Leaders with guts who can make a decision; Those in the closets and those on the go; These are a few of the gays that I know.

REFRAIN: First Anita, now it's Limbaugh. It just makes you mad, but always remember the gays that you know and then you won't feel so bad.

# Poetry

## It's Still Love

She walks into the crowded room,  
Like a breath of fresh air.  
All in black,  
-a plain black dress  
black stockings  
covering her legs like a second skin  
Her dark hair falls gently on her shoulders  
and down over one eye  
-simple yet desirable.

I can't help staring  
Oblivious she walks and talks.  
If only she knew  
how I love to watch her  
But we are friends no more

I had a dream last night  
-The light dim  
She undresses in front of me  
I watch her closely  
Every curve of her body  
every crevice

It is heaven  
She comes closer to me  
my heart beating fast  
She looks into my eyes,  
Takes my hand  
and guides me to her.  
Her round breasts-soft and inviting  
-closer

I can smell her perfume  
light, like a caress over me  
We kiss gently  
She moans  
I pull away  
This isn't right  
She reads it in my eyes  
and - her answer tells me it's O.K.  
I came forward  
and put my arms around her  
Wanting her to hold me - forever  
For those few moments it feels right  
The attraction grows as we stand  
together

I feel safe  
Slowly my clothes fall to the ground  
She entices me towards the bed  
I am drunk with happiness  
Her eyes again reassure me  
slowly we start touching-kissing.  
She groans...  
I fall asleep in her arms  
and she in mine.

Back to the crowded room  
I watch as I have always watched  
-from a distance  
unable to touch  
-it is forbidden

If others knew I would feel ashamed  
She walks past me and smiles  
"Hi," she says  
and that's all.

## Darkness, Aids and Homosexuality

We many are known to be so few,  
Yet I feel we are oh so many.  
We hide and dream,  
Prejudice is what we hide from.  
And we are blamed for the darkness,  
That blooms over the world.  
It kills without selection,  
The darkness has no enemy.  
Not yet.  
We hide from constant prejudice,  
We know not who is not prejudice.  
This is why we are known to be so few.  
We build a shell, camouflage,  
To protect us from prejudice.  
Some of us too late,  
Like me.  
My lateness to this day trails behind me.

Odette

# crossword clues

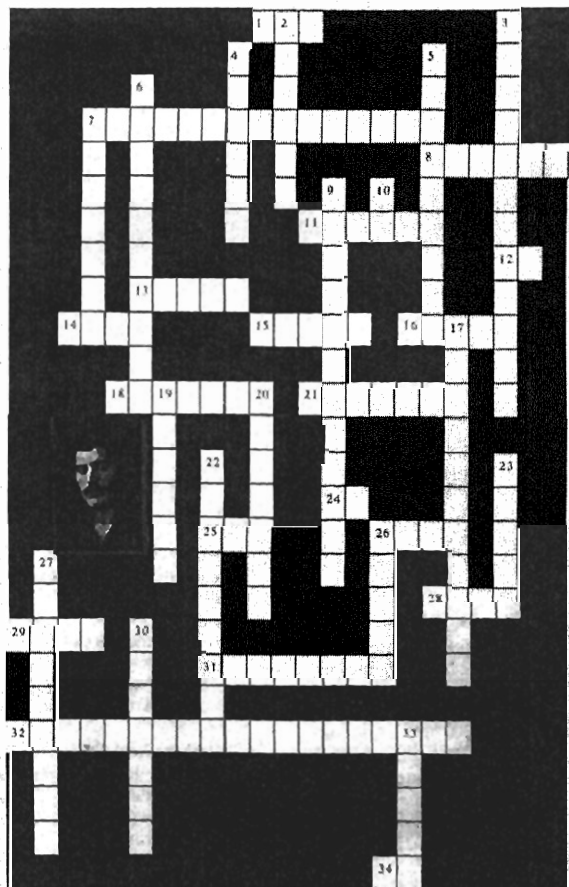
## ACROSS

- 1 Filmed Mardi Gras
- 7 The Tin Man was one of these
- 8 (With 33 down) 5 down's birth name
- 11 Original "Lesbian"
- 12 (With 28 across) bi character on LA Law
- 13 (With 20 down) Sweet Transvestite
- 14 Number of admonishments against homosexuality in Christian Gospels
- 15 Patsy \_\_\_\_
- 16 Adelaide's wimmin's bar
- 18 (With 21 across) gay men's culture group
- 21 See 18 across
- 24 (With 2 down) Ely in Go Fish
- 25 Flinders Ilhi les/bi/gay group
- 26 What's - his - name from Melrose Place
- 28 See 1 across
- 29 (With 19 down) Lead singer of Soft Cell
- 31 Gaymes host 1995
- 32 Annual conference for queer students
- 34 \_\_\_\_ lang

## DOWN

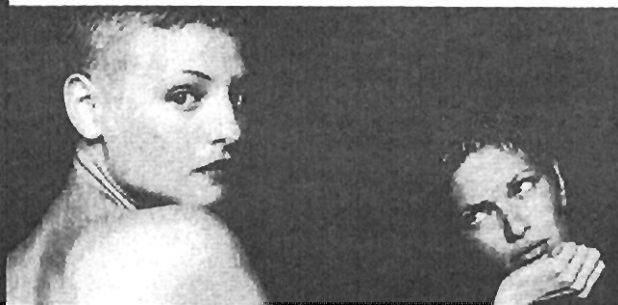
- 2 See 24 across
- 3 Where the Order of Perpetual Indulgence originated
- 4 (With 26 down) Independent for Bligh
- 5 80s' "gender bender"
- 6 Year that SA's anti - discrimination laws were passed 19\_\_
- 7 (With 30 down) pictured clue
- 9 Legally heterosexual
- 10 Show with non-heterosexual characters
- 17 Muscle relaxant
- 19 See 29 across
- 20 See 13 across
- 22 New York riots of 1969
- 23 Absolutely Fabulous
- 27 Ru Paul is one
- 30 See 7 down
- 33 See 8 across

See page 32 for answers



# CONNECTIONS

## Look & Learn



**Acceptance** Catholic group for gay women & men. Mass 3rd Friday of the month 8pm 258 Hutt St City. GPO Box 2237, Adelaide 5001. Ph Robert 337 8720.

**Adelaide Bisexual Collective** Social, educational & support group for bis & friends. Send SSAE to PO Box 3391 Rundle Mall Adelaide 5000 or ph Sabina 352 5715.

**Adelaide Happy Wanderers** Les/bi/gay bush walking group. Contact 267 5112 (Bart), 269 3717 (Warren) or 333 0667 (Jeff).

**Adelaide HIV/AIDS Counselling Team** Free professional counselling service for people with HIV/AIDS, the people they live with, their support people & those concerned about HIV infection. Ph 232 0966, or write to 78 Hutt St, Adelaide 5000.

**Adelaide Spokes (Lesbian, Gay and Bi Cycling Group)** Contact Llew on 362 0594 or Sue/Jo 261 2268.

**Adelaide Uni Counselling Service**, Ground floor, Horace Lamb Bldg Ph303 5663

**Adelaide Uni Medical Centre**, Ground floor, Horace lamb Bldg Ph3035050

**AIDS Council of SA** Range of Support services for people living with HIV/AIDS & their lovers, families, friends & carers including counselling, advocacy, treatments info, referrals, housing & financial assistance. Ph David or Andrew on 362 1611 or 362 3208 or (008) 888 559. PO Box 907 Kent Town SA 5071.

**BAMH** Bisexual And Married Homosexual men's support group. Meets Wednesday afternoons monthly & Thursday nights weekly. Ph 362 7931. Wed & Sat 10-12noon, ACSA or Gayline.

**Carousel Club Inc** Social group for transvestites & transsexuals of all ages PO Box 721, Marleston, 5033 or ph Michelle 281 6190.

**Chameleons** Group for trans-

sexuals, transvestites & cross-dressers. Meetings on 3rd Friday of the month. Ph Desi 346 2515 A/H.

**Clinic 275** Free & confidential counselling & testing for HIV. First floor 275 North Tee Adelaide. Monday, Thursday, Friday 10am-4.30 pm, Tuesday, Wednesday, Noon-7.30pm. Ph 226 6025.

**Gay & Lesbian Counselling Service (Gayline)** For info, counselling, referrals, listings. Face to face counselling by appointment. Ph 362 3223 or (1800) 182 233 weeknights 7-10pm. Saturday & Sunday 2-5pm.

**Golden Club (Gay Older Ladies Doing Everything Now)** Social group for gay women 30+ years. Associate membership for women 25-30 years. Membership \$15/\$12 conc. PO box 238, Prospect 5082.

**Integrity Adelaide** Anglican group for gay men, lesbians, bisexuals, their friends & families. Meets 1st Friday of the month at Emmanuel Church, cnr Young & Clark Sts Wayville. Worship at 7.30pm, social gathering afterwards. PO Box 8001 Hindley St Ph Graham 289 4003, Janine 322 5090 or Keith 379 9500.

**Lesbian Line** Friday 6-9pm ph 2231982.

**Lesbians in the North** (counselling and groups) contact via Elizabeth WHC, ph: 252 3711.

**LGCA** Lesbian & Gay Community Action. Activist group. Ph 362 3106 (business hrs) PO Box 6183, Halifax St, Adelaide 5000. Meets 2nd Monday of the month, Darling House.

**Metropolitan Community Church** Meets Sundays 7pm Quaker meeting hall 40a Pennington Tee Nth Adelaide. GPO Box 1006 Adelaide. Ph Rev Julie Daley 337 4971

**Mitrasasana** Gay Buddhist group PO box 39, Woodville, 5011

**Northern Region Social & Support Group** For gay & bi men over 25. Meets alternate Fridays 7.30pm. Ph Ray 252 3214 (a/h) or David 282 1206 (business hrs).

**OUT & ABOUT** Uni of SA Les/bi/

gay group Ph 302 3212 (9-5) or write C/- Student Union, PO Box 1 Ingle Farm, 5095.

**OUT** Flinders Uni Les/bi/gay group. Ph C/- Clubs & Societies 201 2276. Meets fortnightly Fridays at 12pm.

**People in the North** Free HIV testing & counselling for males & females. Lyell Mc Ewin Community Health Centre, Cnr Haydown & Oldham Rds Elizabeth Vale. Ph David on 282 1206. Confidentiality assured.

**PFLAG** (Parents & Friends of Lesbians & Gays) call Anne on 088 377 108 or Pam on 241 0616.

**PLWHA (SA)** People Living with HIV/AIDS lobby Group, social & peer support for positive people. PO Box 2603 Kent Town 5071 or ph 362 2799 (1-5.30pm)

**Positive Living Centre** Social & Drop-in for people living with HIV/AIDS. 64 Fullarton Rd, Norwood. Ph 362 2799 (project office).

**PRIDE** Non-heterosexual group at Adelaide Uni. Ph Damien on 361 3016 or Kym on 3368925 Meets weekly during academic year in the Margaret Murray Room, Level 5 Union building.

**SA Transsexual Support** group for transsexuals who have permanently changed their gender role. Also provides info on transsexuality for the community & people with gender difficulties. Contact C/- Gayline or ACSA & ask for Jenny.

**SAGSAA** SA Gay Sports & Arts Assoc. GPO Box 271 Adelaide 5001, ph Michael 362 2891 (A/H).

**SAVIVE (Formerly IV League)** Support for IV users, needle exchange. Call 362 9299 or 015 394 556

**Second Story Youth Health Centre** Peer education programs, medical services, face to face & phone counselling, HIV/AIDS treatment & management, & pre & post HIV test counselling for all people under 26, including lesbian, gay, bisexual & transgendered youth. Ph 232 0233 (City) or 255 3477 (ELIZABETH) 9am-5pm. Post: PO Box 3232 Rundle Mall Adelaide 5000.

**Shangri La** Social/support group for Asian men under 30 years who are gay, bisexual or just attracted to other men. Asian guys meet on alternate Sundays (2-4.30pm) with friends after. Asian men & friends meet every other Sunday. For info or just a chat call Bryan, David or Dean on 232 0233. Confidentiality guaranteed.

**Social Gathering for Lesbians** Coffee, cake and conversation at Left Bank Coffee Lounge 165 Pulteney St. 4th Sunday of the month 2pm onwards, ask for Molloy.

**Somewhere Out There** At Adelaide Women's Health Centre, 64 Pennington Tee North Adelaide. A Non-judgemental group for women

exploring their sexuality. Fortnightly Fridays 6-7.30pm. Ph 47 3109 + a \$3 donation.

**Tentative Lesbians Collective** For lesbians coming to terms with coming out. Contact via Lesbian Line.

**The Hyde Out** Social Drop-in for gay men 12-25 yrs. Fridays 7-10pm Second Story Youth Centre. Ph David or Rob 232 0233 (City) or 255 3477 (Elizabeth) Business hrs.

**3G's Social Club** Grand Gentlemen's Group, PO Box 6126 Halifax St Adelaide 5000.

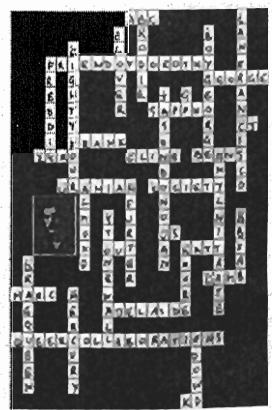
**Ubiquity Housing Co-Operative** For gay men & lesbians Ph Bill 085 366283 or write to PO Box 142 Meadows 5201.

**Unity** Uniting Church support group for gays & friends. Meets 4th Friday of the month 6.30pm Pilgrim Church 12 Flinders St City. Ph Barbara 264 0645 or Simon 410 4804.

**Uranian Society** (Forum for gay men's culture) ph 362 3106 (bus. hrs).

**Work it Out** Free & confidential workshops for gay & bi men under 26. Ph David or Rob (City) 232 0233, (Elizabeth) 255 3477.

## CROSSWORD ANSWERS





# Taking death out of education

*Around Australia, tens of thousands of animals each year lose their lives in the name of education.*



FEATURE

Last week was Laboratory Animals Week. On Saturday, protesters gathered on the steps of Parliament House as part of a nation wide campaign to replace animals in secondary and undergraduate teaching. Protesters called on the Minister responsible for animal welfare, David Wotton, to explain why animals are still being killed for teaching when there are alternatives.

Around Australia, tens of thousands of animals each year lose their lives in the name of education. They are used to demonstrate facts and techniques which are already known and well established; no new knowledge is being generated. Students have a responsibility to consider the morality of this waste of animal lives.



## Animal experiments at Adelaide University

The uses of animals are many and varied. The use of animals in undergraduate study at Adelaide University include Biology I students dissecting various small animals in order to examine their reproductive and respiratory systems; Psychology I students "teaching" rats to press a bar in a Skinner Box using operant conditioning techniques; Zoology students placing mice in air tight jars which are submerged in water baths at various temperatures to measure the rate of oxygen consumption and Pharmacology students placing opiate affected mice on hot plates to compare reaction time with 'normal' mice.

## The law encourages the replacement of animals

According to the Australian Code of Practice which governs the use of animals in teaching, animals may be used only when they are essential to the achievement of important educational objectives and techniques which replace animals must be used wherever possible.

Unfortunately little more than lip service is being paid to these requirements, since there are now alternatives to many uses of animals in teaching and in such cases there is evidence that

students learn just as much without using animals. In other words, the available evidence shows that animals are not essential to the achievement of many educational objectives.

In addition, those animal research practicals which teach students hands on researching methods perpetuate the culture of animal based research. A Psychology I handout on the Skinner Box experiment states that one of the purposes of the experiment is:

To allow you to gain skill and sophistication in the techniques of animal work in psychology to the point where you could perform a worthwhile animal study on your own.

## The range of alternatives available is expanding rapidly - but are being underutilised.

The NORINA database of alternatives to animals in school and university teaching now has over 2000 entries. Computer technology has great potential to replace many uses of animals. Already there are computer simulations which allow students to design and carry out "experiments" and to record and analyse results. For example, in Pharmacology such simulations allow students to test the effects of different types and dosages of drugs. The simulations are not only more humane, but also more time efficient since responses can be produced faster than in animals. Potentially, students can test more drugs and drug combinations that they could in live animals.

While computer simulations and high quality videos can be very useful in some areas, innovative teachers have also found other ways to avoid harming animals. A good example is Dr Gary Scroop's method in the Physiology Department at Adelaide University where, among other things, students conduct benign experiments on themselves to study physiology.

At the Notheastern University in Boston, psychologists have developed a program using free-ranging pigeons rather than laboratory rats to teach psychological principles. The pigeons choose whether or not to be involved in the students' experiment, they can fly away at any time and unlike the rats, they are not killed at the end of the course. The psychologists won a prize for excellence in psychology teaching, and they have shown that students learn just as much about psychological principles as in the traditional laboratory experiments. Students were very positive in their evaluation of this field study.

Veterinary students clearly need to learn how to operate on animals, but even here there are humane options. At several North American universities, students first learn basic skills

such as suturing, blood vessel ligation and bone setting on models. Next they operate on cadavers of pets who died or were euthanased for medical reasons. Finally they practise live animal surgery by spaying and neutering animals from welfare shelters, thereby increasing the chances of these animals being adopted. In their final year students operate in clinical placements under supervision. Studies have shown that these students perform as well in their first year of veterinary practice as those who operate on and kill healthy laboratory animals in the traditional surgery classes.

## Compassion and learning are not mutually exclusive.

The effectiveness of alternatives, such as computer simulations or biovideographs, has not been extensively studied. However, in the half dozen or so studies which have been done, students using the alternatives learned at least as much, sometimes more, than students doing the traditional experiments. If teachers claim that inferior learning results from using alternatives, the onus is on them to produce the evidence.

The Code of Practice requires teachers to use alternatives to animals wherever possible. Beyond this legal requirement, however, teachers have a moral obligation to avoid causing harm. The above examples show that where there is a will there is a way to teach in a compassionate and humane way, with no loss of quality of education.

Unfortunately inertia is a powerful force amongst some university teachers; a feeling of 'this is how we've always taught' prevents an open-minded evaluation of innovative alternatives. The overseas experience shows that students have played an important role in such cases. They have queried why animals are used in particular ways and why alternatives are not being considered. In some cases they have made it clear that their ethical principles will not allow them to participate in animals practicals.

