

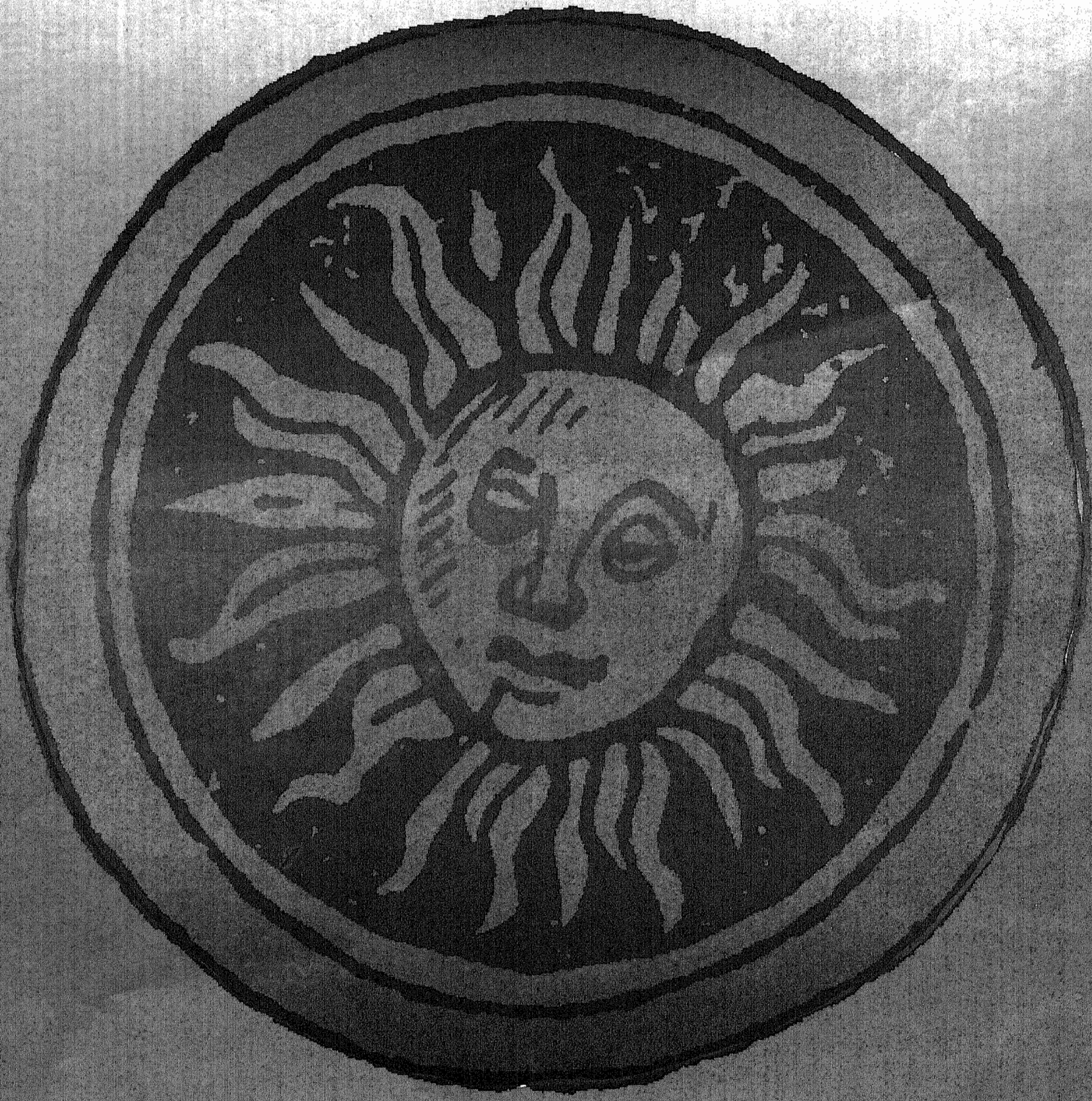
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On dit

The Adelaide University Students' Association Weekly

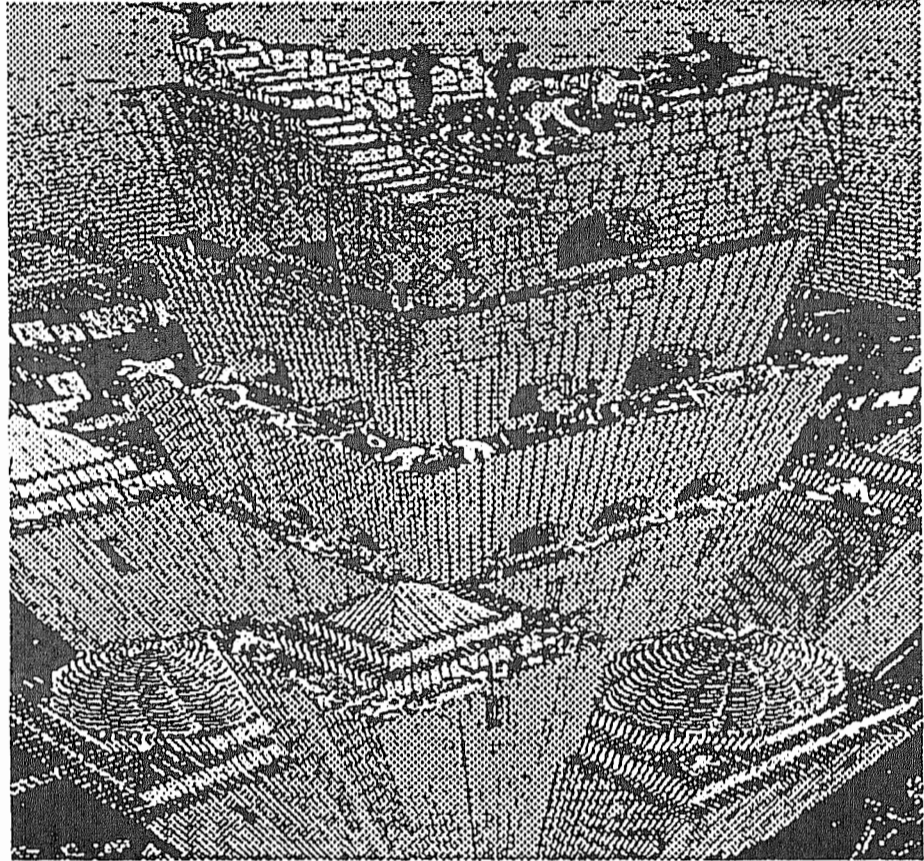
Volume 61 • Number 11 • Monday 31st May 1993 •
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WORLD ENVIRONMENT DAY

quality resources

Where's the commitment to
a clever country?



STATEWIDE RALLY
Wednesday
2nd JUNE
March to Parliament House!
Meet 12.45pm

Uni of SA students:
City campus, outside The Kaf

Adelaide/Flinders Uni students:
on the Barr Smith Lawns

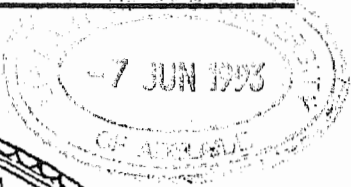


Authorised by Kirsten Andrews, NUS SA

DEMAND!

**SAY
NO
TO**

FUNDING CUTBACKS INCREASED HECS CHARGES OVERCROWDING
LIBRARY UNDERFUNDING LIMITED ACCESS TO ACADEMICS
LARGE TUTORIALS ACCESS INEQUITIES LIBRARY SERVICE CUTBACKS



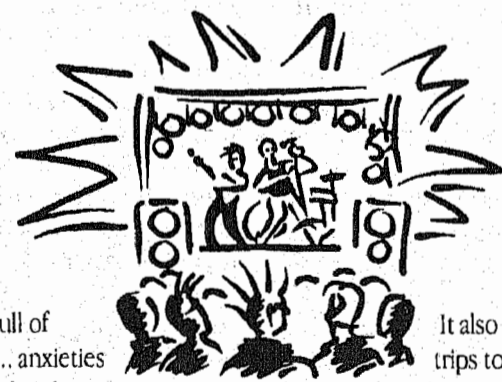
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“I used to burn the midnight oil studying. With Macintosh I get time to go to their concerts instead.”

First year university student



Uni life is full of pressures ... anxieties ... and 'due by' dates. That's par for the course, right?

To keep on top, you have to balance study schedules with social life, revelation with relaxation.

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President: Anthony Roediger

How the Union and SAUA relates to its media

Following enquiries as to the relationship between the Students' Association and its funded media, here is the situation. For clarification the SAUA policy on its own publications is noted, which is one we encourage our student media to follow but cannot force them to adopt.

Section 52 of the Constitution outlines that the "Student Radio" Director(s) shall:-

1. Be the broadcaster(s) and publisher(s) of all "Student Radio" programs.
2. Produce and co-ordinate "Student Radio" programmers.

With respect to its own publications, produced intermittently throughout the year (for instance SAUA News which goes to every student's pigeon-hole), SAUA policy is that the Students' Council recommends that all material published by the Students' Association and its media groups not

contain any anonymous, sexist or racial content. And that all material must contain editorial acknowledgment. Also the...

"SAUA condemns all forms of discrimination against people on the grounds of: sex, race, age, sexuality, pregnancy, marital status, ideology, religion, ethnicity, economic circumstances, social origins, physical disability (except where affirmative action demands that discrimination occur to correct an already discriminatory system)." In all our activities we seek to stick by this, and encourage others to, notwithstanding that each activity we run cannot cater for everyone, but that over a year we aim to provide activities or services for all groups of students.

Similarly it is the Executive policy of the Adelaide Union (Student) Union that it shall itself not produce, publish or distribute any material which seeks to denigrate any person on the basis of

their age, race, sexuality, religion, socio-economic status, or particular inherent characteristics. However the Adelaide University Union does not intervene in the decisions of its affiliates and thus the Union will not accept responsibility for breaches of its policy by the affiliated organisations or any organisation with links to a Union Affiliate.

Although the SAUA funds radio access time and administrative support, in line with its commitment to a free press, (something which is very rare in today's society), section 46 of the Constitution places the responsibility for complying with the laws of the land, including defamation and equal opportunity, with the directors, (unless they seek legal advice).

It reads:-

Part Eight- The Media

46. Editorial Discretion and Access to Facilities

46.1 The Editors of "On Dit" and the

"Student Radio" Director(s) shall have complete and unfettered Editorial discretion as to the content of their respective publications/broadcasts.

46.2 Notwithstanding the above, the "On Dit" and "Student Radio" Director(s) shall not publish material that is defamatory.

46.5 The Association shall not indemnify any Officer or other person publishing or broadcasting any material which is, or purports to be published or broadcast in the name of or on behalf of the Association, for any costs and/or damages incurred by that Officer or other person, except where an opinion was sought from the Association's Solicitors pursuant to Section 46.3 before publication and in the opinion of the Association's Solicitors the material not defamatory

Anthony Roediger, President of the Students' Association.
Erik Chmielewski, President of the Adelaide University Union.

WO: Liana Buchanan

This week is the beginning of the Body-Image Awareness campaign. The reasons behind this campaign and what we are hoping to achieve by raising these issues are explained in the centrespread, along with a programme of everything that is on during this week. Have a look at all that is on during the week - there should be something there for almost everyone - and please come along to anything that you find interesting. If there is something that you would like to go to but for some reason can't make it, let me know because it could be possible to hold it again later in the year. Similarly if you would like to see other issues dealt

with let me know. I'm open to all suggestions.

There is another meeting of the Cross Campus Lesbian Link happening this Wednesday evening in the Women's Room. It seems that no-one can remember what time it starts but there will be a notice in the Women's Room by this Monday or you can ring me to find out.

