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the evil dragon tried to destroy them but the earth (oblivion) swallowed him. Mysteries endured.

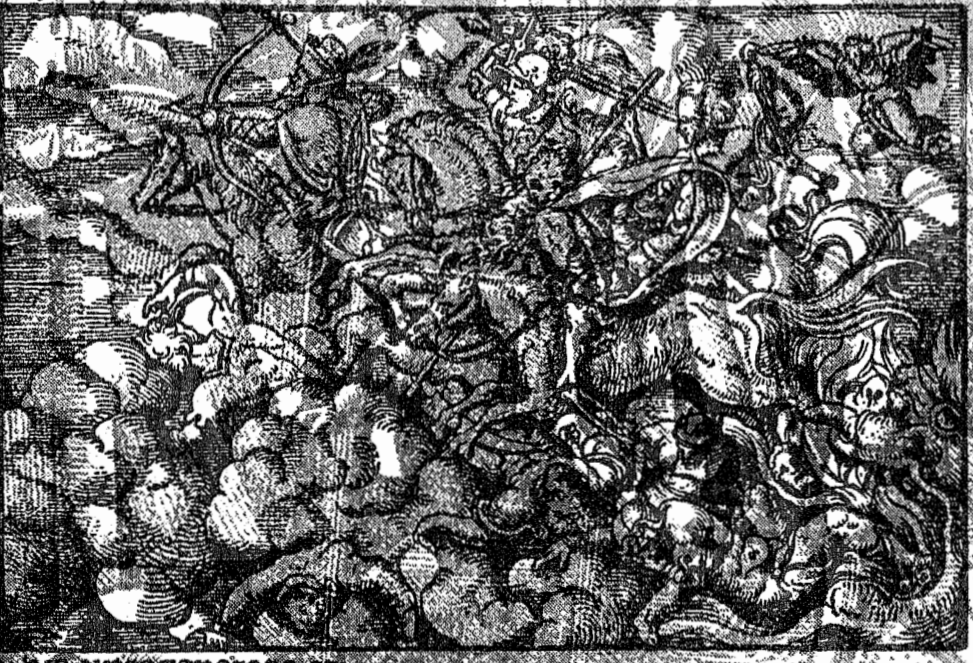
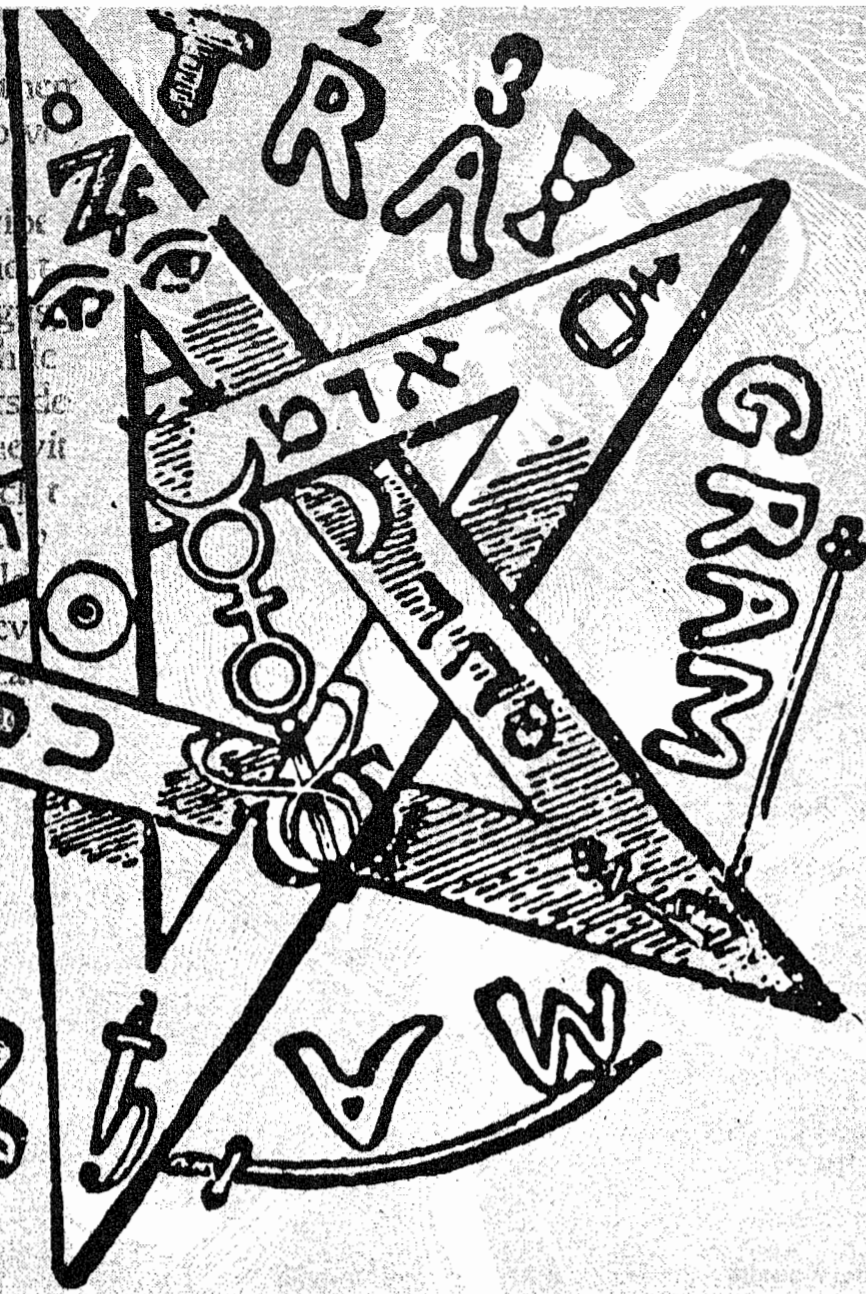
The thirteenth chapter describes the sea, having seven heads and a prohibious monster that came out of the Ocean of Chaos. While lypse considered various beasts and agencies, this is the inevitable ancient doctrines from which derived. Astronomically, the constellation of Cetus (the whale) upon the universe itself, can even also came to regard its vastness the great sea monster (the whale) whose strength is derived from to be personified as a beast of horror and destruction, seeming to swallow the immortal part of humanity. The seven heads of the monster represent the seven spirits (spirits) composing the constellation of the Great Dipper called by the Hindus *Ri* or Cosmic Creative Spirit. The ten horns Faber relates to the ten primordial patriarchs. These may also denote the ancient zodiac of ten signs.

The number of the beast (666) is an interesting example of the use of Qabbal in the New Testament among early Christians. In the following Kircher shows that the name of Antichrist as given by Irenaeus all have 666 numerical equivalent.

1	1	1
2	2	2
3	3	3
4	4	4
5	5	5
6	6	6
7	7	7
8	8	8
9	9	9
10	10	10
20	20	20
30	30	30
40	40	40
50	50	50
60	60	60
70	70	70
80	80	80
90	90	90
100	100	100
200	200	200
300	300	300
400	400	400
500	500	500
600	600	600
666	666	666

James Morgan Pryse, figuring the Greek letters has 666 as its numerical value. He says that Irenaeus called and secret number and again adding the symbol of man in his unregenerate state his resurrection.

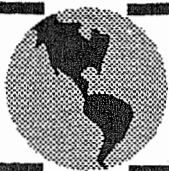
The fourteenth chapter opens with the Lamb of God (the eastern horizon), about Him gather the name of God written in their foreheads. announces the fall of Babylon—the city of confusion. Those perish who do not overcome worldly



Handwritten text in a stylized, possibly inverted or mirrored script, next to a drawing of a woman's face with a crown or halo.

Cock-excludebat.

# WORLD NEWS



## AND HUMAN INTEREST STORIES

### Tremendous Response to Law School Pond Submission

On Dit was extremely pleased by the response to the Law School Pond Submission announced in last week's Bot Chat. Strangely, two of the entrants seemed to think the submission was a legitimate Uni Council-backed venture, coming up with serious proposals, and resisting our efforts to provide them with Wet Stuff Lubricant for consenting adults (????)

Anyway, here they are- the absurd, the insane, and the insipid.

The first, and best series of submissions were provided by a Mr. Ben Allen, 1st Year Arts Student and Cabaret Chanteuse.

- Shark pool for bloodsports
- Swamp to recreate evolution of Roseworthy students
- Fill it with lager for Skullduggery
- Fill with jelly for wrestling
- The obligatory Roller disco
- Oil slicks to be lit to burn Christians on. Fun for all the family!
- Traditional ducking stool for witches, feminists, commies, etc.
- Pig pen for fun time pleasure
- Seriously....a recycling depot, for glass, plastic and end of year ritual lecture notes disposal
- Massive litter bin
- Float apples to dunk for at Halloween
- Family fun park, 24 hour entertainment complex
- Twisty, Turny Thing
- Put the Flinders Law School in it"

Thanks, Ben!

The next submission was handed in by a Mr. Ben Jenkins, 1st Year Economics Student and mother of three.

"The Law School Pond as a Nuclear Waste Dump

A Cost-Benefit Analysis Benefits:

- The nearest building, the law school, is not known to contain any organic life.

- The sight is clearly visible from the air so that any radioactive space-junk can simply be aimed at the pond at re-entry.

- The pond could be used as a special bathing spot for unsuspecting French (bastards) tourists and visiting government officials

- Cars parked in the carpark below may glow disconcertingly in the dark and reduce their resale value.

- Visiting Queen's Counsel using the law library may mutate into huge, ugly uncontrollable organisms, e.g. the National Crime Authority.

- The University may be in danger of earning revenue from the venture and this would reduce its ability to get research grants from the Commonwealth."

The final and least interesting of the submissions comes from Guy Lipert, an Arts/Law student who takes scum-filled ponds seriously.

"In relation to the proposed idea for the revamp of the law school pond, I would suggest filling it in with soil, maybe half full and making a mound shape. Then to introduce mosses and small shrubs which don't extend roots down too far but spread out. In the long run this would keep the soil in place and eventually after some time the place would look more aesthetic. For the short term the soil could be stopped from blowing away by using (maybe) a little gravel to keep more control over the soil (to mix it together).

Should this be too much, then maybe some big pot plants, maybe 4-5, one in each corner and one in the centre. Some bark chips could be laid down on the ground surface to make it look better. The pot plants in mind could look like these down along the Napier Building walkway near to G01. Eventually, everyone walking that way might be pleased instead of disappointed



### Start Your Own Satanic Rock Collection!

Is your middle name Nyarlathotep? Have you ever sucked the blood from a dying goat? No? Then what you need is a little Satan in your life!

As the fundos illustrate in this week's cover story, Satan isn't a horned beast lurking in the fires of hell- he's a lover, not a fighter, and he can be YOURS if you only listen to the right records.

We have thoughtfully compiled a list of rock albums which include Satanic images, subliminal calls to suicide, and all sorts of downright tomfoolery!

1. Judas Priest "Stained Class"
2. Iron Maiden "666- The Neighbour of the Beast"
3. Motley Crue "Shout at the Devil"
4. Ozzy Osbourne "Bark at the Moon"
5. Butthole Surfers "Locust Abortion Technician"
6. Billy Joel "Piano Man"
7. Led Zeppelin "4"
8. Noni Hazelhurst "Shout and Whisper"
9. Dead Kennedys "Frankenchrist"
10. Mass Appeal "Nobody Likes a Thinker"

### Twenty-One Things Found in the On Dit Recycla-Bin

Here at On Dit, we make a real effort to maintain an environmentally friendly work space. Earlier this year we approached the Environment Officers about getting a Recycla Bin, in which we could discard all paper waste from the office. Despite our best intentions, other things have found their way into the bin, and we thought we might as well compile them into a list. As Chuck D once said, "Herelt is."

1. 3 empty pint glasses
2. 16 dirty plates from the Asian Food Bar

3. Green Chicken Curry
4. A Bible
5. An old Polly Waffle
6. Gravel
7. 3,260 Peter Stuyvesant Butts
8. 4 virus-ridden floppy disks
9. 5 empty D'Arenberg Flagons
10. 3 years back issues of *Direct Action*
11. A barramundi
12. Dave Krantz's Attitude
13. The Beaumont Children
14. Rory's Personalised Number Plate
15. A Yiros
16. Two Death Threats
17. A Coke can full of urine
18. A Girl Overboard Album
19. Vomit
20. Shane Carty
21. The Exxon Valdez and an empty bottle of Vodka

### More Exciting Snippets From The Advertiser!

#### Body found bound, knifed

**SYDNEY:** Police yesterday found the body of missing Chinese businessman Mr Yang Chow Chew, 49, in a lagoon near Picnic Point in Sydney's south.

Divers also discovered a knife near the body, which had multiple stab wounds and was tied up with cord. The spokesman said there were no suspicious circumstances surrounding Mr Chew's death.

### Friend of the Week

#### An On Dit initiative

As of next week, On Dit will be running a friend of the week competition. It gives you the opportunity to select one of your friends as FRIEND OF THE WEEK, and reward them with a bottle of champagne and a bunch of flowers for their friendship, courtesy of On Dit.

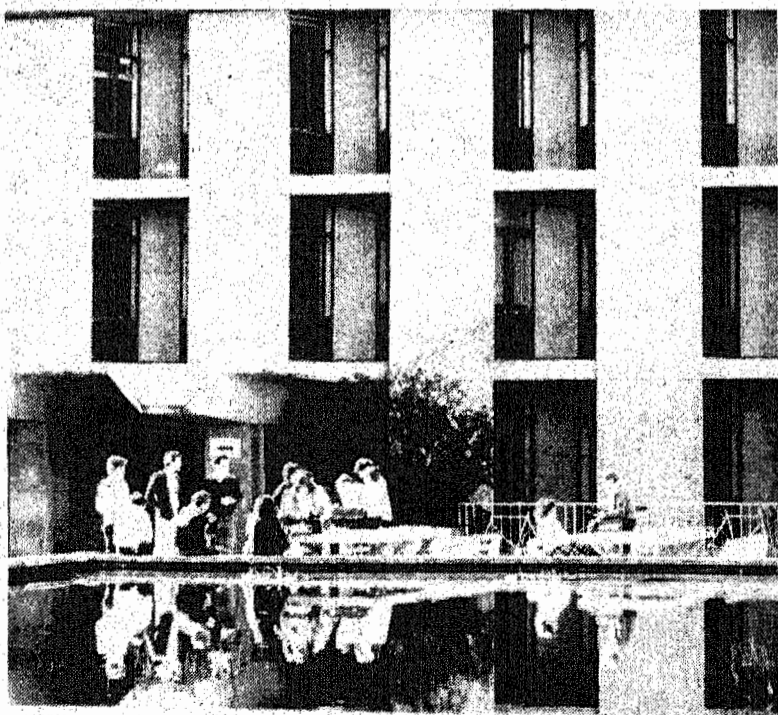
All you have to do is write in and tell us something your friend has done over the last week which makes them such a good friend. For example, they might type up an essay for you when you are sick, or throw a surprise birthday party in your honour, or drive around to your house at 4:00 am to comfort you through the pain of unrequited love.

We would also like a photo of your friend which we will publish in this column, should your friend be selected as the outstanding friend of the week. The runners up will be given an honourable mention.

Your friend can come in on the Wednesday after publication and pick up the champagne and flowers. Simply fill in the coupon attached and send it in.

Name of Friend-  
The Wonderful Thing They Did-

Your Name and Contact Department-



The Law School Pond- A Nuclear Waste Dump?

# Students Demand Improvements to Campus Security Provisions

In the light of recent attacks on campus, students have demanded an improvement of security services and increased funding for security by the University.

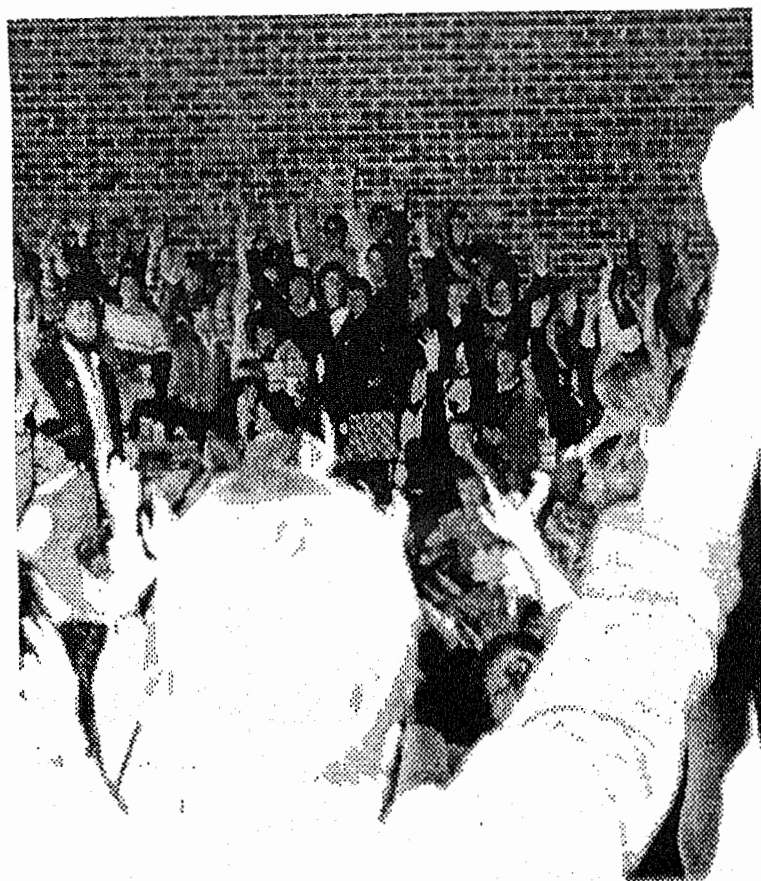
At a General Student Meeting organised by the Student's Association in the Mayo Refectory last Wednesday, Ms Natasha Stott Despoja, the Women's Officer, told students that "The University has an obligation to provide a safe campus and a safe environment to study in."

Ms Caroline Pickles, Labor MLC, and Mr Rob Lucas, Liberal MLC, both addressed the students. They agreed that the need to improve security services on campus was great, adding that the onus was on students to report all incidents to security, as University figures of incidents reported tend to be far lower than those that have actually occurred.

Five motions were put at the meeting that lighting be upgraded, that the University undertake to employ an equal number of female and male security guards, that emergency phones be installed around campus, that Campus Safety Awareness Campaigns be organised by the University, and that the University liaise with appropriate bodies, such as the SAUA, PGSA and Women on Campus, in considering the above requests.

Apart from the motion regarding female security guards, the motions were uncontentious and were overwhelmingly supported by those present.

In addressing the students, Caroline Pickles said that "...as an equal opportunity employer, the



University should apply such rationale to the employment of security guards."

A number of students took to the floor to support the motion for female security guards, arguing that as most incidents involve women, and women are often hesitant to report incidents, particularly sexual incidents, to male security guards, it would be appropriate to have female security guards on duty at all times.

It was also said that as the University currently employs only two female security guards, more should be employed to ensure they do not receive a disproportionate

number of shifts.

On the other side, students expressed doubt that a woman security guard could perform adequately if faced with a male attacker, or a group of male attackers.

This claim was refuted by students who said it was a question of training and not the alleged strength difference between males and females.

The second motion was lost by a slim margin.

The motions passed at the meeting will now be referred to the University administration.

David Penberthy

## SAUA ELECTION WATCH

It's almost that time of the year again...SAUA elections. We've been keeping our ears to the ground and have ascertained the early trends and how the various tickets are shaping up.

We thought you might want a bit of a sneak preview, so here it is.

### The Labor Ticket

As of yet, relatively little is known about the Labor Ticket. Early rumours were that Ian Steel, currently sharing the Environment Officer position with Jo Dyer, was thinking about running for President. However, Steel has now landed a job in the Union movement, and seems unable to run.

The hot rumour is that his fellow E.O. and ALP member, Jo Dyer, is planning on running for President. This, however, is yet to be confirmed.

It seems definite that Amy Barret is going to run for Women's Officer.

### The Liberal Ticket

The Young Liberals, or the Liberal Club, are undoubtedly the strongest political club on campus, mainly because they rarely do anything that involves politics. Given the industrial disputes in the Union this year which have divided the left, it looks like the Libs are going to capitalise on the disunity within both the Labor Club and the Independent Left and romp it in.

The current rumours surrounding the Lib's push for Presidential tip Nick Vincent as the likely candidate.

Belinda Lovell, who over the past two years has broken all election records with her enormous tally of votes, was apparently asked by the Liberal Club to run for Women's Officer. She has decided instead to run for Education Vice President, a position which Julian Grenfell had originally decided to run for. We have been told that Grenfell will not be running for any positions in the election.

As a part of the lead-up to her campaign, Lovell has reportedly been walking around the University clutching a manila folder stuffed full of papers with the word "Education" written on it.

Eric Schmelebski, the Orientation Coordinator (and definite candidate for the spunk vote) is apparently going to run for Financial Vice President.

### The Independents

The world of the Independents is possibly the most nebulous and confusing of all those along the University political spectrum.

From what we know, the independent ticket currently consists of Suzie O'Brien ("Think Booze, Think Flooze, Think Sooze" - from her 1989 policy statement) for Women's Officer, and Natasha Stott Despoja, a left Independent, for President. More on this later.

### Non-Student Alliance

Rumour has it that George Karzls, the ubiquitous ALP nasty boy, is dropping his Labor colours this election and is running with the Non Student Alliance, a loose affiliation of ex-students and current students who wish (and act like) they weren't.

Karzls is apparently running on the "Return to Family Values Ticket", presenting an image of moral decency and Christian values.

The NSA is reportedly also toying with the idea of running a pantomime horse for President, going by the name, "Pantomime Horse".

**NEXT WEEK: The lowdown on the On Dit tickets, Christian candidates, and the ongoing deals between the left, the right, and the Independents.**

## Acts of Shame and Degradation! It's Prosh 1990!

The Student's Association traditionally organises activities in order to raise money for a particular charity or cause. We need a Prosh Director to organise events. If you would like to be involved, forward your application to:

Wendy Wakefield  
President

Student's Association

by Thursday August 9th at 5:00 pm

NB: Women are encouraged to apply.