At Adelaide University students opting to abstain from using animals as a part of their education have faced various responses. Some have had highly inappropriate alternatives provided, others have been advised to seriously consider whether or not the concerned discipline is suitable for them if they object to the use of animals in education. Others have received a sympathetic and cooperative response. Obviously the response depends upon the attitude of the individual academic. However it seems that an animal based research culture pervades many of Adelaide University's departments. A survey conducted

by Students for Animal Liberation last year indicated that only about 20% of Biology I students indicated that they were well informed about the alternative to the dissection practicals and only about 20% agreed that they felt free to opt for the alternative. Psychology I students were equally divided as to whether or not there were well informed about the availability of the alternative to the Skinner Box experiment and over 50% indicated that they did not agree or were unsure as to whether or not they felt free to choose the alternative provided.

There is no reason to believe that Australian students are less compassionate than their overseas counterparts and hence they could play a similar role in bringing about humane changes to teaching methods. The education of students taking this approach, as the evidence available suggests, will not suffer. In addition, such students will have the satisfaction of knowing that their learning hasn't come at the expense of the death and distress of other sentient creatures.

Clearly change will not occur in this university unless students demand it. A few enlightened individuals amongst the academic staff and a much ignored Code of Practice can not overcome a culture of animal based teaching which has developed over many decades.

If you are doing a course which involves the use of animals and are concerned about this issue, request that you be provided with an alternative. In fact, ask why the department has not provided an alternative to animal use generally.

Alternatively you can contact Students for Animal Liberation (Angella and Robert on 332 4241) to organise for an advocate to assist you in your approach to the department.

Samantha Helsham  
and Leanne Larosa



ON DIT

33

MAY 8

## A curse on all those who steal continents!

(Ama Ata Aidoo, *Our Sister Killjoy*, p.120).

African politics as a whole recently slipped off the international political map within academia and government policy. Notable exceptions being the recent crisis in Rwanda, Somalia, and South Africa which unavoidably remain stuck on the international humanitarian aid agenda thanks in part to global media coverage and international financial interests. Overall, however, it

The horror portrayed originates from an inability to comprehend the political, cultural, national, religious social diversity and difference within Africa. Stereotypes and generalisations pervade representations sweeping over any deeper understandings of the political and cultural conditions, forcing the vast diversity of Africa into the heart of darkness. Projecting more of what we know about ourselves on to the 'other', rather than letting the 'other' speak for itself reveals a darker side to the global mirror in which the west gazes.

Any attempt to understand 'Af-

written by western men. Western women have not been excluded entirely from this project of empire, but they do figure quite silently in the canons.

The main problem is that Africa has become too deeply absorbed in our representations of them. Above the residual reverberations of (post) colonial and (neo)imperial discourses the voices and experiences of African people need to be heard. In particular, the voices of African women. Compared to their men, women's experiences in the political, economical and cultural have not until quite recently been con-

women as the passive victims of colonisation and domination are nothing but western patriarchal constructions. Yet as Ama Ata Aidoo has pointed out "if she does exist, she is a result of the traumas of the last five hundred years of colonial repression, the current neocolonial disillusion, and of the natural environment that is now behaving like an implacable enemy". However, this does not automatically create a victim, but where does it leave the voice of African women to speak for themselves in the realms of dominant discourses?

The African woman it seems, can

# Mapping Africa in the 1990's



suffices to say that Africa is politically and economically marginalised from the global economy. Nearly one hundred years after Joseph Conrad placed it in his novel, Africa remains on the *Heart Of Darkness* map. War, famine, poverty and financial support wanes in the international arena. This could change thanks to the Clinton administration which is trying to portray Africa as a land of opportunity for American business: It "is not welfare, nor is it charity... it is an investment we make in other people for our own self-interest", said a USAID administrator. On the other hand it could just be another economic push to continue the project of exploitation and empire.

The images created by Conrad are still evident in western European discourses on Africa. They have led to general misconceptions, overcome only by an Africa defined from within. Images of the 'dark continent' - with 'savagery' and 'ignorant inhabitants' - have plagued the representations of Africa constructed and received in the west. Victorian missionaries, explorers, travellers, the western academy, and the mainstream media within (post) colonial and (neo) imperial power structures, have dominated our perceptions of Africa: from Conrad's Kurtz to Hollywood's Tarzan to Alby Mangel's *World Wildlife Safari*; from 'Black on Black' violence to 'successful' democratic elections in South Africa; from the anarchy of Somalia to the savage brutality of inter-ethnic violence, genocide in Rwanda, and now it seems in Burundi. Only the most grotesque of disasters find their way into media representations, which creates a general depiction of Africa as being a 'crisis zone' suitable only for the too hard basket.

rica' must include a consideration of such diversity which precludes any kind of grand-narrative. We need to analyse how we have come to know Africa, how we see Africa and how we interpret the African condition. This means deconstructing the way the west interprets the rest. Giving authority to the African voice to speak (for itself). Africa must return to the political map on its own terms. Not by Clinton's blu-tac proposals to stick it back on for the sake of America.

Previous attempts to understand Africa by international governments, the World Bank and IMF, the international media, and even the western academy, have failed substantially to consider all aspects and problems. This has led to drastic repercussions when subsequent policies are implemented. The effects of which need not be spelled out since the extremes have been catered for by the media which thrives on showing the horrors of war and famine. The assumptions such policies have been based on are particularly Eurocentric and male dominated. Most of the influential travel texts, histories and anthropological studies have been

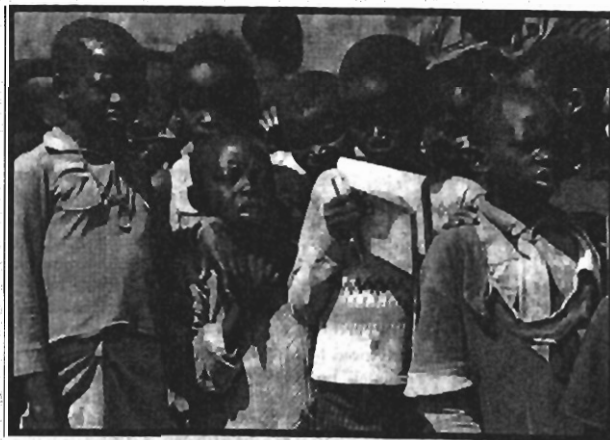
considered worthy of much critical attention in the west. Where the African voice has been called upon by the west to be heard, it has generally been the male voice.

The predicament of representation has bound the 'African woman' into a discourse she seems to have no power within. Most images of African women in the west show that "she is breeding too many children she cannot take care of, and for whom she should not expect other people to pick up the tab. She is hungry and so are her children... the African woman is old beyond her years; she is half naked; her drooped and withered breasts are well exposed; there are flies buzzing around the faces of her children; and she has a permanent begging bowl in her hand."

Given the heroic tradition of African women, as warriors and fighters against colonialism and oppression; as guerillas and soldiers in liberation wars that resulted in decolonisation (for example Nzingha in Angola, Nehanda in Zimbabwe and even Winnie Mandela in South Africa, despite recent attempts to discredit her), it is quite easy to argue that the images of African

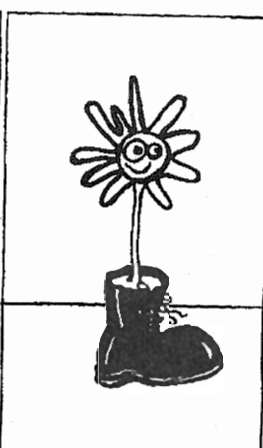
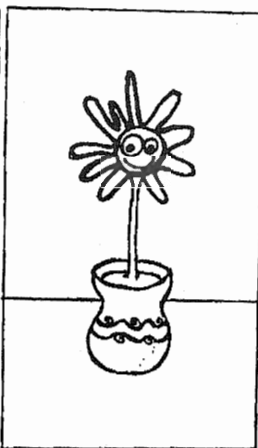
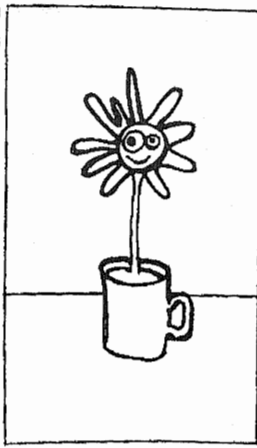
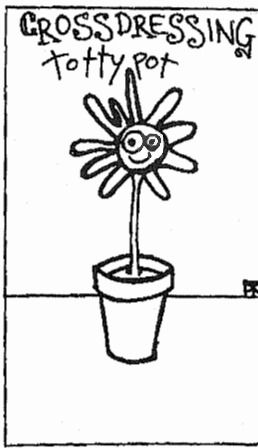
be arguably described as the *sub-altern* within (neo)imperial and (post) colonial discourses. She is either being (mis)represented from outside, or not being represented at all, from either in or out of Africa. African women are as diverse and different as Africa itself and there is not this monolithic thing simply called 'African women'. Western recognition of this is crucial especially where perceptions lead to policies which negatively affect the lives of women (and their communities), Non-governmental organisations providing aid in Africa have realised the importance of focussing on women and including them in their initial data analysis and subsequent development plans. In fact, it seems that at least one NGO is now arguing that there is no need to give men any assistance because it is the women who are organised enough to make better use of development packages. The men are the ones making the mess that the women are now expected to clean up with the help of international donors. However, in most cases where aid is provided by foreign governments, any attention to women is mainly tokenistic. So it will only be when there is the real political will to incorporate African women's voices into the wider political debate with their men and with the west, that a substantial equality based approach to Africa will be achieved. And only then will the mapping of Africa be done from within Africa, rather than from without.

Tanya Lyons



Works Cited  
Ama Ata Aidoo, "The African Woman Today", in *Discent*, Summer, 1992





Totty pot



**Notification of  
Adelaide University  
Union Bi-Election**

for  
**2 Union Board  
Members**

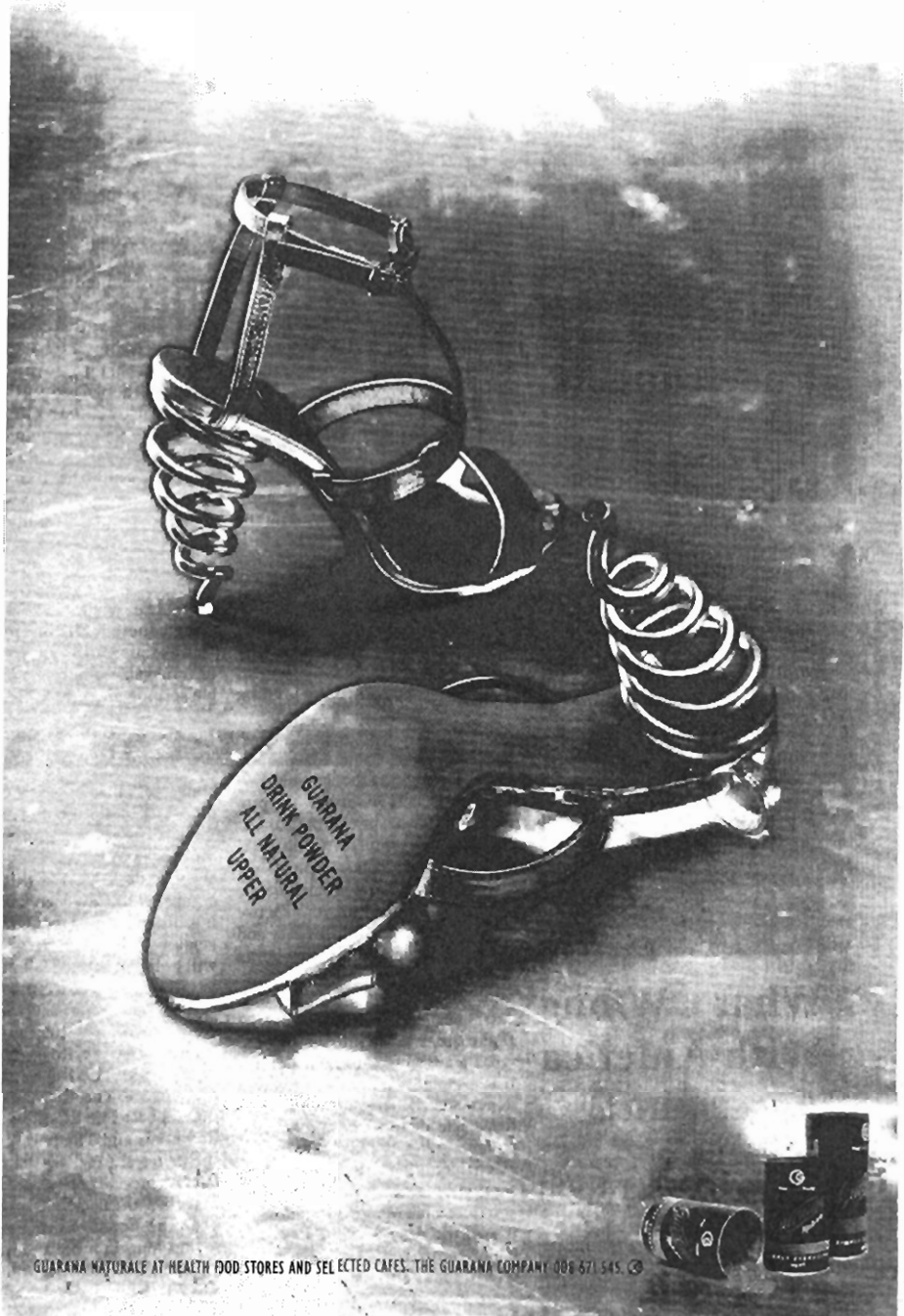
Poll: Tuesday 23 May -  
Thursday 25 May

Nominations Open  
**9am Thursday,  
27 April 1995**

Nominations Close  
**4pm sharp,  
Thursday  
11 May 1995**

Nomination forms available  
from the Student's Association or  
Union Office, forms to  
be lodged in the Union Office.  
Union Board meets monthly  
and is responsible for the  
management and superintendence  
of the Adelaide University Union  
(subject to its constitution).

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kate o'riordan  
involved

## Involved

Kate O'Riordan  
Flamingo Original  
202 pages (\$14.95)



Well, it was coming - if it hasn't been done before - Romeo & Juliet meets the bomb-ridden, IRA-infested depression that is Belfast. When Kitty, a doctor's daughter from Cork, meets Danny, a sulky, chip-on-the-shoulder boy from Belfast, the book's publicity screams TRUE LOVE! PERFECT RELATIONSHIP. Crap! It is certainly not the perfect relationship, as Kitty becomes increasingly insular and obsessive and Danny strives to maintain his financial and Belfastian connections.

This is Kate O' Riordan's first novel and although *Involved* doesn't work particularly well, she shows more promise with a peculiar writing style which I'm sure would fabulous with another story - just not this one. Unfortunately it feels too much like the obligatory hat tipping to national issues that has been noted of a number of Irish artists [will everyone hate me if I

mention The Cranberries?]. I wonder whether this is really O' Riordan's story. Too much intrigue is attributed to Danny's Belfast family (the blurb mentions "formidable matriarchs", "disturbed and menacing" elder brothers etc, etc) which the novel does not really live up to. Nor does it live up to the promised tale of an idyllic relationship - the bond between Danny and Kitty is adolescent and destructive even when they are both well into their 20s.

The strange factor amongst all of this inadequate narrative is the displaced (and regretfully, not fully utilised) success of a few characters in the novel which O' Riordan uses on a minor scale. The acidic relationship between Kitty and her mother is left unexplored. Personally I found the dynamics of the household in Cork far more fascinating that the supposed enigma that the O' Neill household is rep-

resented as.

Although I'm usually a fan of novels with a sparse dramatic personal, considering it usually adds a certain tension to the narrative, it does not work for *Involved* which instead feels too contrived. The novel needs fleshing out with extra characters and/or scenarios which would create a more "zeal" experience and could leave the reader feeling a little more sympathetic for both Danny and Kitty - "star crossed lovers"? I doubt it - more like two-dimensional (and unfathomable even then) and confused.

Naturally it is all too easy to find the negative attributes of O' Riordan's novel, but it should be noted that she does have moments of insight and flashes of genius make her a novelist to watch out for.

\*\* Alright but...  
Alethea Leslie



## Undercurrents

Martha Manning  
Harper San  
FRancisco  
197 pages (Hardback)



**Undercurrents: A Therapist's Reckoning With Her Own Depression**

*Undercurrents* offers a most remarkable insight into the phenomenon of depression; Maratha Manning's candid story of her struggle through the illness, as each new dry program produces unbearable side-effects and each therapist yields no relief. Martha eventually turns to ECT - electroconvulsive shock therapy - to provide a cure.

Manning's writing style is light and conversational but the strength of her story is riveting, leading the reader on a roller-coaster of mood swings as she loses interest in life altogether. It is strange (and must have been unbelievable to her) that a psychotherapist, working with sufferers of depression, took so long to recognise the same symptoms in herself. It is only when she is doing

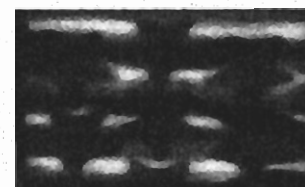
a standard question test on a client who she suspects is undergoing mild depression that she realises that her problem is not temporary. What is frightening is Manning's memories of her depression. She relates them with a certain finesse which, albeit sketchy - the book contains brief journal entries which, although sequential, do not follow a daily pattern - are well chosen to extract maximum emotion.

Manning has a sense of humour which I would hesitate to label black - more exactly, it is wryly self-reflective and successfully manages to prevent the narrative voice from becoming too bogged down in a puddle of tragedy (which was my initial fear, what with the Leonard Cohen quote in the preface).

*Undercurrents* achieves the unachievable: a non-preachy, humble sermon about he sufferer's side

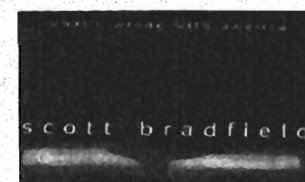
of mental illness. Martha Manning has survived a life-threatening depression and bravely shares her experience with us in a superb read which is, I hope, her final step towards convalescence.

\*\*\*\* Psychology students everywhere - read this!!!  
Alethea Leslie



## What's Wrong With America

Scott Bradfield  
Picador  
196 pages (\$14.95)



This has got to be the funniest read of 1995 - Scott Bradfield has produced a wicked stare of the American grey generation featuring a protagonist whose beliefs - gained over a 45 year long marriage - include the legal right to bump off your spouse if they've been dreadfully nasty and selfish (especially if no one's going to miss them but you).

Emma O' Hallohan - Golden Girl extraordinaire - writes her journal as she spirals down into senility and what a gorgeous, drunken senility it is. And as the number of graves in her back garden increase, so does her sense of identity and self-esteem.

Considering she has spent 45 years serving breakfast to an ungrateful and miserable Marvin O' Hallohan, it's all too easy to agree with her final solution - welcoming widowhood with open arms and - more importantly - having the last word.