And once again I'll mention that the NOWSA Conference is coming up from the 5th -9th of July. Any interested women should contact me to "sign up" as soon as possible.

See you at the Body-Image Awareness Week events!

A/CVP: Maddie Shaw

Over the past couple of weeks I have been doing exciting things like working on budgets, attending lots of meetings and doing a bit of study. Two of the most interesting things I've been working on are Liana's Body Image Awareness Campaign and Prosh.

Body Image Awareness

The Women's Officer has organised this campaign for this week. Come along to some (preferably all) of the forums and workshops that have been arranged. Learning more about the power of the media portrayals of women gives you the power to step outside, and be happy with yourself and with others. Weeks such as this present us

with ideal opportunities for learning, so take it up!

Prosh

Prosh is coming up in August. Any bands interested in playing at the Prosh Ball on Sat. August 14 are invited to submit a demo tape to Tracy Skchan in the SAUA.

Also, any university groups or clubs who are interested in organising an event for the week are welcome to talk to me about it!

Education Vice President: Rebecca Shinnick

Student Representatives Meeting

There will be a gathering of student representatives on Tuesday 8th June at 1pm in the Games Room, Union Building. If you are a faculty rep, department rep or sit on any University committee as a student representative come along. There will be a chance to meet other reps and light refreshments will be served. Please let me know if you can come (Ph 303 5406 or come in).

A folder full information will be distributed at the meeting, but if you can't come please come into the SAUA to pick up your copy.

distributed at the meeting, but if you can't come please come into the SAUA to pick up your copy.

Academic board

At Academic Board last Wednesday one major issue that came up was about the Honours Scheme in Law. It was accepted by the Board to give the LLB with Honours for course work of a high standard whilst still retaining the dissertation for those hoping to achieve a First Class Honours Degree. It will

now go to Council with this recommendation

Meeting with Michael Woolridge

On Monday Anthony Roediger, Monica Carroll, Tim Gow, Suzanne McCourt, Dennis Dragovic and I met with Michael Woolridge, the Federal Opposition Spokesperson on Education and Trish Worth, Member for Adelaide. We discussed changes to Liberal Higher Education policy and it was quite interesting and worthwhile. It is vital

that students keep in touch with the policies of the major parties and meeting the spokepeople is a good way to do this.

Individual Grievances

There is a steady flow of students coming through with problems they have had whether relating to the library, problems with lectures, assignment marks or status for subjects. If you are having hassles please don't hesitate to come and see Anthony or me.

Environment Officers: Jo, Tania and Goose

The third Students, Science and Sustainability conference will be held at Melbourne University from July 13th to 15th of this year. Students, and any interested people, from Adelaide University are invited to attend.

The conference aims to focus on the environmental problems facing our society, to educate and inform, and help come up with practical solutions, both for us as individuals and for society as a whole. It also provides an opportunity for students and others, from across the country, to meet and discuss such issues. It will be informative, empowering and practical. It should also be a lot of fun.

The theme for this year is "Education, Solution, Action". Day One will focus on "The Current Agenda", considering such

issues as where environmentalism is today. Day Two concentrates on "The Changes Ahead", analysing specific issues and ideas. Day Three's focus discusses "Strategies and Tools for Change" with an emphasis on solutions and action. There may also be action on Friday 16th, bringing some of the issues raised during the conference into the community at large.

Speakers at the conference will include key environmentalists as well as representatives from a variety of groups and organisations. Panels of people from many different areas, representing a variety of viewpoints, will discuss the issues raised. Workshops and discussion groups will encourage participation from all attending the conference. A conference dinner

will also be held on the Wednesday evening.

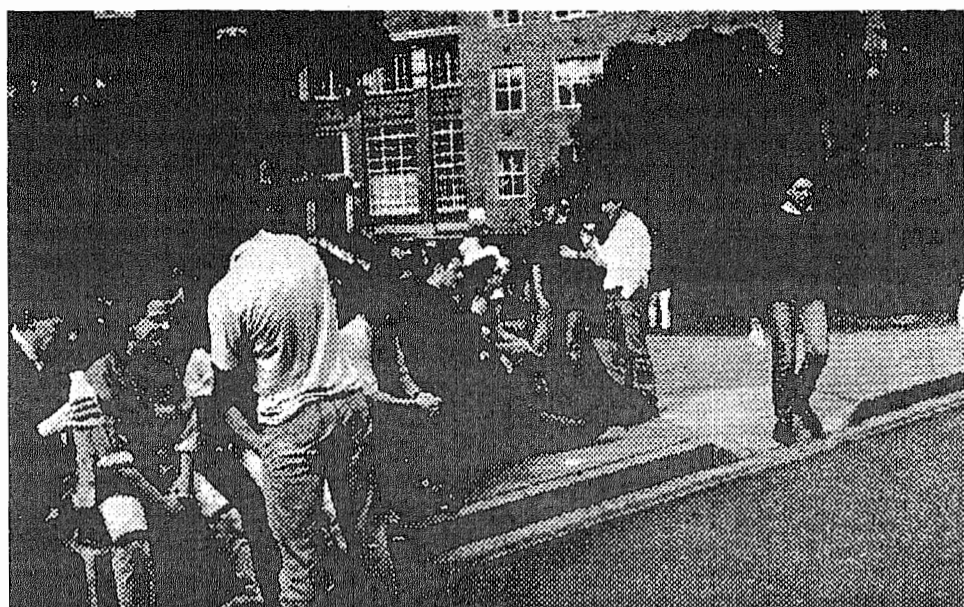
Registrations are being accepted now. Registration forms, and further information have been sent to the Environment Officers. They can also be obtained by contacting Christina Wood (see below). The conference fee is \$70 for Victorian residents and a \$20 discount exists for interstate residents to offset travel costs. This includes lunch and morning and afternoon tea for the three days. Child-care is also provided. Accommodation, either by billeting or in a college can be arranged for those coming from outside Melbourne. Transport for interstate students will be arranged through your state NUS and some subsidies are available. For more information contact Christina Wood on (03) 344

4816 or c.o. Melbourne University Student Union, 1st Floor Union House, University of Melbourne, Parkville, Victoria 3052. Fax: (03) 347 1645

The Environment Officers would like to get together with students who are interested in attending, so please contact us even if you are only slightly interested. Last years Environment Officers attended and thought the whole experience of meeting with a whole group of people who are interested in environment and wanting to do something about it was inspiring! Speak to you soon.

And don't forget the World Environment Day rally on the steps of parliament house at 11am, to be followed by an ecofair at the East End site, including street theatre, music, food and stalls.

General Student Meeting



An excited throng on the lawns ignore the GSM

Apathy reared its proud indifferent head at last Thursday's General Student Meeting in a really BIG way. Publicity for the event was minimal, interest in the event on the part of the organisers themselves seemed pretty low and student reaction was virtually non-existent. The meeting was an example of what student politics is often claimed by its detractors to be - a complete and utter farce.

People who just happened to be milling around the Barr Smith lawns enjoying their lunch break looked on at the

proceedings with either of two expressions on their dials: puzzled bemusement or blank indifference. SAUA president Anthony Roediger opened the meeting and presented the motion "That the nominated charity for the SAUA Prosh Week 1993 is Aboriginal Community Health & Recreation Services, Wakefield Street, in recognition of the International Year of the World's Indigenous Peoples". No alternative charities for the allocation of the Prosh money were proposed by the disinterested crowd and when

Roediger invited general discussion of the proposal it was immediately unforthcoming.

When the motion was presented five or six hands went up and this was taken as the closest thing to general assent possible given the circumstances. Education Vice-President Bec Shinnick then took the floor and outlined some forthcoming events and projects which students might also like to stay away from. Activities/Campaigns Vice President Maddie Shaw got up, introduced herself and then realised she had nothing whatsoever to say, so promptly sat down again. Women's Officer Liana Buchanan then spoke about some of the on-campus events taking place for Body Image Awareness Week.

Part of the idea behind the meeting was to keep the ordinary student in touch with what the elected representatives are doing. Keeping the bastards honest and all that. But they might have all saved their breath. What's the matter with this campus? Does no one care about student politics anymore? Does anyone realize that these people actually matter? (Really!)

Last Thursday's General Student Meeting will remain in the "Nice Idea, But No Cigar" file.

David Mills.

Federal Opposition Leader Visit

Most of you probably don't know this, but last Monday Michael Wooldridge, the deputy leader of the opposition, visited Adelaide University to chat with several students about education policy, amongst other things. Present were Anthony Roediger, SAUA President, Bec Shinnick, EVP, Monica Carroll, SAUA Project Research Officer, Suze McCourt, ESC, Denis Dragovic, Liberal Club President, and myself. Also present was Trish Worth, who recently helped the Liberal Party "win SA's heart", to quote the Sunday Mail, by winning the seat of Adelaide in the federal election.

Mr. Wooldridge proved to be a friendly chap, introducing himself as "Mike". Mike's agenda was simple: discover the concerns of student leaders on the various campuses with the intention of developing an education policy which is more "student friendly",

whilst still embodying Liberal Party ideals. As is always the case with politicians, however, the prophecy fell slightly short of being fulfilled. Still, the meeting proved useful for both parties. Amongst other things, we learned: - A complex mathematical equation that Mike learned in his business masters degree which can be used to increase the profitability of the University system. None of the present identities, with the possible exception of Mr. Dragovic and Ms. Worth, really understood the relevance of this, but still...

- That, based on Mike's observation which took the form of an education in the University of Wisconsin, up front fees to the tune of \$100,000 per year did not greatly effect the socio-economic makeup of universities. After all, if the poor people want to go to university enough they'll find the money some-

where, won't they?

- That the advent of free education (which of course has since been downgraded to "relatively accessible" education), has not seen a greater representation of traditionally under-represented groups on campus. Ms. Carroll was particularly vocal in dissenting to this observation.

Aside from all of this, the visit proved worthwhile, as Mike at least portrayed some degree of concern for the well-being of students in general and the library in particular, providing a nice contrast to the former Shadow Minister for Higher Education, the rather draconian Dr. David Kemp. I guess we'll all just have to wait and see whether anything comes out of all this.....

Tim Gow

Funny Week is coming

The Students' Association Election Tribunal has set the dates for this year's Students' Association Annual Elections. Union Board Elections will also run over the same period.

Dates have been scheduled as follows: •Nominations open for Returning Officer on 31st May and close at 5pm on 18th June, 1993.

•Nominations for Students' Association open at 9am on Thursday, 5th August and close at 4.30pm on 13th August. The Ballot draw will be held at 5.30pm on 13th August.

The Fun and games that is election

week will run from 30th August to September 3rd. Pencil it in now!

Students' Association positions up for grabs are as follows:

- President (paid position)
- Education Vice President
- Activities/ Campaigns Vice President
- Women's Officer
- Environment Officer(s)
- Orientation Co-Ordinator
- On Dit Editor(s) (paid position)
- Student Radio Director(s) (Paid Position)
- General Member of Council (8 positions)

General Member of Education/ Services Standing Committee (6 positions)
General Member of Womens' Standing Committee (4 positions)
NUS Delegates (5 positions)
Collect and lodge your nomination forms in the Students Association Office. Direct any inquiries in the general direction of the SAUA office.
Join in -It's fun for all the family!