## ATTENTION ALL CYCLISTS

We'd like to ask students not to lock their bikes to the playground fence at the Child-care Centre. Bicycle handlebars protruding through the fence are proving to be a safety hazard to the children. Thanks for your consideration.

Rose Denton,  
Co-ordinator

# LETTERS

Deadline for all letters is 12 noon on Wednesdays. All letters should be double-spaced and include the author's name.

Anonymous or pseudonymic letters will be considered only if the author can give a valid reason and includes her name and Telephone no. (not for publication.)

## Law School Elitism

Dear Editors,

I read with interest your appraisal to the plans for a Flinders University Law School (On Dit 23/7) and feel moved to offer the following comments.

As to Dave Penberthy's criticism of Law School as an elitist place, I can only say that I agree with him. But it is elitist in two very different, sometimes conflicting respects.

Some of our members may feel elite because, as law students, they're already part of a professional community which traditionally sees its members enjoy all of the material things in life. They may feel privy to the secrets of the "club" of law and such smugness is bound to breed contempt both in and for other people. The clubby feeling may even extend to the fact that many of our members come from comfortable middle-class backgrounds. Taken together, the sort of elitism that these ingredients produce is immature and reflective of a sadly narrow view of the world. Worse than that, it's downright vulgar.

As President of the Law School Students' Society this year, I've been in the lucky position of having met a great many of our number and so I find myself in a good position to tell you that the smug elitists of the kind I've just described exist in small numbers in two places: law school and the imaginations of people with an axe to grind.

I turn now to elitism of the second kind. Law is a wonderfully broad, liberal education in the machinations of civilised life. It touches upon nearly every aspect of our every day existence in some way. Not nearly enough people in Australia know how the law can and does affect them. This is lamentable for it leads to human rights abuses of every kind imaginable. Knowledge of such abuses is power to halt them. When such knowledge belongs to thirty thousand in a country of seventeen million, the term elitist is inescapable, but not necessarily perjorative. Don't condemn all members of the legal community for the unabashed behaviour of a few.

Flinders University should be encouraged to develop a law school. Job opportunities in the practising profession are dwindling, it's true, but the end result of an oversupply of law graduates can be clearly seen. Law graduates are already entering alternative professions - they've been doing so for years, in fact. Instead of 30% finding work other than practice, the proportions will steadily increase as people enter law school with other ambitions in mind.

Alternatively, those keen to practice may simply have to wait a little longer to find a start. Like all job markets, there is nothing static about the legal profession.

Adelaide Law School does not have anywhere near the capacity to accommodate all those who want to study law. In 1990, 150 people were admitted to the degree from 1,200 applicants. How can South Australia go on justifying its anomalous position as the only mainland state without an alternative law school? Nor should it want to in my opinion.

I welcome the concept of a Flinders Law School not just as a fresh approach to jurisprudence, but for the opportunity of getting thrashed by other than the Med School at footy as well.

Regards,  
Trevor Bailey

## Law School Comments "Unintelligent"

Dear Eds,

It is a pity that your attempt to gauge the reaction of law students on this campus to the proposed Flinders law school was used by some of my colleagues to fire a cheap shot at Flinders University on the whole, rather than to critically and intelligently evaluate the pros and cons of the proposal.

I am, of course, referring to inane comments such as 'I don't think Flinders students are up to the standard', or 'I think having a law school at Flinders will result in more of the wrong sort of people getting into law'. The true value of these absurd comments can be discerned by the lack of courage shown by their owners to put their names to such trash.

I doubt that such people have met or had much to do with students from Flinders. The truth of the matter is that attendance at a particular university is no more a gauge of intelligence or ability or suitability to do law (in this case) than is race, religion or gender - most Flinders University students would "eat law" at this or any other University if they were motivated to do so. So often in tertiary studies motivation is a key factor in Academic performance - the fact that people are at a tertiary institution suggests that they have the intellect to successfully complete their studies.

Of particular concern were Geoff Griffith's comments. I am prepared to give the devil his due for having the courage to put his name to his views. However, he gets no points at all for suggesting that Flinders has had problems in attracting good students or that "the Flinders Law School can be seen as just another attempt to get a better class of students". Who says that law students are a "better class of student", or for that matter, what is "a better class of student"?

If one takes the time to meet and associate with students from Flinders (my own experience is with Politics and History students) it is obvious that they are capable of the same academic highs and lows shown by Adelaide University students - to suggest otherwise is in rather poor taste.

Thankfully, the majority of students in the law department do not engage in such diatribe as some have seen fit to pronounce in the pages of On Dit. Most are quite aware of the fact that success in law (or indeed any other profession) is dependant on getting on with their fellows and not exhibit a contempt based on some imaginary perception of superiority.

In the short term, however, the offending comments are a good example of how the comments of a few can spoil the perception by others of the majority. As to my fellow students at Flinders University, I am sure they will not allow the shortcomings of a minority of my colleagues in the law department to affect their judgement of the majority.

Yours sincerely,  
Dominic Petraccaro

## Andy Lamb a Vandal?

Dear Sirs,

Our esteemed Union president, Andy Lamb, was once suspended for vandalism. Is this the sort of responsible leadership we are after?

No, of course not.  
Yours democratically,  
Stevie McNamara,  
2nd Year Arts

## Flinders Law Students On The March

Dear Eds,

To the anonymous (and cowardly) person who thinks that a Law School at Flinders Uni will let too many of the wrong sort of people into the law, you're too late, we're already here!

R. Jacobs B.Sc (Flinders)

## Smash The Law School Snobs

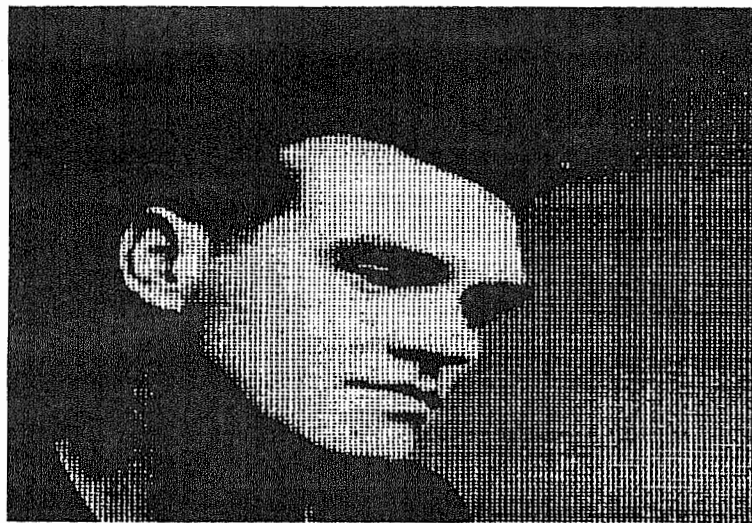
Dear Editors,

I have spent a whole semester at Adelaide Uni faithfully reading On Dit and never have been inspired to write to you until reading the anonymous (I wonder why?) comment that was made by a Law student.

He or she fears that a Law school at Flinders will result in "the wrong sort of people getting into Law" (On Dit 23/7/90 p14). Heaven forbid! People like me who work at a supermarket, don't shop at Country Road and don't live at Burnside might become Lawyers! I pray the remark was made in jest (ha ha) and acknowledge that the idea of Law at Flinders does have problems. Surely, the most pleasing aspect of the idea, however, is that people from "poorer" backgrounds will be encouraged to do the course and break the "stronghold of the Eastern Suburbs", to use the Editor's words.

Both the rich and the poor have the need (and right) to legal assistance and surely having lawyers who understand the plight of the economically disadvantaged can only be an asset to our society.

Michelle Coram  
1st Year Arts



## Jennifer, It Was Really Nothing

So who dropped a brick on Simon Healy's head?

After "Oulja Board, Oulja Board", Morrissey's brief sojourn into self-almed humour - S-T-E-V-E-N, P-U-S-H-O-F-F (for Steven please read Simon) -, he has returned with a vengeance to present us with "November Spawned a Monster".

True, nothing can surpass the excellence of the Morrissey-Marr partnership, but here Morrissey comes as close to it as he ever did in "Viva Hate", his only solo album to date.

"November Spawned a Monster" is a compassionate, poetical and original treatment of the life of a retarded child. It is lyrically strong, and is accompanied by an impressive tune of Clive Langer's. Morrissey has never sounded better, despite the fact that Simon Healy has decided that he no longer likes the sound of his voice. I eagerly await Steven Patrick's next offering, and fully expect the high standard he has always set to be maintained.

Jennifer Duncan

## On Yer, OSA

To the National Vice President, Quek and all the conference Secretariat,

I wish to take this opportunity to compliment on the wonderful job of the National Overseas Students Conference 1990 to being of great triumph. The 3-4 days conference, I found it to be very interesting and indeed an enjoyable and fruitful experience for myself.

On implementation of the full fees scheme for 1990 onwards, this raised an infinite amount of unquestionable queries and also figures that have been intolerable among the unfortunate full fee students. Due to the fact that most of these students lacked the financial aid, some of them are forced to return to their home countries even before completing the Matriculation exam in 1989 and some of the considerate parents, just because of their children's future, forced themselves to "pay the exorbitant institutional fees through their noses". Some students are compelled to undertake courses which they disliked (which is much cheaper) and hence, they failed badly throughout the course duration.

Well, as for scholarships - bad luck for the matriculation students in 1989 who missed out because there will never be on during the duration of their courses.

The subject that I am going to bring up is the lack of participation among the full-fee paying overseas students from South Australia during the Conference. From what I came to know, the organisation of the FISA and OSA committee were excellent. Banners were put up within the entrance of the stairs of the Barr Smith Library, posters of seminar and conference were displayed and even articles were publicised for the newsletter and On Dit. Aren't there sufficient informa-

revised by NLC and carried out the remarkable ideas submitted by fellow overseas students from the institutions throughout Australia. I am looking forward to hearing the good news.

All the best,  
Alwin Chan  
1st Year Chem/Eng Student

## PGSA Trouble

Dear Editors,

As a member of the PGSA Executive, I was pleased to read your article about the Industrial Issue concerning Mark Leahy. I am pleased to see that it is finally being discussed in a public forum where members of the PGSA Executive must be accountable for their actions and decisions.

I agree with your conclusions that PGSA cannot occupy the higher moral ground in this dispute.

The Executive needs to address this issue honestly, re-examine its decision-making processes and be prepared to be more publicly accountable to its membership.

Since the original rescission motion (rescinding the motion of support for Mark Leahy) did not sit on the table for seven days, it contravened standing orders. I queried this with Angela Renfrey, PGSA President, on the 20th June, and she told me she had checked the matter and confirmed it was valid. I have referred to the ex-speaker of the House, John Trainer, and two texts (Renten & Joske) and I believe the rescission motion was a valid motion. During the meeting on the 11th July, I informed the Executive I would place a rescission motion on notice so the matter could be re-discussed. I had hoped that a new discussion might allow Mark Leahy to present his case to the Executive. To this end, I furnished members present with a number of information documents, including a discussion of the controversial job description you referred to in your article; a transcript of the so-called counselling session; photocopies of relevant standing orders/practices and two letters from concerned organisations (RESSO and Staff of the UNSWASA).

Everyone deserves a fair hearing and my concern is that Mark Leahy has not had his, and I suspect I may not get mine. John Fitzsimmons has used meeting procedure incorrectly and I may not be allowed to speak to the rescission motion I put on notice at the next Executive meeting.

I am writing to the Secretary, Marcus Brownlow, following a phone call made (12th July, 9.30 am) in the presence of a witness in which Marcus confirmed my motion was on notice for seven days. The witness and I will be making statutory declarations to this effect. So I hope the matter can be resolved and it is recognised that my rescission motion is on the table and I will be allowed to speak.

Crucial questions need to be addressed:-

- Why was Mark Leahy denied the opportunity to defend himself against these allegations and accusations?

- Why were the Executive misled into believing a job description had been adopted when there is clearly documented evidence it had never been adopted? (A well researched reference for this - as mentioned in your article - is the paper dated 10th July, 1990, written by the FCU representative, A. Fairley.)

- Can the PGSA Executive admit that it has handled this industrial process badly?

- Can it accept responsibility for ensuring Mark Leahy would not have the chance of renewing his contract of employment?

I hope these and many other questions can be addressed at the next Executive meeting. I hope too, that the meeting will not be "in camera".

Isn't it time to stop hiding behind interminable "in camera" sessions and be directly accountable to the membership and people concerned?  
Maggie Emmett

ATTENTION - DANCERS!

FORGET THE "METRO", "CHECKPOINT CHARLIE'S"  
AND "INFLATION" - YOU CAN LEARN TO "VOGUE" WITH  
YOUR OWN FASHIONABLE BLON-UP DOLL, NOW ON DISPLAY  
AT THE BARR-SMITH LIBRARY CIRCLE! COME ON, FOLKS! TAKE ONE  
HOME, OR CLIMB HIGH UP ONTO THE WALL YOURSELVES, LEARN TO  
DANCE, AND SOAR WITH THE EAGLES, TURKEYS AND EGGS!

God I love  
my new Levi's



UNAVAILABLE IN BLONDE, BRUNETTE AND REDHEAD, AND  
VARIOUS TYPES OF EGOTISTICAL PERSONALITIES!  
NO TWO EXACTLY ALIKE! (ALTHOUGH SOME OF  
THEM TRY DAMN HARD!)

# NEWS

## Bannon Government Reneges on Recycling Promise

Twelve months ago, Adelaide was gripped with recycling mania. Every newspaper contained a recycling guide and headlines such as "Recycling Revolution" urged you to sort your rubbish for recycling and thus, "help save the environment".

When the state election started to develop into a neck to neck battle, Bannon surprised all by saying, that if re-elected, a recycling plant would be constructed in SA. But now, some seven months after the election, the recycling plant has seemingly disappeared as suddenly as it appeared. You may be tempted to ask "has anything really changed?". The answer is (sadly) a definite no!

While Bannon's promise may have won a lot of votes, it was, unfortunately, an empty promise. All Bannon actually proposed was to collect paper, shred it at the "recycling plant" and then sell it overseas for recycling. What Adelaide really needs, and thought it was getting, is an "all materials recycling plant", for both plastics, paper and other disposables.

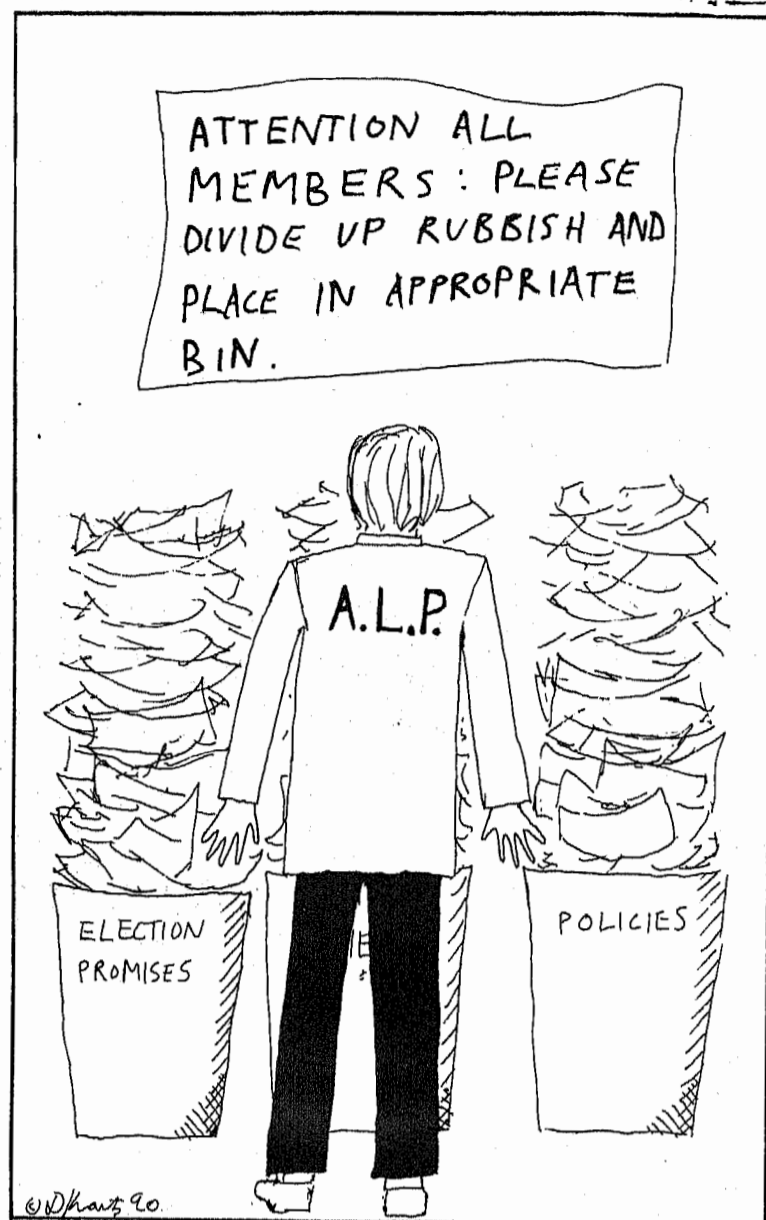
In June, the SA government released its "Recycling Strategy", supposedly the first step in the establishment of a recycling program for SA. The plan is basically an extension of the Beverage Container Legislation. Under the plan, recyclables such as newspapers, cardboard (eg. cereal food boxes, glass bottles and jars, batteries, and plastic food containers (eg. yoghurt, margarine, ice cream) would all carry a deposit which would be refunded in full when the item was returned, just like now when you return your coke bottles and cans.

Similar systems have been operating overseas for some time. For example, in Oregon, USA, car tyres carry a \$1, deposit and on Rhode Island car batteries carry a \$5 deposit. But, whereas the USA has the facilities to recycle its returnable materials, SA doesn't. There is no point in introducing such an operation if the returned

materials are only to be transported overseas or interstate for recycling, thus contributing to the Greenhouse Effect.

Upon close examination of the eight page information booklet on the recycling strategy, it is found that the phrase 'recycling plant' does not appear once. Whether this means that the Government has no intention whatsoever of building a recycling plant in SA still remains to be seen. One thing, however, that I am sure about, is that if a recycling plant is not established soon, SA may not be such a great state to live in!

Mike Elliot, the Australian Democrats' spokesperson for the environment, has been a long time campaigner for a recycling plant. Adelaide University Friends of the Earth have arranged for him to speak about recycling and other current environmental issues on Monday, 6th August at 1.00 pm in the Dining Rooms, Level 4 (opposite the Craft Studio). All welcome. **Craig Smith**



## The Simple, Soulful Pleasures of Tree Planting

Marches are fun (I should know, I've been on so many olds call me 'rent-a-crowd'). You gather in Victoria Square around 11ish on any of a number of Saturday mornings. You mill about the fountain like a rebel with his or her cause cut off. You see all the familiar faces. You fidget as you listen to the speaker. You pick up your banner. You dawdle down King Billy Stasse, staring at the people staring at you. You change. You yell. You are a somnambulist.

You see, marchers want to get other people - usually that mysterious entity 'the government' - to take action. After a while all this marching becomes as boring as the last paragraph. You want to do something. You want to get blood on your hands. Well, the Chief of Western Mining is protected by The Law, so mud on your hands might be the next best thing. Last Sunday (22/7) 13 students did just that. This is their story.

FOE, with help from the Australian Trust for Conservation Volunteers (ATCV) has organised a tree planting day. We left the railway station at 9.10, most of us in a mini bus emblazoned with 'ATCV The

Working Conservationists' on its side. The site of our Heroic Endeavour was a farm a mere 35 minutes (Sunday morning traffic) north of the city. Upon arrival we were brutally confronted with a cliché. Nick, the chief farm hand looked like he'd stepped out of a Ginger Meggs cartoon - all red hair, blue eyes and battered head. He took us to the first side-a-barren plowed field, and showed us novices just how it (tree planting) is done.

We had two people with mattocks (picks with one end flattened) making holes about 6 inches deep at eight pace intervals. This was the hardest work, at that time anyway... Then fertilizer - enough to cover a 20c piece was added while someone else placed a wanna be tree next to each hole. The planters then covered the fertilizer with a little soil (direct contact would 'burn' the roots). Then they slipped the plant out of its plastic tube without causing the soil to crumble. They put the sapling in the hole and added more soil, patting it down so any rain would collect around the plant (there were all planted in troughs

anyway). It's not glamorous. Like banging your head against a wall, it's much more fun when you stop. But as you can see, you don't need to have a Phd in Physics to plant trees (tho' one of our number had. I reckon your average law student could just about manage it).

We planted about 800 trees in a couple of hours, and then had the carrot of lunch dangled in front of us. Instead we got the stick - several hundred that had to be hammered into the ground. Let me explain. Rabbits etc apparently weren't a problem at our first tree planting site, but at our second - the mile long road to the farm itself - they were. Thus each tree had to be protected with a guard - a wire mesh cylinder about three foot high. The grass had to be cleared from around each plant, stow stakes hammered in (of course, none of them had pointed ends - the Industrial Revolution hasn't quite made it out back), and then the guards slipped over these stakes. It was, pardon the simile, like putting condoms on the trees. After we'd done 25 on either side the villains of the piece relented and allowed their famished serfs-



for-the-day a meagre meal of limitless chops, sausages, salad, soft drinks, beer and a rather nice drop of white.

An hour later our planet-saving zeal was somewhat diluted. Still, as the farmers said (or thought at least) if a job's worth doing, it's worth getting someone else to do it. Unfortunately there were no someone else... We finished at 3.30ish, knowing we would be stiff and sore, but expecting the self-satisfied glow of being a 'real greenie' to cancel that out. Neither really happened, for me at least. Tree planting is harder work than throwing yourself in front of a bull dozer or chaining yourself

to a minke whale, but 6 hours of it does not a greenie make...