Emma's journal is written for her kids, grandkids, in-laws, cousins and genetic riff-raff etc and is her attempt to explain her behaviour to her next of kin. She is worried about her lack of honesty during her life

("Instead, I just keep my cowardly mouth shut and kept on with the miserable status-quo, which is probably a much worse role model to provide you grandkids, even compared to first-degree nuclear"), is more concerned that without her version of life in writing, all that will be left of the O' Hallohan's will be Marvin's fabulous "think-pieces" (ie "What's Wrong With America: 1/ The Russians 2/ The Russians 3/ The Russians 4/ The Russians 5/ The Russians 6/ The Russians 7/ The Russians 8/ The Russians 9/ The Russians 10/ The Coloureds and The Jews") and - as she writes, she realises that she, too, has a voice. To be honest, with Marvin's think-pieces pinned all over the house, Emma's journal makes Marvin more and more like a raving lunatic and Emma the balanced and serene member of the household.

Naturally, Marvin is upset at being portrayed as a miserable bastard and makes a reappearance in Emma's life as a slowly decomposing phenomenon in beige slacks and plaid shirt. Emma becomes more

independent as she writes and learns to live alone and so becomes even more frantic to put Marvin to rest once and for all (like the twelvetage to the head wasn't enough).

Bradfield's manic style is pure brilliance - especially his blend of Emma's journal, her family's concerned letters, abstract essays, the mail sermons of Colonel Robert Robertson of the Church of Immaculate Reason, lists which blow much of the American media out of the water and ultimately, Emma's genuine search for an identity which can happily coincide with her new suite of morals.

Emma appears to have missed her calling - rather than marriage to miserable Marvin, her love of descent brandy, Valium and long writing sessions would hint at a talent for Gonzo journalism.

With his second-novel only, Bradfield has managed a minor masterpiece, which sums up not only one woman's slide into insanity, but the general malaise of an entire nation.

\*\*\*\*\* Consistently Hilarious!  
Alethea Leslie





# Schepisi Says

Film

Director of *The Russia House*, *Roxanne*, *Plenty* and *Evil Angels*, Fred Schepisi was in town last month to talk about his latest movie *IQ*. Miranda Lim, accompanied by the trusty photographer Adam Le Nevez, went to the Terrace International Hotel to check out the Presidential Suite, and yes, visit Fred and his wife, Mary.

Fred Schepisi was being very affable and co-operative on his round of interviews that day. He has had his non-sunny days in the past. Today he was being generous. He had been almost everywhere, any location that reeked of media, talking about *IQ* and himself. "I want them to laugh, have a good time," says Fred. "You've got the elements of a romantic comedy, you've got the surprise that it is really about the scientist and their interference in their own philosophies, and the whole fun of them being in a world they are not familiar with."

He has worked with highly acclaimed actors in the Hollywood scene — Meryl Streep, Michelle Pfeiffer, Sean Connery amongst them — and can afford to be critical without too much expense to his movie. Meg Ryan is not a top actor but Schepisi feels she is getting there. "She has got a lot more skills that she has not dug into yet and she is starting to. Being there to help her is fantastic. She brings in life, vitality... she's always surprising." Ryan has not been short on work in recent years. Perhaps other directors feel the same regarding her talent.

Tim Robbins, his other main player, did not evoke such an enthusiastic response. Schepisi was

being diplomatic. Explanations point towards Robbins' stoic nature. Nonetheless, the women in his production team were "all bonkers about him," said Schepisi with a laugh. "They used to drive me mad about his wonderful winning smile and how handsome he was and everything! If they had their way, no-one else would be in the film."

Fred Schepisi spent his earlier life as a Melburnian. He acknowledges Melbourne as being still a part of himself. He had made a successful career in film production with his company Film House. His early projects were well-acclaimed, with *The Chant of Jimmy Blacksmith* being the first Australian film ever accepted in competition at the Cannes Film Festival and was Schepisi's first film to receive US distribution. He was on his way. Since then, he has made films of wide audience appeal. The Australian market is no exception, even as he points out vast differences between Australian and American tastes. Humour, for one, is totally different, the director believes. Yet, his and other prototype Hollywood films are often highly viable here in Australia.

Then, in his opinion, why do

Australian trends often mimic American ones?

"American movies are speaking a universal language. You can tell that by the way they dominate the world market, more than they should." Schepisi owes it to the impact of television. "So we are all growing up getting dumber." Here he is quick, almost defensive, to point out that he does not live in Hollywood, that he is not part of the Hollywood set-up, despite the nature of his films. "I'm an international film maker that makes films here (in Australia), Russia (referring to *The Russia House*), everywhere."

It is back to the drawing board just for now. There are no immediate projects in fruition and his energies will be centred on writing. Schepisi cites his influences as coming from a variety of artistic pursuits such as theatre, art music and modern ballet. "I like to go out of my disciplines. I like to read books by writers whose ideas I don't necessarily agree with. I like to challenge my own ideas."

On taste: "My films speak for

themselves."

In that aspect, Schepisi is not keen to move into genre films, an arena with a more restricted target audience. His work has been centred around mainstream audiences. It seems readers can expect to see more of the same.

We discussed Steven Spielberg's *Schindler's List* in brief. It is well-known that the project was years in the making. Being Jewish, it meant a personal achievement for Spielberg. Schepisi claims he wanted to make that very film based on Thomas Keneally's novel *Schindler's Ark*. Conceding that Spielberg did a very good job, he would not elaborate on how his own interpretations would have been. One can only guess.

With a keen eye on the future, Schepisi predicts that trends in film will centre around home entertainment. "The sooner people realise that you can make films specifically for video and the larger screens in your home, you'll be able to retrieve them like a book. Or like a work of art. So you can make two-minute films or eight-minute films or twelve-hour films. And you can make them incredibly rich and complex. People can stop and go back. It's just a different narrative style."

Is that how you want to make your films?

"Absolutely. Just see *Six Degrees of Separation* [a Schepisi film]. You'll get the idea."

That is part of Fred Schepisi's future and his role in the film and entertainment industry.



## Outbreak

Academy Cinema City, Glenelg, Noarlunga and Tea Tree Plaza

With a cast as renowned as the one present in *Outbreak* it hardly needs a good story line to convince you to walk into the cinema. The movie does more than act as a show piece for the many stars present, of which the list includes Dustin Hoffman, Morgan Freeman, Donald Sutherland and Rene Russo.

From the moment the movie starts the audience is placed into the world of covert operations and deadly viruses.

Dustin Hoffman stars as Colonel Sam Daniels M.D., an army officer at USAMRIID (United States Army Medical Research Institute for Infectious Diseases) who is sent by his commanding officer, General Billy Ford (Morgan Freeman), to investigate an outbreak of a 'hot'

virus in the dense rainforests of Zaire, Africa.

What he and his eager group of fellow scientists, which includes Major Salt (Cuba Gooding Jr.) and Major Casey Schuler (Kevin Spacey), find are the remnants of a



catastrophic disease. After only two days almost every individual in the small village is dead or dying, (- and gruesomely dead they are, so don't have a hearty meal before coming to this one.)

What is it? Where did it originate? What is the incubation period?

Most importantly, could it by any chance, spread to the good old U.S.A.?

You betcha it can, and it does, to the small sleepy hollow of Cedar Creek, California.

This is where the movie really starts to get interesting... and Colonel Sam Daniels true character appears. Going against his superiors, General Ford (Freeman) and General McClintock (Donald Sutherland) who seem to have a secret agenda in relation to the Mutombo virus, he races at any cost to find the anti-viral serum.

With support from Dr Robby Keough (Rene Russo), his ex-wife, and Major Salt (Cuba Gooding Jr.) who puts in a rousing performance as the new man on the block, Colonel Daniels searches for the answers that will save the town and its inhabitants.

When *Outbreak* was released in America it took the box office by storm and within two weeks had grossed \$32 million.

It's not hard to see why as the cast of viral doctors gel like a close-knit family, while the cinematography is lush, - whether it is the helicopter chase at low altitude through forests and under bridges or the vivid imagery of the deadly disease spreading. (Definitely a highlight for me.)

While fiction, 'Outbreak' is based in scientific possibility. In fact, the most frightening aspect of this story is the real potential of such a virus developing in the world at any given time.

As Dustin Hoffman the central star says, "As we come closer to the end of the 20th Century, we, in our misguided arrogance, are learning, painfully late, that we don't control the planet. I think it's not too late for the human race to realise that we're not masters of the universe. We don't control nature. We are a part of nature."

Marc Fullager

37

MAY 8

On Dit

## Rob Roy Greater Union

*Rob Roy* is more than swashbuckling adventure. It thankfully lacks the incredulity and corniness of a piece of spectacle, oft an insult to the higher intellectual demands of a well-versed audience. *Rob Roy* is a splendid feast worthy of comparison with classics like Errol Flynn's *Robin Hood* which have delighted audiences for so many years. Furthermore, *Rob Roy* breeds themes such as honour, nobility and sensitivity. Be well aware that this movie is not pretending to be something it is not, and that it is presenting itself as entertainment with an element of insight into the functions of gender and class differences inherent in times past and present. For that, *Rob Roy* has succeeded and will delight.

The plot is based on an incident in the life of Scottish legendary figure, Robert Roy MacGregor. There is no 'suspense' nor 'intrigue'. It is a tale of a simple-living man, yet complex for his honest and honourable nature. The tale needs no retelling here, for it is more than the story-line that will audiences in to see this movie. It will be for the themes which will make the audience feel inspired and touched.

*Rob Roy* boasts a cast of damn fine actors. Liam Neeson has been gracing the screens for a long time. In the past few years he has gained increased recognition and acclaim, much deservedly so. Neeson appears to be an intense and complex man for all his roles portray such intensity and nobility - he has never sold out. Here in *Rob Roy*, he is

most aptly cast, being both a sensitive actor and person and a Celt. *Rob Roy* gives us another long glimpse of his well-built physique.



As was in *Nell*, here is an exposed Neeson that most female audiences might appreciate! Apart from that, there are no gratuitous female flesh scenes (thank God). Even the naked Neeson is not given to the viewer for feel-good masturbation, it is a glorification of his masculinity. There is no need to ogle his body, just admire it.

Jessica Lange is a talented actor. She plays her roles with guts and near perfection. Even the disappointing script of *Blue Sky* yielded another forceful and solid performance by Lange - but that is a different article. As the wife of Neeson's Robert Roy MacGregor, Mary MacGregor is a character with developed emotions and cognitive capacities.

Tim Roth (*Reservoir Dogs*, *Pulp Fiction*) is outstandingly evil and noxious as Archibald Cunningham,

the changeling. A bastard child with severe dysfunctions, Cunningham is the 18th century social psychopath desperately in need of therapy for having suffered from lack of love as a child. All through his acts of cruelty and revenge, he carries a miniature portrait of his mother. He is calculated, controlled and precise. Roth's Cunningham is performance as hateful as *Rob Roy* is admirable.

More than romance and adventure, *Rob Roy* deals with some deeper issues, as confirmed by director Michael Caton-Jones. There are social and psychological issues. My single area of concern in this film is the continued portrayal of women in society as dependents. It is argued that, as a period drama, *Rob Roy* presents an accurate depiction of the roles of women in more primitive societies. However, these roles are: either the honourable wife and mother, or fallen woman who had been seduced and loses her worth. Also, the dependence of women on their respective men (husbands) for protection, shelter and their very livelihood is once again sent as a reminder to viewers. When the men in this movie die, their women are left torn and stricken, both suffering grief for the loss of their loved one, or fear for their own uncertain futures. Is it therefore the dependence of women on men for food and shelter a dominant factor upon which women's love for their husbands grow? Is it a love gained by a certain breed of coercive agenda? No doubt there seems no other way to script the female characters in such a movie. *Rob Roy* is very much a man's per-

spective. [For empowerment, women should watch *Thelma & Louise* for insight into how 'women in control' live out their lives — NB: tongue in cheek statement.]

The violation of women by men is also discussed in *Rob Roy*. Rob says to his two sons that women are the heart of honour, hence men must protect their women. In this light, the fallen woman is equally UNSacred. Hmmm. Women: choose your roles carefully. Indeed, the violation of women is used as a means by which the enemy can humiliate and shame the souls of their conquered. Is that all women are to men? Background players in the game of life? Food for thought.

Irregardless of your gender, if and when you watch this film, remember that the sexual roles in society today are vastly different and still in constant process of change. Men's roles are changing as much as women's are. The sensitivity of Neeson's *Rob Roy* is a fictitious characterisation of men's behaviour in the 1700s. Back then, men were really much more savage. The family man that Neeson plays is the film-makers' encouragement of men to see non-selfish sensitivity and love as a picture of the modern masculine hero.

*Rob Roy* is a touching film, and very entertaining at that. Even if you choose to ignore the more sophisticated themes, the magical sights and sounds will be sufficient to infiltrate, moving you into a willingness to relinquish all thought outside the walls of the movie theatre. One hopes.

Miranda Lim

## Wes Craven's New Nightmare Academy Cinema Rated MA

Wes Craven has outdone himself with *New Nightmare*, a black piss-take of the horror genre made for the now adult audience who saw the original *Nightmare* film 11 years ago.

The actors and film people all play themselves. Freddy is just a character played by Robert Englund, and he died in the last 'Nightmare flick' 'Freddy's Dead'. But Wes Craven has begun work on his 'New Nightmare' which sees Freddy return not just in the dreams of teenagers but in real

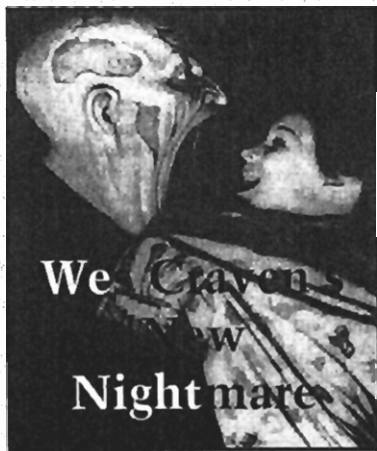
life - which is exactly what happens.

This is a clever film-within-a-film, where everything Wes puts in his new manuscript actually happens. Freddy is the personification of a powerful, dark force that is no longer 'contained' by the film world. The original *Nightmare* cast members (including Heather Langenkamp, who should be a megastar by now) and film crew are terrorised by the monster they helped create and the 'fourth wall' dividing film from real life is demolished.

The success of *New Nightmare* is not only owed to this innovation, but from the genuinely frightening nature of the film. Amidst some flawed scenes there are some eminently disturbing ones that see a much darker, formidable Freddy make the most out of his new life, instead of playing the same old child-killer yet again. This time he goes after the grown-ups.

Wes Craven has proven himself to be the best at this, making Freddy scary again and putting a much needed twist into the horror genre. "It's what *The Player* would be if it met *A Nightmare on Elm Street*", in the words of executive producer Bob Shayne. Roll out the red carpet, and slash it to shreds.

Ben deHoedt



## Bandit Queen Mercury

Hailed as Indian cinema's coming of age, you would expect a damn fine film wouldn't you? After all *Bandit Queen* has been likened to *The Bicycle Thief* and *The Seven Samurai*! Unfortunately *Bandit Queen* doesn't quite live up to its own hype.

*Bandit Queen* is the true story of Phoolan Devi. When I say true story, I use the term lousily. The real Phoolan Devi tried to have the film banned in India after taking the director to court on the grounds that the film was a falsification. Mind you, however the directors waved a \$60 000 cheque in her face she became awfully quiet. Anyway, the film follows Phoolan Devi's life from when as a young girl she was sold to her husband until her official surrender after nearly bringing down the government. I guess you're wondering how she did this? Well so am I. Her transition from an abused little girl to India's most feared outlaw is extremely rapid.

Phoolan Devi allegedly lead an all male group of bandits on a five year rampage in the eighties. However, all we see of these five years is one raid and a bloody massacre. *Bandit Queen* isn't an action film and doesn't pretend to be. It's more of an expressive statement of the sheer inequality gap suffered by women within India's harsh caste system.

The film is fairly unpleasant. There are several graphically explicit rape

scenes including a shocking gang rape sequence followed by a humiliating scene where she is paraded around a public square completely naked. This part of the film is extremely dramatic and powerful in a par with *Once Were Warriors*.

The reason *Bandit Queen* was seen as a breakthrough was probably the fact that a lot of the footage was shocking and too explicit for mainstream commercial Hollywood directors. Therefore the director, Shekhar Kapur should be commended for tackling this inflammatory topic with such bold style in his first international picture. Lastly, the acting is competent, not brilliant. Seems Biswas reads her lines and has several facial expressions, but that's about all.

Barry Moncrieff





## Higher Learning Hoyts Cinemas

*Higher Learning*, directed by John Singleton, the same person who directed the acclaimed *Boyz n The Hood* and the not so acclaimed *Poetic Justice*. Described by Ice-Cube (who is also in this



film) as a film that takes a real approach to college life, showing the 'radical, sexual, academic and financial' issues of college. He's right, you do get all that stuff but wait there's more, the film also dabbles into feminism and racism, not to mention some good ol' biffo and gunfire thrown in free of charge. Sounds good? I'm not so sure.

The story revolves around three first year students entering the fictional Columbus University. Kristen (Kristy Swanson), is the WASPy middle class, white-bread girl who thinks she is grown up but she isn't really, as she later found out through unfortunate circum-

stances. On the other hand, there's Malik (Omar Epps), the black kid on a atheletic scholarship who has a real attitude problem especially with things that concern his skin colour and is starting to feel the pressure of being the college's prized racehorse. Then there's Remy (Michael Rappaport), a small town boy from Idaho with poor social skills (read: nil) who couldn't fit in anywhere and eventually fell into some serious shit. Laurence Fishbourne lends a hand as the caring Professor Phipps (there's one in every college flick) together with Jeniffer Connelly and Tyra Banks.

Despite its potential to become this fiery and insightful film about the racial status of the youth of America, *Higher Learning* degenerated into this rather standard and predictable affair towards the end. Even though Singleton directs with his gutsy distinctive style, from his own point of view, try-

ing to cram so many messages into this film just diminished each other's importance and effect ie. they don't really amount to squat. All we get is 2 hours of meandering into these issues with characters that always feel strangely distant.

The use of music is also irritating. Not a minute goes by without the audience being bashed over the head by some hit tune- 'We've got some really good artists on this soundtrack and we are not going to let you forget it!'. The audience is also left with the word 'UNLEARN' at the end, a message that we were suppose to get but I don't think Singleton has tackled his subjects well enough (I'm sure he had good intentions though) to allow us to understand fully.