Short Story

University of Canberra
• National Competition •

Write a story of
2 000 to 3 000 words
with an Australian context

Prizes

Open Section

Sponsored by the
University of Canberra

1st Prize — \$3 000

2nd Prize — \$1 500

3rd Prize — \$500

Tertiary Student Section

Sponsored by the
University of Canberra Union

1st Prize — \$1 500

2nd Prize — \$750

3rd Prize — \$250

Total Prize Awards

\$7 500

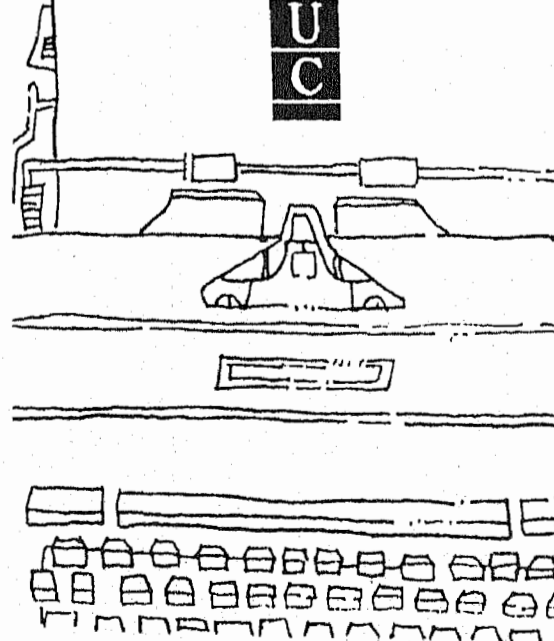
Patron:
Emeritus Professor
Donald Horne, AO

For entry forms,
send a SSAE to:
The University of Canberra
1993 National Short Story Competition
PO Box 1, BELCONNEN ACT 2616

or
Telephone
(06) 201 2541 (24hrs)

Entries Close
2 August 1993

Posters sponsored by the
University of Canberra Co-op Bookshop



Oopsie

To the Ed's

Okay, sure it is a small point, but in my previous letter concerning organ donation, I clearly wrote: "I have been waiting for a bone transplant for over a year and half." However when printed in "On Dit" a "marrow" suddenly appeared in there. (Hmm! could this be the work of late night typing grem-lins?). I require the bone transplant for my knee joint, not for the marrow — next time try to faithfully reproduce the letters of myself, and others, to prevent the same mistake.

*Jordan Parham
2nd Year Mechanical Engineering*

Dear Jordan,
Sorry, our mistake entirely.

G.F, @R

Mr Lifto

Dear Eds,
I use the lift extensively and find the inane handiwork of some misguided children of indirection a real bore. Considering this spurious graffiti appears as soon as the lift is repainted, could it be possible to get a Uni Club like Urban Rythm Syndicate to graffiti the lift with something more aesthetically pleasing, intelligent and culturally applicable to our students!

to
Gary Steele

Het Word games

Dear Eds,
Firstly, in response to Sonja-Jade Tomas' letter, I'd like to say next time you read someone's article, read it the whole way through. In Serena Bosworth's definitions of 'homosexuals' and 'bisexuals' the term 'relates romantically and/or sexually' was used. I don't know why it was omitted in the definition of 'heterosexuals' (to avoid obvious repetition?) but it applies there as well. According to Serena, being het doesn't mean you can't have friends of the same sex, but you most probably won't feel any romantic or sexual attraction towards them.
Secondly, I'd like to say a big thanx to Lucy and Matthew for your support. I don't know why that moron took it upon himself to rub out the Lesbian Pride message (extreme lesophobia and insecurities about his own sexuality spring to mind) but it seems that our macho-man hasn't had the guts to sit up the front of Psych II lectures since the incident. In any case, it nice to know that there are [a lot of] hets out there that realize homophobia is ignorance and totally unacceptable.

*Michael Guarna
Science/Law*

Genetic part 27

Dearest Jennifer Duncan,

Thankyou for stating the obvious, of course I was being a hypocrite by using emotive language after accusing you of precisely that. But I thought it was only fair to "fight fire with fire" to make you realise the stupidity of your argument. As for the lack of complexity in my argument, let's just say it was reflective of yours. Jennifer your supposed great depth of research did not equate to depth in understanding. Whilst the issues being raised in the world at large are worth consideration and debate, you certainly are not.

*Aaron T Mitchell
Zoology*

Dear Denis

Dear Denis Dragovic,

Your discussion of the Pride Week Dance Party and the Women's Officer attempts to segregate women and homosexuals from the "student population". Get a life in this century.

The Pride Week Dance Party was open to all gay, lesbian, bisexual or queer friendly people. It was not an event exclusively for GALA (Gay and Lesbian Association) members. It is ridiculous to suggest that the one club should fund an event open to everyone. From what I hear about the Dance Party, it was a great success, so I doubt that any money was lost anyway. Furthermore, I would remind you that the Liberal Club, of which you are President, is affiliated to the Clubs Association, which is funded by Union Fees. Using your own argument, why should non-Liberal supporters fund your Club with their Union Fees? The reason is, as I see it, that the purpose of the Union and Clubs Association is to encourage a diverse range of interests and activities on campus. Your own interests and activities are no more important than those of GALA or other clubs. So, just as you must accept that some of your Union Fees are supporting homosexuals and women, whether you like it or not, I must accept that my Union Fees are supporting the Liberal club and the regressive, sexist, and homophobic policies which you, as its spokesperson, appear to be promoting.

Your suggestion that the funding for the Women's Officer is "inappropriately high" because the position "theoretically SHOULD be catering for only half the student population" shows a complete refusal or inability on your part to comprehend the reasons for the existence of the position of Women's Officer, and the responsibilities of the position. You imply that the Women's Officer is only catering to women. Well, if you believe that defeating sexism and promoting gender equality is not beneficial to both men and women, I don't think that your view is shared by many men. Most men that I meet do not agree with sexism, and try to change their behaviour where it is sexist. Further-

more, you seem to ignore the fact that the vast majority of problems that the Women's Officer deals with are caused by men — the other half of the student population. Perhaps you and the Liberal Club should campaign against the contribution that men make towards keeping the Women's Officer in a job, through sexist behaviour and harassment, among other things. I'm sure she would give you advice and support. After all, like most women (and men!) I'm sure she'd be delighted to attend a University where the position of Women's Officer was unnecessary.

*Sarah Stokely-Willcox
Law/Arts*

Christian Spirit

Dear On Dit,

It was with a deep feeling of depression and despair that I read the letters of Mardi Johns and Stephen Paterson in the May 24th issue of On Dit. These letters attacked Michael Woodhouse's Pride Week article "A Theology of Sexual Liberation", an article that Messrs Johns and Paterson seemed to feel went against every revealed Christian truth on the subject of homosexuality. Well, since you guys claim to feel went against every revealed Christian truth on the subject of homosexuality. Well, since you guys claim to have a fairly thorough knowledge of what the Bible allows and prohibits, I would like to raise a few interesting points.

Firstly, Stephen Paterson claims that homosexuality is an abomination to God. Since homosexuality is described in such a condemnatory manner primarily in the Old Testament, I assume that Stephen Paterson is quite knowledgeable about this part of the Bible and faithfully keeps all of the other commandments it contains. To jog his memory, I will list a few of these commandments:

- Do not trim your beard or cut the hair on the sides of your head (Lev 19:27),
- Do not wear clothes made of two types of material, especially clothes made of wool and linen combined (Lev 19:19, Deut 22:11),
- Consult a priest if your house should be afflicted by mildew (Lev 14:33-54),
- Allow no illegitimate children or eunuchs into your congregation (Deut 23:1-2),
- Do not cross-breed domestic animals (Lev 19:19),
- Compel an unengaged rape victim to marry the man who raped her (Deut 22:28-29),
- Put to death rebellious children (Deut 21:18-21),
- Put to death the engaged woman who was raped in a city (Deut 22:23-24),
- Do not wear clothes of the opposite sex (also described as an abomination) (Deut 22:5).

Because Stephen Paterson follows the Bible so faithfully, I assume that he would be fairly easy to spot in a crowd with his flowing beard and his clothing adorned with tassels. I would also assume that he speaks just as strongly against such evil people as illegitimate children and farmers who cross-breed

their stock as he does homosexuals and that he has no qualms about going up to a woman wearing trousers and calling her an abomination to God.

Both Messrs Johns and Paterson also use quotes from the New Testament to justify their anti-homosexual stance. This also seems to create problems since the New Testament also condemns a lot of things that Messrs Johns and Paterson probably do quite often without thinking. Jesus for example, told people never to make vows (Matt 5:33-37), never to call anybody father (Matt 23:9), to give to everybody who asked one for something (Luke 6:30) and to desist from inviting one's friends and acquaintances to one's parties (Luke 14:12). Later on in the New Testament, St Paul tells women to cover their heads in church (1 Corin 11:2-16) and say nothing during church services (1 Corin 14:34-35). He also seems to support the institution of slavery on a few occasions (Col 3:22-25, Eph 6:5-8), says that long hair is disgraceful on a man (1 Cor 11:14) and discourages people from questioning the powers-that-be in government (Rom 13:1-7). Do Messrs Johns and Paterson take all of these injunctions literally as well?

I know that I am by no means the first person to ask these sorts of questions but I feel that my questions are valid ones since so many Christians seem to like taking certain commandments out of the Bible (the prohibition of homosexuality, for example) while blissfully ignoring others. This angers me since so often, such people accuse pro-gay liberation Christians (such as myself) of taking the bits from the Bible that we like and discarding the rest. Surely, from what I have said so far, it should be obvious that most anti-gay Christians are guilty of the very same crime.

*Yours sincerely
James Brazel
Organic Chemistry*

Christian Spirit 2

Dear Mardi

Your letter in last week's On Dit was, to say the least, a classic show of Christian hypocrisy.

In one sentence you effectively said that gays, lesbians & bisexuals have no right in claiming to be Christians, & that this category of people are generally frowned upon by God (nb- "god" is spelt with a little g). In another sentence, you said you are concerned about discrimination to gays, lesbians & bisexuals, & that they should not be singled out.

Ms Johns, if refusing people entry into the church because of their sexuality is (apart from being in their best interests) not discrimination, then neither is preventing you from writing in to On Dit because you are a Christian. For someone who knows the bible backwards, how could you overlook such a blatantly hypocritical choice of words? This loophole in your theory about Christianity becomes apparent after just one of your letters. However I guarantee you that expressing more of your

beliefs would only expose other flaws. Next time you write a letter to express your feelings, make sure you think about it more thoroughly than you have thought out your religion. Double standards. Ultimate Fascism. Tunnel vision. Victims of brainwashing. — Guess the religion.

(Anonymous)

Kill the hippie

Dear Mardi "I'm not racist but it's much nicer to be white, I believe women are equal but feminists are just acid breathing lesos, I'm not homophobic but die, die, die you nasty deviants" Johns,

Firstly a disclaimer. I'm not going to indulge in a bit of theological bantering. I'm going to insult you. I hope you never become my doctor. I can just imagine it.

"Dr Johns (hereafter referred to as Dr. Doom) I'm gay."
"There there little man. There is a cure! A hearty dose of Christian fundamentalism three times a day, a few lashings before bed and a needle in your arm every time you have an impure thought."

You write in your letter "Now, don't get me wrong, I am not an avid hater of gays/lesbians/bisexuals." Well, Dr. Doom, are you just a casual hater of gays/lesbians/bisexuals? Is it something you do to fill in time between drowning witches and holding "evolutionary theory is immoral" workshops? Gosh, you are student of medicine. You should be committed. You should be avid.

I have a question. When you say "I am as concerned as anyone about discrimination and violence towards gays/lesbians/bisexuals", do you mean that you are concerned that there is not enough discrimination and violence? Perhaps you could find some Biblical gems to justify a bit of good old homophobia? Dr. Doom continues "No-one deserves to be singled out and harassed ..." Oh, how I agree. Maybe we could single out some other moral renegades for a bit of oppression - mmm ... Blacks? Damned whores? Nail-biters? People who eat too much cake?