This is where organisations like the ATCV step in. They have projects that take from a day to over a week. The FOE co-ordinator for our day, Josyln, can give you more information about this sort of thing. Her number is 388 5545.

One last thing. Remember all the tree planting rhetoric tripping so easily from the tongues of our fuck-witted Federal friends last year. According to Nick, that's all it was. All the trees we planted were bought without any Federal assistance.

**Marc Hudson**

## Wendy Wakefield SAUA President

The SAUA is currently reviewing Orientation. That is, we are looking at the range of activities and publications that we organise - O Week, O Ball, O Camps, Host Scheme, Counter Calendar, O Guide - in order to update and improve them. We are interested in ensuring that all students, from a range of different backgrounds, classes, ages, cultures, gender and with disabilities, are able to participate during Orientation, and feel welcome at this University and at the Students' Association. We are also developing a comprehensive policy to provide guidance for future organisers of Orientation events, as we don't have much policy at all at the moment.

We would like to know what you think about Orientation - what sort of events, activities, and anything else. We would like to hear from women students, mature-age students, postgraduate students, overseas students, part-time students, students with disabilities, recent school leavers, students from non-English speaking backgrounds - in fact, anyone who wants to have a say. This is your chance to let us know what you'd like to see happen during Orientation.

WRITE DOWN YOUR IDEAS AND LEAVE THEM IN THE ORIENTATION BOX IN THE SAUA OFFICE, GEORGE MURRAY BUILDING, BY FRIDAY 10th AUGUST.

If you would like some more information about Orientation and about this review, come and see me in the SAUA office, or leave me a note.

## Mei Yuan Education Vice-President

### Students Fighting For a Better Education

One of the primary roles of student representative bodies is to put their case to the particular bodies that are responsible for the delivery of education. This is either the government (state and federal) or the particular institution. Most of the rights that we argue for are not contentious or outrageous. Recent examples are for decent procedures for assessment that allow students to have some choice over the way that they are assessed and mechanisms that allow some recourse if you feel that you have been assessed unfairly.

A more difficult challenge comes when looking at the standard of teaching that applies in the University. The most popular arguments against improving the way that academics teach is the perceived role and nature of a University. A University is an institution for 'higher' learning, where research can be conducted and academic freedom is paramount. Trying to argue for some basic level of teaching is seen to undermine these attributes.

If you examine the way that

teachers are chosen and evaluated, it seems to be in keeping with these theories but there are definite drawbacks. The vast majority of your lecturers and tutors will have no formal teaching qualifications, but have an area of expertise within their own field. This does not allow students to expect a basic standard of education delivery.

Putting these points to the University can be a complex business, as the governance structures can often be over complicated with more and more committees and working parties than you can poke a stick at and there are so many other groups within the University who are at the same time pursuing their own objectives, sometimes in conflict with our own. Sometimes students are given an opportunity to express opinions on the whys and hows of the University. Recently the Advisory Centre for University Education (ACUE) conducted a consultative survey amongst groups in the University on personnel and teaching issues, such as staff appraisal. Here we were given an opportunity to clearly articulate some of the concerns of the students that we represent. A few of the points made included the ability of students to evaluate staff through formal evaluation procedures, the availability of required teaching materials, course advice and other student services.

On the issue of staff appraisal, how many of you have ever filled in a student evaluation of teaching form (SET)? These are used in some cases to determine whether or not a lecturer may need to undertake some kind of remedial or developmental course. Some faculties conduct these surveys themselves, independent from the ACUE, but most don't. Thus the opportunities for students to articulate their concerns is very limited, to the point of being non-existent. If you have a problem with a particular lecturer you are restricted to whinging about it with your friends. The Students Association recognises this fault and in an attempt to try and rectify it is going to be undertaking a survey to find out what you actually think about your lecturers and teachers.

This survey will cover a fairly wide range of areas such as teaching quality, availability of lecturers and course materials etc. If all goes to plan it should be out if not at the end of the first half of the semester then in the second half. This survey will be invaluable because it will give a campus wide perspective of students views. Then this information can be used to fight for the kinds of basic rights that the vast number of students around the country in many different tertiary institutions already have.

## Mark Olweny Finance Vice-President

To all those I know, and those who know me.

As I prepare to leave Adelaide for Monitoba, Canada, I take this

time to thank all the people who have been part of the past six years of my life here in Australia. Without them I would not have been able to achieve what I have achieved and do what I have. As it is not possible to say goodbye to everyone in person, I'll use the media to reach as many of you as possible.

I would like to thank Anne McEwen, Sharon Middleton, George Matches and Alan Fairley, the staff of the Students' Association, David Penberthy and Steve Jackson of On Dit, Adelaide University Union, the Faculty of Arts and Faculty of Architecture, and all those too numerous to mention.

I do hope I will be able to meet many of you again somewhere, sometime! We'll go our separate ways now, I leave you with the memories (good and bad). Since I will not see many of you again, it's goodbye from me and till we meet again.

Yours,  
Mark Raphael Owor Olweny,  
B. Arch St.

### RESPONDING TO THE REVIEW OF GOVERNANCE

The Review of University Governance was commissioned in December 1989 to assess the committee system, administration and management of the institution. An interim report, which met with varied responses, including many which were critical of its contents, was circulated to the University community for discussion earlier this year.

The Final Report has now been handed down, and the Council of the University will be meeting on August 3rd to decide whether to accept the report in whole or in part, or whether to refer the Report to the University community for further discussion. To ensure that all interested members of the University community have their say, two meetings are being convened.

#### A REVIEW FORUM

August 1st  
1.10p.m.  
Lillie Cinema  
Level 5, Adelaide University Union Complex

This is an open information forum. A history of the review, an analysis of the recommendations, and the student submission of an alternative model of governance will be presented and discussed. Preparatory to University community meeting.

Organised by the Postgraduate Students Association  
Supported by the Students Association of the University of Adelaide

#### UNIVERSITY COMMUNITY MEETING

August 2nd  
1.10p.m.  
Lecture Theatre 101,  
Level 1, Napier Building

This meeting is open to all members of the University Community, and is intended to provide an opportunity for academic and general staff as well as students to air their views about the Review. A number of members of the University Council will be present.

Organised by Members of the University Council  
Supported by the Students and Postgraduate Students Associations

## FEMINIST LAW STUDENTS



### Workshop on gender and the curriculum.

Guest: Peggy Mares,  
Acting Director for the Research Centre for Women's Studies.

Wednesday, August 1, 1990,  
1 pm, Room 2.16 Law

## UNIVERSITY COUNCIL COLUMN

### ANTHEA HOWARD

University Council is the peak governing body of the University. It usually meets once a month, although there have been several special extra meetings this year to deal with the Review of Governance. The Council has thirty-five members, including four undergraduate students, one postgraduate, five members elected by parliament, thirteen outside members, eight members of the academic staff of the University, and one member of the general staff. The Chancellor (who is the Chair) and the Vice-Chancellor are ex-officio members of the Council. The Council deals regularly with matters of great significance to all members of the University community, including students. However, unless you read the University publications *Diary* or *Lumen*, or a particularly controversial issue provokes media attention or a student rep. to write an article for *On Dit*, it's unlikely that you'll hear about the decisions that the Council makes. From now on, this col-

umn will appear regularly in *On Dit* after each Council meeting and provide a brief summary of discussions and decisions of interest which the Council makes for the information of students. The student members of Council are elected independently of the representatives in the Students Association (SAUA) - the chief student representative organisation on campus - and technically speaking there is no link between Council members and the Association. However, the student representatives on Council traditionally keep in contact with the SAUA, as many of the issues that the SAUA deals with eventually arrive at Council. For example, many issues of concern to students are first raised by the SAUA and PGSA (Postgraduate Students Organisation) Presidents at the Executive Committee. Once any nec-

essary background work on an issue has been completed by sub-committees of the Executive Committee, recommendations are passed on to the Education Committee for advice, and then to the Council for final approval. Council meets next on August 3rd in a Special Meeting to discuss the Final Report of the Review of Governance, so watch out for a summary of that meeting in next week's edition *On Dit*.

### ADELAIDE CENTRAL SCHOOL OF ART & CENTRAL STUDIOS

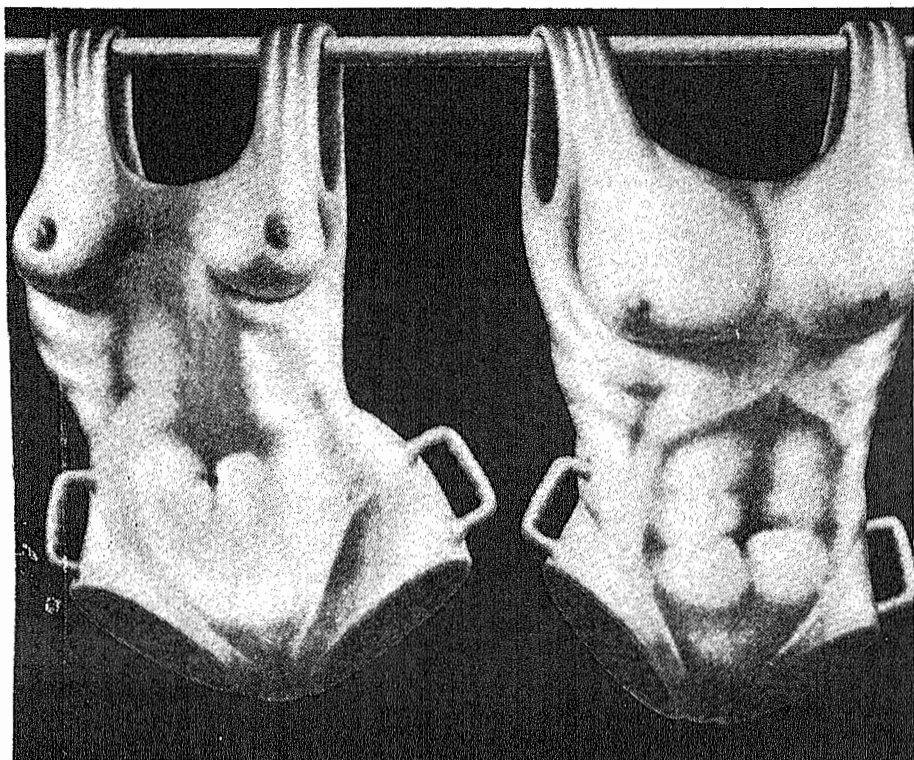
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# Confronting the Issues of Women and Health

As a part of the campaign for Women's Health, this week is Women's Health Week. The fundamental principle behind this campaign is the recognition that the health and well-being of women is directly related to the social context in which women live their lives. The position of women within the health care system is inextricably linked with women's position within society. The following articles have been contributed by Natasha Stott Despoja, in conjunction with the Nus Women's Department.

The experiences of women and men in Australian society are clearly different. Women are more likely to be economically dependent at some stage of their lives. Women are also more likely to be responsible for child-rearing and the care of elderly parents which may prevent them from achieving economic independence.

Women are employed in a narrow range of occupations, are concentrated in low paid positions with generally poor working conditions, and have inadequate career structures. This is as true for the health industrial as it is for other industries. Women workers experience a pattern of industrial disease and injury which differs from that of their male counterparts. This is a reflection of the differentiation between the work that women and men are predominantly employed in. One significant example is the current epidemic of RSI (Repetitive Strain Injury), a debilitating injury which affects the arms, shoulder or neck, and is caused by the overuse of particular muscle groups from constant repetitive movement. The vast majority of workers with this injury are women. This fact reflects the disproportionate employment of women in occupations of high risk, notably repetitive assembly and electronic data-processing work.

Other specific health hazards associated

with disproportionately female industries include dermatitis (clothing/textile work, nursing, office work), back problems (retail sales, secretarial/typing, nursing), headaches (retail trade, factory work, clerical) and exposure to toxic agents (meat packing/wrapping, office work, nursing). Overall however, the greatest health risks for women workers are related to stress and fatigue. This is attributable to poor working conditions and the low levels of satisfaction that such work provides women with.

Another important factor contributing to women's unfavourable health status is women's continuing responsibility for family duties. Housework has many hazards, including prolonged exposure to potentially hazardous equipment and chemicals, long hours (particularly if coupled with other employment), fatigue from constant demand for attention, stress and depression from the boredom and isolation of the work environment, and increased risk of infectious disease from caring for sick family members. Childcare responsibilities are also a major factor in women's decision to do 'outwork' or shift-work as a means of earning a livelihood by semi-skilled women, especially migrant women. Both of these forms of employment have significant health risks, including minimal safety conditions, stress due to overwork and sleep deprivation.

It is important to recognise that some women are more economically disadvantaged than other women. This is especially true for Aboriginal women. Many women from non-English speaking backgrounds are in also low paid jobs.

In addition, from childhood, women and men have been conditioned to behave in stereotyped ways. Women are socially conditioned to be passive recipients of the health care that is provided. This works against women further, in the passive role

as patient within the context of the doctor/patient relationship. Although women are now entering the medical professions in increasing proportions, the doctor/patient relationship remains predominantly a man/woman relationship. It is much more difficult for women to assert their rights against medical professionals in general, and against men within this field in particular. For women especially, the stereotyping has produced detrimental effects on their health and well being.

There are also prejudices about women based on sexist stereotypes throughout our society. This includes the view that women are overly and unnecessarily emotional, dependent, frail and weak. More specific examples include the view that middle-aged women are neurotic and depressed and that women are generally seen as irrational and unreasonable. These sexist stereotypes greatly influence the treatment women receive. The stereotypes form the basis of health professional's views about the 'normal' woman, and allow health professionals to more easily dismiss women's health concerns as psychosomatic - or 'all in the head'. Necessary and effective treatment is therefore often denied women as a result of this stereotyping, or alternatively, women patients may be prescribed inappropriate treatment, such as tranquillisers, to remedy the problem, which generally exacerbates, or masks the central problem.

This stereotyping also related particularly to women's ability to bear children and to their sexuality and sexual behaviour. Women are frequently seen as 'breeders and bearers', and that their physiology determines the way women are meant to live their lives. With regard to the stereotyped views about women's sexuality, moralist judgements are often made which have health-related consequences for women. If women are seen as 'good and pure', they may not be provided with appropriate screening for sexually transmitted diseases. Should they be considered as sexually promiscuous, they may be treated as 'deserving' of Pelvic Inflammatory Disease.

Women also enter medical settings in health as well as sickness because of the medicalisation of fertility control and childbirth. Physiological changes which may be natural at different stages of women's lives, such as pregnancy, childbirth, menstruation and menopause, are treated as diseases which require medical intervention, for all women, regardless of women's individual experiences of them. Ehrenreich and English in *The New Our Bodies Ourselves* (1985) note that women's bodies are often regarded as inherently defective and therefore require medical supervision and care

right though their lives, reflecting this deeply held belief. Ehrenreich and English have documented the medical profession's tendency to presume that certain periods in women's lives require medical treatment. Women's reproductive role and sexuality have been and remain the focus of this preoccupation.

Women experience less and less control over these occurrences, and the experiences are reinterpreted within the medical framework. A clear example of this is women's experiences of childbirth. Women have been alienated from the birth process, not only by the institutional environment of hospitals, but by the rise in obstetric intervention of labour, caesarian section, forceps and epidural anaesthesia (local anaesthesia into the spine) for vaginal delivery.

In the same way, emotions such as sadness, anxiety and grief are medicalised and inappropriately treated with drugs. These emotions are natural human reactions to the everyday continuing pressures that all people experience. The medical profession tends to view these reactions as 'illness', and something inadequate within the individual woman that needs to be medically treated. Women themselves are seen as the 'problem', and drugs as the 'solution', rather than the cause. Almost twice as many women as men take sleeping pills and tranquillisers, and women are more frequently diagnosed as having 'mental disorders' than men.

Women are more likely to be receiving pension or benefits. About 64% of all age pensioners (over 65 years) are women. This is due to the fact that women live longer and, generally, have had less access to superannuation and income over their working lives. The majority, about 90% of single parents who are pensioners or beneficiaries are women.

Thus it is not surprising that women are the major users of health service. Women in Australia on average live longer than men, but at the same time, women experience more physical and mental ill health, and use the health services to a much greater extent than men do. Women report experiencing more recent illness conditions more frequently than men, spend more days in bed due to illness or injury, and consult doctors with much greater frequency than men do.

Women also take more prescriptions and non-prescribed medications than men, and are extremely over-represented among consumers of 'alternative' health services.

Article Courtesy of National Union of Students Women's Department

## Women's Health Week 1990

Sex, drugs, AIDS, STDs, pap smears, BSE, contraception ...

Be informed!

Tuesday July 31: AIDS: How does it affect you?  
Wednesday August 1: Pap smears and breast self-examinations  
Thursday August 2: Sex, contraception and STDs

Dining Rooms, Union.



# How to Avoid S.T.D.s... and Use Contraceptives

infected you can infect others for the rest of your life. If a pregnant woman has an attack of herpes during childbirth, herpes can be passed on to the baby. In 66% of cases this causes either lifelong damage to, or kills the baby. A Caesarian section is often performed to protect the infant.

## VAGINITIS

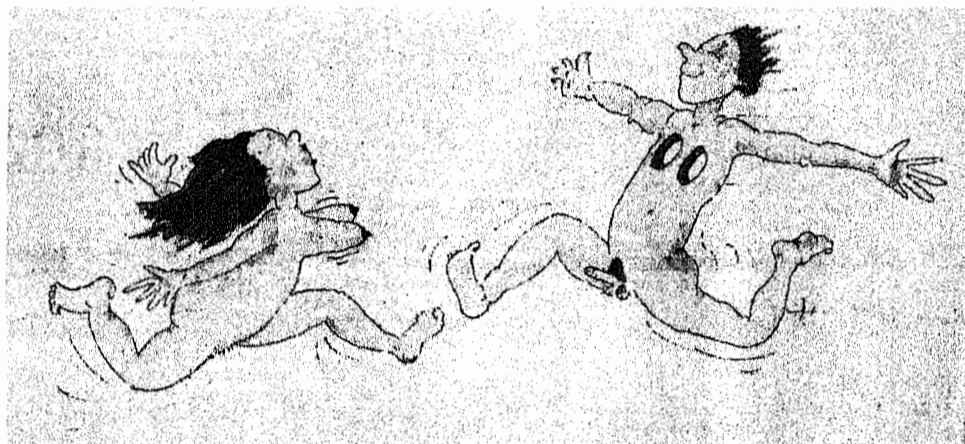
This is not necessarily transmitted. Some people get it when they take antibiotics or through taking the contraceptive pill. The commonest form of vaginitis is thrush (monilliasis). This is treatable with pessaries (from the doctor), or by natural methods (tea tree oil, natural yoghurt culture). A

trichomonas infection is another cause of vaginitis. It produces an itchy, yellowish, unpleasant smelling discharge and is treatable with tablets. Sexual partners need treatment to prevent reinfection.

## SAFE SEX AND REGULAR PAP TESTS

The only way to ensure that you will not get a Sexually Transmitted Disease is to always have safe sex. For more information on safe sex for heterosexual and lesbian women, contact your local women's health clinic, the AIDS council or your family planning clinic.

Article provided courtesy of the NUS Women's Department.



## CONDOMS

The condom is the only method of contraception which can be used by the male partner during intercourse. The condom is one of the safest methods with no real side-effects except in extreme cases where someone is allergic to rubber. Used properly it can be fun as well as prevent the spread of sexual diseases.

Condoms are strictly tested for strength and durability, but it should be noted that they are not to be left in warm places such as a wallet for extensive periods of time as this can affect their longevity. Failure rates of condoms if used correctly are as low as 3%, and they can be used in conjunction with other methods of contraception or alone.

Condoms are easily obtainable over the counter from a chemist, or from a family planning clinic or vending machine.

## DIAPHRAGMS

A diaphragm is a soft shallow rubber cap with a metal spring in the rim, which you can put into the vagina and it covers the cervix (neck of the womb). The diaphragm is held in position by vaginal muscles. It is used with a spermicidal jelly or cream. This is a cream or jelly which kills sperm. It is important to look after your diaphragm, as it is made of rubber. After use wash it, dry it and powder it with cornflour starch (not talcum powder) and replace it in its container. Periodically you should examine it. Hold it to the light and stretch the rubber between your fingers. This is to ensure that there are no holes.

Diaphragms must be used in conjunction with spermicides and creams, and it can be inserted before use, but the cream must then be reapplied into the vagina before

intercourse. The diaphragm must then be left in place for another 8 hours before it can be removed.

## IUD's

The IUD or Intrauterine device is a small plastic and/or metal device. It is inserted into the uterus to prevent pregnancy. IUD's come in various sizes and shapes and are made by different companies. Some of the brand names of IUD's are the Nova-T, the Copper 7, sold as Gravigard in Australia, the Multi-Load CU250 and the Dalkon Shield. It is not known exactly how the IUD works as a contraceptive, only that the IUD makes it difficult for a fertilised egg to be implanted in the uterus and develop. IUD's, although highly reliable as a contraceptive, are not 100% effective.

There are several risks associated with IUD's. A majority of women who have never been pregnant suffer severe pain and bleeding if they use an IUD, especially during their periods, but sometimes between periods as well. IUD's increase the risk of ectopic pregnancies (where the egg becomes implanted outside the uterus). They also increase the risk of infection (PID) in the uterus or fallopian tubes by 3 to 5 times. This can cause infertility in women, if left undiagnosed. An IUD can also perforate the uterus, or be expelled from the uterus, sometimes lodging in other parts of the pelvic region.

Many women have been damaged by an IUD marketed as the Dalkon Shield. This has since been taken off the market in Australia and the US. The Copper 7 IUD, which has also caused similar problems for women was withdrawn from the US market in 1986. It is still sold and recommended in Australia under the name Gravigard.

by drug users who share needles and syringes as well as by having sex. Hepatitis B is harder to catch than Hepatitis A, but is a more serious infection. It can result in cirrhosis of the liver and liver cancer. Its symptoms are jaundice, dark urine, fever and pale bowel motions. A vaccine is available.