There really isn't much more I can say about this film (it's not an especially bad film) except it didn't take me to a higher plane. Don't expect too much and you might enjoy it. 2.5/5 Ching Yee

## THE BRADY BUNCH MOVIE

### Greater Union Cinemas

I'm sure the producers of this film would want me to be saying Bradymania has hit Adelaide, but of course it hasn't. Film companies and T.V. networks seem to think that we won't notice when a resurgence of a seventies phenomenon is completely manufactured. Channel ten is showing re-runs of the original series during prime time and who could miss "A Very Brady Special"? This sort of saturation advertising seems to be the standard procedure with every vaguely retro movie released these days. Who could forget the completely incongruous Abba specials which coincided with *Pricilla Queen of the Desert* and *Muriels Wedding*? Actually, it was pretty easy to forget them the same way we forgot Abba the first time.

The only thing missing from the Brady campaign is a range of merchandising. Perhaps Paramount

didn't believe the movie was going to be a big enough hit to release Marcia, Greg, Jan, Peter, Cindy and Bobby dolls. However, the Brady Bunch do seem to insinuate themselves into our generation-blah, junk-culture-conciousness, (proven by the fact that I could recall all those names without checking the cast list). I can't deny that the Brady bunch have been a bit a running joke throughout my formative years and a reference point to the most saccharine, moralistic aspects of trashy television.

In case you didn't know the *Brady Bunch Movie* involves the fairy tale family recreated down to their last polyester detail by new actors and placed in nineties Los Angeles. The family has retained its outlook on life, they interact with each other and the world outside that delightful house in the same way it always did but they just don't fit in so well anymore. This sets the scene for some pretty simplistic humour and the scriptwriters use the tried and true method of repeating jokes in case they become funnier the second, third and

fourth time. I thought it was hilarious. Really, I did. The characters were exact copies of the originals and gloriously two-dimensional. Mike (the man named Brady) gave wise, heartfelt and utterly incomprehensible advice to his children. Jan's face contorted and twitched as she heard those nasty-Jan voices in her head. Peter's voice kept breaking at inopportune moments, Greg spouted the worst pick-up lines you have ever heard and Cindy lisped as if her life depended on it. The Bradys have to pay a property tax bill and the family's attempt to raise the money provides some semblance of a plot. The rest of the movie is taken up by the

children's day to day traumas. The promotional flyer actually boasts the thin storylines which have as much substance to them as the T.V. show (that is, zero).

What I liked about *The Brady Bunch Movie* was the lack of reverence for the "traditional family values" which the show epitomised. Although at times it does suggest that the Bradys live in a much lovelier world than our own... Teeveeland perhaps. I was a bit disappointed that its parody of the family's innocence was very mild when you consider the scope of situations they could find themselves in. The movie worked because it was funny (apart from a bit too



much rubbishy American slapstick) but it mostly stayed warm and fluffy without venturing into biting satire. Highly disposable.

Rebecca Short

## Farinelli il castrato Oxford Cinema, Unley

Farinelli il castrato..... something is missing

Farinelli, the legendary castrato singer renowned all across Europe in the 18th century for possessing a voice like an angel (whatever that may be). Coupled with his 'angelic' voice was his very appealing androgynous beauty which made women swoon and men entranced by his performances. It brought King Philip V of Madrid out

of depression. In short, he was a mesmerising singing sensation that stopped everyone in their tracks.

Born Carlo Broschi in 1705, Farinelli was castrated at the age of between seven to eight in order to keep his beautiful voice, a dubious and secretive event which he does not remember very well or perhaps refuses to. Director Gerard Corbiau's (*The Music Teacher*) lens spans 30 years of Farinelli's life, from the intensifying height of his popularity to his early retirement at the age of 32, focusing heavily on the relationship between Farinelli and his older brother Riccardo.

Farinelli opens dramatically, a scene which sees an older (and naked!!) castrato singer warning the very young Farinelli not to sing and let out that voice or he too would end up castrated, all that before plunging to his death in front of the choir.

18 years later though, Farinelli has become Europe's musical darling and was glorified to ridiculous extremes just like some pop/rock stars today. His costumes on stage were spectacularly dandified,

huge feather headdresses and fake horse chariots, seemingly to stress his status as some god-like figure. His private life away from the limelight is however, tortured and complex (aren't they all?), having to live with his voice, both a blessing and a curse.

Farinelli and his brother worked as partners, Riccardo composed, Farinelli sang his works and the two brothers shared everything from music to women (Farinelli seduces them, then lets his brother take over and 'plant the seeds', so to speak).

Riccardo composes 'frilly' music which only exploits Farinelli's vocal range, the sort of music which became increasingly irritating and unsatisfactory for the singer. Well, that sort of stuff is just too easy, innit? (We are talking about a guy who had a 3 1/2 octaves vocal range, could sing 250 notes in a row and sustain a note for a full minute and he looked good while doing it!). He wanted music that could expand him as an artist, that sort of music being that of Handel's, one of the most famous composers of the Baroque era.

This however, is rather impossible as a previous encounter between Handel and the two brothers dissolved into derogatory name-calling.

Not very wise and not very pleasant. Farinelli's need to breakaway caused the brothers' relationship to deteriorate...

The recreation of Farinelli's voice in this film was a technological masterpiece, with the recombination of voices of a male tenor and a female soprano, Derek Lee Ragin and Ewa Mallas Godlewska (how cool is that!).

Despite all its charm, *Farinelli* lacks emotional punch and a few things comes across as a tad ridiculous or too overdramatic to comprehend. If it wasn't for the music (and what glorious music it is!!), this film would suffer miserably. It's not the actors fault of course, Stefano Dionisi is wonderful as Farinelli, lip synching all the music to perfection, not to mention Jeroen Krabbe, who was great as the brutish genius Handel. Renaud du Peloux de Saint Romain gave a short but effective performance as the 12 year old cripple whom Farinelli loved dearly.

Ultimately, it's the music that draws in the audience and visually, it's the costumes and settings, intricate and lush that compels us to continue watching.

Ching Yee



Belinda Paterson, a member of the State Opera Chorus, writes about life behind the scenes in *La Bohème*.

# La Bohème

*La Bohème*, State Opera of South Australia  
Adelaide Festival Theatre

May 9, & 11 at 7.30 pm

Puccini's *La Bohème* is an opera about love and art. This, as operas go, is not terribly unusual. Nor is its focus upon the undying love between a young and handsome tenor and a young, beautiful and very nice soprano who eventually dies of something glamorous and interesting. It is, indeed, the usual fate of opera heroines to fall in love with a tenor before getting consumption, being stabbed, going insane, or jumping off tall buildings. This is an understandable reaction given the general unattractiveness of most tenors, a sad fact which goes some way towards explaining why so many opera heroines like indulging in the odd bit of cross-dressing. So there is nothing unusual, then, about *La Bohème* in this respect.

The details of the plot are fairly humdrum as well. It is set in turn-of-the-century Paris. The tenor (Rodolfo) lives chummily in a garret with three of his friends: Marcello (baritone), Schaunard (baritone) and Colline (bass). All are impoverished arty types, which is why they are living in a garret. When not being writers, painters, musicians or philosophers, they enjoy blokey activities like food fights and lewd jokes (or sometimes lewd food fights), thereby indicating that they're all red-blooded men who like girls. One appears in the form of their equally impoverished neighbour, whose name is Lucia but everyone calls her Mimi for reasons which presently escape her. After remarking that her tiny hands are frozen (a point which will tragically recur later on), Rodolfo promptly falls in love with her because she's the aforementioned nice soprano. All five of them then go out to a café for dinner, where they encounter a chorus crowd scene and Marcello's ex-girlfriend, Musetta. She is an actress (i.e. a bit flighty) who wears red dresses just to underline the fact. She breaks a few plates and waves her legs about in order to get the resolutely unimpressed Marcello's attention; his resolve eventually breaks under such an onslaught and they are reunited. The last two acts of the opera, without going into too much detail, cover the couple's realisation that being in a stable relationship limit's one's artistic endeavours due to such factors as rampant possessiveness and mistrust, and subsequently, that being single again after breaking off the relationship has much the same effect due to abject misery. Mimi turns up at the end just in time to die of consumption in the garret. This is, in fact, a very moving scene. She dies, poignantly complaining that her hands are frozen, to Rodolfo's wrenching despair. Musetta, Marcello, Schaunard and Colline watch helplessly. Curtain and the sound of audience sniffs.

So what is unusual about *La Bohème*? And more to the point,

why part with the regrettably large sum of money required to see the State Opera production currently running at the Festival Theatre? In answer to the first question: very simply, *Bohème* contains some bloody marvellous music. Quite aside from the fact that Pavarotti has a tendency to sing parts of it very loudly at World Cup finals, there is an overall sense of intelligence and subtlety about the music that is conspicuously absent from the other, equally famous, Italian operas. The second question is going to be rather more complicated to answer, as it involves a superb cast, a tenor who is actually attractive, top-class direction and conducting, a small dog and some very tasteful hats. And of course, the State Opera Chorus.

Perhaps the first thing to be noted is that the cast work together on stage extremely well. The lads' (that is Douglas McNicol as Marcello, Mathew Henrick as Schaunard and David Hibbard as Colline) high larks are particularly convincing; it is obvious that they are enjoying themselves and even more so when they are observed behaving in a strikingly similar way off stage. Antonio Adame as Rodolfo and Judith Henley as Mimi make the perfect couple, being of complementary heights and colourings, and there is the necessary rapport between them to make it all seem credible. At least some of all this is due to the efforts of the director, Hugh Halliday, who has been very creative with the principals' scenes and has not got tetchy once - even with the chorus. This is a trial to which even the most serene directors eventually succumb.

Individually, there are some excellent performances as well. My prize so far goes to Wendy Hopkins as Musetta, who has managed to combine her beautiful, rich voice with an energetic, vibrant characterisation. Her Musetta is as spunkily gorgeous as she should be. Douglas McNicol's Marcello is up to his usual intense, intelligent standard and Judith Henley is a lovely Mimi. She has had some problems with intonation lately which appear to have been ironed out. Causing perhaps the most interest is the aforementioned handsome tenor, Spanish import Antonio Adame. He was rumoured to sound very much like Carreras in tone before his arrival and that is certainly the case - it is truly a magnificent voice. He is also passionate and appealing on stage, although occasionally his acting tends to be somewhat... well... operatic. A few less sobs and stomps might do the trick. Finally, there is Josh the Maltese terrier, who is to be commended for being happy to be wherever he is put. Given the precariousness of some of these positions, this is a great achievement indeed.

All that remains, then, is the Chorus and the hats. Both are of-

ten inexplicably ignored by reviewers. The *Bohème* chorus has been well prepared by Florin Radulescu and Tim Sexton and well conducted, along with everyone else, by Peter Robinson. Many of them are also wearing some spectacular hats. What I would like to discuss, however, is chorus acting technique, with a view to both explaining why it is how it is, and how much entertainment value for those overwhelmed by the opera itself it can provide. It is a sad fact that approximately ninety-five percent of all operas ever written employ the chorus as peasants or similarly downtrodden underlings. Occasionally, one might be a soldier if one is male and a prostitute if one is female, but generally peasantry is about the lot of the average chorister. The point is that this tends to have a somewhat limiting effect on one's dramatic scope on stage. As much as some of the more earnest choristers may talk about Stanislavsky or characterisation, there are basically five techniques one needs to perfect: (1) the happy folk-dancing peasant look; (2) the drunken carousing peasant look; (3) the shocked or amused peasant look (involved glancing meaningfully at the person next to you and possibly significant whispering) and (4) the upper class version of the first three (so rarely used, it is often accompanied by a glazed expression of sheer surprise). The fifth category is a more recent one which requires the mastery of convincingly faking sexual intercourse without taking terribly many clothes off. As an additional sub-category, there is the perennial skill of operatic laughter, which also comes in peasant and upper class varieties. The *Bohème* chorus is currently engaging all of these categories, with the possible exception of the folk dancing. The opera-goer who manages to become bored by the proceedings can find endless amusement in trying to spot which of these is in progress at any given time, or, alternatively, how many of them are happening at once, which is often the case.

There is, then, something for everyone in the State Opera's production of *La Bohème*. While the greatest attraction lies in its beautiful music and the interpretations thereof by the cast, there is also value to be had for those interested in formula acting amongst choristers. I would strongly recommend this production to long-time opera buffs and beginners alike. Opera has a bad image amongst younger theatre-goers which is completely undeserved; it can plumb depths of beauty and emotion beyond the reach, dare I say it, of other more limited art forms. As with many things in life, you'll never know what it's like until you try it.





**Ochres**  
**Bangarra Dance Theatre**  
 The Space  
 Season Closed

With its latest work *Ochres* Bangarra Dance Theatre has proven beyond doubt that going to see an Aboriginal dance production is not just a fashionable or "politically correct" gesture, but is an illuminating and entertaining night out. *Ochres* is thematically structured around the four colours of ochre - yellow, black, red and white - all of which play an essential role in the lives of Australia's indigenous peoples.

In the words of Artistic Director Stephen Page, "Ochres play a central part in traditional Aboriginal life. As a substance it intrigued me. Its significance and the myriad of purposes, both spiritual and physical has been the driving force behind this collaboration". Set to the

brilliant and atmospheric music of David Page, the production opened with cast member Frances Rings daubing his face, head and chest with yellow ochre in what was a powerful and gripping scene. The yellow theme continued with dancers Cynthia Lochard, Christine Anu and Bernadette Walong writhing on the ochre stage expressing the spirit of the sun and themes of motherhood and the seasons.

Black ochre then swept in, with dancers Djakapurra Munyaryyun, Russel Page, Lewis Hampton and Albert David acting out hunter and warrior roles. According to the programme notes, "[a]n ash storm has blown over. The call and pain of the invitation can only be viewed from a distance.... Men's Business."

Red was by far the most dazzling of the four ochres. The cast wore subtly different shades of crimson as they acted out familiar scenes of passion, obsession and pain. The

key to the success of this scene was its relevance to contemporary sexual relationships between men and women. Custom, law and values were seen in the context of the changes that male/female relationships are undergoing. The final ochre was White, symbolising Mother Earth as she heralds the day's journey.

Ochres was definitely worth seeing: Bangarra promise to be back on "yet another whirlwind visit" so I'd recommend you go see them when you can. The production has won praise from overseas critics too, with Tokyo International Festival's Director Tadao Nakane describing Bangarra as "truly original. A new culture, not an imitation... something entirely surprising. It's not art for the end of the 20th century, it's the starting point of the Pacific Ocean's new culture for the 21st century."

Tom Griffith

**Ochres**  
**Ochres**



*Al'ka-me* is a sensuous and mysterious performance, presented by Jeté Dance Company, choreographed by Lisa Lanzi and directed by Juliet Nelson and Mardi Jennings. Representing skating as performing art, it was inspired by the science of alchemy, the medieval process of turning base metals into gold, and the quest for knowledge of the universe. Throughout the ages the work of

the alchemist has been shrouded in secrecy and arcane symbolism, and it is these features and atmosphere that have been successfully captured by the performance. It is based on the notion presented by the Greek philosopher Aristotle that matter can be classified into four elements; earth (terra), air (aer), fire (ignis) and water (acqual), which provided the structure of the performance, with each quar-

ter focusing on one specific element, backed up by the style of music, speed and nature of movement and visually represented by a slide presentation of photography. Allied with the planets, the world of matter was seen by the alchemist to function by means of antagonistic forces - hot and cold, positive and negative, male and female, good and evil. Although the performers costumes attempted to reinforce these ideas, their simplicity was disappointing, as more elaborate costumes could have greatly contributed to the visual spectacle.

Using a multi-media approach which appealed to a variety of senses, the scent of incense in the air, the shadowy, forbidden feeling created by the use of lighting, and tracing music proved very successful. Performed on ice, at the Ice Arena/Mt Thebarton, the skaters movements flowed before the

audience's eyes, successfully using props such as flowing white silk sheets to create a dream-like state. "Skating is a very beautiful form of movement, on the ice we can move in a way no-one else can. It's not ballet but a form entirely in it's own right." **JOHN CURRY**. Combining skating and dancing styles, it created a blend of slow, determined theatrical expressions and fast flowing movement, which kept the stage constantly alive, capturing every minute of your attention. With a display of talent, creativity and inspiration, the performance captured your emotions and imagination. Despite the performance's short season, April 3-6th, and the cold (due to it being performed on ice) I thoroughly enjoyed the experience and will be keeping my eye out for any further performances by Jeté Dance Company in the future.

Megan Brown



**Miss Julie & The Stronger**  
**State Theatre Company**  
 Playhouse  
 April 22nd-May 13th

The State Theatre Company's current production of two Strindberg plays makes for an intense night of immersion in the subtleties of social and sexual power play. Written a century ago, *Miss Julie* expresses the two principal conflicts of the playwright's stormy life: that between his sympathies for the aristocratic blood of his father on the one hand and his loyalty to his "common" mother on the other, and secondly his intensely ambivalent feelings towards the opposite sex. Only ever barely in the realms of sanity, Strindberg was a man

wracked by guilt about his sexual urges and frequently convinced that "the Feminists" were plotting against him. With all this in mind, it is no wonder that *Miss Julie*, set in the dreamy and reckless milieu of Midsummer's Eve, enacts an extreme and ultimately deadly serious battle between a man and a woman for social and sexual ascendancy.

Director Jim Sharman and State Theatre have risen to the occasion with a studied and powerful production. Mary Moore's set furnishes us with a "slice of life" below stairs in the kitchen of a country estate. A flight of stone stairs dominates the scene, down which the Count's wayward daughter Miss Julie descends into crisis. Movement up and down these stairs is used repeatedly to signify the state of play between her and her adversary, the valet, Jean. A large angry red bell and His Lordship's boots serve as ever present reminders of the authority of the upper class over the servants of the kitchen. Slashes of light relieve the black backdrop; they change colour from bright orange to dark red to yellow with the dawn, but never disappear entirely,

echoing the curious half-light of midsummer's night in the Northern Hemisphere.

Pamela Rabe is the sometimes imperious and seductive, sometimes needy and entreating Miss Julie that Strindberg calls for, marred only by a rare jerkiness in the required sudden changes of mood. As the play advances, she seems to warm up through the intense interaction with Robert Menzies as Jean, each feeding off the other's passion. Menzie's performance as the ambitious valet is strong and unerringly timed. His cocksure Jean plays Rabe's hapless Miss Julie like a harp. Jeanette Cronin as the relentlessly practical cook Kristin is the perfect foil for their wild scheming and dreaming.