Dr. Doom's next point of insight: "I do not hate people who choose this sexual orientation, nor would I refuse to associate with them." Well, thank the Lord for your compassion and understanding! Firstly, I did not choose to be gay. Did you choose to be straight? Did you choose to be profoundly stupid or is it something you have cultivated? Secondly, you may elect to "associate" with one of us (if by accident you should ever stumble upon "one") but I'm pretty sure that the reverse would not apply. Unless of course there are some severely masochistic gays/lesbians/bisexuals around.

I am grateful that most Christians I know are fairly enlightened. It is of course, nice to hear from people like you because it proves that everything

we read about extreme right-wing fundamentalism is not purely academic. After all, as you say, "Jesus clearly denounces adultery and sexual immorality." Why precisely, Dr. Doom, should we presume that sexual immorality includes homosexuality. What is immoral about one person loving another. Perhaps it was a Divine Slip that 10% of the population are gay? Finally, one more question. How long has a frontal lobotomy been a prerequisite for medicine — or is it just a special ritual of your Church?

B.W. (Law)

Denim

Dear GJ,

I was bemused by your slurring assault on a certain ethnic group in your letter "Denim Blues". Whilst it is a truism that non-mainstream groups should never be ostracised, vilified or discriminated against on any basis including gender, sexuality, race, religion, age etc, a principle which you appear to so vehemently adhere to, I was quite repulsed by the way you singled out one particular race during your noble exercise. I will make a bold conjecture that you were referring to the group of Asians who sit outside the Helen Mayo for the main fallacy in your article is that you did not specify which ethnic group's behaviour so dismayed you.

Now, getting back to your article, I am sorry but I truly was not aware that in my culture, "it was usual for boys to lose their virginity through homosexual sex with an older man as a sort of initiation". I must inquire where in the world did you get such a priceless piece of information from — the RSL's "The Top 100 Things You Should Know About Slopeheads"? Excuse me, but I think I should be in a position to know if I had lost my virginity to an older man through some dubious ritual or not.

But, let's for argument's sake assume that you are right. Which particular Asian civilisation were you referring to — Chinese, Vietnamese, Japanese ...? And then, do these "ignorant bundles of testosterone" come from that culture? I don't really think you found out or took the time to bother, did you? because I am sure we all look the fucking same to someone as righteous as you. Furthermore, aren't we glad that because you frowned on such behaviour for our benefit, racism doesn't exist anymore, and ever so thankful of you, my fellow Asians and I will never again, unlike homosexuals, know what it is to be discriminated against. Therefore it logically follows we can spend more time now that we are emancipated from any sort of racial protest. Therefore it logically shows we can spend more time now that we are emancipated from any sort of racial prejudice whatsoever to go around stealing your jobs and bashing "poofs" in the vain hope of violently trying to forget our initiation

rites to deny our closet homosexuality (of course, all this is done after loafing away the afternoon outside the Helen Mayo).

Well? Now that we have cleared up this misunderstanding, GJ, I just want to acknowledge that apart from that slight unpleasant mishap, your article was quite impeccable. I wholeheartedly acquiesce with your eloquent sentiments about the pointless bigotry and the sickening violence shown towards homosexuals by the less educated and more paranoid sector of this otherwise wonderful community; many of my Asian compatriots together with just as many Australian ones and I consciously elected to wear blue jeans that Friday to manifest our solidarity with our gay friends. We certainly deplore the attitudes of those individuals you vaguely pointed out to our attention. But all that I sincerely ask of racist half-evolved Neanderthals like yourself is that next time if you should choose to defend one minority group it will not be at the expense of another.

J Wong
2nd year Law

Gay Pride

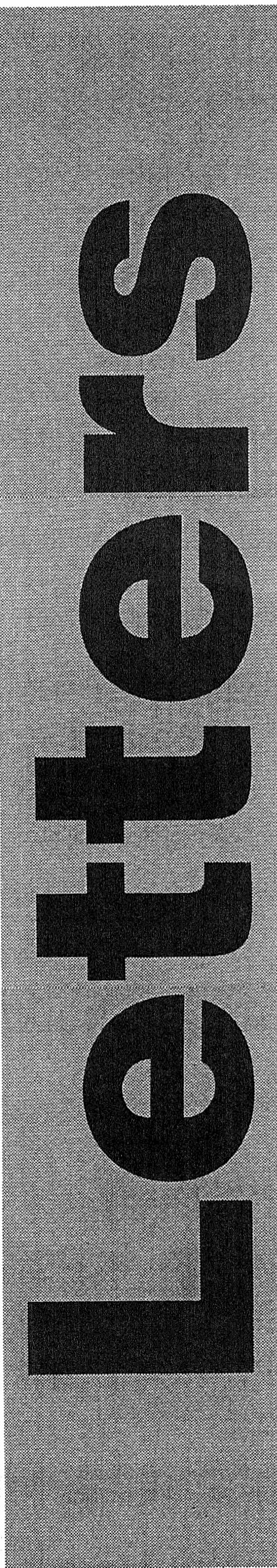
Dear Editors

I am writing in regard to a number of "gay-pride" related letters in last week's edition of On Dit.

1. re Denis Dragovic's letter
You assumed, Denis, that the Pride Dance Party would run at a loss, which would consequently be covered by our Union Fees. Well, you were wrong — it made a profit. As President of the AU Liberal Club, you of all people should realise that premature predictions are not always correct (look at the results of our last Federal election as a useful example).

2. re Jim Sherry's letter
Jim, you appear to find it offensive that men were excluded from FOUR workshops during Pride Week. Jim, you are a MAN, as opposed to a WOMAN (simple biological fact). Therefore, what can you possibly expect to gain from a lesbian-orientated workshop? Baring this in mind, you are indeed correct when you state: "I will never know anything about what it's like to experience Lesophobia". It 'aint biologically possible Jim! These workshops were organised by women, for women. However, if you are genuinely interested in exploring issues of sexuality, then why don't you (and some other men) organise a few workshops of your own? Don't expect women to organise these things for you! Bye the way Jim, women don't "hide" inside the Women's Room. The room is used for relaxation and discussion. Lighten up Jim! After all, the whole world is a Man's Room.

3. re Mardi John's and Stephen Paterson's letters
Although I am not a practising Christian, I spent twelve years in a Catholic



school, so the Bible and I are not unacquainted. Subsequently, I believe I have the right to discuss a few issues with you. Stephen, you claim that God's creation of Adam and Eve is proof that heterosexuality is the "norm". You also claim that sexual perversion is an abomination in the eyes of God. Well... isn't incest a form of sexual perversion, not to mention illegal (unlike homosexuality in most Australian States)? If Adam and Eve were the first two people on earth, then a hell of a lot of incestuous behaviour must have gone on in order to produce the following generations! The Bible is full of blatant hypocrisy and for that reason it should not be sued in order to prove an issue. Mardi, in order to support your claim that homosexuality is "immoral", you state that God "says so" in the Bible. Now, unless my Year 7 religion teacher is wrong (and she was a nun, so she should know!) God did not pick up a pen and write the Bible. She told her followers to record her philosophy for all to read and share. Therefore, the Bible is totally based on hearsay - and we all know how unreliable hearsay evidence is. Coupled with that, the Bible was also written by men, a long time ago. Hey, times have changed... if your God is a "loving God" she should accept this fact.

Stephanie Shevlin
Law

International Students

Dear Editors

The policy of the University of Adelaide with respect to its international students is that they are a very welcome component of the student body, who are viewed in all academic respects as identical to students from any other group. These students also make a significant contribution to the social and cultural aspects of University student life. As these students pay full fees, they pay their way not only in terms of their academic work, but also in terms of contributing to the capital development of the University and academic initiatives funded through the Vice-Chancellor's Development Fund. The majority of the expenditure from this fund has gone to the Faculty of Arts in recent years. From the perspective of the academic staff, there should be no distinction between any of our students, all are entitled to courteous and competent teaching and to receive their share of the resources of the University. The University in no way accepts or condones the views expressed in Dr Martin's letter.

Yours sincerely
G. Brown for
Ian R. Falconer
Deputy Vice-Chancellor (Academic)

Suprise suprise

Editors

We have again seen the lack of foresight by those responsible for exams by not displaying the exam timetable within a reasonable period of time. With less than three weeks to exams, the bastards responsible for the exam timetable still have not put it on display for the students and teaching staff (tutors, lecturers). After last year's classic first-semester fuck-up, we, the users of Adelaide University, would have expected a planned exam period and subsequent exam timetable to be displayed earlier than it appears to be. I guess we should be thankful for the 1 week revision ("Swot-vac") that we missed last year. Yet another classic fuck-up.

Nick Pickard

Mortal combat

Dear demeted editors at On Dit,

Although not a frequent patron of the Unibar (indeed, I would find an Ecuadoran sewage treatment plant a more cerebrally stimulating place to visit), I must congratulate the powers-that-be who run this disreputable den of evil and debauchery for not bowing to community pressure and switching their Mortal Kombat video game to its less gratuitously violent version. Being a somewhat sociopathic individual, who has been in and out of high-security loony bins since learning how to use a Black and Decker power drill at the age of two, I take great delight in playing this most meaninglessly violent and gory game and laugh most merrily at all the blood and hideous forms of death it portrays. Recently, I ventured into one of the rather sad and pathetic Timezone outlets in this city and glimpsed for the first time the toned-down, "acceptable" version of Mortal Kombat. AAARRRGGHHH!!!! It was like a hideous nightmare come true! Not only were there no decapitations, forcible removal of hearts or impalements on metal spikes, there was also a complete absence of blood whenever one combatant belted the crap out of the other. "How can this be?" I wondered in stupefied amazement, the twisted neurons in my diseased brain frantically tying themselves in knots as I tried to comprehend the blasphemy I saw before me. "This game is so out of touch with reality, it's even more pathetic than the whole sorry Diaryman 'controversy'!" So disturbed was I by this hideous abomination that I took a huge swig from my DDT-filled hip-flask, gave a demented scream like that of a wild wildebeast on heat and threw myself headfirst through the windows of the premises. Thankfully, though, the Mortal Kombat game at the Unibar has remained its lovable, gruesome self and for this, I am most grateful.

Yours in slobbering dementia,
James Brazel
Organic Chemistry

Genetic 101

Dear Eds

In reply to Jennifer Duncan's letter (On Dit 61[10]p6), Jennifer Duncan claims (by implication) that she had done some research for her article "Genetic Manipulation" (On Dit 61[8]p.14). However, the following list of inaccuracies may go some way in explaining why the correspondents against her article thought otherwise:-

- 1) "Now totally novel organisms can be created" — Emotive, False, changing a few genes does not create a new organism.
- 2) "Scientists ... in attempts to produce new plants and animals" False (see 1)
- 3) "... pig grows fat on a diet of zinc" Emotive, False.
- 4) "... attempting to develop transgenic pigs with human organs" Emotive, False.
- 5) "Patent law doesn't allow the patenting of particular animals to be opposed by animal rights or welfare groups" False, The Australian Conservation Council is actively doing this.
- 6) "In 1990 these pigs were sent to market without the Genetic Manipulation Advisory Committee being directly advised" Misleading, since such advice was not necessary and the Committee had already given clearance.
- 7) "It appears the bulk of the research currently being done to genetic engineering is, at best, unnecessary and, at worst, decidedly dangerous" — Emotive, Unsubstantiated.
- 8) "This situation is shockingly unsatisfactory and has resulted in the misuse, abuse and deaths of thousands and thousands of animals in Australia alone" Emotive, Unsubstantiated and downright insulting to those in charge of the lab animal welfare.

None of the letters accused you of a "complete rejection of genetic manipulation" (maybe you should read the letters again), but were merely pointing out some of the benefits accruing from the practice a side of the argument lacking in your article. In fact, all the writers agreed with you that the topic is important.