## GENITAL WARTS

Genital warts look like other warts but appear along or in clusters on the skin around the vagina. They are caused by a virus and are easily spread during sex. You can detect them if they appear on the outside, but they are difficult to see if they appear inside a woman's vagina or on her cervix. There is a strong link between the Human Papilloma Virus and cancer of the cervix in women. Doctors attribute the increasing incidence of changes in the composition of their cervical cells which may lead to cancer to an increase in the incidence of genital warts.

## PUBIC LICE - CRABS

Small crab-like creatures which infest the pubic hair and cause intense itching. They jump easily from one person to another. But once diagnosed, preparations to treat these lice are available without a prescription from pharmacies. Clothing and bedding of infected people need to be disinfected before washing.

## SEXUALLY TRANSMITTED HERPES

Herpes is an unpleasant viral disease. There are two types, one usually oral and the other usually genital. But they easily move from one area to the other during oral sex. Painful, itchy blistering sores usually occur around the mouth, genitals or anus. It may be infectious at any time - but it's more so when the sores are present. No satisfactory cure is available, so if you get

ever, this pill frequently produces irregular vaginal bleeding once menstruation has recommenced.

## ADVANTAGES

- regular periods every four weeks
- periods become lighter and less painful
- relatively reliable as a contraceptive

## DISADVANTAGES

Oral contraceptives do not automatically give rise to side effects. Some women may, however, experience one or more of the following side-effects: blood clots, nausea, generalised itching, vaginal irritation, chloasma, weight gain, reduction of menstrual flow, breakthrough bleeding, chronic fatigue, irritability, loss of sexual response, headache and migraine, post pill infertility and blood pressure. Recent publications implicate the pill in various health problems. Your doctor can recommend other methods of contraception, if, after discussion, you decide against taking oral contraceptives.

## MORNING AFTER PILL

This could be called the Plan B option. It's for you when you have had sex without using contraception, or the method you used didn't work - the condom broke or you forgot to take the Pill. It is a short course of high dosage oral contraceptive pills which must be taken within 72 hours of having sex. There are two lots of pills that must be taken exactly 12 hours apart. It either delays ovulation until the sperm ejaculated inside the woman have died, or prevents the fertilised egg cell from implanting in the womb. About 50% of women feel sick after taking the pills, so anti-nausea tablets are usually prescribed at the same time. The Morning After Pills must also be taken under strict medical supervision. This method should only be used as a last resort when conventional contraception has not been used or has failed. It should not be used on a regular basis.

Sexually transmitted diseases are unexpected gifts guaranteed to take the fun out of things. Anyone who is sexually active outside of a stable relationship is at risk of getting a STD. The trouble is, many STD's produce no symptoms and can only be detected by laboratory tests. That means you can pass them on without knowing it.

Some of these infections, such as Chlamydia and Gonorrhoea can cause infertility, and others such as genital warts may cause cancer. Most STD's are simple to treat and are curable. For women, a Pap smear can detect the presence of STD's.

## CHLAMYDIA

The commonest STD, but hard to diagnose because often it has no symptoms.

In women Chlamydia can cause Pelvic Inflammatory Disease (PID), which may be painful, but just as often is silent. Sadly, even when there are no symptoms it can cause infertility. One attack of PID leaves 20% of victims unable to have children; two or three attacks leave up to 75% infertile. Symptoms of PID are:

- vaginal discharge;
- pain and tenderness in the lower abdomen;
- fever;
- pain during sexual intercourse;
- change in pattern of menstrual bleeding.

## GONORRHOEA

Gonorrhoea may produce no symptoms at all in women. It can cause infertility and infections of the joints. Like Chlamydia, Gonorrhoea causes Pelvic Inflammatory Disease in women. Gonorrhoea often exists side-by-side with other STD's and is treatable with antibiotics.

## HEPATITIS B

This is caused by a virus and transmitted

If they can put men on the moon, why can't they make a safe contraceptive?

This article provides an outline of the various methods and options that women can use to protect themselves against pregnancy. It also outlines the positive and negative effects of the different methods used.

## THE PILL

There are three main groups of oral contraceptives which use two types of hormones - progestogens and oestrogens.

### (a) The Combined Pill

The combined pill is the most commonly prescribed oral contraceptive and is so named because it consists of a combination of a progestogen and an oestrogen. The most commonly prescribed course of tablets is the 21 tablet course where you start taking your first tablet on the fifth day after menstruation begins, continue for 3 weeks, have one week break (inactive tablets) and then start a new pack.

### (b) The Sequential Pill

Sequential tablets depend on oestrogen to control fertility and the progestogen to produce regular menstrual bleeding. The amount of progestogen is less than in the combined pill and hence the progestogen side effects are less in sequential type oral contraceptives. These tablets are taken as a 21-23 day course. The first 10-16 tablets contain a mixture of oestrogens and the rest contain a mixture of oestrogens and progestogen. Sometimes, 6-7 inactive tablets are added to complete the cycle.

### (c) The Progestogen Pill

Because pills which contain oestrogen often reduce milk production progestogen-only pills are sometimes prescribed for mothers who are breast-feeding. Most breast-feeding women commence menstruation later than women who don't breastfeed, therefore a natural form of contraception is taking place. It is possible for women to take progestogen-only pills with little or no reduction in milk supply. How-

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**Tenzin Gyatso, the 14th Dalai Lama of Tibet, renowned for his commitment to non-violent resistance and the forces of love, peace and unity, was selected as the Nobel Peace Laureate of 1989.**



**a man of peace**

*'My purpose is really only to make some small contribution to the field of love, kindness and unity among people. It is worthwhile to practise kindness, love and compassion whether one is a politician, a believer or a non-believer.'*

Tenzin Gyatso, who describes himself simply as a Buddhist monk, has been in exile for thirty-one years. His country has been under occupation for over forty years. Throughout this time, he has worked assiduously for peace - even peace between his people and the occupiers of his homeland. It would be difficult to cite any historical example in which a more conciliatory attitude towards an adversary has been adopted than by Tenzin Gyatso. It invites comparison with Mahatma Gandhi, one of this century's greatest protagonists of peace. His hard work and consistent advocacy of peaceful solutions to any conflict were given world-wide recognition when Tenzin Gyatso, the 14th Dalai Lama of Tibet was selected as the Nobel Peace Laureate of 1989.

Born in 1935 in the small village of Takster in eastern Tibet, Tenzin Gyatso was recognised at the age of two as the re-incarnation of the previous Dalai Lama and in 1940 was enthroned as the 14th of that line of spiritual leaders of that ancient Central Asian country

hidden from most of the world behind the ramparts of the Himalayas. Since 1959 he, along with some one hundred thousand of his people, has lived in an organised community in exile at Dharamsala in northern India.

*'I believe my selection reaffirms the universal values of non-violence, peace and understanding between members of our great human family. We all desire a happier, more humane and harmonious world.'*

The 1989 Nobel Peace Prize was awarded to His Holiness, first and foremost for his consistent resistance to the use of violence in his people's struggle to regain their liberty. During the 1950's he made several attempts to negotiate with China who had invaded Tibet in 1949, on the historically fallacious grounds that it was part of the Chinese motherland - grounds that have been totally repudiated by the International Commission of

Jurists. The Dalai Lama's aim was to arrive at a solution of the conflict that would be acceptable to both parties, based on mutual respect and tolerance. Even in exile, whilst faced with the enormous task of organising the settlement of his people, the Dalai Lama waged this unarmed struggle with untiring patience. But political support from the outside world remained conspicuous by its absence. Throughout the '60s and '70s the Dalai Lama's beautiful and well-meaning philosophy of peace seemed unfortunately out of place in the world of realpolitik. But in the '80s things took a dramatic turn as the plight of the Tibetan people became better known.

During the past thirty years 6,000 Buddhist monasteries, the backbone of Tibetan social, cultural and spiritual life have been destroyed. Thousands of monks and nuns have been killed, tortured and imprisoned; Tibetan forests have been denuded; the country's mineral wealth plundered; nuclear missiles have been based on Tibetan soil and with large-scale government sponsored, immigration of ethnic Chinese into Tibet, the Tibetan people are becoming a minority in their ownland. In spite of all this, the Dalai Lama continued to search for a peaceful solution to his people's sufferings and lately his negotiating policy has received the support of a number of national and international bodies including the U.S. Senate and Congress, the West German Bundestag, the European Parliament, the Swiss National Assembly and eighty-six members of the Australian Federal Parliament. In 1987 the Dalai Lama proposed a 'Zone of Peace' for the entire Tibetan plateau (see inset). His willingness to compromise was clearly expressed in his address to the European Parliament on June 15th 1988, when he stated his readiness to abandon claims for full Tibetan independence in exchange for full internal autonomy; he was prepared to leave defence and foreign policy in the hands of the Chinese as well accept a Chinese military presence until such time as a regional peace plan could be implemented.

*'As I have explained on many occasions, non-violence is for us the only way. Quite patently, in our case violence would be tantamount*

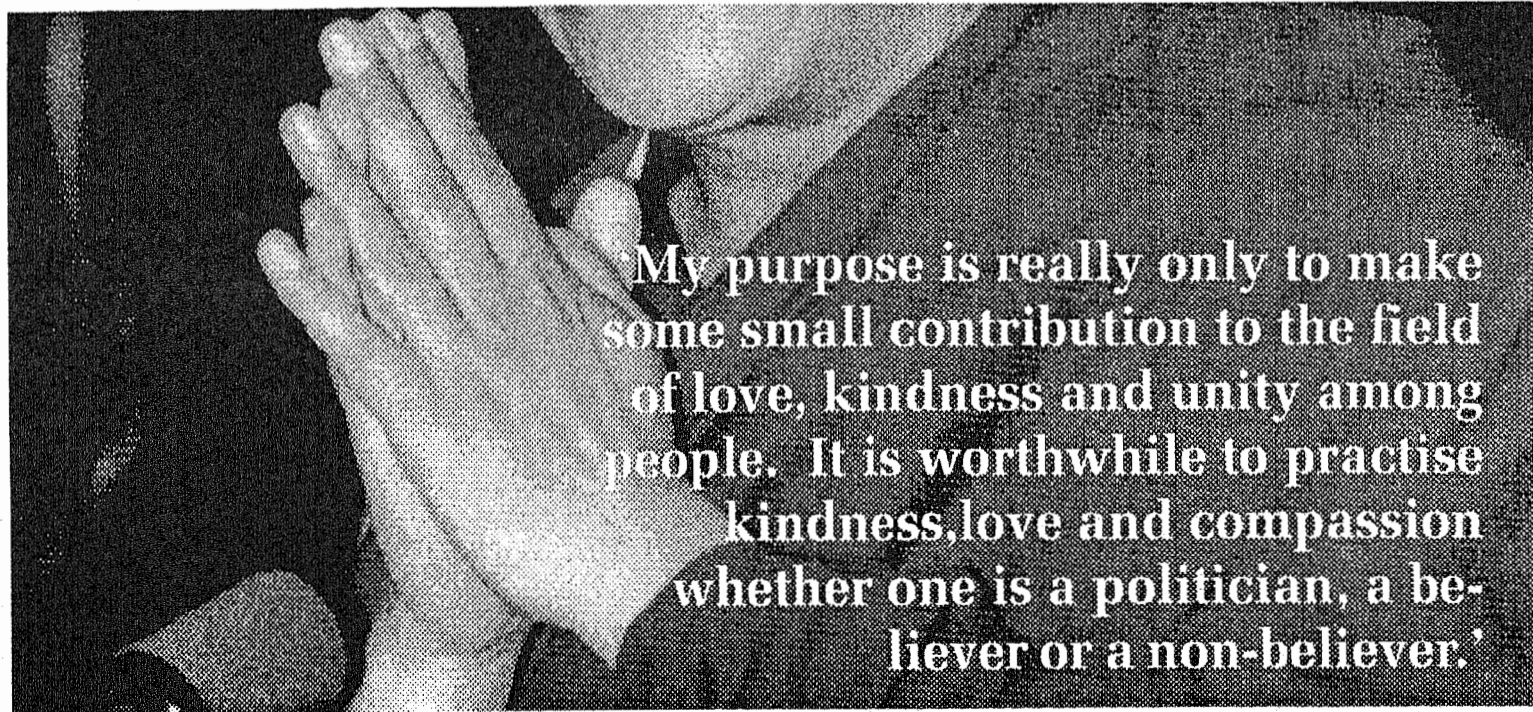
*to suicide. For this reason, whether we like it or not, non-violence is the only approach and the right one. We only need more patience and determination'*

At the invitation of many different organisations His Holiness spends a great deal of time travelling the world to spread his message of peace. He has been the recipient of many awards among which can be listed: the Peace Medal, Asian Buddhist Council for Peace, Ulan Bator, Mongolia; the Lincoln Award, Research Institute of America; the Albert Schweitzer Humanitarian Award, the Human Behavioral Foundation, New York; the bi-annual award of the Foundation for Freedom and Human Rights, Bern, Switzerland and the Dr. Leopold Lucas Prize, the University of Tübingen, Germany.

As part of this spreading of his message of peace to all peoples around the globe, it is hoped that the Dalai Lama will visit Australia in October 1991. His Holiness has expressed the wish to meet with people from all walks of life, and to this end groups around the country have been working hard in order to make this Peace Mission possible; operating under the name of 'The Tour of the 14th Dalai Lama', committees have been formed in every state to raise both public awareness of His Holiness message of peace and funds to finance the tour. See the advertisement on the following page and find out how YOU can help spread this message of peace.

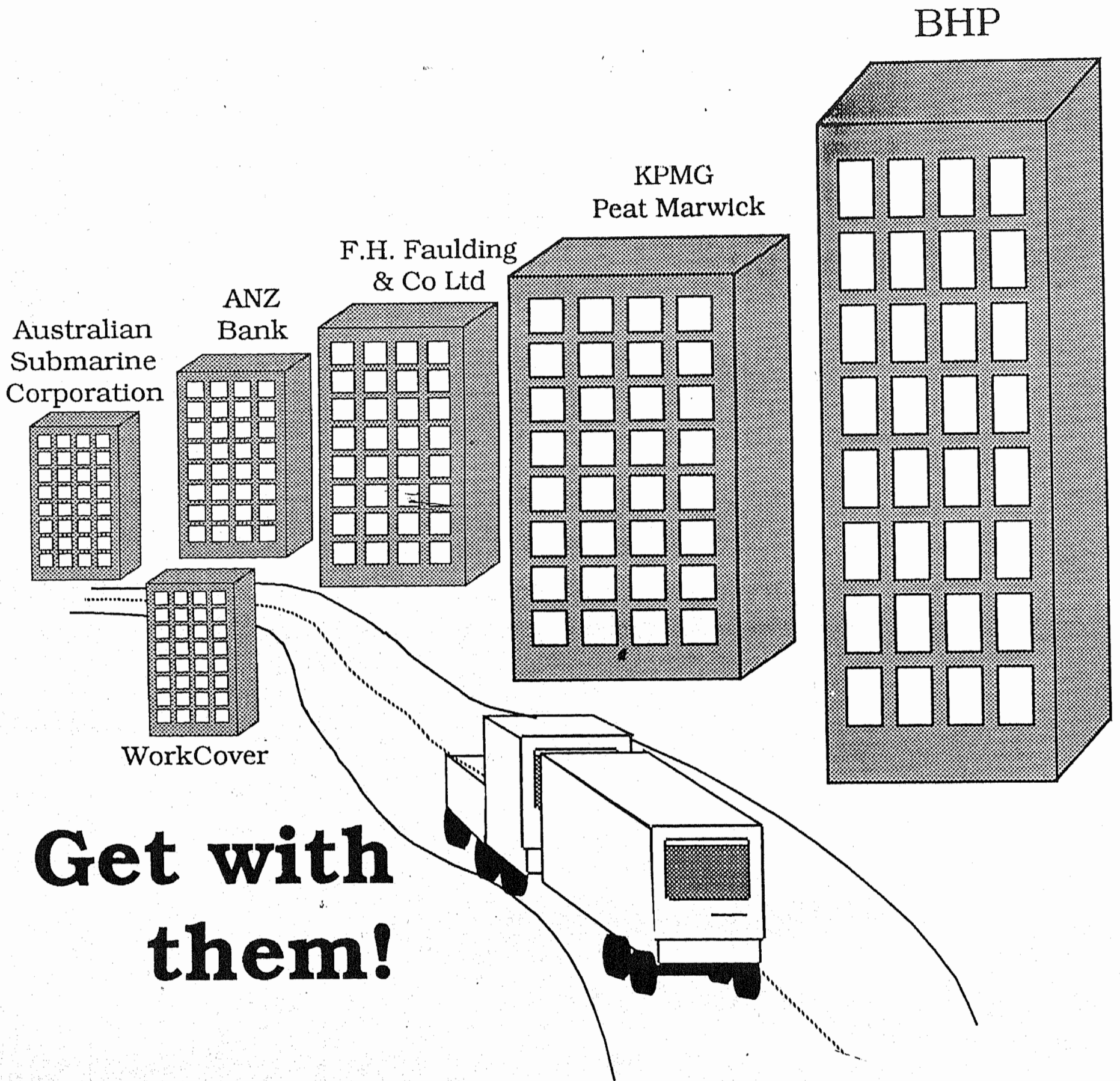
*'The need for simple human to human relationship is becoming increasingly urgent..... Today the world is smaller and smaller and more interdependent. One nation's problems can no longer be solved by itself completely. Thus, without a sense of universal responsibility, our very survival is threatened. Basically, universal responsibility is feeling for other people's suffering just as we feel our own. It is the realisation that even our enemy is entirely motivated by the quest for happiness. We must recognise that all beings want the same thing that we want. This is the way to achieve true understanding unfettered by artificial consideration.'*

All quotes in italics are the words of the Dalai Lama. Books about His Holiness and Tibet are available from the Buddha House bookshop, 3 Nelson Street, Fullarton.

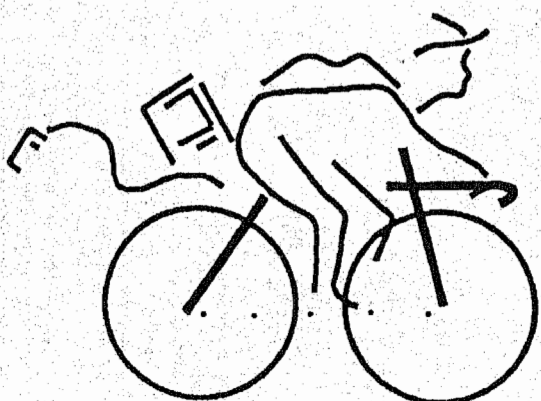


**My purpose is really only to make some small contribution to the field of love, kindness and unity among people. It is worthwhile to practise kindness, love and compassion whether one is a politician, a believer or a non-believer.'**

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# Tibet as a Zone of Peace

...It is my dream that the entire Tibetan Plateau should become a free refuge where humanity and nature can live in peace and a harmonious balance. It would be a place where people from all over the world could come to seek the true meaning of peace within themselves away from the tensions and pressures of much of rest of the world. Tibet would indeed become a creative centre for the promotion and development of peace.

The following are the key elements of the proposed Zone of Peace

- the entire Tibetan plateau would be demilitarised
- the manufacture, testing and stockpiling of nuclear weapons and other armaments would be prohibited.
- the Tibetan plateau would be transformed into the world's largest natural park or biosphere. Strict laws would be enforced to protect wildlife and plantlife; the exploitation of natural resources would be carefully regulated so as not to damage the relevant ecosystems and a policy of sustainable development would be adopted in populated areas.
- the manufacture and use of nuclear power and other technologies which produce toxic waste would be prohibited.
- national resources and policy would be directed towards the active promotion of peace and environmental protection. Organisations dedicated to the furtherance of peace and to the protection of all forms of life would find a hospitable home in Tibet.
- the establishment of international and regional organisations for the promotion and protection of human rights would be encouraged in Tibet.

Tibet's height and size (the size of the European Community), as well as its unique history and profound spiritual heritage make it ideally suited to fulfill the role of a sanctuary of peace in the strategic heart of Asia. It would also be in keeping with Tibet's historical role as a peaceful Buddhist nation and buffer region separating the continent's great and often rival powers.....'

from "We Cannot Live in Isolated Communities" Address by H.H. the Dalai Lama at the University of Oslo, Norway, 11th December 1989.



## Participate in Peace.

Become a Member: I want His Holiness to come to Australia. I agree that the Tour Association should include different kinds of people, only that they be interested in peace. I wish to register my definite support for the Tour in the most productive way.

Cost: \$50

Join as a Friend: I want His Holiness to come to Australia but am unable to become a full Member at the moment. However I do wish to be kept informed about Tour news and would like to be put on the mailing list.

Cost: \$15; \$10 (conc.)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_ Tel: \_\_\_\_\_

Cheques or money orders should be made out to 'The Tour of the 14th Dalai Lama' and sent to P.O. Box 93, Eastwood SA 5063.

For any further enquiries please telephone: 233 6400

# The SATANIC VERSES

Does Rock and Roll lead kids to suicide? Rory McDonnell, Chaplain with Campus Challenge, thinks it does.

"Do It, Do It, Do It..."

CASE 1: Such were the words discovered by sound experts hidden in a backmasked message on British heavy metal group Judas Priest's album Stained Class - and supposedly the message that inspired two young men, Raymond Belknap, 18, and James Vance, 20, to form a suicide pact together, both shooting themselves at a merry-go-round in Sparks, Nevada, in 1985. This week (July 30), Time Magazine ran a story on the case titled "Did the Music Say 'Do It'?", where William A. Henry III details what led to the suicide pact and what followed:

"For five hours the young men listened to the raucous, apocalyptic throb of the music while they smoked marijuana and split a dozen beers. Violent fantasies were nothing new to either of them...both talked of leaving their hometown of Sparks, Nevada to become mercenaries. This time, however, the youths hit a new low. They grabbed a shotgun and hurried to a nearby church playground where Belknap tucked the barrel under his chin and blew his head away. Vance imitated his friend but survived, literally defaced."