Violinist Robyn Tannhauser provides incidental music that swells the tension created by the actors. In conjunction with dancers Amanda Finnis and Patrick Rees, she also created to good effect a raggle-taggle, carnival atmosphere as the bawdy Midsummer's Eve revels spill into the basement kitchen. Sharman's inclusion of *The Stronger* as a curtain raiser, a turn-

and-turn-about study of the struggle for power between two women, adds new shades of meaning to the themes to be explored subsequently in *Miss Julie*. Jeanette Cronin as the overbearing Mrs. X powerhouses this technically difficult monologue, although the gruff quality of her voice at first sits uneasily upon the ear. Pamela Rabe in the equally difficult role of the mute opponent Miss Y complements Cronin masterfully. Together these two plays offer a glimpse into Strindberg's mad but oddly sane tortured genius. We see through his eyes that life is a series of battles fought in words and deeds; that romance and social niceties are only a flimsy veneer concealing the baser instincts that motivate the human animal. He does, however, suggest that a higher plane can be attained. To this end, Miss Julie faces a terrible choice that Strindberg leaves hanging. State Theatre have chosen instead to define the path she takes, thereby disobeying the letter of the text but instilling a timely reminder that all these little power games can have far reaching consequences.

Rebecca Hill



### That Eye, the Sky Burning House The Space

"At last, here is a theatre company making theatre. At last, here is a theatre company using theatre's vocabulary to tell its story; at last, a theatre company testing theatre's limits, not for so-called 'experimental' reasons, as so often is loudly proclaimed to be the case, but so that it might reach out further into its audience, to communicate as deeply and richly as possible what it might have to say".

Such was the reaction of one Sydney Morning Herald reviewer to the recently formed Burning House theatre company and their first pro-

duction, *That Eye, the Sky*, adapted from the Tim Winton novel. A production which received similarly enthusiastic reviews from other reviewers in both Sydney and Melbourne and which will grace Adelaide from May 17-27.

The Burning House was founded by actor Richard Roxburgh. He and a circle of close collaborators, including director George Ogilvie, created the company to "restore to the theatre some of the magic, energy and spirituality that is all too easily lost in the round of subscription seasons". Roxburgh also aims to tap the creativity of actors which he believes is lost in the perceived career line which flows from NIDA to the Sydney Theatre Company and so on.

Together with Justin Monjo he has adapted *That Eye, the Sky* for theatre, and made his first foray into directing. *That Eye, the Sky* is a rite-of-passage story, the tale of Ort Flack, a 12 year old boy with a wild imagination and a quirky family to match. When stranger Henry Warbuton, a tormented soul, arrives in the midst of a family crisis he attempts to pray Ort's father back to health and to convert the rest of the family and save himself in the process.

*That Eye, the Sky* will be performed at the Space, May 17-27,

Monday- Tuesday(Sunset) 6:30 pm, Wednesday-Saturday 8:15pm, \$19.90 concession, \$22.90 Sunset, \$27.90 Evenings

Asha Mayer



### Hooked Leigh Warren and Dancers Norwood Concert Hall Season Closed

*Hooked*, Leigh Warren's latest creation premiered in Adelaide last week, forerunning a tour to London in June. *Hooked* is the combination of two short works, *Lure*, which was performed at the 1994 Adelaide Fringe Festival and subsequently televised as part of the ABC's International Dance Festival series, and an entirely new work, *Bait*.

With only six dancers the company is a small one, but the standard of their work is not to be overlooked. Leigh Warren's dancers, all of whom worked with him in his days as artistic director of the Australian Dance Theatre, are all extremely talented and experienced. Leigh's aim, he claims, is to create modern dance with technique, and that he definitely does - his dancers simply ooze technique.

*Hooked* is not a grandiose work. It is small and intimate and intense. The seating only allows for a very

small audience. Mary Moore's set is sparse (but effective)- an empty stage surrounded on three sides with rows of dangling threads, on the end of which hang lipsticks and the occasional pair of white sunglasses. The music Leigh has chosen is very interesting, a mixture of original music composed by Adelaide pop composer Stuart Day, and music and lyrics from Derek Jarman's movie *Blue*.

The two works go well together, the first being based around the colour red and human attraction and love, and the second around the colour blue and desire as it is portrayed in advertising. Leigh was inspired to create *Hooked* from the paintings of Mondrian. "I found the bold colours of red, blue and yellow, featured in the Mondrian works, a wonderful starting point from which to explore aspects of human behaviour. For me red is the colour of attraction and blue, desire. From here I developed these two works which observe the ways we could respond to these notions within our lives, be it through our own actions or the world of advertising".

For *Lure* the dancers are clad in red silk boxers and teddys. The highlight of the piece are the two trios. In the first two men (Victor Bramich and Aidan Kane Munn) struggle over Delia Silvan on a crisp white mattress, while the second is performed by Kim Hales-McCarthy, Csaba Buday and Michele Buday against a slanting wall at the back of the stage. *Bait* still deals with desire, but the feel is quite different, as it is the artificial desire portrayed by the media, which relies on wealth and beauty, that is the subject of this work. The colours in it are much more subdued, while the dancing itself is more energetic than the languorous *Lure*. Like much of modern dance, I can find no clear message in *Hooked* beyond broad general themes and ideas, however this seems of little importance as the choreography itself is so enthralling. Leigh Warren and Dancers are based in Adelaide and are bound to be performing here again before long. They are well worth seeing.

Asha Mayer

## Beyond Therapy

Beyond Therapy  
La Mama Theatre  
Season Closed

You'd have to be pretty hard hearted not to get a few good belly laughs out of La Mama's Theatre's latest offering *Beyond Therapy* by U.S. playwright Christopher Durany.

As the title suggests, the play deals with the place of the analyst, in this case of the lives of Prudence and Bruce, two thirtysomethings who are looking for love in the personal columns of New York circa 1980 for very different reasons.

Prudence, nervy, judgemental and insecure, is looking for Mr. Right after one too many Mr. Wrongs, including her current therapist Stuart. Bruce, meanwhile has decided to expand his sexual horizons to include women, much to the chagrin

of his live-in lover Bob. Having answered Bruce's ad, Prudence, geared up for a potential new romance, is none too pleased to hear about Bob either. Bruce perseveres, however, and their relationship develops while simultaneously being dissected on their analysts' couches. Bob and Stuart, both wildly jealous, are drawn into the chaos, as are Bruce's analyst Charlotte and a waiter at the restaurant where much of the action takes place.

Director Phillip Hutch marks the play's issues as "loneliness, relationships, the social conditioning that constructs normality and, by extension, the neuroses that feed the therapy industry." True maybe, but the main aim of the farcical, fast-paced script is to make you laugh. A lot. And, aided by the energetic performances, I did. Cracking witty Neil Simonsesque whackiness and one-liners, Durany's words demand an over-the-top playing style which most of the actors handle with aplomb, only occasionally lapsing into straight ham.

Anna Liptak as Prudence gave for me the strongest, most consistent performance. Despite an accent that sounded like Andie MacDowell in "Sex, Lies and Videotape", with an occasional Irish lassies lilt thrown in, she managed to bring real humanity to her perpetually besieged character. Gary Coombs' nerdlily romantic Bruce had a certain charm, if lacking Liptack's presence, while Michael Coats as Bob the gay lover did what he could in a very stereotypically-written role, complete with show tunes and domineering mother.

Ross Hummerston's testosterone-driven Stuart was best when trumpeting his sexual prowess to Prudence, and in a few hilarious moments, to another female client over the phone. Anne Stafford as Charlotte basically stole the show whenever she was on. Ditzzy, forgetful, disturbingly attached to her Snoopy doll and vociferously encouraging of everybody's self-expression, her character has been given the lion's share of eccentrici-

ties with which to work, and Stafford made the most of them all. The only disappointment was John Blackwell's waiter Andrew. The character appears only near the end of the play but is still important and deserving of more attention than was given in either acting or direction.

The predictable but nonetheless entertaining unfolding of the plot is interrupted by scene changes very long and largely unnecessary, since most of the action involved 2 characters sitting at a table. They were made bearable (or unbearable depending on your musical tastes) by the best disco tunes 1980 had to offer - don't stop till you get enough indeed!

This isn't the kind of theatre to change your life - although 15 politically correct years away from 1980 you will probably notice a few changes in sexual attitudes. Don't let the lack of earth shattering significance keep you from a fun night out.

Cate Rogers



# Formula One

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## G Forward into the Future



SPORT

To begin this preview, even after the first race, the 1994 season needs to be reviewed. Last year was one of the worst seasons for F1, with the deaths of Ayrton Senna and Roland Ratzenberger. There were also a spate of serious accidents such as broken neck vertebrae (Alesi and Letho), Wendlinger being left in a coma for 19 days and Lamy suffering from crippling leg injuries.

The reaction to the incidents was mainly kneejerk with accommodations being made until 1995. Last year most of the courses were changed after Monaco, and this practice has continued into 1995, with the Imola, Barcelona and Buenos Aires tracks being changed. The cars have also been radically changed, with the infamous wooden plank being lengthened and increased in height from 10mm to 50mm. The cockpit is now larger, with the height being increased and the driver sitting lower to prevent the head moving out of the cockpit (which contributed to Senna's death). The engine has also had a size reduction from a 3.5 litre engine to 3 litre, and the side pods were made larger to protect from side on impacts. All of these changes has lead to an increase in the minimum weight from 505kg to 585kg.

I will now take a look at the drivers and their respective teams.

### Benetton

The Benetton team was most noted for its mistakes or cheating last year, with the peak being the very impressive and dangerous fireball in the pits during the refuelling of Verstappen's car at Hockenheim. The team also obtained a number of disqualifications with Schumacher, most notably the 2 race band (1 race disqualification) and \$500,000 fine for ignoring a black flag. The Benetton team last year brought the Ligier team to obtain the Renault V10 engine for 1995. Watch the pit stops for this team, they are lightning fast and fully coordinated.

### 1-M. Schumacher

Schumacher appeared on the scene in 1991 driving for Jordan, but after 1 race moved to Benetton. He has made a point of driving well ever since he entered F1, with an average of 4 points per start. Schumacher won the world championship in 1994 by one point in a

controversial way reminiscent of Senna and Prost in Suzuka in 1990. He has a very aggressive driving style and is very exciting to watch off the start in the dash for the first corner.

### 2-J. Herbert

Described as having a chance to be one of the most successful English drivers of all time until a major accident stopped his entry into the Benetton team. Herbert was sold to the Benetton team when Lotus was liquidised in 1994. When driving for the lower teams he could sometime shock with good qualifying but seemed to have problems staying on the track, with regular interviews in pit lane during the race. In a good team with some careful driving (can learn from Schumacher) he should do well this season.

### Williams

A very successful team in recent times winning the constructors championship for the past 4 years. The team has the Renault V10 engine, which has proven reliable for Williams. The team lost most of its advantage in 1994 when the removal of driver aids was enforced, and last year also had to cope with the death of Ayrton Senna. The Williams team was helped by the refuelling reintroduction as they usually have slow pit stops.

### 5-D. Hill

The son of the great Graham Hill, Damon is the first of the second generation drivers in F1, and entered the Williams team after acting as the test driver. Hill also drove with the Brabham team for a while before he started racing with Williams. He has done well over his short career averaging approximately 5 points per start. The only problem with Hill is that he has problems coping with the lead and pressure from other cars, and does not seem as aggressive as most other drivers (although this is not always a bad thing).

### 6-D. Coulthard

Another driver to move into racing from the test driver position, and should have taken the role after Senna's death instead of having Mansell appear occasionally. Coulthard is a very good aggressive driver that will pounce on any opportunity that he has, but needs track experience before he will per-

form well.

### McLaren

Last year was a disappointing year, as it was the first year that McLaren have not had a win since 1980. The McLaren team usually had top drivers and good engines, but last year they did not. They have changed engines again, replacing the Peugeot engines with Mercedes Benz, as the Peugeot engines were unreliable, and the Mercedes Benz engines were doing very well with the Sauber team. The McLaren cars in 1995 have a new aerodynamic feature to increase down force, with a new wing situated above the mid point of the engine.

### 7-N. Mansell

Some people say he is too old, but after a miserable year in the Indy cars in 1994, Mansell came into F1 to obtain a win in Adelaide (finally). The few races he did race in F1, he seemed to be slow off the start, probably a case of Indy's rolling starts. He will be highly handicapped in the championship this year, missing the first two races as the car was built for Hakkinen, and thus it is too small for Mansell.

### 8-M. Hakkinen

Entered the McLaren team from test driver status after M. Andretti's awful season in 1993, but has previously driven for Lotus in 1991. Hakkinen has been on the podium a number for times, with sensational drives in 1993. He was handicapped in 1994 with the problems of the Peugeot engine, but may possibly be a force in 1995. He has also been known for pushing the limit with a dangerous driving suspension (1 race) being issued in 1994.

### Jordan

The Jordan team has been a steadily rising force in F1. This year they lost the Hart V10 engine and moved to the Peugeot V10 engine, which was shown to be unreliable in 1994. Last year Jordan obtained its first pole position and podium finish with Barrichello.

### 14-R. Barrichello

Known for the scary qualifying crash at Imola in 1994 where the car launched itself to fly over the top of a tyre wall, Barrichello is the replacement Brazilian hero after Senna's death, and has been racing well for the two years he has been

in F1, with the Jordan team. Barrichello and a good car in 1995 could make this team unstoppable.

### 15-E. Irvine

Spectacular F1 debut at Suzuka, when racing with Hill, Irvine blocked Senna (who was lapping Irvine) and after Senna had passed, Irvine then repassed Senna. Senna was not happy about this and it led to the assault of Irvine in the pits after the race. The Suzuka race was one of Irvine's best, which is not surprising as he raced in the Japanese F3000 group. He has been noted for dangerous driving in 1994 (Brazil) leading to a 3 race ban.

### Ferrari

One of the oldest teams still racing F1, has become a great again due to refuelling and aerodynamics. Refuelling allows the Ferrari team to run lighter as it has one of the most fuel inefficient engines in F1. This team will consistently score points but while it will probably not rival Benetton and Williams, it will worry McLaren and Jordan. Look for Ferrari at Imola and Monza.

### 27-J. Alesi

Alesi first raced with the lower teams for 2 years before being promoted to the Ferrari seat in 1991. He has been unlucky with only one pole position to his name and no wins yet. He is a very talented and aggressive driver, and once he has obtained a win to his name will be unstoppable. Watch the interior shots of Alesi which is very recognizable due to his high steering wheel grip.

### 28-G. Berger

Berger has been driving since 1984, making him one of the most experienced drivers in F1 (only Mansell had more at start of 1995), and heads the F1 drivers association (reformed in 1994). He has raced with the top teams and has been team mate to many of the top drivers, and has started doing well again in recent times. Berger acts as a good team mate to Alesi and the two of them put Ferrari in a good position for the constructors championship.

All seems to be looking good for this year with a highly competitive field at the top of the order, with the new guns in F1 being the real competitors and winners.

Nigel Percy.....In the Pits

ON DIT

Her press release describes her as "cranky" and in *Piece of You* (the second single from *Bravado*) she warns: "Don't cross me cause I'm a bitch." However Christina Soong found the former half of the fondly remembered Club Hoy folk-pop duo to be friendly and unaffected. While the other half, Julia Richardson turned her hand to writing for *House and Garden* magazine, Penny Flanagan embarked on her solo career and was recently in town to promote her new album *Bravado*.

OD: I read somewhere that you felt that your images were misrepresented in your early press photos which were quite slick and popstarish...

Penny: We had a few problems in the beginning just because we got excited...when you're only 19 and

people thought I was anorexic or what!...I certainly eat well! Actually, there was another rumour that one of our songs was about incest...

OD: Which one was that?

Penny: Oh, I can't remember...so you know, whatever people get out of it.

OD: At the time of Club Hoy's break up (1993) I remember reading an article where you said something along the lines of "it was time to move on"...

Penny: Yeah, it's not a very interesting story. It can be if you want to go into specifics, but basically we'd just been working together for 6 years and we just wanted to do

my song and my sentiment and my ideas - she just helped me to finish it off and I gave her credit for that.

OD: *Someone Else's Shoes* (on *Bravado*) was actually a Club Hoy song wasn't it?

Penny: Yeah we used to play it in Club Hoy. I wrote it ages ago and we had this arrangement but we never really got on top of it. So when I came to do my solo album we came up with a really good, fresh arrangement for it.

OD: The other song I really liked was *God Damn these Clowns*...

Penny: Oh yeah, that's a bit of a personal favourite - did you know that I wrote it in Adelaide?

OD: Really? When was that?

Penny: It was on the last tour that Club Hoy ever did in and I wrote it while walking back from town to the hotel.

OD: So were you scribbling it down as you were walking along?

Penny: Well I was kinda singing it in my head and stopping to scribble down words. I got back to the hotel and got out my guitar and put the melody under it. I kinda had the rhythm and the rhyme of it.

OD: You've got a new band nowadays called The New Moon. (However, session musicians were used on *Bravado*, some of who played on *Thursday's Fortune*.) So how did Paul Hester (Crowded House drummer) get involved?

Penny: Well we were looking for a drummer to do the whole album and Mark Dawson wasn't available for a few days so we needed someone to do a few tracks. I just thought it would be fun to work with Paul Hester so I just rang him up and sent him a letter and a tape

and he really loved the songs and he just came up and did it.

OD: Nic Dalton (Godstar, Half A Cow) used to mix you in your early days, didn't he?

Penny: Yeah he did! Julia and I had the biggest crush on him...He's very nice.

OD: His colleague Alannah Russack (from the defunct Hummingbirds) helped out on *Bravado*...

Penny: Yeah I just asked her - with everyone that got involved, the answer is that I just asked them. I've got the same manager as The Hummingbirds - they're really fun pop indie stars.

OD: Besides the obvious, what's been the biggest change you've noticed artistically?

Penny: There has been (a change) but it's been so gradual that it's hard to pin-point the one thing that's changed. I think the stuff I'm writing now is more pop-oriented rather than folk. A lot of stuff on *Bravado* is still quite folk and sorta half-way between the two and so now I'm moving towards poppy, poppy in the sense of *Woodface* (Crowded House).

OD: How has it been personally, fronting your own band? Are you enjoying that?

Penny: I've found that I'm enjoying performing live a lot more and I feel a lot more confident about what I'm doing - it's up to me and so I take more responsibility about what I'm doing whereas before I just kinda tended to stand back and let Julia do all the talking. I was a bit lazy and I can't afford to be lazy now. I feel much better about the way I perform and the shows I put on now.



# Penny

someone says they'll do your hair, you choose a hairdo that you've never had before, then you get the photo back and say, "that doesn't look like me. I never wear my hair like that!" So it was just like a learning experience. You know it's always tempting to go, "I've always wanted to have a really bouffant bun on the top of my head" instead of saying, you know, this is what I'm like and I should just be myself.