The next time you do some research into a topic, try a less biased reading list.

Christopher Nedin
Geology

Greenies

To Peter Stafford and anyone who reads On Dit,

You raise complex and difficult questions about major issues of social organisation: The role of fear in social control. Relationships of cause and effect between people and images of them. The location within a society of an objective position. Identity and culture as in "police culture".

In turn, I would like to raise some serious questions about assumptions in your letter.

Australian defence is seriously flawed if the locals at Woomera were "so scared that they did not dare step outside". This is the first time I have heard of Greenies or Tania Collins causing paralysis. If the Woomera caravan park suggested that people stay away due to the uncongenial nature of Greenies then this raises serious questions about their attitude to tourism. Your own provocative stance and sense of outrage means the protest has achieved one of its central aims which is to increase many sided debates.

This raises the issue of protests and their role in a democracy. When groups do not have access to effective means of communication (due to cost or oppression) they are going to invent their own. Stereotypes of people as "environmental terrorists" and "rent-a-crowd" are more a result of ignorance than "low opinion", especially considering that the day is long due for a government protest allowance. Stereotypes and ignorance also raise serious questions about meritocracies and university funding.

If the lease on the bases is due for reassessment in a few years time than the bases are closer to "being closed" no matter what anyone says to the contrary. Some people who were at the protest and further from it do not see the objective being closure but more peaceful social functions.

If the "army's and the police's time and money" (is taxpayer's money the army's and the police's?) were wasted "chasing a bunch of greenies" then why did they do it? The concept that violence may be necessary to achieve peace could be considered a contradiction. A search for meanings of peaceful is a strong motivation of all those concerned with Nurrungar.

As for media criticism let's look at this quote from "Nurrungar News" "A police media release stated that 3 police went to hospital, including one woman police officer with concussion, as a result of the protest. True, as far as it went. But let's look at the whole story. The police woman tripped, fell and hit her head on a stone when running after a group of protesters who were way ahead of her. The two police men were bitten by police dogs that got out of control of their handlers.

There is a lesson here. When the opposition says anything, always look for the things that are not said!"

Paul Callen
4th Year Student Magill U.S.A.

Nurrungar

Nurrunga. They tell me the police are just doing their job. Yeh, and they were just doing their job when they put a hole in David Grundy the size of a shotgun blast, and they were just doing their job when they beat John Pat so badly that he died of a brain haemorrhage and a torn cardiac artery; and they were just doing their job when they framed Tim Anderson and put

him away for seven years and when he was pardoned they tried to do it again; and they were, of course, also just doing their job when they shot Angelo Tsakos dead (through the neck) for being a troublemaker. And those that didn't do these things covered up for those that did, and they were just doing their job. And the remainder - those that haven't killed, beaten, abused sexually harassed, or lied to cover their mates - those remaining have stayed silent or they've left. And the only ones not doing their job are those who have left. So yes it must be true - the cops at Nurrungar were just doing their job.

Russel Norman
Politics

Dismayed

Dear Fiona, Richard and George,

Never before have I felt compelled to write to "On Dit". Despite the fact that I think it is poorly produced, I read portions of it every week, and I am constantly dismayed.

I sympathize with the many minority groups that society has ostracized throughout our torrid history. Let's face it, Western society is fucked up in a lot of ways. However I question the means by which "On Dit" as an "informative" weekly, goes about rectifying the problem.

All the university politicians, especially the left wing, seem intent on using "On Dit" as a soapbox for whatever their "bitch of the week" is. To all the minority groups out there, the truth is most people don't give a fuck about you. In this university you indeed all have a strong voice. For that I congratulate you. However, in the "real" world your opinions mean nothing. My own opinions mean nothing as well. The only difference is I admit my own "unimportance" in the cosmos. I sympathize with the minority groups, but extremism is the shortest path to antagonism. Let us take, for example, the sexuality articles, published by various groups. They are extreme and are intended to shock. Give me a break. A penis in a man's mouth, or for that matter an animal's mouth, does not shock. It is cheap and petty. Encouraging people to adopt a sexuality that differs from the societal "norm" does not eliminate antagonism towards queers. Such tactics simply polarize people. Wouldn't encouraging people to question their own sexuality and leave the path they chose open serve better in opening people's minds. How can you expect a heterosexual person to understand a homosexual's sexuality when they do not clearly understand their own?

As a heterosexual who wore jeans on "The Friday" because I felt like it, I felt alienated by Pride week. I hate to tell all the homosexuals this, but heterosexuals do enjoy their sexuality as well. Such acknowledgement was lacking in the "Pride" posters. Oh well, I may as well sit back and accept that minority groups have a dis-

proportionate voice in University. Ten percent of people in society may be gay, but that leaves ninety percent who aren't. As a white male from a (dare I say it) wealthy background, my own groups thoughts have not been represented in "On Dit". I am talking about the human race as a whole, to which we all belong.

As I said before, I am against unreasonable oppression. However, all the good samaritans and "Jewish mothers" will have to wake up some time and realize that university society is warped. I wonder how many of the "extremists" at university now will readily throw away their ideologies when offered a \$35,000 salary + bonus. When it comes down to it, we are all going to succumb to the conditioning of society.

Whatever gripes any minority group may have, please stop blaming others. Yes, you have been badly done by. Yes, some of you deserve compensation. But, don't blame people like myself for society's ills. There are a lot of white males who support the minorities. However, it is difficult to help when we are shunned for being who we are. I am proud to be a white heterosexual male. Everyone should take "Pride" in who they are. It doesn't mean that you have to ridicule the dominant group to increase your own pride.

I realize that the editors of this paper have little to do with its actual contents. However, surely as editors it in your job to ensure the paper presents views from all groups, ensuring a balanced weekly from which people can choose their own path. All the leftist groups at university would by the first to cry out if a major daily paper was biased. However, if the bias is in your favour, as it clearly is in "On Dit", you all remain silent.

To all the weekly warriors who contribute to "On Dit", maybe one day when you are "raking it in" you can join me for a drink. For now, I drink, quite happily, alone.

In anticipation,
Peter Bray.

P.S. I expect there will be some replies (of which some will be amusing) ridiculing my views. I am not trying to win, so I will concede. Just remember who is struggling and who is relaxing. You can all keep your soapbox.

Champagne Socialists

Dear "Vlad", Krupskaiia, and Rosa,

As was to be expected, you completely misinterpreted my letter (if, in fact, you read past the first three lines with any seriousness) which appeared in On Dit, dated Monday 24th May, 1993. I know that more than 50% of Adelaide Uni students are female who want and deserve quality, but do all of these want to read about largely extremist feminist views? Vlad, your reaction formation response to my letter would have made Freudians cheer! Frankly, I don't care about your individual articles. The general overt message is the promotion of almost Marxist views, totally disregard-

ing the opinions of the majority. I must admit, that your interpretation of my letter raises queries in my and many others' minds as to whether any of you are capable of passing a sixth grade comprehension test. But this is an aside. Fellow readers of On Dit, of whatever political standing, I must state, that our beloved editors (as mighty, brave and upstanding as they are), are in fact Silver Service Socialists (an intriguing and amusing breed). They are raised in relatively affluent households, and in many cases attended those infamous "private schools". It seems that they reach university, and feel largely embarrassed by their upbringing, and in an attempt to soothe their guilt-ridden conscience, begin to promote the socialist cause. Of course true socialists recognise this crowd, and steer well clear, but the rest of their type follow like sheep.

Unfortunately (fortunately?) the Silver Service Socialists are a short lived species. Generally they only live to three years of age, and with their first pay cheque metamorphose, in a manner more dramatic and spectacular than the monarch butterfly, into ultra-conservative yuppies. Of course at this stage, the die hard socialists sigh and chuckle at the loss of their short-lived companions.

There is one phrase that epitomises our illustrious editors. The only people to become socialists are those who can afford to be, and those can afford to be nothing else. Unfortunately, Vlad, Krupskaiia and Rosa can still afford it.

Simon Smolkski

Dear Simon,
We'll try to explain this once more, slowly.

1. We are the editors, not the authors.
2. The opinions expressed in the paper are not necessarily those of the editors.
3. We try to get articles from a broad range of people/groups, but we can't print what we don't receive, if the paper has a left bias that is because people without left views either don't wish to express them, or can't be bothered and would rather just write letters complaining.

Who told you we were socialists, and feel guilty about having gone to private schools?

Ah look gotta go, mummies here in the BM to take us all to a card swapping cocktail party in Burnside, Hoo Roo

Nature of the rag

EDITORIAL RIGHTS AND WRONGS Well! Now I have read everything. First there was Smolkski, "On Dit" 24/5/93 p10, enlightening insight into editorial prerogative. Correct- the object of a student newspaper is to offer information of interest. Incorrect- On Dit an enjoyable read for all. Impossible. The very nature of the rag and its openness to contribution from just about anyone (including you and me), makes it impossible to please everyone. The articles are thought provoking, because of their diversity and expressions contained within. The quality, quantity

and credibility of all articles is open to individual and or collective interpretation. This is what On Dit expounds. It allows real people like Tori Dixon-Whittle to write real articles about the real world. "On Dit" p5. Has Ms Dixon-Whittle ever been in a real limo with more than 10 real people? Has she ever been in a state of suicidal paranoia while having her period? Has she ever been a prostitute? She states "uni life is a sheltered life". It might be for you Ms, but for myself and a vast number of uni students, uni and the real world is hard, cold, unsympathetic, unemployed struggle. Have you ever wandered around streets hungry, dirty, broke with no bed to sleep in, knowing you have lectures in 5 hours? You talk about there being a lot of problems in the world today — what about the problems faced by some of your classmates and fellow students. The very nature of university studies is competition between students, irrespective of gender. What drugs were you on when you wrote this tripe? It's a sure bet that you fly first class when you go on holidays — when most students don't even go on holiday. The real world! huh — read Svigos p7, Clover p5, and Thirlwall p13.

Finally, as for you, the editors — your reply to Smolkski was a disgrace. You, as editors do not have to justify to anyone anything, and your response was pathetic. "Get a dog up ya" is a cowardly, threatening, degrading insult to the students and staff of this campus. The editors should apologise to the university, or resign immediately, because as sure as hell, you should be kicked out.

Paul Emslie
3rd yr Labour Studies

Dear Paul,
We would admit that "Get a Dog up ya" was a tad puerile and immature, but you don't want us to justify ourselves to anyone, so we'll shut up now.

G.F, @ R

To Tori

To Tori Dixon Whittle

Step out of your sheltered blue dye life style and get some "bloody Realism". Personally I would prefer that sanitary pads are tested with the real thing, Yes! Tori, that dirty curse that fed you and me both for 9 months (and everyone else so far) that reminds us that we are part of this earth, that we are healthy and that we are not pregnant (phew). What does blue dye have in common with menstrual blood any way. I see the use of blue dye to represent menstrual blood as another form of denial, woman bleed, its nothing dirty or to be ashamed of, its Realism something you argue we need more of. Blue dye is enough to confuse our children.

I won't bother to say anything about "Diary Man" when you leave your "sheltered life at Uni" you might realize how important even a little reality is ie like Blood.

R. Hawtin
Politics Dept

In the centre of Adelaide, in the Tandanya Bioregion of South Australia, there is a 2.4 hectare city block, owned by the Adelaide city council and previously occupied by the municipal depot and incinerator. This "Halifax Street Depot" site is now vacant and the council has it earmarked for major redevelopment. Urban Ecology Australia Inc (A UN-registered NGO and member of the Conservation Council of SA) and Ecopolis Pty Ltd have initiated "The Halifax Project" development proposal which could see the creation of the world's first piece of ecological city on this site within just 5 years.