Henry goes on to describe how Vance used hand signals to tell the police he shot himself because "life sucks." Yes, within a couple of months he started making a claim he persisted in making for the rest of his life until he died three years later of a supposed drug overdose. That is, that he had been driven by the lyrics of Judas Priest's "Suicide" to go a suicide pact, and that's that.

"The presence of this simple message is a vital part of an attack against Judas Priest and CBS Records...the relative of the two deaths...total of \$468,000, accusing them of releasing a song for the Heavens has been claiming that satanic rituals are revealed when the album is played backwards. This phenomenon, known as backmasking, was first discovered over two years ago and has received much attention."

This is the first time a case of this nature has proceeded to trial. All backmasking of a similar nature have been put on the grounds of the constitution's right to freedom of expression guaranteed under the second amendment. However, the author in this case the expression "Do It, Do It, Do It" was subliminal and backmasked is considered to carry the actual weight and protection of the Second Amendment. Mr Kenneth McKenna, representing Belknap's mother, said the hidden message was "processed at a subconscious level without the hearer understanding what was being said."

The Weekend Australian April 23rd ran a feature article about this case and other similar incidents. The author, Brian Cullen, writes "The evidence provided is a testament to the

James Vance who survived long enough to tell of his suicide pact with Belknap and the role the record played in their decision to suicide. Belknap is supposed to have told Vance: "It makes me want to stop living." According to the tape, he (Belknap) raised a shotgun to his chin and said: "Let's see what's next," then pulled the trigger and blew his head off."

The front page of The Advertiser, July 17th also reported the case, saying that Vance was influenced largely by Judas Priest's, "moody, hypnotic music and lyrics, including a song called 'Beyond The Realm Of Death'. This song, along with others, took away his will to live."

Channel 9, July 17th, even went as far as to show the deformity Vance inflicted upon himself with the shotgun wound to the head, which maimed but didn't kill him, allowing him to live long enough to tell his sworn statements of the suicide pact, before he went on to join Belknap and find out 'just what was next.'

CASE 2: In sunny California stunned parents rushed into their nineteen year old son's room after hearing a gunshot only to find like Belknap and Vance that he had killed himself. His turntable was still spinning with Ozzy Osbourne's LP "Suicide Solution" playing.

CASE 3: In a small Canadian town, Cambridge, Alberta, the fourteen year old boy in the space of three months hung himself. One of the youths left instructions that Eddie To Black, a song by heavy metal group Black Sabbath, be played at his funeral. The song says "I have lost my will to live, simply nothing to give. There is nothing more to be done, the end to set in stone."

CASE 4: In another small town in the Mid-West of the United States, another fourteen year old boy from an average family committed a very unaverage crime. He murdered his own mother, almost severing her head, before killing himself by almost severing both hands at the wrists. Investigators attempting to find the motivation for so gross a crime discovered the boys' bedroom walls were covered with heavy-metal group posters, occultic symbols and satanic verses. Further research found that he was into a satanic cult to which he was introduced through his fascination with heavy metal music.

CASE 5: On March 14th, 1985, a fourteen year old boy murdered three people. An Iron Maiden poster whose involvement with the occult led him to carve 666 on his chest. The boy claimed to be under the influence of "666", the band's mascot, when he committed

the murders.

### SUICIDE AND VIOLENCE

These five cases alone would suffice to justify a searching analysis of the forces behind the dehumanising potential of music, but we are not dealing with four cases, forty cases or even four hundred cases. Since the advent of Rock & Roll in the 50's there has been an exponential increase in the suicide rate along with an 11,000% increase in violent crime among young people. Suicide is now the second biggest killer of young people in the west, with Australia's rate higher than the US (Couchman, Channel 2, July 25th). Surveys have found that as many as one in seven teenagers have attempted suicide.

Ken Wooden, investigative journalist and reporter with a US News Commentary, "Why do we spend billions on advertising? Because people answer the ads. This type of music is a form of advertising, and I've seen kids who have responded to the ads. I've seen them dead on marble slabs." Dr. Mark Rosenberg, psychologist, said, "It was thought the way to prevent suicide among teens was to treat depression. It's not the case with these kids. Rather than being clinically depressed, these young suicide victims are impulsive acting out their fantasies." And where do these fantasies come from? Enter again rock and roll. These words by "Healing Faith" say it all:

Put a bullet in the chamber,  
Put the barrel in my mouth  
I'm going to take it,  
I'm gonna snuff it.

It cannot be a coincidence that many suicide victims have been obsessed with rock and that very often the trigger for death and suicide were the lyrics they listened to before they committed the act. It is not my contention that music is the sole cause of every evil since Eve's rebellion. It is however my assertion that an objective analysis of the role of music in our culture will leave few thinking people undisturbed. Rather than being simply a hysterical reaction from the lunatic fringe, there is valid cause for serious reflection about the power and subversive influence of some contemporary music.

### RECORD BANS AND CENSORSHIP

As well as The Weekend Australian, reports that "various State legislatures in America are debating laws which would, in some cases, totally remove such recordings from state shops, and prevent them crossing State lines by mail or while yet other proposals exist to ban and apply the most severe penalties to anyone ever put on 'artists' lists' who are felt to say that labelling bills are in

various stages of enactment in twelve US States.

"The Missouri Bill bars minors from any concerts by heavy metal and rap bands where the performance "presents, depicts, advertises, distributes, contains, advocates, describes or encourages" prescribed acts..." as covered in the Bill and will give State support for civil actions against performers or producers whose music inspires injuries or death in any of their listeners or harm to any innocent third party as a result of their music being performed.

In Missouri retailers face a fine of \$1000 and a year in jail for a first offence and \$5000 or 10 years' jail for a second offence where they have sold records in defiance of the ban on certain records as described in the Bill.

Such legislature is obviously a very strong reaction to the kinds of concerns that cases such as those cited in the opening paragraphs have generated. Are those concerns warranted? Is there such a thing as destructive music? What is music? Where did it come from and what role does it play in the development of trends in society? I will attempt to



answer these and other important questions by examining the nature, science, philosophy and history of music. I will further attempt to assess something of the effect it has had on our society and the individuals within it including the artists themselves.

### WHAT IS MUSIC?

It should first be noted that music is indigenous to man. Anthropology has yet to locate a society of man void of music in some form, be it hollow log drums or symphony orches-

tras. Part of being human is an appreciation of music.

Noah Webster, in his original dictionary (1828) describes music as "the art and science of combining vocal or instrumental sounds or tunes in varying melody, harmony, rhythm and timber especially so as to form structurally complete and emotionally expressive compositions."

The two words Webster chose to use in his definition ("art" and "science") are really the key to the rest of what I want to say. This concept of music as a merging of art and science was further emphasized by Gottfried Liebnitz, co-founder of differential and integral calculus when he said, "Music charms us although its beauty only consists of harmonies of numbers and in the reckoning of the beats of vibrations of sounding bodies which meet at certain intervals."

Its artistic aspect is that it "charms us". Scientifically it is just patterns of vibrations. Liebnitz went on to say, and this is a primary focus of this article, that the conscious mind is not able to fully comprehend the complexities and the intent of these "sounding bodies" of the music, but that the soul or inner man is. Liebnitz described this reality in the following way "...reckonings of which we are not conscious yet which the soul nevertheless does make."

Both Webster's and Liebnitz's observations imply a basic duality in music (art and science) as well as in man himself (body and soul).

### PHYSICAL ASPECTS

It has clearly been shown that music affects us physically, often in very subtle ways. Music in restaurants and department stores is engineered to set the 'mood' and has been shown to relax the nerves and body generally, while the opposite is true in disco's and night clubs where a more aggressive physical response is intended resulting in the 'urge' to dance.

The physical response of rhythms was clearly demonstrated by Pavlov's experiments. By varying the beat of a metronome his dogs had been conditioned to respond to, he was able to induce artificial neurosis in the dogs, constituting a form of mind control. Humans of course aren't dogs but music can evoke definite responses in our bodies. Compare Pavlov's dogs to this: Time magazine, (Dec 29, 1975) In a report on contemporary music, noted that a reviewing theatre in Los Angeles had been set up with basal skin response sensors in the theatre seats and galvanic skin sensors in the arm rests. For what purpose? The sensors were designed to measure involuntary spasms of the nervous system, a method for assessing the different physical responses of different types of music. The programmers freely admitted that



they were searching for songs that produce an orgasmic response in the listener.

### SPIRITUAL POWER OF MUSIC

Even more significant than the physical impact of music, yet often more subtle, is the effect of music on our soul or "inner self". All of us are subject to the "spiritual" effects music can produce. It is possible for music to effect gradual and often unnoticed changes in attitudes, philosophies, and social and spiritual mores. The less in tune people are with their own spiritual condition the more profound this impact is likely to be. This aspect was perceived by Solomon, king of Israel, in the Old Testament book of Proverbs (4:23) where he advised "Above all else guard your heart for it is the wellspring of life." Solomon was often spoken of as the wisest man of ancient history. We would do well to heed his sound advice. Jesus put it another way: "Consider carefully what you hear." (Mark 4:24)

Learned men outside of biblical history shared strong views concerning the power of music: Plato, in The Republic, noted "When modes

of music change, the fundamental laws of the state change with them."

Aristotle believed so strongly in the power of music that he felt "All music for young people should be regulated by law." Aristotle's perspective just might win the day in the USA in the not too distant future.

Vladimir Lenin, leader of the Russian Revolution, also had strong views about music. He said, "One quick way to destroy a society is through its music."

All these men and many others seemed to possess a profound even prophetic insight into the incredible power inherent in music. Of course music has also the potential for a profoundly positive contribution to the ennobling of humanity. Yet we must understand that music is never neutral. The moods, thoughts and emotions evoked by music will either be positive and constructive or negative and destructive counterparts.

This point was explained well more recently by Dr Howard Hansen of the famous Eastman School of Music in New York: "According to the proportion of these components (rhythm, melody, harmony and lyrics) music can be soothing or invigorating, ennobling or vulgar-

izing, philosophical or orgasmic. It has the power for evil as well as for good."

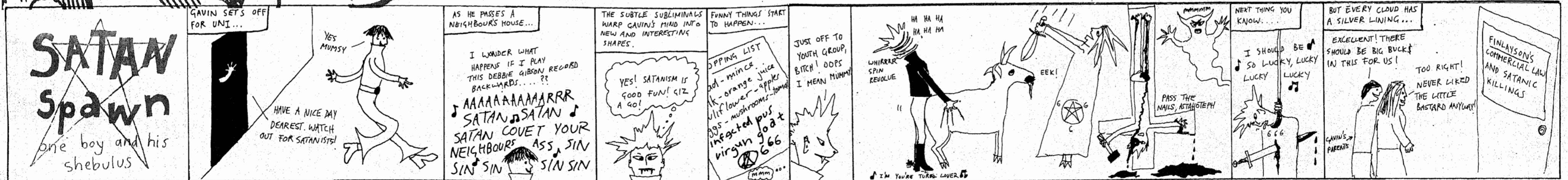
This power comes from its ability to influence the heart of man. The patterns of vibrations can be used to induce specific moods; lyrical, subliminal and even instrumental suggestions can then be made to produce specific thoughts or emotions - the soul of man then enters music's sphere of influence. Many contemporary artists have been acutely aware of the profound influence on their listener's psyche.

Jimi Hendrix noted, "Music is a spiritual thing. You can hypnotise people with the music and when you get them at their weakest point, you can preach into their subconscious what you want to say."

### THE BIBLE AND MUSIC

The Bible describes music as being spiritual communication primarily with God but also one another (Ephesians 5:19) Johann Sebastian Bach agreed with this. "The ultimate and final reason of all music should be nothing else but the glory of God and the refreshment of the human spirit."

Continued page 21.



# BLACK PAUL, TV, A NEW SENSÉ

**A BOX FOR BLACK PAUL**  
*Who'll build a box for Black Paul? I'm enquiring on behalf of his soul. I'd be beholden to you all For a little information. Just some kind of indication Just who will dig the hole*

While Uncle Ted watches Nick Cave reciting poems on video, Rome seems to be burning. Danish rock groups proliferate. 'Married with Children' reaches new depths of crassness, and France elects a Minister for Rock. It's enough to make you turn to the classics for guidance, or those modern artists that seem to have a sense of history, even a mock gothic one, like Nick Cave's, or a sci-fi one, like William Gibson's. Crassness, perceived or real, is not new. A French painter, Gustave Courbet, used the term 'Realist', to distance himself from the 'Romantics', painted life as he saw it, and was viewed as crass, probably much as we look upon 'Sale of the Century'. Yet now his paintings seem classic. Perhaps the name 'Tony Barber' will one day sound classical. The point I'm trying to make is that the future of TV is getting harder to predict because TV has become an object of ridicule, a figure of fun, rather than a wonder-

**...we imagine Black Paul to be an allegorical name for TV's original identity...**

ment. Therefore lets treat it as a proper art form. That is why this article begins with a poem- to set the right cultural mood.

But who is Black Paul in the context of this discussion? And why must he be buried to liberate the soul? Well, all electronic media can be traced back to Gutenberg's invention, the printing press. It probably made a greater leap in mass communications than any technology since. Therefore we imagine Black Paul to be an allegorical name for TV's original identity as a sort of 'printing press' for electronic images. Let's bury its previous identity as the ink-stained newspaper printer whose rag emerged weekly from his medieval print shop down the alley, and let his soul assume its rightful place in the studios down the main street, up there with the Art Galleries and Advertising Agencies.

If Hanna-Barbera had made the Jetsons today, the cartoon screens would be computer screens, not television screens. Even TV's inventor, the eccentric Scotsman, Logie Baird, regarded his other invention, radar, as being of far greater importance. TV has always been the stupid son, the used car dealer, the dodgy brother of the media family.

When you think of all the critical analysis that goes on about the medium, you would think that one theory would become dominant enough to filter down into everyday speech. Perhaps no-one bothered to seriously analyse such an everyday phenomenon, as they have done for movies. Most analyses soon turn to parody. Undoubtedly, all the really serious work is now being done by Ad. agencies, who are responsible for creating much of the chaos that prevents a conventional analysis anyway. Even its value as the prime educational tool of the future has dropped drastically as comput-

ers seek to dominate world classrooms.

Bruno Bettelheim, a student of Freud's, relates the story of a patient of his, an apparently totally deaf and dumb psychotic boy who would not stop eating potted cacti. This chewing, and the accompanying profuse bleeding, went on for about two years. Finally Bettelheim could stand it no longer, and said out loud to himself more than anyone, why are you doing this. The boy stopped chewing, turned toward him, and said, "What are two years compared with Eternity?" Obviously everyone thought the kid was an idiot, a figure to pity, so no-one had actually asked him for his opinion on any important matter.

And so it is with TV. We constantly see clear evidence of psychotic activity, with a cactus bill running into millions, yet we somehow hope that the child will one day reveal his true nature. It seems that, occasionally, he seems to bend his head willy in our direction, (e.g. when SBS was introduced), but then his head just keeps on turnin' round and green stage vomit shoots forth (e.g. when we see our apparently well brought up kids imitating Richard Wilkins on MTV). Meanwhile the kid just does increasingly obscene things with the poor little cactus.

Lets consider Bettelheim a little further. A Viennese Jew, like Freud and Klimt, he was a fanatical supporter of the view that children were 'noble savages' with a kind of Rousseauesque goodness. Basically a humanist, he apportioned part of the blame for the Holocaust on the Jews themselves. He says... "It was inertia (his capital I) that led millions of Jews into the ghettos that the SS created for them. It was inertia that made hundreds of thousands sit home, waiting for their executioners." The Jews were the first couch potatoes, except that the

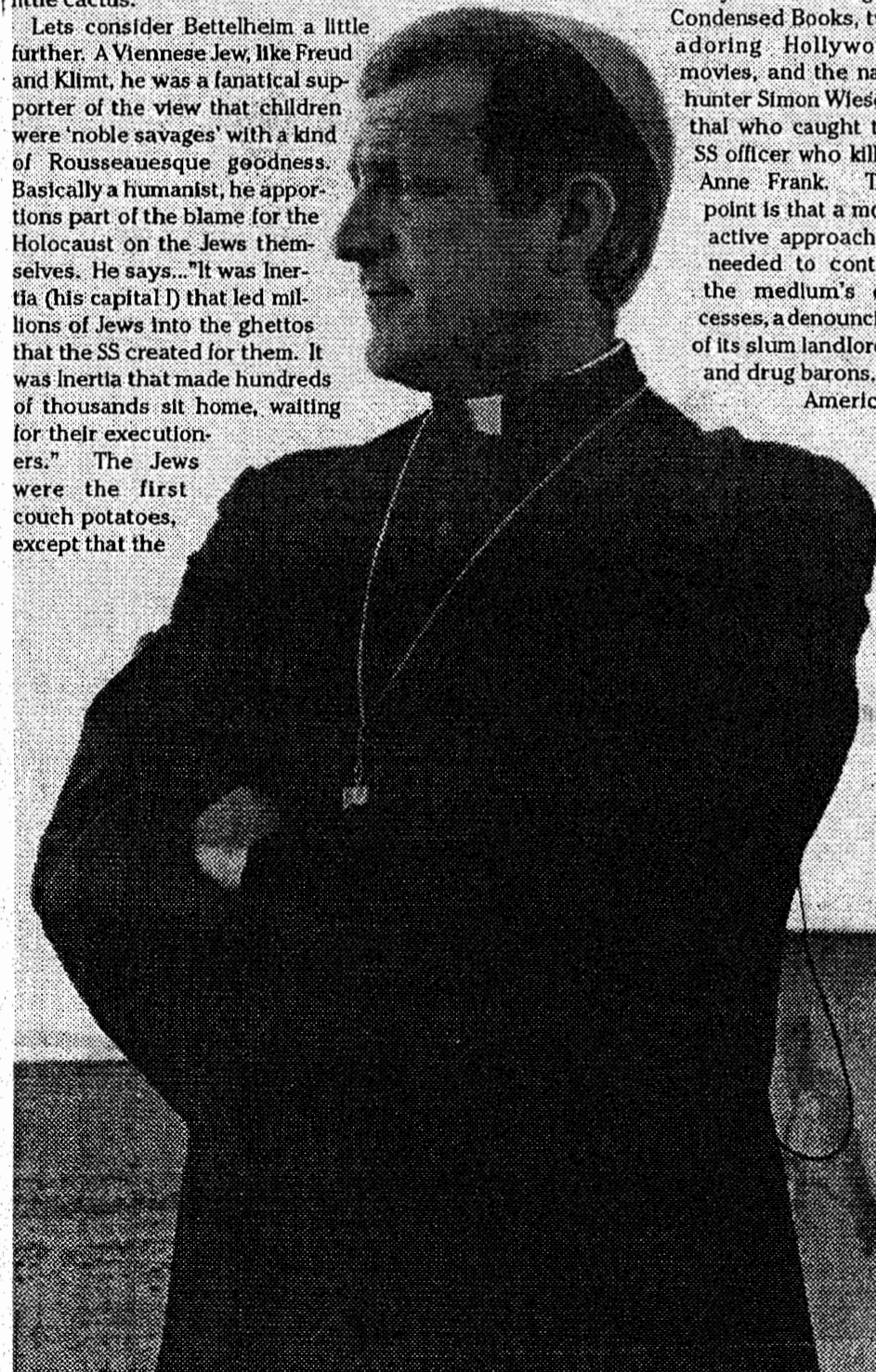
TV show was real.

But this is the way we now watch television, passively, except for throwing a beer can at it when the christian television advertisement comes on. We suffer from what Bettelheim calls 'Ghetto Thinking'. This philosophy denies the reality of anything outside the ghetto. It is endemic amongst religious nuts, bu: also amongst those who cannot imagine TV being any different, or subject to our free choice, and right to resist. The classic story of ghetto thinking is 'Anne Frank', who remained holed up in an attic in Holland for the whole war, only to be caught and shot by the SS. She also kept a diary ('The Diary of Anne Frank' was a 1959 film starring Shelly Winters). A totally futile, well documented act of passivity. A

**...a more active approach is needed to control the medium's excesses, a denouncing of its slum landlords, and drug barons.**

monumentally wimpish act raised to heroism status by Reader's Digest Condensed Books, two adoring Hollywood movies, and the nazi-hunter Simon Wiesenthal who caught the SS officer who killed Anne Frank. The point is that a more active approach is needed to control the medium's excesses, a denouncing of its slum landlords, and drug barons.

American



Hardcore band, the now defunct Black Flag, have a song called 'TV Party' which is cutting an indictment on media nazism and 'Wall of Trash' programming as anything thought up by the Brits since 'The Young Ones'. Henry Rollins from Black Flag, as well as Jello Biafra, from the Dead Kennedys, epitomised the American approach to non wimpish media attitudes during the early eighties, to be superseded by the black rap activists of the late eighties. In contrast, England introduced the Eighties as the Designer decade, when it became as trendy to stand at a drawing board as it had once been to wield an electric bass. While Paul Weller (from the Jam) turned into a smooth designer socialist, and Brian Eno, arguably the greatest musical mind of the 70's declared himself top be a sound sculptor, not a musician, the only aberrant voices of the stature of Rollins or Biafra was Alexel Sayles, and his sometimes writer Ben Elton (who created 'The Young Ones'). Meanwhile Sting and Geldof were gracing the third world with their trendy golden showers, and English hardcore social critique seemed to disappear from view.

*"Don't ask us", say the critics and the hacks  
 The pen pushers and the quacks  
 'We jus cum to git da facks!!'  
 'We jus cum to git da facks!!'*

*And all the scribes with pens poised  
 And all the hullabaloo, and all the noise  
 All the hullabaloo, all the noise  
 All the hullabaloo, and all of the noise*

TV and Art, are both much talked about, especially their respective values to people. Both provide a focus for middle class pseudo-intellectuals like this one, to make attacks on those they regard as morons. I do not mean idiots, who are people that cannot think, but morons who can think for themselves, but don't. TV is the 'moron box', and not the 'idiot box'. But real art involves active mental involvement during its appreciation, unlike TV which is essentially a passive art. In practice, this serves to stream TV toward lower socio-economic groups, and the 'fine' art to the bourgeoisie. Clearly the criteria that make active art what it is should apply to TV.