OD: Well your photos now are still slick but have a lot more cred. Are you more comfortable with that?

Penny: Yeah definitely - it's more grown up.

OD: How do you like the tag "girlie pop"?

Penny: Well that's OK - I mean that's how I'd describe things like The Cranberries...I don't see it as a derogatory term, that's how I usually pigeonhole music with a girl singing in front that's quite poppy...I mean, it sounds kinda derogatory I guess but it depends on who's saying it

OD: I heard a rumour that *Old Blue Car* (from Club Hoy's *Thursday's Fortune*) was about anorexia...

Penny: (huge gusts of laughter from a very amused Penny) That's Julia's song and as far as I know she wrote about...Jesus, I can't even remember, just about having that feeling that everything's too much.

OD: So it's not about anorexia at all?

Penny: No! I don't know whether

different things. We were in the process of trying to make a new album and it was just proving impossible 'cos we both wanted to do different things.

OD: So you'd grown apart, well, at least musically. However, you've included the song *Uncertain Sings* on your debut solo album which was written by both of you.

Penny: That was written...ages ago and I wrote the whole song and then Julia added, you know, the chorus that goes a bit longer...it's



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**Alternative Nation is:**

(a) another way to have a religious experience over Easter;

(b) the ideal opening phrase if wishing to converse with a Melburnian (Brisbanite, Sydneysider) between the ages of 16 and 25 at any time during the mid semester break;

(c) the slightly larger, more expensive version of the BDO (et al) which seemingly never got the urge to go west;

(d) an excuse to experience excessive precipitation, Melbourne (Sydney, Brisbane) style, without the benefit of an umbrella;

(e) all of the above and more, depending of course on level of awareness and position in the space-time continuum...

So once the shocked realisation that I was attending an event run by Triple M wore off, what exactly did I get for my 66 dollar ticket? Well, a lot of good bands, some rather mediocre ones, no Chili Peppers, a lot of rain... Starting at the beginning, to be perfectly fair, there was the rain. After about 10 minutes I started wondering if skin tight jeans were such a good idea, thinking the word 'water-

Dampening. Or, failing that, if somebody on the event staff had had some vague idea of who was happening when and where. And which bright spark decided to put the last two bands on in the Entertainment Centre (capacity unknown, but very much smaller than Olympic Park) after the last band had finished on the main stage, resulting in large numbers of disappointed punters in Ween and PWEI t-shirts threatening to do unspeakable things to said management. But the way the rain stopped just before the revival of the main stage was rather impressive.

But forget misinformation, alcohol deprivation, the totally pathetic welcome over the PA system, \$5 hot dogs, or even watching Olympic Park's rebirth as a swimming pool. Maybe we were actually (shock, horror) here for the music. There was Supergroove. Half a set which let us know that jumping around playing guitar is still an art form, and that

the two 13 year olds in the stands behind me. Maybe someone should tell them that if you spend the entire set screaming "Over here!!!" you will a) miss some of the subtle nuances of the music you are so passionate about and b) piss off other fans who would really rather just let the music speak for itself.

Running concurrently with Live was the big (re) opening of the main stage, ie Tool. Which I missed due to my present unfortunate inability to be in two places at once, but from all indications\* they were great and there was steam rising from the mosh pit. Which could mean just about anything.

In the interest of producing a balanced view of the whole event, we headed back to the main stage for Body Count/Ice T. I'm profoundly grateful to whatever made me do it. Otherwise I could have gone through life blissfully ignorant of the number of times you can say 'fuck' in a half

young enough to be his grandchildren, or the disparity between his style and their tastes or even the lack of feedback or spectacular lighting effects had an influence. But if, as the exhausted sweaty crowd streaming out from L7 opined, he sounded like a busker\*, why was there such a big crowd?

Answer - they were even less appreciative of what Pennywise were doing in the Ent Cent. So were we, but it taught us a valuable lesson in R&R - that is, if your audience looks more like a chill out room, the insertion of a few appropriately announced Nirvana covers will bring the little Kurt-worshippers running to slam at the altar...

There is a difference between musical self-indulgence and art - it depends on the length of the set. If Primus had played for half the time they would have been brilliant...

They were followed by not-quite-headliners Faith No More. In con-

# Alternative NATION

proof' on my jacket must be a misnomer, refusing to believe we wouldn't even get to the gates for at least another half hour, and admiring both the foresight of the people who had thought to bring sleeping bags, tents, blankets etc to offset the wet and cold (obviously locals), and the entrepreneurial nous of the guy who was selling large orange plastic bags as raincoats for \$5 apiece. Not that we bothered, they may have been the hottest fashion item on the grounds after the band tee and the druggie shirt, but we couldn't possibly have got any wetter by then anyway. And, to coin a Lollapalooza cliché, we had the mud, the sweat and beers were still to come...

I'm not sure whether to applaud or denigrate the process by which the beers eventuated. I mean, I could live with waiting in yet another line to get an armband if there was something heart warmingly worthwhile at the end of it. Like a flaming sambuca. Or, basically, anything else but watered down Toohey's Blue - but, like I said, maybe it was a good idea. Maybe the organisers were considering crowd control. Miracles do happen. (An unsubstantiated rumour exists that they were serving wine in the comedy area - the quality is anybody's guess.)

Not that the organisation was bad exactly, but as with most events of this type, it's easy to be critical in hindsight. (I mean, L7 and the Violent Femmes simultaneously on different stages - it doesn't get any worse!) Personal gripes aside, it would have been really nice if an abridged program had been created at some point following the Great

the mosh pit was having a better time than we were. They must have been good, they really went off in the Evelyn the following Saturday night...

By this point the main stage had been rained out (event staff were probably figuring out how to stop hundreds of square metres of decking floating off the grass) and as it had been a rather interesting experience getting into the Ent Cent - a gate and a couple of puny security guards are no match for hundreds of saturated under-25's after all - we decided to hang around and watch Skunkhour encouraging the crowd to save the planet and smoke dope. Simultaneously, it is presumed. Having not exactly fallen in love with these guys on record (ok, radio) it was a pleasant surprise to find them quite listenable live. (And you could understand their lyrics, which is more than can be said for... never mind) Maybe being on the floor does make a difference.

The next band to hit the stage were the Cosmic Psychos, and if they did anything spectacular visually it got absorbed by the masses in the first few rows. Musically, they were joined by someone from L7 for one song. They went off. The crowd went off. Mosh pits are marvellous for weight loss...

And then we had Live. I'm still not sure if they were try hard rock stars or just enjoying getting into their music. The mixing was pretty awful. The crowd were probably waiting for L7 so maybe a bit of the intense emotion that Live brought to their music was lost on them. The set highlight was *I Alone* - just ask



NIN's Trent Reznor lost in the crowd - photo Ben de Hoedt

hour period and mean absolutely nothing. Or that the secret to success at your own concert is to repeat verbatim your last festival appearance... minus the people who were waiting for the Violent Femmes screaming abuse during the encore...

And then we heard the first bars of *Blister in the Sun*. The Body Count crowd hastily retreated to the safety of the Ent Cent and L7. They missed the best set of the day. Between attempting to convince us they were from New Zealand, and the occasional showcasing of new songs like *Diägerblues* and *Dahmer is Dead*, the Femmes delivered a virtual greatest hits package, highlighted by *Tonight*, *American Music* and a gloriously tongue-in-cheek *Dance, M.F., Dance*. They may have a new lineup, but sounded tight and professional though not immune to having a good time. *Rock!!!!* is alive and well...

Meanwhile L7 were heating up the Entertainment Centre. According to those who chose them over the Femmes, it was worth it. A hundred-degree mosh pit doesn't happen every day of your life. I gather the music was pretty impressive too - the arguments continue as to who was the better act, and if the times hadn't coincided, we might have been able to find out. The attraction of the music festival.

Following the Femmes on the main stage was Lou Reed. He might be a living legend, but the feeling he was in the wrong place persisted. Maybe the fact that half the audience were

trast to the Violent Femmes they concentrated mainly on new material. Older songs, especially *Epic*, were enthusiastically greeted by an almost-packed Olympic Park - equally good stuff from the new album limited its impact to the hard core fans and those who had somehow scraped together enough money for both tickets and a CD. Following a tip off from a complete stranger we headed back to The Tea Party in the Ent Cent. Jim Morrison may be alive and well and playing bongos\*, but the message got lost along the way. Elevator music, regardless of volume, still puts some people to sleep.

Feeling refreshed and revitalised, we headed back to the main stage to join the surprisingly small crowd at Nine Inch Nails. They had the best light show. Sonically, um, very loud, but the encore was great. And if we bought state of the art musical instruments, we'd even be able to give you some idea of the damage bill...

Went back to the Ent Cent. Decided against rushing the gates (again). Left Ween and PWEI to the security guards and those who had missed NIN in order to see them. Found the program again and counted the great bands we hadn't managed to see.

Isn't that what music festivals are for?

\*All responses credited to my co-conspirator, the drug fucked interesting person. He said I had to.

Emma Yates

# STOMP

Spiderbait are currently having talks with 3 major labels about who will release their new album.

Likewise, Rash who are talking with some impressive Sydney indie labels about who will distribute their just-finished CD.

Mark of Cain's next album will be produced by Henry Rollins but production has been post-poned (numerous times) as Rollins is busy writing with The Rollins Band. If he can't get down under, the guys will record in New York.

During Silverchair's set, two of their Mum's (including bassist Chris's Mum) were backstage nodding their heads along to their youngsters noise!



The photo above is of Glide at Stomp. It was taken with a camera by Anita Kazmierczak

Chris (bassist in Silverchair) on the media hype surrounding *The Chair*: "It sucks. There's really good media and there's really bad media." Bad media being..? "Ah, I can't really say." OK. Well, good media being..? "All the street media that get behind you (like) Drum Media, Juice..." Is it more the mainstream media (that's bad media)? "Yeah, they make stuff up."

Crave played their last gig as their drummer, Adam, is leaving to join The Sharp following the departure of their other Adelaide drummer, Piet Collins.

A good gig has a few perennial qualities. Naturally the band(s) must be good. Price is always a factor and Stomp passed the test here too, with tickets pre-sold at \$15. A reasonable to huge, high-energy crowd adds that party factor, (is 4000 people OK?), courteous bouncers and door staff sweeten the feeling, and a few icy beers go a long way to making a gig a resounding success. On the whole, Stomp passed the test!

The night started at 6pm and went till 2ish with a quality line-up of Australian bands (18 in total) which was a mix of interstate class acts (Screamfeeder, Spiderbait) and some of our top locals including Lizard Train and Mark of Cain. Stomp was well organized with only a few bands overlapping but with such a huge line-up, it's impossible to see everyone so my apologies to those I didn't get to see.

Outside the cloisters, trio Storytime played to a subdued crowd (fair enough, it was only 7ish) but turned out an energetic set nevertheless. A band who lived up to their hype were Screamfeeder who played in the games room which is inarguably a dodgy "venue." However, they started the night happening for me with their set which included material from their new album *Fill Yourself with Music*. It was especially nice to see them flogging T-shirts after the gig and chatting to punters who were eager to talk to a member of the oft-touted "best band in Australia."

Spiderbait played to the first mosh pit of the night outside the cloisters and their set included favorite *Old Man Sam* and was that a Goodies song I heard? They won the Kinder Award as they impressed with their witty songs and great melodic pop/rock. This was endorsed by a lot of bands who nominated them as their fave band for the night. Taking the same stage around 9pm, Nitocris played to an enthusiastic crowd. Afterwards, rhythm guitarist Kira complained that they always get compared to L7 and other all-girl groups. However she really liked my suggestion that they were a bit like a female version of

Tumbleweed.

On the way to the bar, I saw The Egg who played to a spirited crowd in the nearly full games room. Afterwards, members Tom, Colin & Sean said their gig was a "spiritually enlightening experience.. it's reaffirming."

Silverchair predictably drew the biggest crowd of the night which enjoyed the "teen thenthations" from Newcastle. Vocalist Daniel treated us with an acapella version of *Twinkle Twinkle Little Star* which was badly off-key, but for the most part, Silverchair were (for me, surprisingly) quality, with the crowd singing along to their hits including *Pure Massacre*. This approval was reciprocated with Chris (bassist) saying the crowd was "really good, really responsive... it's a Uni crowd, you can tell, they're more rowdier." It was during their set that a young lass was brought backstage and attended to by a St Johns officer. Any suspicions we had about her "faking a faint" to meet the guys were quickly dispelled by the arrival of an ambulance and she was stretchered off.


Glide played to a severely depleted crowd in the games room which was a pity as their performance deserved more punters. They of the shorn heads, Mark of Cain, played a fantastic set to a still moshing crowd, proving that our home-grown can compete with the most-hyped of them easily.

In the Unibar, Rash were great with their melodic pop/rock although self-deprecating drummer Ben Matson reckons "everything that could have went wrong, went wrong.. but we had fun and that's the main thing." Last on the bill were Frenzhall Bomb in the games room who played to a reasonable sized crowd determined to see the night out. Anti Anti's singer joined the lads on-stage for a song which demonstrated the friendly relations between fellow bill sharers. Indeed, all the musos I spoke to, including Wally from the Bearded Clams, Kim from Mark of Cain and Nate from Sin Dog Jellyroll said that the best thing about the whole night was mixing with the other bands.

Stomp had a high quality line-up of bands and congrats must go to the promoter John Callius who arranged it all at such a low price. However, a little more diversity in the style of music played would have been good, because while most of the bands were a moshers' delight, others in the crowd would have liked some indie pop/rock. Unfortunately headliners Smudge, who would have provided just that, did not appear because, according to Callius, there was a fuck-up be-


tween management and their agent. Another small gripe is that there were insufficient signs so people unfamiliar with our Uni had a hard time working out where things were and how to get there. A program would also have been useful. However, overall Stomp was a great night out. There's talk of another one around August so if you missed this one, do yourself a favour and go along to support some of Australia's most talented groups.

Christina Soong



1. I Love You Baby - The Original
2. These Sounds - The Bucketheads
3. You Belong To Me - JX
4. You Sure Do - Strike
5. Respect - Judy Cheeks
6. That Whitney Song - PCP
7. Passion - John Pleased Wimmin
8. Baby Baby - Corona
9. Lifting Me Higher - Gens For Jens
10. My Children - Moseph Cat

compiled by James Ingram & ATB







Do you know the feeling of being offered a tempting array of treats, gorging yourself with the selection and finish up feeling fit to burst but extremely satisfied at the end? Thursday 13th April's sold out Violent Femmes gig, supported by the Muttonbirds at Thebarton theatre proved to be such an experience.

Arriving late, judging by the numbers milling around the bar

most of the crowd were concerned with getting tanked before the Femmes, rather than seeing the Muttonbirds. Catching the final ten minutes of their set they weren't bad, and still managed to attract a reasonable if largely still crowd. Finishing with their latest single *A Heater*, their departure was soon followed by a cry for the Femmes and as usual the struggle for a prime possie up the front began.

The crowd were an interesting lot. Femmes t-shirts, both old and new were the order of the day but hell, there was everyone from an old guy in an ELO top to a dude in Ministry gear. Not to mention flanelette - both cheap and designer. When the lights finally dimmed at just before nine, the crowd went apeshit and we were graced with the presence of Gordon, Guy and Brian, the latter looking sensual in black t-shirt and purple skirt with cowboy boots.

With not so much as a hello the guys got straight into *Country Death Song*, the stage eerily lit by a single red beam on Gano giving an evil vibe. Next came *Out the Window* and the mosh was on and kept growing. Overpriced bottles of spring water were thrown into the mosh as more and more naked flesh writhed above the masses. From



New kid, new kid

above it looked pretty interesting let me tell you! From Rock!!!! came *Dahmer is Dead* and *She Went To Germany*, before the crowd were treated to Femmes staple *Blister in the Sun* and personal favourite *Prove My Love*, which really fired up the masses. Drummer Hoffman hid behind his drumkit for most of the show, coming to the front for some nifty brushwork on the snare drum.

The lights once again dimmed for *Good Feeling* as the obligatory Bics were lit and waved in the air, as people continued to crowd surf (fortunately no-one was ignited in the process, although I'm sure it would have added to the intimate atmosphere the song provided). New songs *Death Drugs*, *I Wanna See You Again* and *I Danced* mingled with old favourites *36-24-36*, *Ugly*, *Gone Daddy Gone* and *Girl*

*Trouble* were played to the enthusiastic mosh.

Pausing for their first chat of the evening, Gano told the crowd he wasn't making much sense and displayed his local knowledge with a reference to one of our city's classiest establishments, the Crazy Horse. Lamenting the lack of anything to do in Adelaide on Good Friday, Ritchie swapped his acoustic bass for what appeared to be a piece of 4 x 2 with two strings (sources tell me it's an electric bass guitar with only a neck) before launching into an aggressive *Dance Motherfucker Dance*. Multiskilled Ritchie later

adopted the didgeridoo for a dig jam session on new tune *Didgeriblues*, and xylophone on *Gone Daddy Gone*.

But they were all there - *Confessions*, *Promise*, *Kiss Off* through to *Gimme The Car*, *American Music* and latest party single *Tonight*, before being joined on stage by the Muttonbirds for *Black Girls*. Every Femmes song you could have possibly wanted to hear was played, almost like a



greatest hits package. The show was intense, each song seemingly turning into a jam session between Gano and Ritchie. With a final encore of the tender yet sad *Sweet Worlds of Angels* and no prizes for guessing what they finished the gig with, the audience engaged in one big singalong for *Add It Up*. The crowd left ears ringing and exhausted, sweaty but sated. I like it like that.

Kerina West.

On Tuesday 11th April at precisely I don't know when, the bopper club that is Heaven was magically transformed into a haven for punk-rockers. The aptly chosen music played loudly in the background set the scene early. We were awaiting the righteous arrival of L7, but to wet our ever awaiting tastebuds first was Mark of Cain.

Mark of Cain were loud, they were very loud, they were so loud my head hurt. I'm not referring to MoC's trademark heavy guitar & fuck-you vocals, but simply it was very, very loud. Perhaps I'm just getting old, yet it could be due to the close proximity of my person to the speaker. Anyhow, MoC delivered a hard 'n' fast set with a few slamming try-hard lads at the front of the head nodding, toe tapping bunch, served to annoy & entertain.

Then the jostling for good positions began, with the emergence of a dominant male few front rows creating an inhospitable arena for wimmin. Even still, a few braved the lads, including myself. With the strains of *Happy Happy Joy Joy* filtering out as the lights dimmed, everyone was waiting in silent anticipation.