People make cities

Conventional development pressures are too intense and the pace too rapid for the community to do much other than simply react and make things "less bad". Business-as-usual would see this site become more-of-the-same apartments and town houses. But all this is being challenged by the notion of community-driven development - development for and by the community with the community in control.

Cherie Hoyle (the other half of "Ecopolis Pty Ltd") and I have been working with a number of other urban ecologists on these kinds of ideas for years. The concept of "Ecopolis" links social equity with broader environmental concerns to propose the creation of ecological cities with the primary goal of ecological restoration. "The Halifax Project" (not be confused with the council's consultation process called "The Halifax") is the first detailed design for an Ecopolis in Australia.

Living & Learning

The design proposes a community of 1000 people with pedestrian streets, squares and courtyards, and energy efficient buildings of 3 to 5 stores with belvederes rising above them. The buildings use mud bricks, stabilised rammed earth, lightweight concrete and timber frame construction to create a variety of spaces and places which respond

directly to the needs and creativity of the inhabitants as well as the imperatives of healthy environmental performance and ecological responsibility.

The passive solar cooling and heating of the architecture is designed to work with the project's extensive vegetation which permaculture and an ecological corridor of native species. This urban development will demonstrate its responsibility for the city's impact on the wider environment in a direct and practical way - there will be at least 1 hectare (approx. 2.4 acres) of rural land being revegetated and restored to productivity for each and every person living on the site. The roof gardens provide places to relax, grow food and nourish neighbourliness. Solar power heats the water and generates most of the electricity whilst gas is used for cooking and back-up heating and power. Stormwater is collected and used on-site, grey water is filtered and re-used. There are some composting toilets to ensure that not all the nutrient value of human effluent goes down the drain and it is proposed that, sooner rather than later, a local bio-gas plant be located on the edge of the nearby parklands to close the ecological loop, capturing the nutrient value of sewage and putting the energy value of methane into the gas pipes for the whole city.

The actual process of creating the project is as important as the end result. Ethical investment programs are integral to the concept and we are looking at the possibility of incorporating the LETS (local economy/green dollars) system and sweat equity to help make properties affordable. An 'Ecology Centre' is planned as part of the first bite-size chunk and from day one, the project would become an educational and "ecotourism" destination as people visited the site to see ecological city making take place.

Invisible structures & a dragonfly

A city cannot be "ecological" — in balance with nature — unless it is socially balanced and built on equitable and democratic economic and social foundations. To ensure that these goals of the program are met, in addition to researching and designing the physical structures and technologies of environmentally-friendly buildings and infrastructure, the project requires the research, design and construction of appropriate "invisible" financial and management structures.

To move from the realm of these ideas into the realisation of a functional process was the main challenge confronting Ecopolis and Urban Ecology Australia. We had people, energy, enthusiasm and no shortage of ideas. So we invited

people and organisations who had expressed interest, or whom we thought might have an interest in The Halifax Project proposal, to join in the creation of a Management Team. The role of the Team was to be a kind of dragonfly - to live a brief, glorious, active life just long enough to spawn some progeny. It was to inaugurate a community land trust, a community board and the world's first "ecological development company".

A Model Project

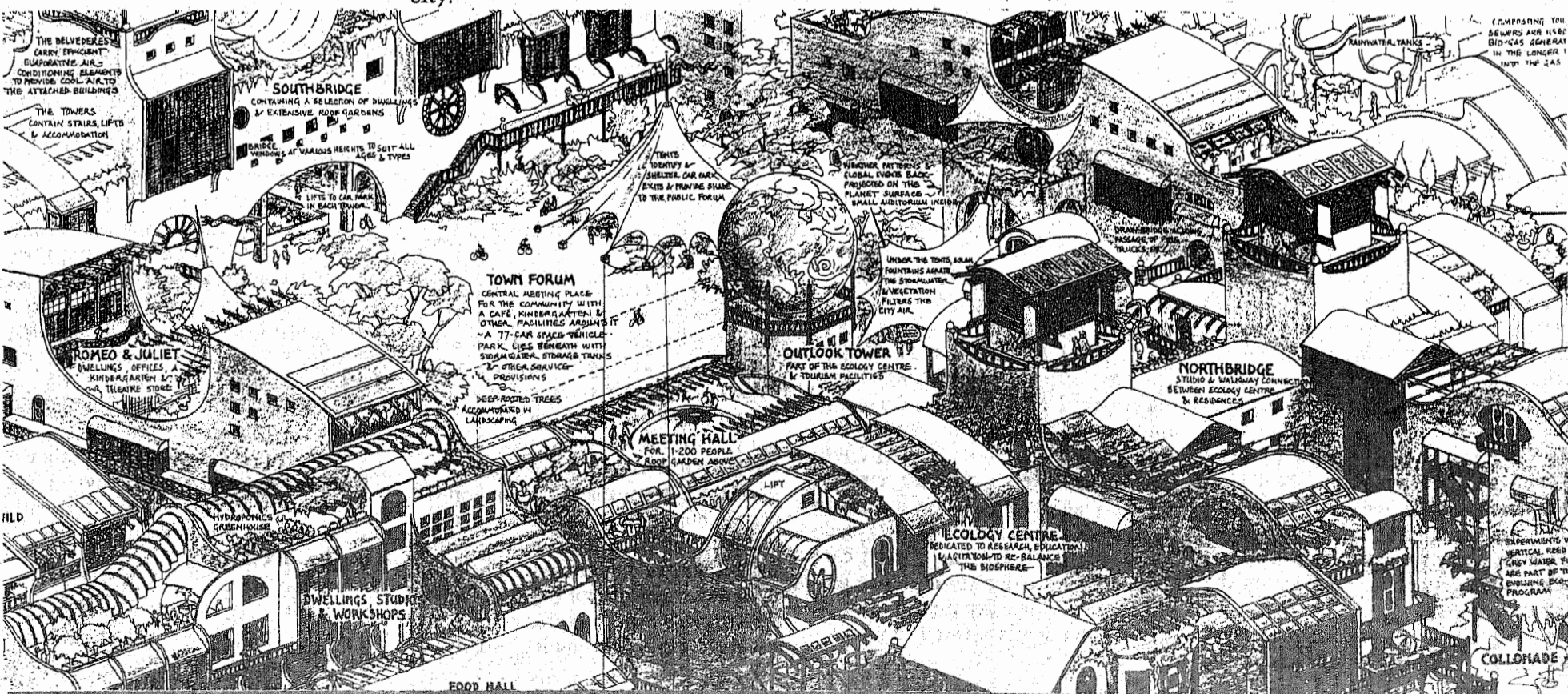
During the last few months there have been a steady stream of people pooling their time and energy to work on a whole range of tasks in support of the project. Some have focussed on the Management Team, some have helped to develop details of the design, produced drawings or worked on the 1:100 scale model. Some have helped to organise and present public exhibitions of the project and some have done all these things and more! At the last count there were about 4 dozen folk involved in one way or another and more are on their way. I have every confidence that we have proved that the time has come for a whole new approach to how we make our cities and that the old ways are dead.

I find that exciting and empowering. We are getting letters of support and offers of help from people and organisations as far away as Africa, the USA and Europe — indeed we recently received a copy of the letter of support that the European Green MPs sent from the European Parliament to all Adelaide City councillors. To empower others to go down the same path we are documenting the entire process so that the adventure we are on can be shared by other people in other cities, here and around the world.

For more information contact:
Urban Ecology Australia Inc., PO Box 3040, Grenfell Street, Adelaide

Tandanya Bioregion, SA 5000.
Phone/fax: 08 379 1984

Paul F Downton, architect and urban ecologist.



Buildings projects boosted the deficit

Just under a month before the University's deficit was announced the Deputy Registrar David Beecher sent a memo to the Secretary of the Finance Committee. This memo noted that the projected deficit was alarming, and it was set to soar.

A combination of problems are identified as having contributed to the University's budget deficit, but a massive plan of unfunded buildings work forms a significant part of the problem. Brought about in part by federal legislation on occupational health and safety, the University committed itself to an extensive plan of redevelopment.

The confidential KPMG report commissioned to assess the causes of the deficit lists one of the reasons as "The backlog of deferred building and accommodation repairs and maintenance was allowed to grow to a point where urgent action was taken in 1989 to mount a special buildings program" According to the report this program was "committed beyond the programmes initially approved." The report states identified sources for the projects were later channelled into "other purposes".

How these funds were "later channelled" is clearly a problem. According to Registrar Frank O'Neil some of these communication problems were the result of "poor management information structures" Council member Janine Haines attributes the overall problems to the Federal government.

"There is no question that the problem largely resides in federal government cutbacks to University funding. This is where the anger of students should be directed if they want any change."

But others are able to manage their budgets. So why not the University of Adelaide? According to Haines the Council had the wrong people on the job.

"A lot of the problem occurs in making academics behave like the administrators they are not. Qualified or even desirous of being. The minute you put that sort of responsibility on people whose essential aim in life is to be an academic, and to do research, then you have put the wrong people in the job."

Did the University have the wrong people on the job, or where they on the job without the information to adequately perform it?

This Tuesday several speakers including Frank O'Neil, Janine Haines, and the current Dean of Arts Rob Sellick will address the University's budget deficit. On Ditspoke to the Registrar, Mr O'Neill on the issues behind the University's financial problems.

O.D: What were the weaknesses in the University's financial practices?

"Why did the University develop a deficit? There are several reasons. The major problem started in 1987. At that time there were two things happening at this University. DEET or the Government were reducing grants to Universities, taking money out, which it would then put back competitively. It was also identified that it would not provide any more special funding for the WAITE institute. The WAITE funding had to be competitive. The University had to re-adjust its funding and our processes were such that we adjusted too slowly to that, rather than making the hard decisions. We eased it off with high interest earnings. But we needed to cut our bud-

gets by four or five per cent, our operating budgets. So what we did was that we then substituted soft money for that recurrent amount.

O.D: You are saying that it's largely a historical problem ...

"No. No it's not only a historical problem that's one part of it. It is a historical problem adjusting back then to our funding parameters from the Government, mainly associated with policy approaches to research. The second issue was that the University got used to living on significant income levels from high interest rates. You must remember they were running at 18% to 20% at times on just overnight cash balances, compared to 5% today. That earned quite a lot of money for the University, five or six million a year. So the University then used that money for getting over difficult things. At the same time during that period there was significant new legislation that was introduced, quite onerous with regard to Occupational Health and Safety. It meant that buildings and equipment, around University needed significant upgrading. Those decisions to do with that were also made in the late eighties. There were the fire upgradings, the Schultz building, the Law building and so on. The University decided to go ahead with a fairly extensive buildings program over the period 88' to 93'. A very significant program. O.D: 100 million over twenty years?

"Well it would be 100 million over ten years. But over those five years it's about forty to fifty million dollars. A lot of that again was predicated on high interest rates continuing. And of course interest rates declined, and we were a bit short of income to fund that capital. But in retrospect if we had to do it again I have no doubt we would have made the decision to go into a debt situation in order to upgrade our buildings.

It's easy to be wise in retrospect but I have no doubt that that had to be done and we would do it again.

O.D: You are suggesting the problem has been fixed, but one administrator we spoke to said "Of course it could happen again- all the same people are here."

"Well you should talk to... The two things that I talked about were basically the public policy environment we were operating in, the need for significant capital investment, and I indicated in retrospect we probably wouldn't have done any differently. But then you might ask, why did it take the University take probably eighteen months to discover that it was going to spend more than it planned, and what's being one about that. There are two elements that come into that. I think the system of governance we had had confused lines of responsibility. This was under the executive structure. That system started in the early eighties and served the University very well. It was quite clear that those officers were officers of the Education Committee. But in the last years of that system those officers thought that they were officers of the University, and could commit the university into making commitments. And

the lines of authority became confused. The Council recognised this. In 1989 it set up a review of governance and that basically pushed us much more into a managerial structure. That system has probably been operating since the beginning of 1992.