Consider this true story... A specially adapted skull is being used by NASA to determine the effects of radiation on astronauts in Low Earth Orbit. The skull, kept inside a flame retardant bag, and stuck to the flight deck wall by a velcro strip, has already taken two trips in the shuttle. In fact, the special phantom skull used is made by the Phantom Laboratory of Salem, New York. In medical parlance, a 'phantom' is a human skeleton which is placed in a mold into which a gelatinous mixture of fat and muscle cells are injected, the mixture then solidifying to form the equivalent of human flesh. So for \$14000, the USAF School of Medicine bought a phantom skull, loaded it up with geiger counters, and placed it in the shuttle flights to measure the total radiation dosage on the crew and passengers. The bizarre bit is the skulls come from India, who have now placed an embargo on the

# THE SPACE RACE. OF IDENTITY

export of human skeletons. "Fortunately", says Joshua Levy, of Phantom Skulls INC., "we have enough skulls to last 2 years."

The reason why the Indian Government stopped this trade is the same reason why you should stop your skulls from being part of the psychic experiment that we call TV. It will probably have, deleterious effects on your 'soul'. In Hindu legends, there is a story about a 'Gas Golem' who perennially stalks the earth looking for lost souls who can 'refresh' his thirst for substance. Since we westerners do not have any Hindu legends to guard us against this 'soul reduction' we will have to either look to the testa-

**...the special phantom skull used is made by the Phantom Laboratory of Salem, New York.**

ments, or use our common sense. As an example of TV without balance and common sense, take the case of Italian TV, a classical case of Roman excess.

In Italy, the country's first media anti trust bill, in attempting to control the unruly monster that is Italian TV, almost toppled the government. The bill states, inter alia that no 'spots' should interrupt films, and that all commercials must be crammed in before the film starts, or at the half-time intermission. To appreciate this, you have to see how out of hand this habit of 'spotting' has become. These are not so much proper commercials, as little studio 'asides', run by the station to sell incredibly inane products from perfumed felt-tip pens to screw-on/screw-off stiletto heels. The total effect of these makes our channel ten's advertisement policy look like the Albanian hour on SBS. Because they do not cost as much as proper TV commercials, they are incredibly popular. The bizarre twist is that they've escaped being classified as commercials, but have a

kind of community service status. The only thing we have here that is similar to these malignant lesions is the mid-dawn selling spots by Bob Pachetti and his wooden face female assistant.

Silvio Berlusconi, Italy's television king, and its wealthiest man, is naturally furious. "This is the end of commercial television as we know it," he said when told of the bill. Even though the bill does not ban advertising, it changes the rules of the game, by preventing advertising that works on the principle of disturbance and disruption, like visual high pressure selling techniques. This 'Milanese Murdoch' has as opponents the

film director Fred Fellini and French Cultural Minister, Jack Lang.

*These are the TRUE Demon-Flowers!  
 These are the TRUE Eemon-Flowers!  
 Stand back everyone! Blood-black every one!*

*Who'll build a box for Black Paul?  
 Who'll carry it up the hill?*

This matter of the effect of chaos on the soul is part of the subject matter of Brian Eno's album, 'My Life In the Bush of Ghosts'. In the song, 'The Jezebel spirit', sampled faith healer voices seem to emerge from an old radio, warning us of the dangers of ignoring such media induced soul damage. Just as many Aboriginal people recognise the spirit bleeding properties of photographs, and in particular Polaroids, so we should realise that having a dream machine sitting in the corner of our lives places special conditions on the things we allow it to say and do, and the moods it creates. If any part of our modern existence contains the Jezebel spirit, the television does.

OK, Hucksters, lets play worst case scenarios. Lets assume that the Box is as evil, potentially, as the society that spawned it. Even if we can control its more chaotic elements, what then? It would be like releasing someone from jail. Vaclav Havel, the new president of Czechoslovakia, said only half jokingly, that the country is still suffering a 'post-prison psychosis'. People still keep asking him what they should do with their new found freedom. Forty five years of totalitarian rule had inflicted a terrible inability to trust themselves on a once free people.

How then should we traverse this absurd terrain of freedom? Beware what you want. Oscar Wilde once said, "You may get it!" Perhaps Albania's only Punk, whose cox-

comb and brilliant white jeans make him stand out in a country where most people dress in sixties style-flares, sideburns and platform shoes, has the right approach. He alone seems to have prepared himself culturally for the inevitable demise of Hoxha's brand of hermetically sealed Stalainism. Conversely, how will we ensure that 'correcting' commercial TV will not produce the media equivalent of Albania's closing down all religion in 1967 and declaring a totally atheist state? We do not want 'Albanian' TV nor do we want Murdoch's planned Page Three TV. A degree of chaos is vital, for the media as for citizens.

The development of cities incorporates chaos and decay, together with innovation and self sufficiency, if the city is of a certain minimum size. England's idea of a few state channels and a couple of commercial ones, channel 4 amongst them, seems too rarefied, but closer to the mark than Americas 24 channel bedlam. We would have an almost ideal system here, if the commercial channels tried to be different from each other, rather than desperately trying to predict the fickle sway of public opinion. The size of each media 'city' should be around one station for each 4 million viewers, in the same way that most interesting human cities have a population of this minimum size.

Then the new land developers and the old, bohemian districts can be kept from clashing with each other, and a nice balance of art and commerce can be maintained. Old reruns can happily appear 20 years after their production, and be programmed in the late morning, or in the pre-dawn time when aficionados can get as nostalgic as they like. Weird science shows can appear during the day, and new age psychic programmes can take their place on Sunday afternoons, and no disruption to commercial programming needs to occur. It just needs some kind tacit understanding, that

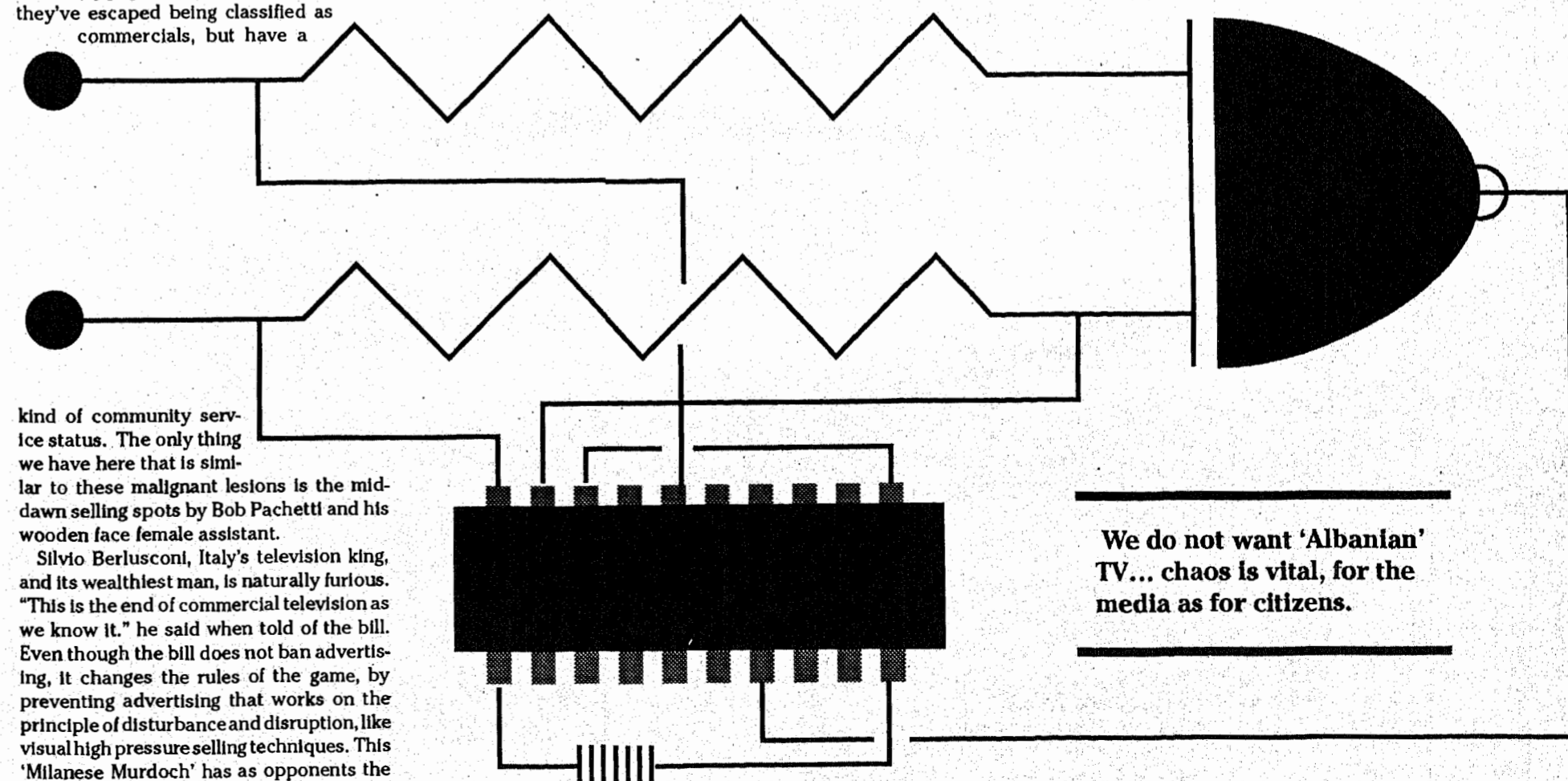
the television programmers are doing similar sorts of things to town planners, creating a mental landscape, and that they need the historical and cultural perspective of an architect, not a disc jockey. Otherwise we will end up with our TV being a sort of galleria, like the REMM development, where a fake kind of diversity will be sold as true choice, but behind it all, the vendors are paying a ruthless rent to a Westfield type of media 'land' owner. If we all took our media as seriously as we regard real estate (which is what TV actually is...mental real estate), then we would realise that we are still in a feudal, or at least colonial situation, where our collective viewing is concerned. We may soon only walk around the Galleria, listening to live bands playing muzak, flicking between the channels/floors of a glitzy 24 hour ginza of needless and overpriced specialty shops and junk food bars. But we will be quite powerless to go outside to explore the pueblos of real electronic wilderness.

*Well you know I've been a bad man  
 And Lord knows I've done some good things too  
 But I confess, my soul will never rest  
 Until you, until you build  
 Until you build a box for my girl too.*

In this final stanza of Nick Cave's poem, 'A Box for Black Paul', the old man hints at some kind of warning about his progeny, his evil spawn daughter. He refers to Cable TV, of course, which I will be looking at later.

Ted Sertous

**We do not want 'Albanian' TV... chaos is vital, for the media as for citizens.**



## FILMS

# A tedious and predictable sitcom

**"Nuns on the Run"**  
Directed by  
Jonathan Lynn  
Hoyts Regent Cinema

*Nuns on the Run* provides little more than an excuse for the two leading actors to dress up in drag. Eric Idle (former inmate of the Monty Python asylum) and Robbie Coltrane play two robbers, Brian and Charlie, who defect from their gang, taking with them the profits of the most recent bank hold-up.

They find sanctuary in a convent where they assume the identities of nuns (namely Sister Euphemia of the Five Wounds and Sister Inviolata of the Immaculate Conception) and the antics which follow are predictable enough.

The sub-plot of Brian's romance with a token "dumb blonde" is terrible.

While the concept of the film may seem to have potential for a few good laughs, it does not materialize this way on celluloid.

*Nuns on the Run* is ultimately a tedious British sit-com, where the situations are mostly unfunny, slight-gags are predictable and jokes are old and worn. You know, the usual stuff about 'bad habits' - this particular brand of film-making is full of them.

Jane Costessi



The Catholic Church meets "Allo Allo" in an ecstasy of ribald good humour.

# It's in the trees, it's coming!

**"The Guardian"**  
Directed by  
William Friedkin  
G U Hindley Cinema

Jenny Seagrove has emerged from her taxid status as queen of the English mini-series (*Diana*, *A Woman of Substance*, *Hold the Dream*) to the more dubious status of the evil, body-snatching, body-painted nanny, Camilla, in *The Guardian*.

The film opens with an explanation of the ancient Druid practice of sacrificing new-born babies to trees, though any hope of an interesting plot based on elements of myth and mysticism is quickly lost in the variety of (human) limbs and (human and tree) blood which take over once the Tree is transferred from an inert sacrifice alter to a nasty creature which beheads, spikes and strangles anybody which comes within branch-reach. Except for Seagrove, of course.

She has been commissioned (by the Tree, we presume) to infiltrate the domestic smugness of young affluent American couples by appearing on their doorsteps as the Nanny who can do everything (including conveniently zapping away the couples first choice of Nanny, who is left skewered on a giant cactus for interfering with Camilla/the Tree's grand plan). The film quickly moves into a basic tug-of-war between father Phil, a

young punky ad-man, and evil Camilla, determined to snatch away baby Jake, once he turns 4 weeks and sacrifice him to the Tree.

Baby Jake (played by two different sets of twins) remains surprisingly unperplexed by events around him - perhaps it is because everything is so predictable, or perhaps because he realises that this Druid-spiel is just a pretext for another formula horror movie with a borrowed plot from Stephen King et al (particularly in the resurrection of a seemingly very dead Camilla at the end, determined to try for Jake one more time).

*The Guardian* is not well-paced. The opening scenes of the film, which set up the happy trio of Mom, Dad and Jake, are overly drawn-out, perhaps to force us to appreciate the significance of the baby himself. Jake never manages to gain a dominant personality in the film and I for one found it very difficult to empathise with, let alone feel truly afraid for, a character who basically resembles a mottled tadpole and who is incapable of comprehending the evil ways of his nanny.

Another example of this bad pacing occurs in the pre-climatic scene where the architect-neighbour is stalked and eventually finished off by a pack of wolves. This scene goes on for so long that all terror is lost in one's impatience for the film to move on to its main point of Dad v Camilla and Tree.

Perhaps my cynicism is partly the result of my own lack of imagi-

nation - not only did I find the idea of an ancient force surrounded by a pack of werewolves in the semi-suburbia of LA, rather incongruous, but I was maddened by the stupidity of the main characters who insist upon returning to the house which had been the scene of Camilla's earlier fury and in particular of Phil, who attempts to cut down the enormous Tree with a little hand-held chainsaw. Such naivety (everyone knows that the evil being will never die first time around) invites and deserves the return of Camilla - this time in full military body-paint (which does nothing to hide her lumpy thighs). As for the Tree - well, it seemed like an overgrown benevolent Bill or Ben which I kept expecting to break into conversation like the Jolly green-brown latex trees in H.R. Puffinstuff.

It's a pity that the more fantastical and gory *The Guardian* becomes, the less credible and scary is its effect. It is also a pity that Seagrove - a Michelle Pfeiffer type without the bimboesque manner and pokey features, and who is certainly more interesting to watch than Pfeiffer - is eventually used as a mere vehicle for blood and violence. Nevertheless, I got a good scream and a couple of laughs out of *The Guardian*. If these don't satisfy you, I'd advise you to do the right thing and save your money for less predictable offerings in the Film Event.

Harriet Ketley



Fear of the Nanny.



# Crime and Beauty

**"Cry Baby"**  
 Directed by  
 John Waters  
 Hoyts Regent Cinemas

Having stunned the cinema-going public with *Hairspray*, his first family movie, John Waters has returned to one of his pet themes, juvenile delinquency. Picking up where he left off in his early opus *Female Trouble*, Waters continues to examine the connection between Crime and Beauty through the story of beautiful juvenile delinquent, Cry-Baby (Johnny Depp). He's a Drape, one of Baltimore's most notorious hoodlums and despised by the Squares. But he is in love with Allison, a Square girl, and try to deny it as she might, his rockabilly music and delinquent beauty has her in his thrall. But Square peer-pressure looms over her, she renounces her love for Cry-Baby, Johnny Depp ends up in the Big House, but gets out in time to prove his worth against Baldwin, the head Square, with a head-on chicken run, not entirely unlike a similar scene from a 1950s film called *Rebel Without a Cause*.

Waters' professed intention though was not to plagiarize classic juvenile delinquency films, but affectionately to send up the type of unspeakably cheap JD melodramas which appeared in the wake

of films like *Rebel Without a Cause*. The soundtrack features a great selection of rockabilly songs, and has nearly enough songs to qualify it as a musical. Waters has also taken great trouble, as he always does, with his sets, and also with the lighting, which faithfully recreates the vibrant colours of the 50s films from which he draws his inspiration. For those of you concerned that Johnny Depp is a talentless clothes-horse, be prepared to change your minds, particularly during his dynamic musical numbers or the magnificent scene where he reveals that his father who died in the Chair was none other than the Alphabet Killer. The supporting cast too is extraordinary, calling upon the talents of such luminaries as Joe Dallesandro as a Bible-toting family man, Iggy Pop as a grinning hillbilly patriarch, Traci Lords as a wanton Drapette and Willem Dafoe, billed as the "Hateful Guard". While John Waters has outgrown the anger which made such films as *Pink Flamingos* and *Desperate Living* so forceful, he is still one of America's most able and idiosyncratic filmmakers. It would also be unfair to say that he has entirely abandoned his penchant for perversion - which other mainstream American director would present the audience with his virginal heroine gulping litres of her own tears from a jar?

Paul Champion



A love too pure

# Pain and Poverty

**"Salaam Bombay!"**  
 Directed by  
 Mira Nair  
 13th Adelaide Film Event  
 Chelsea Cinema

You can ignore the Film Event programme's trite proclamation that *Salaam Bombay!* does not labour the squalor, the hopelessness or the rancour of lives lived in poverty. There is a scene in the movie in a detention centre for runaways and street children, where a group of boys are chanting, "We are the flowers that do not bloom." It is a message of desolation and thwarted growth which reverberates throughout the film.

*Salaam Bombay!* is the Indian *Pixote*. The child actors have been taken from the streets and only professional actors fill the adult roles. The lead part is played by a boy of about 10. (The real *Pixote*, then aged 18, was recently killed by South American police, having returned to a life of crime on the streets.) But the horrifying problems of youth homelessness in any city are compounded by Bombay's gut-wrenching filth, poverty, over-crowding and virtual child slave labour.

Shajiq Syed plays Chalpan, kicked out of home by his mother

after incinerating a motorcycle. Catching a train to the closest city, he ekes out an existence selling tea in the Bombay streets. He serves the prostitutes and dung couriers, amongst others, desperately trying to save the 500 rupees needed to repair the bike. Chalpan falls in love with "Sweet Sixteen", as he calls her, a girl who is sold to the local brothel, her virginity a valuable commodity to a wealthy client.

Director Mira Nair allows a wide camera to record the sordidness and exploitation but Sooni Taraporevala's script also strongly developed the characters within this milieu. Chalpan's friend, the dope-addicted Chillum, little Uanju who is taken by the state because her mother is a prostitute, her father Cha Cha who makes the same empty promises to Sweet Sixteen as he did to his wife. It's powerfully evoked by the haunting music of L. Subramanian and the brutal visuals of cinematographer Sandi Sissel.

This film is thoroughly deserving of its Camera D'or and Prix au Public from Cannes. It isn't a totally bleak and nihilistic picture but it certainly opens a window on a frightening world. I just wonder if little Shajiq Syed, like *Pixote*, will only end up being touched by an ephemeral movie fame, and eventually return to the gutter.