L7 started with a bang and successfully maintained a high energy set throughout (pumpin,

mate). L7 combined some of the old faves like *Shitlist* from their *Bricks are Heavy* CD, with a lot of their latest stuff from *Hungry for Stink*, including one of my faves, *Stuck Here Again*. For what many considered one of their weaker songs, *Pretend You're Dead*, lived beyond its expectations & was delivered excellently, being intro'ed with *Happy Happy Joy Joy* which sounding fantastic, in the general theme of the totally

enjoyable gig.

L7 successfully paid out other music styles like ABBA and the Cranberries & encouraged punters to let loose and have a jolly good time, which in my case was had. This set involved the more than usual participation by the roadies, one proving to be a force to be reckoned with on the ole bongo drums, another encouraging audience participation - although sometimes in vain. It



This is our attempt at artificially recreating L7's logo. It sort of looks right doesn't it?

seems to me that Adelaide audiences have a premise to look cool and not to follow a simple set of instructions about waving your hands (around these parts, sonnyjim they have a mind of their own!) But after a rather lot of encouragement from L7 and the roadies, people let down their hair and got into it. Irony appeared occasionally, with an illustrious roadie who held crowns over the heads of the guitar & bass soloists, no doubt as a tribute to the cock-rock facet of the music industry.

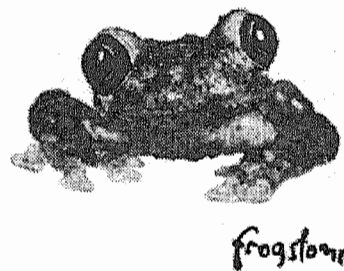
With the arrival of a new innovative game show - the encore wheel, in which an audience member (who co-incidentally is a presenter at 3D radio) spun to choose the songs for the encore, including *Andres* and of course their rendition of *Waltzing Matilda* was one I'll never forget (showing their interest & respect for Australian audiences!!)

Lastly I would like to extend a personal thanks to the guy who landed on top of my head & nearly broke my neck (sorry about the hair mate!) but that aside I had a fantastic time. You really know when you enjoy a gig, when you don't notice your back aching or the elbow in your stomach and just don't want it to end.

Julia Davey



Silverchair



Silverchair

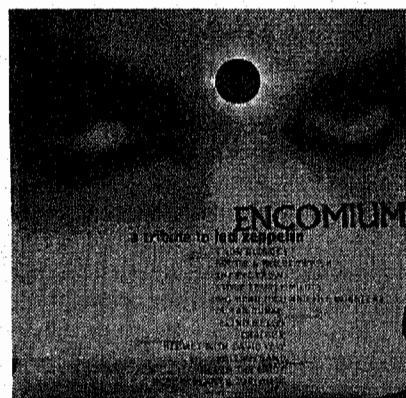
**Frogstomp**  
Sony  
Silverchair have got to be the most hyped Australian band since Frente! were a few years back, and I too am sick of all the hype. I feel sorry for the guys as they really want to be in the Alternative Charts like their favourite bands You Am I, Magic Dirt, Helmet, etc. Although Silverchair don't really sound much more mainstream than these bands, the alternative crowd can't get into them because even the worst radio stations play them [we all know who they are] and every 14 year old in Australia loves them.

So what about the album, is it any good? Yes, it's pretty damn good indeed. In a word, it's gutsy. It starts off well with *Israel's Son* beginning with a simple but cool bass line, then the power chords of Daniel Johns' guitar kicks in, the whole song building to a powerful climax that makes you want to jump around. Another stand-out track is *Findaway*, a punk-pop song that is one of the most infectious tunes I've heard in ages. *Undecided* is a slow gutsy song that pays homage to Helmet.

What would you do if people wore t-shirts saying *kill your band* like people do for Silverchair? I don't know what I'd do but having a whinge about those envious losers in a song, *Suicidal Dreams* seems like a pretty good idea to me. *Madman* has got to be one of the loudest, most gutsy instrumentals I've ever heard.

Overall Frogstomp is a remarkable debut album, definitely worth a listen for anyone who ever liked the singles before they were killed by radio stations (except 3D and 5UV). Oh yeah, and the two singles are on the album in case you're not sick of them.

Scott Berry



Various Artists

**Encomium - A Tribute to Led Zepelin**  
WEA

I can't believe that this album has not been talked about for months and months prior to its release. With a release date of April 3rd this album is sure to fly, at a rapid pace, out of

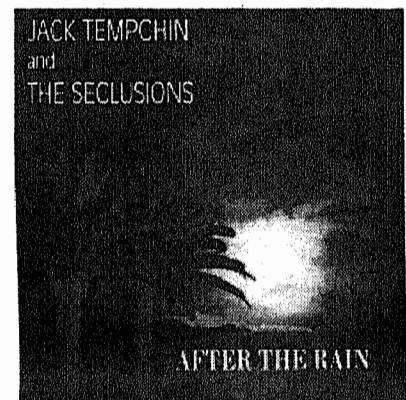
the stores. One of the worlds greatest and most influential groups of all time, being covered by the hottest artists of the early 90s.

Included are 4 Non Blondes, Stone Temple Pilots, Duran Duran, Blind Melon and Helmet. The personal favourites for me were the performances of the Rollins Band and Cheryl Crow, with their covers of *Four Sticks* and *D'yer Mak'er* respectively.

All bands speak of Zeppelin's significant influence on their material throughout the 16-page booklet. "Led Zeppelin has always been a big influence to me. Especially as I was growing up learning to play guitar. In fact, we've ripped them off so much I'm surprised they haven't sued us yet," joked Blind Melon's Roger Stevens. Henry Rollins summed up what many enthusiasts believe, as he stated, "There is no band playing today that could stand up to them. No way. Forget it."

*Encomium* (meaning 'glowing and warmly enthusiastic praise') is a worthy addition to any record collection. All artists do justice to the musical genius that was Led Zeppelin. Zeppelin's own Robert Plant performs the last track, *Down by the Seaside*, with Tori Amos. The duet completes a fantastic compilation of covers, which deserves much success.

Dicko.



Jack Tempchin and the Seclusions

**After the Rain**  
BMG

Well, if you're a groovy kind of dude or dudette who prides themselves in wearing a large cowboy hat and big leather boots (preferably dusty), you have probably been waiting for an album such as this. *After the Rain* is a Country meets Rock album, distributed by Possum and Night River Records.

I must admit, I am not a fan of Country and Western pop-rock, as I am sure not many readers of On Dit are. This is almost certainly the reason why I am writing in this vein.

Song after song on this album could act as the ultimate soundtrack tune for a 1970's Clint Eastwood movie. Nothing but flat vocals, simple beat, drums and percussion and an array of guitars - electric, acoustic, steel, lap steel and banjo, I never thought I'd say it, but near the end of the first tune I was praying for a fiddle solo to add a little variation.

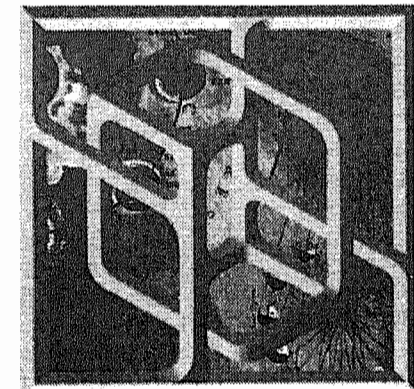
I should be fair to Jack Tempchin and the Seclusions by saying they are probably a really, really nice bunch of guys and I'm sure they have lovely family and friends. However, as musicians, I can't see a gold record on their farmland horizon. Their music would be great for a late night with a cup of cocoa, sitting around a camp

fire, using their tunes as a substitute for sleeping pills.

I apologise to Jack and his mates, I apologise to Possum Records and I especially apologise to those misguided creatures out there in musicland who actually enjoy the sounds of Jack and the Boys.

Dicko

P.S. - Long live Billy Ray!!



The Orb  
**Orbus Terrarum**  
Polygram

Imagine you're an extra on the *X-Files* and you've just been abducted by aliens and you're strapped into a chair in an otherwise empty room. A white light shines in your face and you haven't slept for two days. The music that they play as they try to brainwash you is The Orb - fact.

This is not a bad thing. In fact The Orb produce ambient sounds of rare beauty for the most part of this offering quickly eclipsing the *Pomme Fritz* mini album of 1994. This time around rather than trying to make their music artificially challenging through the use of irritating bleeps and out of phase coarse noises, The Orb have created something to please the ear and soothe the mind.

Specifically, *Oxbow Lakes* swings from a melodic and repetitive keyboard intro to an entanglement of electronic sound and back again to the same keyboard as an outro - cool. *Montagne D'* or lulls you into an hypnotic state before grunging up(!) at the 8 minute mark or so to momentarily snap you back to reality while the slug and lettuce narrative at the beginning of *Slug Dub* is strictly for the substance abuser.

To my mind, the test of good ambient music is whether or not you reach for the pause button as you leave the room so you don't miss a beat (literally). For the majority of the album, I did. Therefore it must be a pleasing recording.

Bryan Scruby



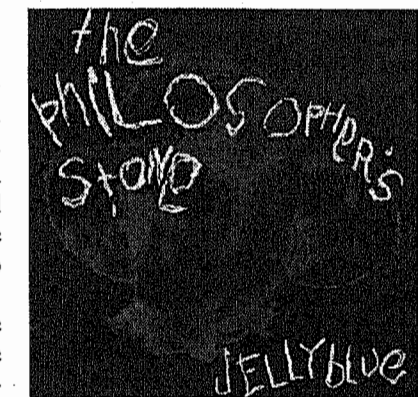
Morphine

**Yes**  
Festival  
How much variety can you get from a three-piece band consisting of a two-string slide-bass, a tenor sax and a minimalist drum-kit? The answer is

Yes, the third album from this fabulously original Massachusetts trio. Compared to their previous albums, *Yes* sports a more experimental mix of music and lyrics, ranging from the uncharacteristic acoustic guitar sound of *Gone for Good*, to the politically orientated absurdism of *The Jury*. It's not all academic, either. The music of *Morphine* has an uncanny knack of worming its way into your system and jerking you around like a marionette. Much to my embarrassment, I found myself bopping about in the kitchen in the pacy strains of *Honey-White*, a beautifully sordid tune about drug-addiction.

There are, of course, a number of tracks, such as *I Had My Chance*, or *Yes* that stick close to the mellow-jazz-rock formula which *Morphine* are best known for, but I have no qualms with that. When you're on to a good thing, stick to it.

david Bloustien



The Philosopher's Stone  
**Jelly Blue**  
Polygram

This 4-track EP is a very promising taste of what is to come from this Melbourne-based outfit. Hesitant to make a comparison, however willing, I would link The Philosopher's Stone's style of music to that of The Clouds.

The band's rhythm section provide great back-up for the impeccable hum and cut of the frontline guitars. However, it must be said that the group's hottest commodity is its female lead singer. She, no doubt, provides The Philosopher's Stone distinct, and somewhat, original sound. There are rumours that The Philosopher's Stone are lapping it up in Melbourne as they are becoming moreso popular. I have no doubt the band will tour the country and enjoy further success over the future months.

*Jelly Blue* heralds four great tunes which will provide a great basis for The Philosopher's Stone's forthcoming album. I'll be waiting with anticipation.

Dicko



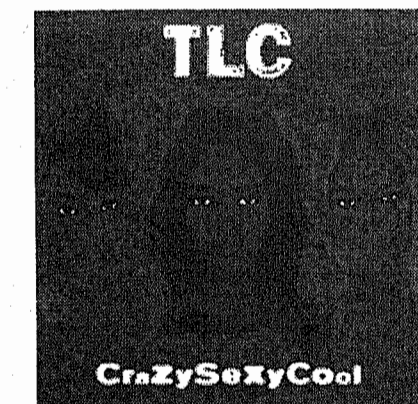
The Strangers  
**Cognitive Overload**  
CC Records

Imagine Spy vs. Spy (remember

them?), but tinged funky and you'll have a fair notion as to the sound of The Strangers. *Cognitive Overload* is the third E.P. from this South Adelaide band and was recorded right here at the 5AD studios. It's a main-stream, moralistic Oz-rock sound which would not be out of place in the SA-FM line-up. Chris Snape tackles issues which typically involve the planet-scale problems of war and bad-temper and it's all packed onto a fifteen-minute CD bearing five cute orange fish.

Now, I'm all in support of promoting local talent, and it makes me feel good to see such bands getting their act together and releasing albums. However, The Strangers' sound is just not my keg of cider. I was never an Oils fan, my tastes lie more in the perverse poetry of Nicholas Cage or Bobby Smith. Nonetheless, give this album a good seeing to - local artists need the publicity in order to go forth and multiply.

david Bloustien



TLC  
**CrazySexyCool**  
LaFace Records

I first heard of TLC on the radio - which means this three-piece all-girl outfit is getting fair amount of airplay. The debut from this Atlanta band is a job well done. It is gutsy, funky and strong, especially in its rhythm content.

None of the songs are heart-wrenching love numbers. No tearful nothin's. TLC's lyrics spell Girlpower with a capital G, hence one might make comparisons with other all-girl bands like Salt'n'Peppa or EnVouge. Make no mistake, both parties are not interchangeable.

*Creep* is the one most of us hear on the ra-di-o. It's damn fine. So is *Kick Your Game*. So is the whole album for that matter. *Case of the Fake People* is nicely scathing: "Well, well they smile in your face/ When all the time they wanna take your place/ Them backstabbers." *Sunthin' Wicked this Way Comes* is so listenable, it makes you wish there was more because it is the finalé.

These girls uphold the *CrazySexyCool* mantra. This album is Sexy.

*CrazySexyCool* is for people who drive enthusiastically into the grooves of R+B funk. The ladies know what they are doing and they do it good. This collection of Very Hip songs is for swaying, sashaying - like a sophisticated feline would.

Lastly, for those who know that TLC does NOT spell TenderLovingCare but remember lit- tle else, it's T-Boz, Left Eye and Chilli. Miranda Lim



The Muffs  
**Blonder and Blonder**  
Warner

The last I'd heard of the Muffs was back in 1991 when Melanie Vammen (rhythm guitar/vocals) and Kim Shattuck (lead vocals/guitar) did the female fronted gutsy girly grunge thing. Despite Melanie's disappearance and the adoption of a new bassist, The Muffs in 1995... sound the same. And there is nothing really wrong with that if they're having fun and the fans are still merrily bopping away. *Blonder and Blonder* is a collection of 14 tracks that chug and moan at times and yelp and shriek at others. Kim's amazingly gruff and growly voice stands out in tracks like *Won't Come Out To Play* and *I Need A Face*. However, *Just A Game* is my favourite where she decides to take a tea break and croons softly along with a solo guitar. Great stuff but maybe just for those with spare cash.

Shelly



The Cruel Sea  
**Three Legged Dog**  
Polydor

The Cruel Sea would have to be the most celebrated and successful Australian band of the 90s. Now they have just released their fourth album, *Three Legged Dog*.

*The Honeymoon Is Over* was always going to be a hard act to follow. It was a defining moment in Australian rock history and was the album which catapulted the Cruel Sea into the chart here and overseas. It erased the line between Australian mainstream and alternative scenes, reached double platinum, and culminated in 1994 ARIA awards for best album, best group, best single and best song of the year (*The Honeymoon Is Over*), as well as the prize Rolling Stones support. *Three Legged Dog* had shoes of clown sized proportions to fill, yet no Cruel Sea fan will be disappointed.

The album has already yielded two sampler singles, even before any of the full length CDs were pressed. The first of these, *Better Get a Lawyer* was released around 12 months ago, and took some by surprise, with its different sound. But Cruel Sea fans are used to expecting the unexpected. For the uninitiated, this single and the band itself grows on you like a

melanoma. The second single, released just prior to the release of *Three Legged Dog*, *Just a Man*, is a much more 'traditional' Cruel Sea track and is set to do big things. Yet the vast difference in the styles between these singles barely hints at the musical scope encompassed in this latest offering.

Once again, the Cruel Sea has re-worked and revitalised its chemistry, exploring its own unique ambience. Songs like *Too Fast For Me* and *Save Me* hint a gentler, more introspective Cruel Sea. *Baby Meet* and *Gimme Back My Thing* allow the band to explore some of their more bluesy roots, and have a very distinctive Cruel Sea live feel. And then *Anybody But You* and *The Lot* are once again different faces of the die, all songs together forming the trademark unexpectedness you come to expect on a Cruel Sea album.

It may not be quite as good as *The Honeymoon Is Over*, but The Cruel Sea cannot help be anything but brilliant. Even if you don't have any Cruel Sea CDs go and grab a copy of *Three Legged Dog* and their last offering, *The Honeymoon Is Over* and wallow in Australian rock at its very best.

N. Monsarrat



Skunkhour  
**Feed**  
Sony

"An all over the world, stones are hurled at the ivory white towers of power.

The devil's milk's gone sour. It's Skunkhour!" *Feed* is Skunkhour's second album. Their music could be described as "Hip Hop" or even "Acid Jazz" but, unfortunately, I found 90% of the album to be 2 bar cliché blues funk. Skunkhour only break new ground with their lyrics. I could really relate to the whole of the first side after driving through peak hour madness on the way to Uni one morning. Their lyrics (well, the MC's lyrics) put me in a state of global awareness and also despair over our petty material existence and the hypocrisy of the church (any religion, they are only opinions) and the way religion is manipulated for economic prosperity.

The best song on the album, *Up To Our Necks* is deep spoken poetry that really touches the soul. The accompanying music flows but is a bit disappointing at the climax.

Skunkhour reside in Sydney, but have an Australia-wide following after being support act for Mexi-American Dopesters, Cypress Hill. They are a six-piece band that can groove hardy and with a name like Skunkhour, they probably smoke hardy as well. Numerous drug references float through their songs almost unnoticed as part of the package.

Overall, *Feed* is good background music and while being together, musically this album isn't revolutionary but with the rapping by Del Larking, Skunkhour are a unique Australian band that do deserve the recognition they are receiving, however, this is not the type of album that is comfortable bedroom music. I mean, it become tedious if you try to get anything out of the music, but the lyrics are fucking brilliant.

Ben Till

RIFF  
RAFF  
With Grover

Life of Agony's *This Time* (Roadrunner) is good and grunty, grungy, thrashy, meat and potato kind of blokey stuff. The single includes two album tracks and the compulsory 'previously unreleased' live track and should definitely please the pus out of everyone who remembers Rage Against the Machine (but not as wanky).

If you still dig the Devil's music then you must have Slayer's *Serenity in Murder* (BMG). Even if you invested wisely in *Divine Intervention*, the four live tracks (*At Dawn They Sleep*, *Dead Skin Mask*, *Divine* and *Dittohead*) sent me bouncing around my cage in fits of post concert fervour like the Duracell bunny on speed. I kid you not.