With the deficit we actually took corrective action and the deficit was \$11.8

O.D: That's still a sizeable deficit though isn't it ..

"Yes it is but we have a financial plan in place that will amortize that debt over the next four years. Most of it is a consequence of capital spending on buildings projects. So it's not an underlying problem that is going to be a problem. As we develop our buildings plans for the next five years, and we are currently in that process, we might decide that we will spend ahead of income in order to upgrade buildings with asbestos or something in a planned way. That's quite legitimate in terms of government policy. We are actually encouraged, rather than wait for government income to actually develop something, a plan, and to spend money in accordance with need. And then finance it, debt finance it if you like.

O.D: Why did it take so long for Council to know what was going on?

"Well there was two weaknesses as I said. The other is that our management information systems are inadequate in the University. They are geared towards large scale transactions, whether it is an enrolment of students or a collection of student data. They are mostly geared to providing accountability to DEET and outside of the University, with very little capacity for internal management. So there was a lag effect. Before we identified what was happening. We are now correcting that, we are actually going to invest about \$2 million into new systems. There's a change in managerial structures, a much clearer, tighter, accountability in managerial structures, in providing the infrastructure of providing managerial information.

O.D: That's a problem you are dealing with. What about the split between academics and administrators and all the flak the latter get?

"When you are downsizing an organization there is always going to be disappointment. The Arts faculty is another one that seemed to be overfunded, and is now shedding staff to bring it into line with budget. The main reason that was identified as overfunded is through readjustments of funding across faculties based on the faculty allocation model.

O.D: How do you identify the Arts faculty as being overfunded?

"Relative to other faculties. And the Dean of Arts was on the Working Party which identified that, Dr Sellick. So as a consequence of that the Faculty of Arts has to shed something like a million dollars per year from its budget. So that's causing some pain in the Arts Faculty. The other Faculty that is somewhat overfunded is the Performing Arts Faculty. That came about from the merger



Registrar Frank O'Neil

of the SACAE, where the old College funded this group higher than the allocation the was coming in from DEET. So it was necessary to downsize that a little. By the time the University has finished that process it will basically have shed about sixty staff, in retrenched and voluntary redundancies.

O.D: Obviously the University has got to find other ways of generating income. And better buildings will help attract more Overseas student...

"No, no. The main reason we want to upgrade the buildings is that we want to make them safe, and meet present day standards. Also I think that if we really believe we are going to be a quality institution, and want to continue to be so then the environment in which students learn is an important aspect.

O.D: How do you marry that motto with the Library and shedding staff which means higher tutorials? Isn't that a little contradictory?

Yes, sure. Look let's take the library first. The library was the one area of the University that had no cuts. We preserved it. The library's problem was not because the University has enforced any cuts but because the exchange rate has become unfavourable.

O.D: Surely the University can take that into consideration in terms of budgeting?

"Of course it can do that but to the extent that our income is fairly bounded. If the library needs more money than someone else has to get less. In this period of adjustment we consider the primary activities of teaching and research in the departments need to be supported probably just as much as the library. They are kind of a continuum and integrated. There are judgements that are made, they might not always be agreed with, and they might not always be right, but you try and make the best professional judgement. In light of all the conditions"

Samantha Maiden

Against the law?

Around the world, lesbians, bisexuals and gay men have suffered at the hands of hostile governments and repressive laws. Over the years, many have been imprisoned, tortured, or even executed simply for trying to be who they are.

For whatever reasons, be they religious intolerance, misunderstanding, fear, ignorance, bigotry or stereotyping (all quite common causes of homophobia), governments in every corner of the globe still continue to retain (and enforce) draconian laws that make homosexual acts, or even the very act of simply being homosexual, illegal, despite intense international pressure from the United Nations and from international human rights organisations to repeal those laws.

Amnesty International is one such human rights organisation that has for many years opposed the violation of human rights of homosexuals and bisexuals, and now includes those imprisoned for their sexuality, or their non-violent advocacy of homosexual rights, as prisoners of conscience. At its International Council Meeting in Yokohama, Japan in 1991, Amnesty

International affirmed its commitment to human rights for homosexuals and bisexuals by amending its mandate to include a call for the release of all individuals imprisoned solely because of their sexuality, including the practice of homosexual acts in private between freely consenting adults, and for the repeal of all laws that might lead to the imprisonment of such persons. Since then Amnesty has investigated a number of individual cases and also released reports into the situations in various countries, the most recent of which investigated and called for a repeal of the discriminatory laws still existing in Tasmania which criminalize all male homosexual acts between consenting adults in private. The situation is even worse in places like Russia where men are still being imprisoned for lengthy periods simply for engaging in homosexual activity and worst of all, in other countries "offenders" can expect torture and arbitrary execution.

Marc Peake
Coordinator
Amnesty Campus Group



National Campus Band Competition

Adelaide University Union entries

Heat two winners: My First Shag

Mog 282pts

Basket Case 244pts

My First Shag 290pts

HEAT THREE

Ajemaluda

the Deciding Hour

the Houserockers

the Undecided

Friday June 4th 8pm sharp

all students free, guests \$2!

FRIDAY JUNE 4th - FREE LUNCHTIME SHOW

OXO CUBANS

1-2PM

Coopers 100 schooner draw 1:45

UniBar



Einsteins
See menu Board 5-7

The Youth are Getting Organised

Environmental Youth Alliance National Conference

SYDNEY: In marked contrast to the country's "leaders", who failed to notice the environmental crisis during the recent federal election, concern is alive and well among young people.

Demanding environmental justice for all, one hundred and seventy-eight young activists from around Australia came together for the fourth national conference of the Environmental Youth Alliance at the University of Technology, Sydney on 9 and 10 April.

The average age of participants was just under twenty. Women were a big majority, making up sixty-two percent of the conference.

"That's one of our major strengths: We're an organisation of young people, run by young people. It's also a positive sign that we're attracting a lot of young women activists" said Rebecca Meckleburg from Perth EYA.

To formally launch the conference, EYA organised a public forum about indigenous peoples' rights on 8 April. The forum opened with a performance by the Awareness Community Theatre group from Papua New Guinea and the Solomon Islands. This took up social and environmental problems caused by multi-nationals plundering resources in these countries.

"This is a clear indication of the environmental consciousness of young people. Despite the attempts of politicians and the corporate media to trivialise the worsening ecocide, we realise that it is our future that is at stake"

Described by Zanny Begg, one of the organisers as "the biggest and best to date", the conference even attracted an activist from New Zealand. Speaking on a panel on environmental struggles around the world, Kirsty Charles expressed hopes of establishing an EYA branch in Auckland on her return.

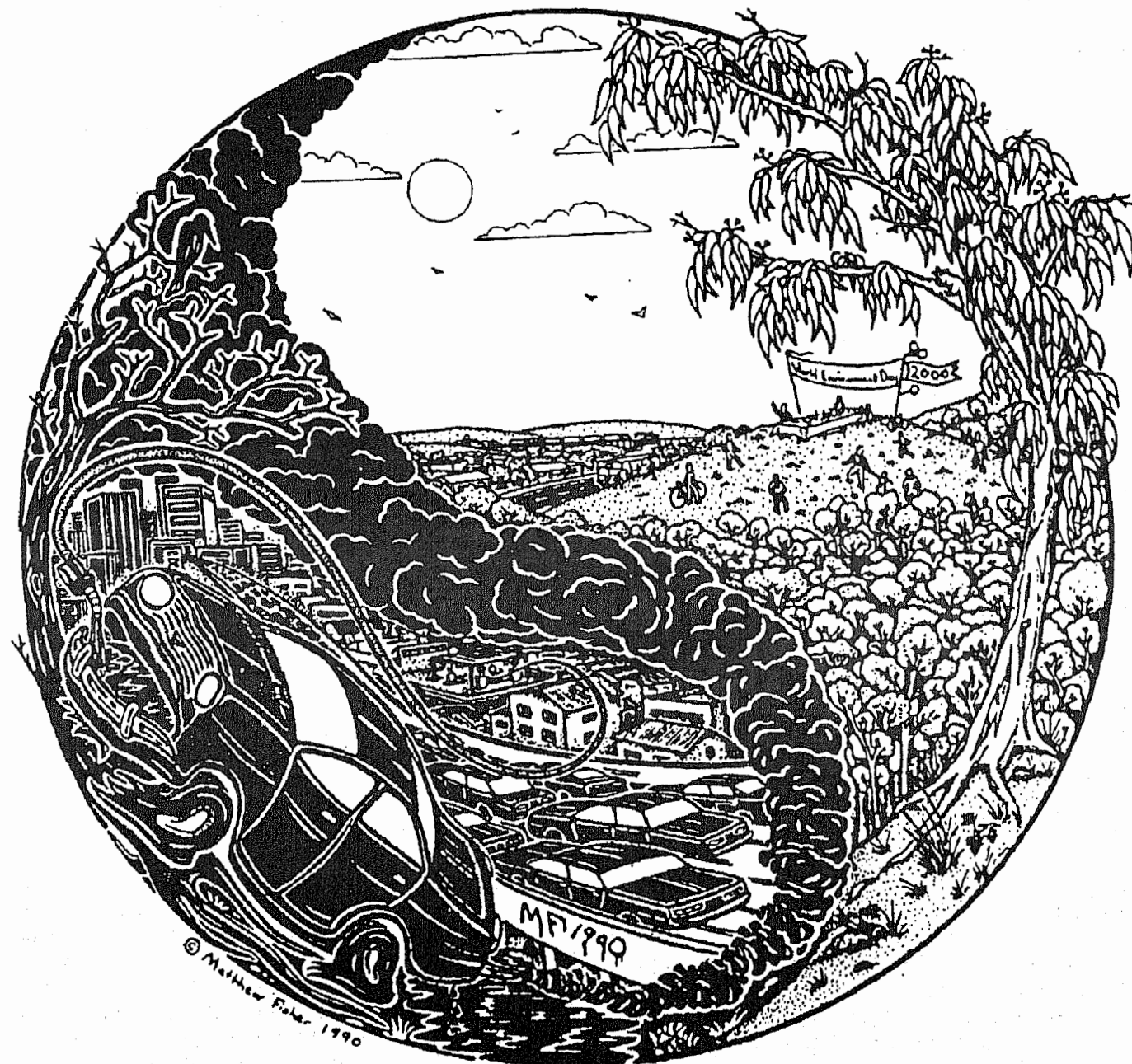
In fact, three new branches were formally convened at the conference: Daylesford in Victoria, Launceston and Wollongong. People from other regional areas also attended.

"This is a clear indication of the environmental consciousness of young people. Despite the attempts of politicians and the corporate media to trivialise the worsening ecocide, we realise that it is our future that is at stake," said Begg.

"The theme of environmental justice is therefore very real for our generation. This theme also recognises that environmental concern is not simply about saving trees. It's also about changing the living conditions that force people, especially in the Third World, to destroy the environment.

"In today's world, it's impossible to think about the environment without thinking about the plight of the Third World."

Taking place in the International Year of Indigenous Peoples, the conference sent a message of



solidarity to the peace camp set up over the same weekend outside Nurrungar, the US military base in South Australia.

This message called for withdrawal from the "joint facilities" program and the redirection of Australia's military spending — currently around twenty million a day — towards peaceful, environmentally sound purposes.

It demanded that indigenous peoples be treated with respect and quality. "Central to this is the question of land rights. We therefore call for Woomera, the site Nurrungar, to be handed back to the Kokotha people," the message stated.