Tim Reeves



"We are the flowers that do not bloom"

# ANTI APARTHEID BAR NIGHT SAT 11th AUG

Celebrating South  
Africa Women's Day



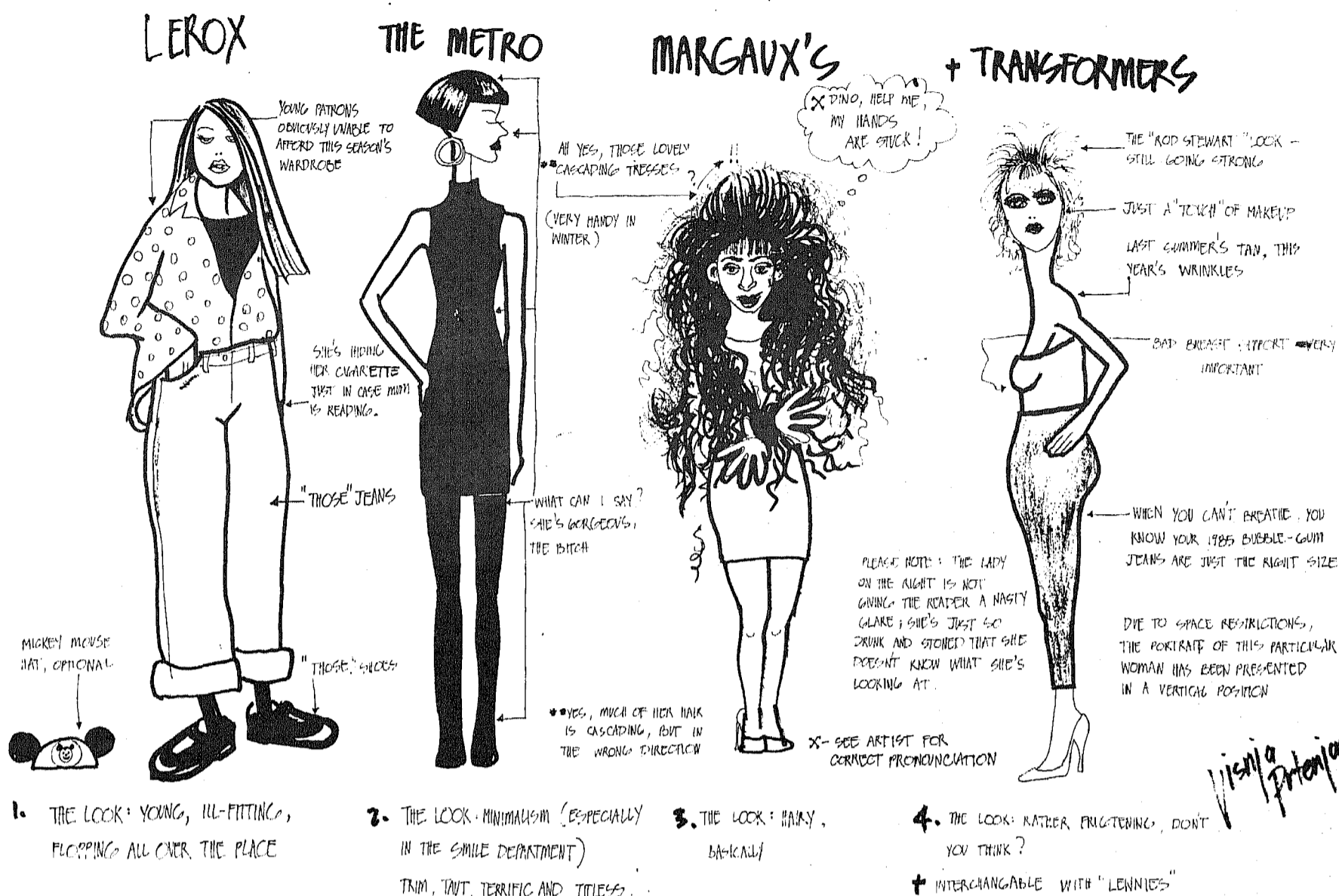
**This House  
is Jumping  
The Wintermind  
Miminees**

**\$5 / \$8**



**8pm Adelaide Union Bar**

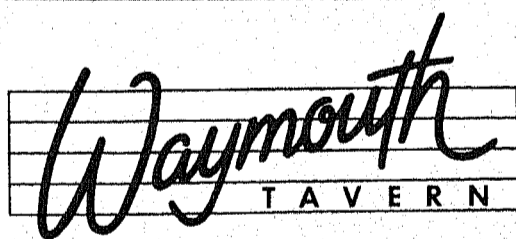
Presented by the ANC Solidarity Group-Adelaide University 410 1532



1. THE LOOK: YOUNG, ILL-FITTING, FLOPPING ALL OVER THE PLACE
2. THE LOOK: MINIMALISM (ESPECIALLY IN THE SMILE DEPARTMENT) TRIM, TAIT, TERRIFIC AND TITLES.
3. THE LOOK: HAIRY, BAKKALLI
4. THE LOOK: RATHER FRIGHTENING, DON'T YOU THINK? † INTERCHANGABLE WITH "LENNIES"

BUT, HEY - IT'S WHAT'S INSIDE THAT COUNTS. NEXT WEEK: INTESTINAL PHOTOGRAPHS.

# The Satanic Verses....



Wednesday 1st August, 1990  
**"Grand Delusion"**  
 \$1 Beer, Wine and Champagne  
 8.30pm-9.30pm

Thursday 2nd August, 1990  
**"High Society" in the Front Bar**  
 \$1 Beer, Wine and Champagne

Friday 3rd August, 1990  
**"Voices Carry"**  
 Dance Club  
 \$1 Beer, Wine and Champagne  
 8.30pm-9.30pm

Saturday 4th August, 1990  
**"Big Oasis"**  
 Dance Club  
 Free Admission before 9pm

## Continued From Page 15

A major principle of the biblical view of creation which can be extended to the area of music is like begets like - that is, what a musician has in his heart (spiritually) will be communicated to the listener. Often, however, this is done subtly and is quite deceptive. If George Michael was to walk up to a girl in the street and say "I want your sex," he may be received with a rather cool if not indignant my head... (pause) and they're still in there.

His song Peace Frog is his musical statement concerning that event, "Indians scattered on dawn's highway bleeding to death. Ghosts crowd the young child's fragile eggshell mind."

Morrison went on to call himself the "Lizard King" and towards the end of his short-lived and mysterious life, he would often in the middle of his concerts fall down on the stage writhing uncontrollably like a lizard, much like possessed people would do in front of Jesus as recorded in the Bible. This would occasionally bring an abrupt end to the Doors' concerts midway through, much to the disappointment of fans and the rest of the band.

Jefferson Airplane's (formerly Starship) guitarist Craig Chaquico told Bay Area Music Magazine, (Feb. 1, 1977) "Rock concerts are the churches of today. Music puts them on a spiritual plane. All music

is God." Their lead singer Grace Slick produced an album "Dreams" with a song "EL Diablo", Spanish for "the Devil" with lyrics "El Diablo, I can feel your power in my soul, dancing like a puppet though I try and break your hold."

## DRUGS

It is stating the obvious to say that drugs appear everywhere in rock, from the artists themselves to the lyrics of their and of course their listeners also. For example, the Beastie Boys' best selling album "Licensed to Ill" contains over 90 references to drugs and alcohol abuse. There is a clear connection with psychotropic drugs, that is, those that produce a mind-altering effect, and the spiritual realm. Sorcerers and those into occult practices see them as a doorway into the "powers of darkness". The Greek word in the Bible for sorcery is in fact "pharmakla" where we get our words pharmacy and pharmaceuticals, that is drugs. Even in the simplest form, drunkenness, the mind being 'altered' from its normal thought patterns, can cause spiritual influences that otherwise wouldn't operate, much the same as listening to heavy rock appears to have caused many to suicide when they may not have done so otherwise. Evil spirits are very subtle in how they enter our minds, according to the Bible.

## BACKMASKING

As was said earlier, the presence of hidden messages in music that are revealed when the rec-

ords are played backwards, has been well documented, yet with much criticism as to their validity. Largely, I believe, this criticism has arisen because of the nature of the "hidden" messages. They are virtually always satanic in nature and in origin. That is, they weren't put there by humans and certainly not by God. The reason that they could not have been engineered into the recording is that they would mess up the forward song with garbled noise. Some of them (there are numerous examples) are very clear, others discernable but not as clear. One of the clearest is on Led Zepplin's "Stairway to Heaven". Where the song says "Yes there are two paths you can go by, but in the long run, there's still time to change the road you're on," when reversed you can hear, "My sweet Satan, no other made a path...there's power in Satan." The implications are clear enough.

The information discussed in this article comes largely from the movie presentation to be shown over the next two weeks titled "Hell's Bells", by Eric Holmberg. Other sources are as referenced, as well as ten years of personal research. Hell's Bells will be first screened today (Monday July 30) at 1pm in the Union Cinema, and Wednesday August 1 in Napier 101 at 6:30 pm. For additional screening dates see Notices. Admission is free.

# THE PENTAGRAM

*Transcendental Magic.*

**Crashland**  
**Crashland**  
*Regular/Festival*

What do you write if an album is just OK? I mean, the type of music that isn't necessarily bad, but isn't necessarily good. You know the sort of stuff that doesn't jump out at you and throw you down onto the floor in spasms of aural delight. Well, this is it.

Sydney band Crashland's debut offering was, well, there. It's rockably-cum-blues in a sort of

Cramps way, but with Lene Lovich on vocals. The musical style varied between each song with the Vitabeats (remember them? - "Boom Box") sounding "Boom Boom" and the rockabilly/Country and Western flavour of "Plastic Jesus".

After about three or four listens, I decided to poke the record with a stick to see if it had some life in it. But it didn't!

After three listens or so you would expect me to love it or, well, it's just OK.

**Jason Bootle**

**Icon**  
**D.A.A.S.: The Doug Anthony Allstars**  
*CBS*

"And when Irish eyes are trying to make the Pommies pay

We'll get Krisna and his shotgun to join the IRA!"

DAAS in bad taste shocker? Never. Apart from the Wowser-Shock Factor, *Icon* is great because it has so much meat on the comic bones.

On "Shang-a-lang", for example,

they exhume Martin Luther King, only to gun him down again in cold blood. But the following "Little Gospel Song", with its straight-faced religious harmonies, makes is all alright again.

DAAS haven't been afraid to mess around with live favourites, resulting in a proper 'studio' album; and their (not insubstantial) musical and vocal talents make *Icon* better than any comedy record, and quite the equal of Australia's other comedy-pop cross over classic, Great Truckin' Songs of the Renaissance.

**The Fall**  
**Extricate**

*Log-Sinister/Phonogram*

In its 17 album career, The Fall has often been accused of being over-repetitive.

"We've always had that element - the first Fall album was called 'Repetition'," guitarist Martin Bramah explained to me after the band's recent Old Lion Show. "There's a few new directions on 'Extricate', but at the same time it's very much like the early stuff."

But just a few minutes later drummer Simon Wolsoncroft, talking about misconceptions surrounding the band, claimed, "We're breaking new ground, and people don't know how to take something

new".

Does this mean The Fall are simultaneously monotonous and innovative? The apparent contradiction is exactly the reason 'Extricate' is one of the best albums of 1990. Disregarding the input of leader and singer Mark E. Smith, the five piece band is so tight it effectively operates as one. Each song has a forceful and consistent structure. But far from being monotonous, this backing, and The Fall's preference for first takes, provides options and opportunities for creative arrangements and for the band to push towards its peak.

It is due to the rest of the band that Mark E. Smith's eccentric vocals shine on 'Extricate'. With

stage I must admit that I found this method, whereby he established no rapport with the audience, boring to the extreme. Apart from the first four rows in the crowd that consisted of those who were turned into wiggling, frenzied persons merely at the sight of their idol, the rest of us may as well have been sitting at home listening to our Fall records instead.

Smith gave utterance to only two words in the duration of the entire concert, but even these were unintelligible.

The music was great, but the delivery was of a type that can only be appreciated by the more fanatical Fall fans. I think that the next time they come, I'll just plaster a poster of the Fall onto my lounge room wall and then flick on the record player instead. The effect will be much the same.

**Jennifer Duncan**



Tim, Paul and Richard's musical taste is eclectic in the extreme. "Motorcycle St. Sebastian" introduces them to tortuous guitar rawk'n'rawl; "Jack" is pure acappella harmonies evoking an eerie atmosphere; "Rat" sounds like the faithful reproduction of a Far East religious chant; and "2x" is a punch instrumental excerpt from a progressive rock album of the mid-70s. While *Icon* will offend many, it could not possibly bore anyone.

But let's not kid ourselves. *Icon* would be just another record if not for the lyrics. They advocate going

back to church because "they've bought part shares in the pill, porn videos and guns, guns GUNS!" (DAAS are big on gratuitous violence).

"Commies for Christ" harks back to Licensed To Ill-era Beastie Boys, and distils their perennial themes in one epithet: "Take Marx, take Christ, take drugs."

The comic highlight is "My Baby's Gone To Jail" (sic), which catalogues of the activities of a psychopathic spouse:

My baby's gone to jail, 'cos she set fire to my child

You know what she did? She charcoal-grilled the kid  
 Then use a butane lighter ... to ignite the little shit!

The punch line is brilliant: after listing a series of crimes against humanity which make Charles Manson look like Mahatma Ghandi, Paul argues, "All I'm saying is, hey - giver her a break/You all know that we've all made mistakes. So what?"

The Doug Anthony Allstars will eat your children. And then they'll make you laugh about it.

**Simon Healy**

varying amounts of viciousness, he mocks British Telecom, lost love, troublesome neighbours and Frank Zappa. In between, there are moments of contentment which reveal Smith has moved on from a 1989 that would have depressed Salmon Rushdie.

With Smith's lyrics, it is sometimes difficult to tell brilliant observations from illogical mutterings. Whether or not this is deliberate, 'Extricate' would lose a lot of its attraction if it could be fully comprehended. Comparisons have been made before to the Seminal Capt. Beefheart, and on 'Extricate' The Fall are worthy of the label. It is chaos and structure in fine balance.

**Patrick Allington**

**Some Disenchanted Evening**  
**Verlaines**

*Flying Nun/Festival*

"Flying Nun is the Sun Records of New Zealand. The Verlaines are their Roy Orbison." (Spin Magazine)

This isn't as silly as it sounds. For a start, Flying Nun have single handedly woken up the New Zealand music scene, and Graeme Downes has both a unique vocal style and a predisposition for writing enormously sad songs.

Verlaines are a pop band who sound like no-one so much as themselves: curious arrangements, pianos, clarinets and oboes, but with none of the light-headedness of jazz. Those who prefer an assault on the senses will no doubt find them quaint or mannered, but big production values were never terribly high on the Verlaines' priorities anyway.



Curiously, Downes expresses his pessimism by sardonically reflecting on the failure of others as much as on his own shortcomings: the brilliantly-titled "Jesus What A Jerk" sums up his approach:

I am no longer gonna help you  
 If you complain that I don't spit in your eye

I've got enough trouble ending up in hell before my time.

The fully-orchestrated "Damn Shame" is an epic on the subject of hangovers. The subject's importance in their scheme of things seems to sum up the netherworld which the Verlaines inhabit.

"Whatever You Run Into" is the restrained masterpiece of the set, hypnotising by underplaying its own strengths perfectly. Anyone getting together a tasteful pop covers band should make it one of the first songs they learn; I can pay no higher compliment.

Verlaines are one of the strangest pop bands in the world. The flipside of The Sugarcubes, perhaps: controlled and cynical in their perversion. Some Disenchanted Evening is an album which I still barely understand, but do know that I like.

**Simon Healy**





**Against the Flow**  
**Upper Hutt Posse**  
*Southside/Festival*

Upper Hutt Posse are probably the first New Zealand rap group of any note. The first strike against them, however, is on the back cover: they give both their 'street' names and their real names. Come on, guys! Show some mettle! Don't hedge your bets!

Throw all this patriarchal anglicised Christian Name-Surname guff to the wind! Be who you choose to be!

Band leader Dean Hapeta is committed to 'positive consciousness' and all that entails, including an awareness of NZ's Maori history. Unfortunately, he doesn't yet have sufficient skill as a lyricist to phrase his concerns far beyond the very obvious:

"How can governments spend

millions on nuclear weapons and space travel when people are begging in the streets? How can powerful nations invade smaller countries and kill people for any reason? How can the rise of inflation be not in line with the rise of your pay packet?"

If you have the answer to any of these questions, write to Upper Hutt Posse, C/- PO Box 1170, Auckland 1, New Zealand.

Despite the awkwardness, UHP are at least to be congratulated for attempting to broaden the minds of the kids who'll hear their first ever political messages on this record.

There's a break from the sociological stuff on "Basketball", dedicated to the game which Australia always thrash NZ in, even if it does get a little pedantic: "In the '86 Eastern Conference Semis against Phoenix/Spud Kennedy shot .786 from the floor/That's quite remark-

able for a point guard/Especially considering that he only spent an average of 28 minutes on the court in the regular season/Yo!" Exaggerated? Nah.

Sadly, UHP's sound doesn't do anything to alleviate perception of NZ as a backwater. The obligatory PE samples don't hide the fact that they're stuck with a circa '86 sound: *Noise* is the central issue in rap today, but Upper Hutt Posse sound very thin, as does the production. This only works in their favour on the deliberately soft ballad "Stormy Weather". Of the other tracks, they only muster any real aggression in delivery on "Against The Flow" and "Dedicated", while "Trust" and "Do It Like This" have strong hooks in the chorus.

Other than that, it's best to put Against The Flow down to experience.

Simon Healy

**Forgotten Years**  
**Midnight Oil**  
**12"**  
*CBS*

"Forgotten Years" seems to be everyone's least favourite track from Blue Sky Mining, but I'm rather fond of it, largely because it

kicks (albeit briefly) with the spirit of Oils past. This 12" "is not a remix" (or a love song" as the sticker on the front reminds us, but does have "extended dynamic range" due to the pressing quality of 12" singles, which means that if you turn the bass and volume knobs up high enough, you can move furniture.

On the flip, Felix Kendall does some interesting things with "Shakers and Movers", which mixes the sublime and banal in equal quantities. It's thirtysomething music for sure, and at least partially is a (somewhat clumsy) love song.

Simon Healy

**Loop**  
**Arc Lite**  
**12"**

*Situation Two*

Four piece band from the South of England, Loop blowtorch your ears with their hypnotic array of wah guitars and hammered drumbeats. The 12" features two versions of the title track, the original

'sonar' mix, and a re-mixed 'radar' version that features a more bassier sound with more emphasis on the drumming.

On the B-side is a track called "Sunburst". This track is more of a slow burner. The type you could turn out all the lights to and wallow in its monologue of guitars and rhythm, thumping like the heart of a giant.

Jason Bootle



**Rhyme**  
**Marty Wilson-Piper**  
*Rykodis/Festival*

The more rock'n'roll side of me shuddered at the thought, but it's undeniable: Marty Wilson-Piper's voice sounds so much like Neil Diamond. More so on some tracks than others ("Melancholy Girl" must be one of Diamond's old chestnuts) but as everyone from Ups & Downs to My Love Pumpkin has acknowledged, Neil is hip, so that shouldn't bother us too much.

Any album which name drops Albert Camus in the first verse of its first song is in danger of being consumed by its own pretentiousness, but what gives Rhyme such enormous appeal is Wilson-Piper's ability to write a top tune at the drop of a hat. The album as a whole is enormously radio-friendly, but of course won't get any commercial FM air play.

Unlike Church cohort Steven Kilbey's solo outings, there is nothing experimental about Rhyme: its purpose is to show Wilson-Piper's strength as a songwriter, and it succeeds so well as to bring into serious question as secondary songwriter in The Church. Strong hooks are his forte, and the album brims with them: even the otherwise ordinary "Forever (For Ann)" has a chorus worth bottling.

Rhyme's highlight is "To Where I Am Now", which builds from a

solo guitar and vocal to a climactic explosion of sound, but the other eleven songs barely suffer in comparison. MWP has helpfully included the place of writing each track, which reads like a travelogue of the archetypal Successful Rock Guitarist Jet setter: Sydney, Paris, London, Los Angeles, Stockholm, Minneapolis ... fortunately, the songs actually evoke their place of birth, and Rhyme is far more than Another Solo Album By Member Of Successful Band.

Simon Healy

**Some Disenchanted**  
**Evening**  
**Verlaines**

*Flying Nun/Festival*

"Flying Nun is the Sun Records of New Zealand. The Verlaines are their Roy Orbison." (Spin Magazine)

This isn't as silly as it sounds. For a start, Flying Nun have single handedly woken up the New Zealand music scene, and Graeme Downes has both a unique vocal

style and a predisposition for writing enormously sad songs.

Verlaines are a pop band who sound like no-one so much as themselves: curious arrangements, pianos, clarinets and oboes, but with none of the light-headedness of jazz. Those who prefer an assault on the senses will no doubt find them quaint or mannered, but big production values were never terribly high on the Verlaines' priorities anyway.

Curiously, Downes expresses his pessimism by sardonically reflecting on the failure of others as much as on his own shortcomings: the brilliantly-titled "Jesus What A Jerk" sums up his approach:

I am no longer gonna help you  
If you complain that I don't spit  
in your eye

I've got enough trouble ending  
up in hell before my time.

The fully-orchestrated "Damn Shame" is an epic on the subject of hangovers. The subject's importance in their scheme of things seems to sum up the netherworld which the Verlaines inhabit.

"Whatever You Run Into" is the restrained masterpiece of the set, hypnotising by underplaying its own strengths perfectly. Anyone getting together a tasteful pop covers band should make it one of the first songs they learn; I can pay no higher compliment.

Verlaines are one of the strangest pop bands in the world. The flipside of The Sugarcubes, per-

haps: controlled and cynical in their perversion. Some Disenchanted Evening is an album which I still barely understand, but do know that I like.

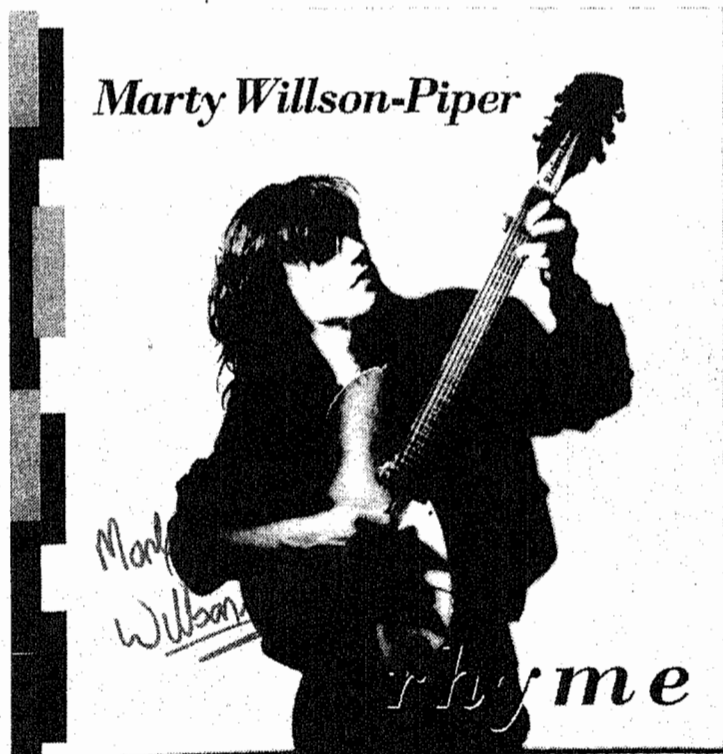
Simon Healy

**The Best of Van**  
**Morrison**

*Polydor*

Not to be confused with the Jazz prodigy or the dead poet prodigy, this Morrison is an Irishman who has been churning out excellent albums since his 1964 debut with the group, *Them*. The memorable *Them* rockers - "Gloria", "Baby, Please Don't Go" and "Here Comes the Night" - are all here and form, with fifteen other songs from the next twenty-five years, an excellent chronicle of Morrison's career. The collection demonstrates that Morrison has progressed beyond his rock/blues base to a sound that is genuinely original. "Sweet Thing" could be the quintessential Van Morrison song, showing a voice that is rough and guttural at the same time as it is impossibly tender. At a time when, at most, a few average to decent albums warrant a rehashed compilation, *The Best of Van Morrison* stands out as a collection of inspired songs from a career of sustained quality. However, a single album is inevitably incomplete - Morrison warrants a boxed set of the "Biograph" style.