With *Hang Around* (Polydor), have Tumbleweed proved that hoochy koochy is a performance enhancing drug? Face it, we all know and love the 'Weed however this CD single contains just one song, so hang about for the album.

Not sure what Type O Negative are capable of as far as headbanging goes, but their power single *Christian Woman* (Roadrunner) is a somewhat artful impersonation of the Sisters of Mercy after a hard night on the tiles. Fans of weirdo-Goth should get fired up over the eight minute plus *Suspended in Dusk*.

Yes it's Split Enz for the Ninesities in the form of Supergroove, and their second single *You Gotta Know* (BMG). We've all heard the lads from the long white cardigan's second single by now, a groovy tune accompanied on the CD single with the obscure *Scone Farm* and *All That is Good*.

English next-big-thing Gene have released their third single *Haunted by You* (Polydor). Catchy and addictive guitar pop, the third song on this release *How Much For Love* rates highly.

Remember in Pulp Fiction when Vincent Vega arrives at Mia Wallace's place and she pops on *Son of a Preacher Man* by Dusty Springfield and you thought how cool? Own it yourself and recreate the experience as it's out as a single on MCA with *Royale with Cheese* and Chuck Berry's *You Never Can Tell*. Go!

In the next edition of On Dit...

Tall Tales and True  
Elastica feature  
plus...  
The latest from  
Juliana Hatfield

In the next edition of On Dit...

Tall Tales and True  
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Ben Till



## If my dad can do it, so can you

Blood stocks are unusually low at present and more donors are needed to supply blood in the lead up to the Easter Holiday period.

If you are:

- healthy
- Aged between 18 and 60 years of age
- weigh over 45 kgs

Your visit to the Blood Bank before Easter would be very much appreciated. Please remember:

- Have something to eat and drink within 4 hours of donating
- Anyone having had a cold, flu or sore throat is unable to donate for a period of one month.

Give Blood - Save Lives.

## The latest in camera technology

Wanted to Sell

Pentax K1000 Camera. Vivitar 2600 Flash. Astron 35 - 70mm zoom lens. Hoya Filter for special effects. Camera canvas case. A fairly new - only used a couple of times. Total \$260 o.n.o. Ph. 277 3105. Ask for Steve.

## Orright a Holden EJ

Holden EJ 1963 Special Sedan, 3-speed manual, blue duco with white top. Southcott reconditioned engine, mechanically excellent, original interior/exterior good, stereo, Club lock, recent tyres. Well looked after, only 2 owners. Reluctant sale as current owner going abroad. Ideal car for uni years. Guaranteed to serve you well. \$1800 o.n.o. ph Leon or Justine 271 0308. Reg UUE 942.

## Do I get to pose nude?

Life Drawing

Starts Wed 24 May 6:30 - 9pm

\$50 & \$20 materials for 6 weeks

This course incorporates drawing from both male and female models and a field trip. Various media will be used.

Please enrol at The Union Studio, Level 4, Union House ph 303 5857

## Fancy a leisurely jog?

Running in early evening along Torrens. Emphasis on time/fitness - not speed 2 nights per week

Alan Williams (ah) 364 2295

Open to all students

Purely social

## Wayne may not apply

Housemate wanted pref 22 - 32 old non-smoker \$50 p/w & exp. In quiet St Peters ph. 362 7550

## Struggling?

ATTENTION FIRST YEAR STUDENTS! doing maths or arts subjects?

Do you have trouble studying?

Then fill in an Approaches to Study Questionnaire.

And help us to help you!

Blank surveys are available at survey deposit boxes in the Barr Smith Library and the Students Association.

Brought to you by the Adelaide Uni's Education Department.

## Weir runs aplenty

Uni Gym - Autumn Peace Fun Run

This year our autumn fun run is held in conjunction with Peace Week; a chance to run for fitness and to share a vision of a worlds entireley at peace. The run is to be held on Friday 19th May at 1.10pm beginning opposite the Uni Gym.

All University students and staff are invited to participate, together with partners, children, friends, etc. This is definately a FUN event so why not make up a team of four or more and run or walk the 5.3 kms to the weir and enjoy the scenery. The course is the usual one which follows the Torrens to the weir and back, a picturesque and interesting run or walk.

So start training and join us on the 19th May and receive a certificate and a free drink for your efforts.

For further information please contact the Uni Gym on 267 2926.

## Elvis was my Judo teacher

If you wanna rock and roll...

then Judo is the Sport for you.

Judo is a hard, fast and exciting contact sport, that will give your mind and body a real workout.

Judo does not involve kicking or punching - playing the game is about playing hard, playing safe and having fun.

Get on the mat and rock and roll.

Introduction to Judo

Monday 15th May, 5.30pm - 7.30 pm

Games Room, 5th Level, Union Building.

Jackets provided - bring tracksuit pants

Girls will also need to wear a t-shirt.

This session is free

## Get pissed and talk politics

The AU Liberal Club is holding a Cocktail Night on Thursday 18th May from 7:30 - 9:30pm at the Royal Hotel (2 North Tce, Kent Town). Tickets are \$17 pre sold or \$19 at the door. If the idea of all you can drink beer, wine, champagne and cocktails appeals to please contact Shaun O' Conner on 272 5195.

## Can't wait to Meditate

Introduction to Vipassana Meditation as taught by S.N. Goenka will be screened on Thursday 11th May at 7:30pm at Fullarton Park Community Centre (cnr Fullarton Rd, Fisher St). Tea and bikkies to follow. Enquiries to Chris 267 4948

## The all-new computer/bed kit

A Mac Plus computer with 20 Meg Hard Drive, 2 disk drives and software \$250 ONO.

Single bed with pine base and new very good mattress \$90 ONO.

Please phone Nick on 267 5357

## ? bangs the drums

Wanted Drummer

Age: 18-22 years. Influences: Oasis, Ride, Suede, Gene, Stone Roses etc. Phone Tom on 295 1804 or Jamie on 365 0711. Original band.

## Work, Learn and Save Money

Golden opportunity for young people who are eligible for a working holiday visa to work in Japan. Return airfare, group accomodation, food allowance, insurance for health and injury during stay. \$A2000 per month. Contact for details: 231 3494, John Hirata.

## Drink, Eat and Be Merry

Winter Festival Now On. \$29 per head. Five different appetisers and main course Sukiyaki with rice. Eat as much as you like for the main meal. Unlimited Saki, house wine and soft drinks. Banquet lasts two hours. May and June only. Matsuri Japanese Restaurant, 167 Gouger Street. 231 3494.

## Uni Games are a coming

All girls interested in playing netball in this year's University Games please read on:-

The Games will be held in Darwin from the 24th - 30th of September.

To ensure our position in the competition and to organise accomodation and airfares, we need notice of your interest as soon as possible.

Those keen please spread the word and pick up an application form from the Sports Association office and post it to:

Kate Bailey  
19 Grange Grove  
Kensington Park 5068  
Any queries, ring me on:  
332 4240

## Fun stuff

Tuesday 9th May  
Budget Night Action

Held at - The Tent University, corner of South Tce & West Tce.

To protest against any ALP cuts to the education budget.

To entertain us there will be Bands, Earth Circus and lots of other fun stuff.

Everyone Welcome.

## Tai Chi and Aikido

"Tai Chi and Aikido are the effortless ways to health, peace and personal power in spirit, mind and body. They teach you to listen to your inner self and follow nature's path of flexibility in life.

Tai Chi resembles the flow of a great river and the spirit of the Dragon. These soft internal martial arts tap the forces of Yin/Yang and create a life full of health, peace and confidence"

Become a member of the Uni Tai Chi and Aikido Club.

Free membership Term fee \$25 for 5 lessons

Teacher Gerrd Menzel Lotus School Aikido and Tai Chi

Tai Chi .....Time 1.00 Thursday

Botanic Park; on sunny days walk across the lights at Frome Rd into the park, under the beautiful old pines, beside the creek. Union building when it rains.

Aikido .....2.00 Thursday and 5.30 pm

Lotus Samadhi Dojo Central Market Plaza Arcade (1st floor 61-63 Grote st, opposite Her Majesty's Theatre).

To join phone 332 7638 Gerrd

Ring me to register and bring the \$25 on the first class, start anytime.

Students purchase 5 lessons and can use them within a 60 day period anytime.

Members can go to as many classes a week as you want. Night classes are available at Cost \$29/5 classes.

Night classes are aligned to the school term.

Classes beginning now. Ring to confirm you are coming ....332 7638

Starts 4 May.

## Moo, moo - do I win?

The University of Adelaide The Bundy Prize For English Verse 1995

The Bundy Prize of \$150 id offered for the best poem or group of poems in English submitted in competition.

The competition is open to both graduates and undergraduates of the University of Adelaide, provided that they entered on their studies at the University not more than six years prior to 31st July 1995.

No restriction is placed on the subject, form or length of the poem or poems.

Entries, preferably typed, must be accompanied by the name of the author in full and be delivered to the Faculty of Arts Office, Room 203, Napier Building, no later than 31st July 1995.

The prize shall not be awarded twice to the same competitor. Copies of all poems presented will be retained, and a copy of the successful entry will deposited in the Barr Smith Library.

The prize is not confined to any particular faculty and entries will be welcomed from all sections of the University.

Judges will be appointed from the English Department and the Prize winner should be known by the end of Semester two. All entrants will be advised of the results by mail.

F.J. O'Neill  
Registrar

## Two all female bands

2 All female bands - Outerboundz and Live Addiction play Hilton Hotel (Burbridge Road) on Friday May 12th. Starting 10pm through to 3am.)

# UNION ACTIVITIES

## PRIDE WEEK

**MONDAY 8TH**

**PRIDE Launch**  
Speakers + Performance by  
**JODY ANDERSON**

**TUESDAY 9TH**



**SEXUALITY WORKSHOPS**

Separate mens & wimmins facilitated by

**LISE & ROBERT from SECOND STORY**

In the Canon Pool Room and W.P Rodgers Room.

**WEDNESDAY 10TH**

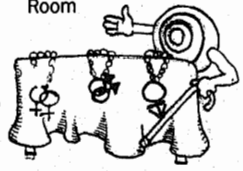
**1.10 MEL WATSON JENA BONAVITA** on lawns...

**5.30 MENS PICNIC** B.S. Lawns Rotunda Wine & Bread there need own plate & cup

**5.30 & 6.00 QUEER GIRLS CRUISE** for lesbian, BI & Friendly Wimmin

\$2 or \$3 Employed Drinks & Nibbles Free  
**6.30 Pride Drinks** in Unibar... YEA!

**7.30 BISEXUAL!** "What does BI mean for you" Margaret Murray Room



**THURSDAY 11TH**

**DEBATE!**  
"Should Straights be allowed to go to Gay / Lesbian parties like MardiGras?"

**8.30**

**PRIDE WEEK COMEDY NIGHT!!**

featuring:



and more Free for

**PRIDE**

Members or a gold coin donation for non-members N/S Dining room 8.30 pm ->

**FRIDAY 12TH**

**1.10 B.S Lawns** Speakers from parents & friends of gays & lesbians

+BBQ

&FREE BEER for those with a Pride t-shirt or sticker

**LUNCHTIME: SNORKEL, unibar**

**2 to 3pm**

**P.FLAG WORKSHOP ESPECIALLY FOR HETROS WHO KNOW GAYS, LESBIANS & BISEXUALS**

**7pm FILMS**

-FORBIDDEN LOVE- and

-THE SUM OF US-

free for Pride, gold coin for non-members.

**SATURDAY 13TH**

**PRIDE DANCE PARTY**

9pm - late featuring:



& CHILL OUT ROOM all Wimmin & Men are invited to celebrate with

**PRIDE**

UNIBAR

## PEACE WEEK

**TUESDAY 16TH**

AUMM....



**1 PM: FREE CLASSES MEDITATION CLASSES**  
Irene Watson Room, Union Building

**WEDNESDAY 17TH**

**THURSDAY 18TH**

**1pm: TAI CHI DEMONSTRATION PEACE WEEK CEREMONY BARR SMITH LAWNS**

+ LIVE PEACEFUL MUSIC & SPRAKERS



**FRIDAY 19TH**

**1pm: NATIONAL OPENING OF PEACE RUN**

Rundle Mall -with celebrities-



**1pm: Uni Gym, Peace Fun Run with the BURNING PEACE TORCH (it's been everywhere!)**



# VROOM

The glory days of games such as *Galaga* and *Wonderboy* are permanently etched on the minds of those of us who grew up playing arcade games at the local chippie. Nowadays the old favourites have been relegated to dingy corners of the modern arcade and today's youngsters are more likely to be flying down the streets of Monaco than blasting away at aliens. We moseyed on down to the gleaming Timezone Meridian in Hindley Street and tried out the new generation of arcade games. Here's a selection of our favourites:

## Ridge Racer 2

I'd been hankering for a game with a clutch since the disappearance of *Hard Driving*. Unfortunately it appears to be only a dummy clutch and the gears can be crunched without penalty, not even a nasty sound. In automatic it is fun to get a lot of sliding attitude around corners which is more difficult to achieve with the manual option. The game's main drawback is that it doesn't seem to allow any player to get a breakaway lead. This is more fun but less fair. The Meridian

is also possible to derail the passing trains

## Sega Rally

This game is the biggest leap forward in car racing games since *Hard Driving* was released. The player drives a rally car and has the choice of driving the Celica GT4 or the Lancia Delta HS Integral. Both these cars feature prominently on the real-life rally circuit and help to give an extra edge of realism to the game. The graphics are unbelievably smooth

and the actual game has to be played to understand how fantastic it is. The player is talked through the circuit by a navigator who indicates how hard each corner is. This along with the graphics, steering wheel feedback, seat rumbling and sliding angles make this game a huge buzz. Always be sure to play the manual version and give the Lancia a go - don't be fooled into choosing the sleeker looking Celica. This game will undoubtedly become a classic.

Michael Duffy  
and Shaun McClelland.

## Daytona

As the name suggests, this is a driving simulation game of Daytona style racing. This is an absolutely wild game with lots of steering wheel feedback which is essential for games of this kind. It incorporated a four speed kind of slotted gearbox which makes gear selection easy. At Meridian this game has eight linked machines which can be bucket loads of fun racing against a few friends five pints into the evening. Here's a hint: there's a cheat mode which when activated eliminates all those phantom purple cars from the track. To enter this mode hold the start button and turn the steering wheel to the far right.

## T-Mek

From the outside this game looks unimpressive but step in and you'll be absolutely blown away. It is a hover-tank battle style game and is callously brutal. The need for antics as well as manual dexterity combine to provide a challenge for even the most hardened arcade gamer. Definitely seek this game out.

has four linked machines and like *Daytona*, *Ridge Racer 2* allows a lot of interaction with opponent cars.

## Desert Tank

In this Gulf War inspired game the player drives a tank and in Ramboesque style takes on an entire army. The devastating fire power of this beast obliterates all in its path. Sit back and play God for a while. A lot of feedback through the steering wheel and even some kick when firing shells helps to make this game ultra-enjoyable. Here's a tip: choose the overhead viewing option, it makes it easier to steer and lob shells.

## Cruisin' U.S.A.

The name might be annoying but the game, while not as sophisticated as some of the newer linked machines, is bloody excellent. The player is presented with a choice of four cars which, in cheat mode, can be extended to eight options by holding down the red button and turning right. My pick of these extra options is the school bus which is damn

THREE KIDS FROM THE COMPUTER GENERATION HONE THEIR SKILLS ON THEIR DOMESTIC VIDEO MACHINES. FROM LEFT TO RIGHT; JAMES BEARE, SHAUN MCCLELLAND AND MICHAEL DUFFY.



# VROOM!

## FILL ME UP!

Once again your intrepid *On Dit* crew has ventured out amongst the numerous fine Adelaidean eateries to bring you up to date on one of the better first date/ breaking up date/ Clayton's date (the date you have when you're not having a date) or solo date dining choices. Amalfi, on Frome Street, long known by many a gourmand is this restaurant.

As is the practice at most restaurants, Amalfi has some of the usual meals on offer but has many dishes unique to them. The menu's variation is such that from the vegetarian through to the seafood admirer as well as the staunch veal appraiser all have at least one dish to savour. The menu will taunt you if you are on any strict governing of kilojoules so be prepared to feast.

The most memorable aspect of the food was its fresh flavour. This proved a huge difference from some of the more mediocre cafes sprinkled around the general vicinity. We primed ourselves for starters with a mix of dishes. Verdura con salsa, char grilled vegetables (including yams and bok-choy), calamari fritti, local squid dusted and fried, focaccia with black olive pesto, tomato and basil. Along with this we had a special dish of mussels. (From previous experience Amalfi is a place where specials are a delight rather than a gamble). The calamari was in no way rubbery and so lived up to the menu's boast of being fresh. It is worth, if choosing starters, to share. The dishes' delicate flavours may be a bit light for some and sharing will provide the consumer with a better insight into Amalfi's subtleties.

As the starters were light so the pasta was rich and gutsy. Each choice is considerably different from the next. We were able to sample more than one each, however, it would be easy to select one type and be satisfied with

just that. I tried the puttanesca (spaghetti, olives, anchovy, basil, parsley, capers, chilli, tomato), con pollo (penne, chicken, pancetta mushrooms, dried apricot, pepper, rosette sauce), amalfitana (linguine, onion, dried tomato, eggplant, pine nut, artichoke, virgin olive-oil, oregano) and the zingarella (linguine, capsicum, onion, broccoli, basil, prawns, chilli, honey, butter, pepper).

The con pollo and zingerella were thick, creamy sauces, the con pollo having a soft texture while the zingerella maintained a crisper feel. Having whole prawn tails in the sauce was a bonus. Both of these dishes had a sweet aftertaste which offset the savoury beginning. The amalfitana was the option for those who find creamier sauces too heavy. This choice was more savoury the whole way through with a clear mix of flavours. The puttanesca was in no way disappointing however it was not as popular amongst the reviewers simply because the other choices were perhaps more interesting and had a broader taste.

And so we kicked back to enjoy a coffee thinking that the stream of food had ceased. But before you could say, "I wouldn't mind a few monster, fat, tender, fillets of snapper cooked in butter with a light lemon seasoning that melt in your mouth and are of the finest quality in all of Adelaide," they were there. Need I say more.

The prices are most reasonable considering the quality of food and the high standard of service. Amalfi also offers pizzas (reviewed last year) the most expensive dish sixteen dollars, this is for a large which could fill two people. Average price for the main course would be around eleven dollars. This is definitely the place for any kind of celebration and is definitely worth visiting. Forget most cafes, this food has intense flavour.