Patrick Allington



**Rastus Watermelon speaks to David Stokes about Melbourne, China, Records, Leaving Contrapunctus and Cheap Wine.**

David Stokes, singer, songwriter and founding member of local band *Contrapunctus* is leaving the band to study overseas. Our shoe shinin' correspondent, Rastus Watermelon, spoke to David recently about the band's immediate future and their plans for after his departure.

**RW:** Why exactly are you leaving? And when?

**DS:** I'm going to China to study for a year next month. I couldn't fit the others in my suitcase, so I'm leaving them behind.

**RW:** Will *Contrapunctus* stay together after you leave?

**DS:** Yeah, they've got a new guy called Peter someone-or-other, who's been coming to practise and learning the songs. HE played with us at our last gig, and will probably keep playing with the two of us until I go. It's the best way for him to learn.

**RW:** As a founding member and main songwriter, how do you think the band will cope without you?



**DS:** Well, although I've always been the dominant writer the others are all starting to write more, especially Chris (Chris Carr, singer). Apparently Peter writes, but I haven't heard any of his stuff. Maybe he'll keep that for his other band, B.N.I. As a guitarist Peter's far better than me, and, more importantly, plays my songs with the right feeling. He plays a bit differently, but the feeling's spot on. I'm quite happy to have him take my place. I can't really think of anyone I'd rather see in that position. The only problem I foresee is with cohesion of personalities. Stuart (Stuart Oliver, drummer) is the only original member left, so it's

not really the bunch of friends it used to be - it's sort of a band now, I never thought of us as a band - we were just a bunch of friends. When I met someone from a band I'd think "Wow, he's in a band!" I'd never think of myself as being like that. But anyhow, back to the question, I'm sure they'll be fine. They'll probably change a lot, but maybe that'll be for the better. I don't know if it'll be the same band, but it should be a good one.

**RW:** Do you think you'll rejoin when you return?

**DS:** No. I don't think so. Over the last 6 months, I've realised that musically I'm moving in a different direction to the others, and I think a year with me overseas will widen

that gap even further. Basically, I want to sound more like the Velvet Underground and I think Chris wants to sound more like a sonic Stooges. I don't know when I'm coming back or what I'll feel like doing. At the moment, I'm a bit sick of the band business and of Adelaide, and God knows how I'll feel in 12 months.

**RW:** What will the band be doing before you leave?

**DS:** We're going to Melbourne tomorrow to play two gigs there and one in Geelong. That'll be our first trip interstate and should be fun. Then when we come back I'll play a last gig - probably August 3rd at the Old Queens Arms with the Kryptonics (from W.A.) - but check the gig guide for that one.

**RW:** And a second album?

**DS:** Well, "Gone" sold pretty well, especially in Europe, so we've got the go-ahead for a second (on Greasy Pop). We've been recording on and off for a few months now at Bartels Street Studios with Chris Willard from The Lizard Train. We'll record a few more songs before I leave and the others will mix it down after I'm gone. It should be out this summer sometime.

**RW:** How will it compare to the first?

**DS:** It's not as low-budget as "Gone" was (recording costs were only \$1,500), but we're still pretty poor. We've got a gutsier sound this time and so far have played much better in the studio (thanks to a lower rate of in-studio chemical imbibation - although the last batch of vocals required a few bottles of cheap port to get the right sound). As I've already said, the others are writing a lot more, and me and Chris share the song writing pretty equally, with one or two songs from Corey (Corey Bishop - bass). It's hard to say how it'll finally turn out - a few of the nicer songs I'd have liked to record have been left out, but there'll still be as much variation as there was on "Gone". I hope so, anyway. Before it comes out, we'll be releasing another EP on Sympathy For The Record Industry, an indie company in the US. That'll have one song from "Gone" a couple from the Newie, and possibly my mutilation of the Velvet's White Light/White Heat. Anyway, the new album will hopefully be just like a cheap flagon of red: badly packaged, hard to swallow at first, but ultimately rewarding.



**The Philanthropist**

A contemporary bourgeois comedy by Christopher Hampton

August 2-4, 7-11 8 p.m.

Little Theatre Adelaide University

Tickets \$11/\$7 spu from BASS or at the door

meet

**The Philanthropist...**

Philip is a quiet young philologist who likes books, anagrams and meeting people. With his fiancée, the frivolous, often malicious Celia, he decides to give a dinner party. But Philip does not count on the pretentious Braham Head, the appallingly successful novelist, or Araminta, "the quickest drawers in the faculty", who intrude into his comfortable life bringing sex, scandal and suspicion ...

With a strong cast including Tim Heffernan as Philip, Emily Boase as Celia and a special appearance by Francis Greenslade. Directed by Geoff Griffith.

**The Philanthropist** promises brilliant dialogue, savage wit and some shocking surprises!

After their highly acclaimed productions of "Butley", "Frogs" and "Rosencrantz And Guildenstern Are Dead", Footlights brings this brilliant play by the screenwriter of "Dangerous Liaisons" to the Little Theatre for eight performances only.

Little Theatre, Adelaide University Cloisters  
August 2 - 4, 7 - 11  
Bookings at SAUA Office (228 5383) or BASS

# Rupert Brooke- "...jealous gods will requite me with some terrible punishment"

This year sees the seventy-fifth anniversary of Rupert Brooke's death. Stephanie Pribil reflects on the life of this impassioned British poet

Rupert Brooke was the first poet I ever loved. Others have come along - some have stayed, some have gone - but Rupert, "the poet with the perfect profile", will always hold his place.

This Friday, August 3, would be his 103rd birthday, and since this year is the 75th anniversary of his death, I believe we should light a (figurative) candle for him.

Now, hundreds of thousands of promising - and possibly just as attractive - young men died in World War One. So why remember this particular one? After all, he hardly died "gloriously" in battle, but from blood poisoning from an insect bite on the island of Scyros in the Aegean.

Well, folks, it is worthwhile remembering Rupert because he left some of himself behind, in his poems and letters, to be remembered by. Shelley wrote that "poets are the unacknowledged legislators of the world", so while Wilfred Owen showed us the piteous of war, Rupert helped frame the image of the noble soldier, the patriotic Golden Boy. As mis-informed and damaging as this image is in hindsight, the fact remains that I cannot condemn it altogether. There is an idealism and vigor and simplicity in his poems that I have to appreciate, even if I do not want to

see the same qualities in other poetry. It's a bit like the Walt Disney cartoons your parents took you to see years ago - you appreciate them for what they meant at the time, but you can now also see the credit in *Betty Blue* or *My Life As A Dog*...

We could argue indefinitely about Rupert's credit as a poet. Some, such as Gavin Ewart, seem to think he was a mediocre poet who has more substance in legend than in reality. Others, notably those who knew him, consider him a poetic genius. In Edward Marsh's *Memoir for Rupert*, the poet's friend Denis Browne calls him "a poet of the rarest gifts, the brightest genius". Winston Churchill wrote of the "poet-soldier" as having "all the simple force of genius".

My bias is strong enough to dismiss the former, yet not so total as to accept the latter. Rather, I see Rupert Brooke as a talented writer learning his craft. Yes, he could be twee, and unrealistic, and condescending, and maddeningly British, but he showed sparks of wisdom and had promise.

Of course, his death ended his career and we can only speculate on the work of a "mature" Rupert Brooke. Unfortunate though his demise was, I have to say that it was convenient. Had he lived, he may not have been the same poet.

Quite possibly, he would have argued with Wilfred Owen. Or perhaps he would have lived on past the war to become cynical,



English War Poet Rupert Brooke- "The poet with the perfect profile"

bitter or just plain tired. The thought of Rupert agreeing with Stephen Spender's sentiments:

*What I had not foreseen  
Was the gradual day  
Weakening the will  
Leaking the brightness away*

*is not one I wish to entertain!*  
He was young when he died, and that's the way he will live on.

I think the final word belongs to Rupert Brooke. Edward Marsh wrote of his poet-friend that "all through his life his irony played

first on himself". Well, in a letter in his final year at school, Rupert wrote: "my present happiness is so great that I fear the jealous gods will requite me afterwards with some terrible punishment, death perhaps..."

## On Dit Poetry: The Next Step

Dear Poets of all Colours,

you are not alone.  
The first step was to write;  
the next is to be known for that which you have written.

Take the next step:  
enter the arena poetical.

Criticism is the worst outcome;  
criticism has been taken by any writer that has achieved anything;  
It is possible to benefit from criticism when one takes it in a positive manner.

Take the next step: submit under-two-page poems to On Dit.  
Include your name and pigeon-hole faculty;  
include the latter, and expect a handwritten response to each work you submit.  
Write under pseudonym if you prefer.  
Submit by the 6th of August.

Note: submissions to date have not been forgotten; they shall be included in the pool of poems from which we shall create the upcoming On Dit Poetry Spread.

On Dit Poetry Sub-Editor

# KULCHA

Wednesday August 15- Friday August 24

Union Gallery

Make an exhibitionist of yourself

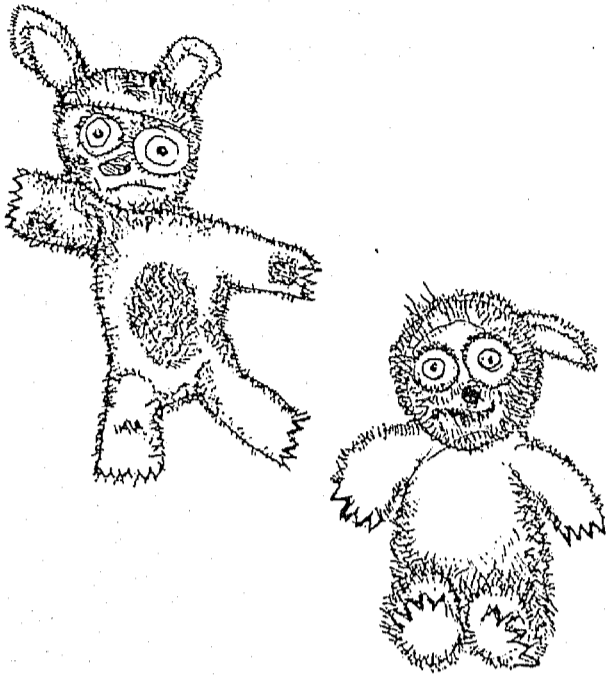
Any artwork inspired by a piece  
of literature

Apply Now

Forms available in the SAUA, Union  
Gallery and English Department

# CRAFT & LEISURE COURSES

SEMESTER 2 TERMS 3 & 4



The Craft Studio is open every weekday. Students can come and use the pottery wheels and kilns, try silk painting use the sewing machines, frame pictures, work in the dark room or utilise any other equipment that is available.

Haircuts and Massages are available by appointment on Wednesdays.

Craft and Leisure Courses are run through the Craft Studio.

**This Semester the following courses will be offered:**

## ART & CRAFT COURSES

**Beginners' Photography**  
Sue Cameron  
6 weeks 6.00pm - 8.00pm  
Session 1 August 9 Session 2 Oct 4

**Pottery**  
David Pedler  
8 weeks from 8 August  
Wednesdays 6.00pm - 8.00pm

**Silk Painting and Sewing Silk Clothes**  
Pauline Muir and Carla Heuzenroeder  
8 weeks from 7 August  
Tuesday 6.00pm - 8.00pm

**Lingerie**  
Nan Sellick  
8 weeks from 8 August  
Wednesdays 6.00pm - 8.00pm

**Beginners Sewing**  
Nan Sellick  
8 weeks from 6 August  
Mondays 1.00pm - 2.00pm

**More Advanced Sewing**  
Nan Sellick  
8 weeks from 10 August  
Fridays 1.00pm - 2.00pm

**Silk Painting and Printing**  
Pauline Muir, Jenny Hogben, Rae O'Connell  
8 weeks from 7 August  
Tuesdays 6.00pm - 8.00pm

**Picture Framing**  
Pat Trimboli  
2 weeks 14 & 21 August  
Tuesday 6.00pm - 8.00pm

## PRACTICAL COURSES

**Bar & Waiting**  
Roger Clarke  
7 weeks from 6 August  
Mondays 6.00pm - 9.00pm

**Understanding Wine**  
David Tam, Wine Information Association  
5 weeks from August 6  
Mondays 6.00pm - 8.00pm

**Public Speaking**  
Tony van Kalken B.A.  
6 weeks from 8 August  
Wednesday 6.00pm - 8.00pm

**Car Maintenance**  
Paul Gunner  
8 weeks from 6 August  
Mondays 6.00pm - 8.00pm

**Fast & Effective Reading**  
Judy Fawcett B.A. Dip Ed  
6 weeks from 6 August  
Mondays 5.30pm - 7.30pm

**Study Skills and Essay Writing**  
Judy Fawcett B.A. Dip Ed  
6 weeks from 7 August  
Tuesdays 5.30pm - 7.30pm

## HEALTH & FITNESS

**Yoga**  
Reva Brice  
10 weeks from 9 August  
Thursdays 6.00pm - 7.00pm

**Meditation**  
Graham Williams SA Meditation Centre  
5 weeks from 8 August  
Wednesday 1.00pm - 2.00pm

**Massage**  
Gerard Menzel  
8 weeks from 7 August  
Tuesdays 1.00pm - 2.00pm

**Advanced Massage and Health Course**  
Gerard Menzel  
8 weeks from 7 August  
Tuesdays 12.00pm - 1.00pm

**Alexander Technique**  
Graeme Piercy  
8 weeks from 8 August  
Wednesdays 5.30pm - 7.00pm

**Tai Chi Club**  
Gerard Menzel  
Starts 7 August  
Tuesday 2.15pm

Please visit the Craft Studio to collect your Second Semester Leisure Course Program.

The Craft Studio is interested in holding Ballroom Dancing Classes. If you would like to teach or learn please contact Sherry Dzonsons at the Craft Studio. Telephone 228 5857





## AIESEC

Adelaide University presents The Commonwealth Bank Stock Exchange Game starting 9/8/90, finishing 11/9/90. 1st Prize - \$300, 2nd Prize - \$100, 3rd Prize \$50. Prizes are awarded on September 13th at the Economic/Commerce Dinner. Registration: 8/8/90, 1.15 pm, Eric Russell Room, Napier Building. Entry fee of \$5 per syndicate (1 - 4 people).

Sponsored by Commonwealth Bank. Australia's leading bank.

## Feminist Law Students

Workshop on gender and the curriculum. Guest: Peggy Mares, Acting Director for the Research Centre for Women's Studies. Wednesday, August 1, 1990, 1 pm, Room 2.16 Law School.

## Friends of the Earth

Guest speaker Mike Elliot. The Australian Democrats spokesperson for the environment will be speaking for AUFOE on Monday, 6th August at 1.00 pm in the Dining Rooms, Level 4. All welcome!

## Rhodes Scholarship for 1991

The scholarship is open to both men and women and is tenable at Oxford University for two years in the first instance. In 1989 - 90 it provided a personal allowance of 4,860 pounds sterling a year and paid in addition the scholar's College and University fees. Applications will close with the Honorary Secretary of the South Australian Committee on 1 September, 1990. Intending applicants are advised to write for application forms and additional information as soon as possible. O.G. Jones  
Honorary Secretary

## The China Society presents

The Long Lectures 1990. A series of lectures on Chinese society and culture. 1 pm in Room 533. Coffee, tea and sandwiches provided. Next lecture: Tuesday, 7th August. "The Yellow Earth in China". Given by: Andrew Watson.

## Help for Students with Hearing Impairment

The University of Adelaide Foundation has provided a grant of \$10,000.00 to support students with a hearing impairment. It is proposed to purchase equipment, such as the "Phonic Ear", for students who need this help in their studies.

We are finding it difficult to identify students with hearing impairment that need this type of assistance. Would students with an impairment please contact the Disabilities Liaison Officer, Mr Peter Turnbull, in room 431 Wills Building, in the Admissions Access and Student Services Branch Telephone No. 228 5220.

## Wanted

Basketballers interested in representing Adelaide University at the Australian Basketball Championships to be held in Canberra September 22 - 29, 1990.

Interested people please contact: Vicki Alexander 261 1008 (women) Bruce Northcote 79 7032 (men) Selection trials commence in August.

## Bike & Car for Sale

Repco Superlight man's bike, 12 speeds, alloy wheels, very good condition. \$290 o.n.o. 258 6917 (a.h.) Nissan Bluebird 81, auto, A/C, low kms, sky blue, URN 746, \$5,300, o.n.o. 258 6917 (a.h.)

## Women on Campus

Meeting on Tuesday, 31st July, Women's Room 1.10 pm. All women welcome! Love Convenors.

## Touch Football

Inter-mural lunch time touch is on again, Thursday's only. Due to a lack of teams Wednesday touch has been cancelled. All team nominations and fees must be submitted by Thursday 9th August. Enquiries and payments to Stephen Fricker - contact Botany.

## The Bold and the Beautiful Addicts

Inaugural General Meeting, Uni Bar, Wednesday, 1st August, 1.15 pm.

## "Ocean of Wisdom"

A video about the 14th Dalai Lama will be screened in the North Dining Room. Tuesday, 14th August, 1 pm.

## Needle Stick Injury - A Potential Source of Danger

The medical staff at the Student Health Service have become aware of an incident in which a person on campus received a needle stick injury from a discarded needle contained in an empty soft drink can found in a dustbin. As the source of the needle is unknown, we must advise everybody on campus to not put their hands into any rubbish bin. The practice of collecting empty drink cans for recycling/money earning purposes, although understood by us, must now be considered unsafe and should stop immediately.

P.J. Setchell,  
Director,  
Student Health Service.

## Uni Activities

For Week beginning Tuesday, July 30th

### Tuesday, July 30th

7.30 pm Cinematheque Film Programme in Union Cinema with "Our Marilyn".

(Dir. Brenda Longellow, Canada, 1988, Col/B.W., 26 mins) and "Monkey Business" (Dir. Howard Hawks, 1938, B/W, 96 mins). Season ticket \$15 for 12 more film screenings.

### Wednesday, August 1st

1 - 2 pm Activities Committee Meeting in Union Board Room.

### Thursday, August 2nd

1 - 2 pm Classical concert in Gallery Coffee Shop with "Camerata String Quartet".

Free.

### Friday, August 3rd

1 - 2 pm "Restoration" show theatre rock band in Union Bar. Free. This band is performing at Playhouse with the show of the same name. Free.

6 - 9 pm Daniel Poulos to perform in Union Bistro. Free.

9 pm - Midnight "Napoleon Goes Solo" band in Union Bar. S.A. campus Battle of the Bands winner. Sponsored by Campus Activities S.A. Free to students, guests \$5.

### Coming Entertainment

"Margaret Roadknight", "This House is Jumping", "My Love Pumpkin", "Wintermind", "Mimimis", "Curse of Lono", "Primitive Painters".

Check your student pigeonhole next week for your Activities Programme.

New Craft & Leisure Programme now available from Craft Studio Level 4. New courses include Wine Appreciation.

### Student Talent Night

Friday, August 10th, 8 pm - late. Perform on stage in Union Bar! Contact Alex Wheaton or Barry Salter in Union Office if you want to perform as a solo act or a band before August 7th.

## Education Welfare Officer (2 Positions)

Attractive and Competitive Salary Package

The Adelaide University Union provides a range of facilities and services for students and staff of Adelaide University including catering, recreation and welfare services. A situation has arisen where we are seeking to fill two Education and Welfare positions (one contract, one permanent).

These officers will be expected to provide general and specific information and advice to Adelaide University students regarding AUSTUDY, Scholarships, Accommodation, Academic Assessment and the range of assistance offered by government authorities and welfare organisations. As well, the officers will be called upon to research and prepare reports on education and welfare issues affecting university students.

We are seeking persons with appropriate tertiary qualifications and relevant experience in welfare, counselling and research. The positions require stamina, resilience, enthusiasm and sensitivity.

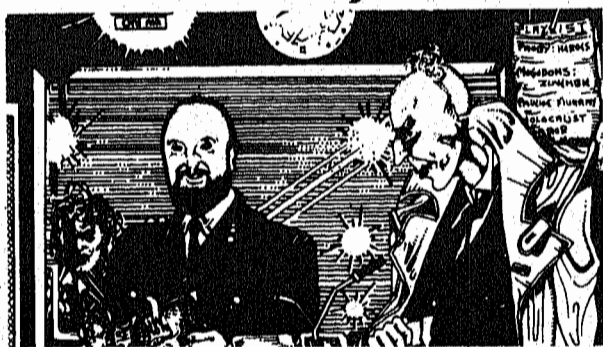
Applications detailing relevant education and work experience should be addressed to:

Robby Brice  
Secretary/Manager  
Adelaide University Union  
GPO Box 498 Adelaide 5001

Applications close 10th August, 1990.

Adelaide University Union is an equal opportunity employer.

## AU Film Society Presents



## The Cabinet of Doctor Caligari Breathless

Wednesday August 8th  
7:00 pm Union Cinema  
Membership \$3

Overseas Christian Fellowship Presents

## HIS NAME IS JESUS

A musical  
Adelaide Crusade Centre  
27 Sturt Street

## PRODUCTION NOTES

ON DIT is the weekly newspaper of the Student's Association of the University of Adelaide. The editors have complete editorial control although opinions expressed in the paper are not necessarily their own.

Editors: Steve Jackson and David Penberthy  
Typesetting: Sharon Middleton & Georgie Matches  
Bromiding: Andrew Joyner  
Cover: Mark "666" Gamtcheff  
Freight Supremos: Alex Wheaton and Paul Champion

Special thanks this week to Mark Gamtcheff, Mischa Kubancik, Andy Joyner, Dave Sag, Paul Champion, Simon Healy and Dave Krantz.

If you wish to contact ON DIT write to:

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GPO Box 498  
University of Adelaide  
Adelaide, S.A.

Telephone 228 5404, 223 2685. Fax 224 0464.

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