The conference agenda ranged from workshops on the social roots of famines in Africa, through to a feature panel of the urban environment which explored alternative energy sources and identified the need to make industries — the biggest polluters — environmentally accountable.

Campaign workshops met to discuss EYA work in high schools and on campuses, as well as to bring participants up to date on activities around the country, like the Brisbane public transport campaign and Sydney EYA's efforts to stop the third nuclear reactor at Lucas Heights.

"It achieved everything it set out to achieve, which was to educate, to inspire, to activate and to empower all the youth who were there"

Planning for World Environment Day (5 June) was also begun.

This year, sponsorship was also begun. This year, sponsorship has been obtained from the radio station Triple J. The conference inspired much hope and enthusiasm, especially among members of the newly convened branches.

"It achieved everything it set out to achieve, which was to educate, to inspire, to activate and to empower all the youth who were here," commented Cameron Prince of Daylesford.

De Arn Dunning from Launceston agreed: "It was a great way of getting young people from all over Australia together to co-ordinate campaigns and fight for justice for the environment. It was really great, really enthusiastic. Launceston EYA is planning a public transport campaign leading up to World Environment Day. Daylesford EYA wants to raise awareness of water quality, which is a major issue in the area because of super-phosphate run-off from farms.

Frank Newman was active for two years

in the Environment Society at Wollongong University before helping to set up Wollongong EYA in February. "I was looking to do much more, and EYA formed to offer the national framework," said Newman. The Environment Society has since affiliated to EYA.

Newman found the conference inspiring. "I've got so many new ideas for campaigns, how to run meetings, and with much more knowledge of the nature of environmental problems, both local and international. It's helped to put the big picture together," he said. Newman is hopeful that more and more people, especially young people will get active around the environment. He considers becoming active fairly important for mobilising that voice and making it strong.

He added, "I'm hoping to continue my activism for the rest of my life."

Environmental Youth Alliance

Third World And the Environment

The integrity of the global environment is threatened. Industrialisation, population growth and excessive consumption are placing demands upon the global environment which it cannot satisfy. The slow deterioration of the quality of air, water and soil and the starvation and homelessness of thousands of people are only a warning of the potential of the destruction. Unless the pollution of the planet ceases soon, we may expect that the fragile checks and balances in the ecosystem will be fundamentally disturbed and the survival of life on earth will be seriously undermined.

Many people look to the United Nations as a possible solution. However, although the United Nations provides a forum in which to carry out significant negotiations, the process of constructing an international body of environmental law is very slow and often ineffective. The issues of global environment protection are very complex and the implications of environmental protection cast an ominous shadow over the sovereignty of nations, inequalities among nations, industrial processes of production and potential for unlimited development. However, the obstacles to achieving protection of the global environment are not insurmountable. An essential aspect of all international solutions is the resolution of the conflicting interests of developed and developing nations. Nations are not equally affected by protection of the global environment; for some states, protection will have adverse implications but for others the implications are positive. Developed nations are predisposed to enjoyment of the environmental vandalism wreaked by industrial production processes. Unless the protection of the global environment is a salient requirement to avert serious adversity, developed nations will be reluctant to agree to any environmental protection. Furthermore, even when protection is necessary and urgent, if protection of the global environment requires



modification of the industrial processes of production, then developed nations are unlikely to acquiesce to a solution unless there is available a cheap technological innovation which diminishes the environmental impact of the production processes.

Developing nations, on the other hand, are often suffering from the deterioration of the environment. Many developing nations are reluctantly contributing to deterioration of the environment in the process of attracting international capital and servicing the interest repayments on international debts. Programmes for the protection and rehabilitation of the environment would benefit them more often than not. However, developed countries have a significant influence over the negotiation of international programmes for the protection of the environment and other international development programmes which often fail to properly consider the impact upon the environment. Developed countries are primarily responsible for the promotion of the deterioration of the environment, yet they expect that developing countries will bear the costs of protecting the environment. Developing countries expect that the developed nations concerned about protection of the environment should reconsider the administration of foreign



aid and development programmes so that the costs of protecting the environment are properly shared by the developed nations.

When considering environmental destruction in the Third World, we have to consider the fact that the Third World is manifestly a victim of the exploitation of capitalism. This exploitation began with the colonisation of the last four centuries and it has not ended yet, despite apparent "decolonisation". European powers have always sought to impose their inhumane systems of production upon the Third World so that the appalling conditions "at home" may be alleviated by the appropriation of the wealth created by exploited foreign lands and people. To a large extent, one could say that development in the first world has provided many people there with an insatiable desire to consume more than the planet can provide. The consequence of this is that more and more people of the Third World must suffer as more and more people of the first world "grow" more and more. Today, the exploitation of the Third World is manifest in the control over Third World production exercised by international financial institutions such as the World Bank and the International Monetary Fund. These institutions attempt to profit from the infection of Third World elites who ap-

propriate wealth and prestige from the promotion of "liberal development". The road to liberal development however, is paved with the exploitation of natural resources and wage labour. Many, many years of exploitation have so often begun with violence and continue to provoke violence. Not only violence of people against people but also violence of people against other living beings. The promotion of liberal development has provoked the destruction of wildlife habitats and may provoke human extinction in the process. The excessive appropriation of the sustenance of life on Earth, which is provoked by liberal development is equivalent to de-evolution.

So what kind of society can we expect that might enable both Third World and the first to live in a sustainable world? At present one cannot imagine a return to a naive, primitive society and so a loss of the benefits of industrialisation (or science at least) but one can imagine an industrial society which is not one which requires substantial inequalities and the exploitation of natural resources and wage labour.

It would not be a society which is corrupted by a persistent, competitive striving to increase the ability of appropriate wealth from the exploitation of the demands of a growing human population but rather a society which seeks to maintain a steady-state balance between population demands and ecological provisions such that co-operation provides an equitable, satisfactory quality of life for all.

Furthermore, it is not unreasonable to assume that this society is unrestricted by local, regional or continental boundaries, that this society is a planetary polity governed by an efficient system of responsible and accountable representative democracy with the capacity to effectively enforce rights and obligations. Thus, one may imagine a universal society in which humanity is able to live harmoniously with itself and the environment.

Darren

Polluting Companies

For the last six months, Environmental Youth Alliance in Adelaide has been holding a "Make the Polluters Pay" campaign. Our campaign has targeted those polluting companies in the Adelaide area, especially Mobil and Santos which have been responsible for many environmental disasters at Port Bonython and Port Stanvac.

Many companies, especially oil companies, pollute our land, our water and our air. This is because, from their point of view, it is cheaper to use environmentally destructive technology than to stop and clean up the pollution they cause. For example, in oil exploration, chemicals that cause irreparable damage are pumped into the sea-bed to speed up oil extraction. As well, oil tankers in ports are commonly flushed out and oil pumped straight into the sea.

There have been various groups set up

to monitor pollution such as the Environmental Protection Authority (EPA) in NSW. However, these bodies have very little power and often act as legitimisers of pollution; such as the

"Oil tankers in ports are commonly flushed out and oil pumped straight into the sea"

time when the EPA issued a licence to Associated Pulp and Paper Mills (APPM) that enabled it to pollute the Shoalhaven River to fourteen times the amount previously allowed. To do this, the EPA used a new concept called "prosecutable reality" which basically means that licences are issued to reflect the pollution the company is causing at the present time rather than what should be allowed. The EPA justifies this by saying that it will stop companies from polluting more than they already do! To stop the annihilation of the environ-

ment that is occurring through pollution, EYA is demanding several measures.

The first is that industry should be made accountable to the public for the

pollution they cause. The community should be able to decide whether a company should go on polluting or not and be able to enforce this decision. Secondly, there should be investigations into pollution by bodies independent of government and the industry, with powers to direct some proportion of company products to repair and prevent pollution. These investigations would be directed by the community. Thirdly, that all information about all pollution should be available to the public. The community cannot have

power without knowing what's going on, as is the case today where cover-ups by the industry, media and government abound.

Fourthly, that polluting companies pay for the pollution they cause. It should not be left up to taxpayers who have little choice in the matter anyway.

EYA knows that these demands will not be met with good humour and acceptance by business, the media or by politicians. However, we do believe that through sustained pressure, through collective efforts on government and industry, young people around Australia and around the world can make the difference. For this reason, EYA in Adelaide has held a rally, banner drop and other activities to raise awareness around the issues and to try to stop the pollution that is occurring.

Environmental Youth Alliance

A SLIMMER YOU!

ELLE'S
MAINTENANCE
AND WEIGHT
CONTROL DIET

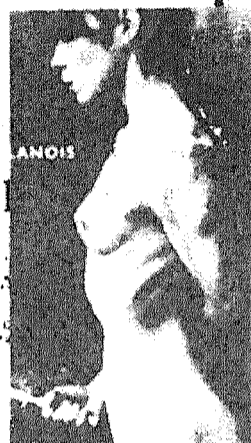
SLIM DOWN
TONE UP
EASILY & EFFORTLESSLY

FIGHT THE FAT

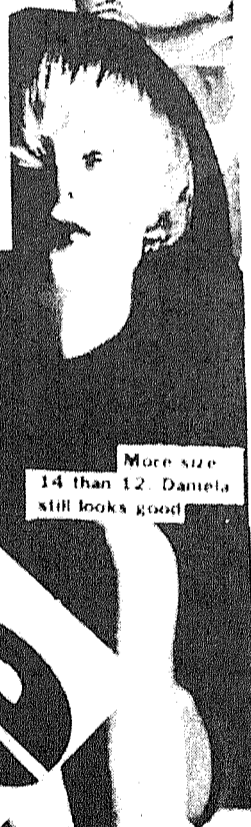
FIGHTING AGING ON ALL FRONTS



DO YOU
REFLECT THE
RIGHT IMAGE?



02



More size
14 than 12. Daniela
still looks good

BODY
IMPROVEMENT'S

THE EXERCISES THAT HELPED
SHAPE ELLE

Be busy and sexy.

HOW LEAN ARE YOU

SAGS, DROOPS
& WRINKLES

Uplifting Moves
To Make Right Now!

How to be a Model

with a face and figure that rates a perfect 10

GREAT SKIN
FOREVER

COSMETIC
SURGERY

Bad Beauty Habits
Worth Breaking

DIET
PLAN
OK
BACK

THE ANTI-CELLULITE DIET

COUNTDOWN
TO THE
SUMMER
PERFECT
BODY

THINK BEFORE
YOU DRINK

maybe blondes do
have more fun

THE BOSOM IS BACK

LEGS ARE
M

Restaurant Fat Traps

DO YOU HAVE THE LOVELIEST LEGS POSSIBLE?



Body image

awareness week

Don't let them dictate your shape!



This week marks the beginning of what will hopefully be an ongoing body-image awareness campaign on campus. The term "body-image awareness" is fairly vague and probably means something different to different people, and this is because the issues surrounding body-image, especially when we're talking about women's body image, are so many and so varied. In this article I will outline some of the points that myself and the group of women who worked on this campaign with me are trying to make by running this campaign. You may agree with them or you may not but issues of body-image affect all women and are certainly worth thinking about...

One of our simplest aims is to openly challenge the stereotype of the "ideal woman." This "ideal" is forced on us wherever we look and whatever we do - when we turn on TV, enter a cinema, open a magazine or a paper, walk past billboards or talk with peers. She is unavoidable and is incredibly powerful simply by virtue of the fact that she enters our head an infinite number of times every day whether or not we are consciously aware of it.

These abundant images tell us first of all that what we look like is the most important thing about us. This devalues us as

human beings, because being human is about living, thinking, feeling, acting and so many more things than fitting a certain image and looking "good." There are far, far more images presented to us in which women are doing nothing but being decorative than there are of men in the same situation. This enforces and perpetuates an archaic and unacceptable idea that women should be valued for how we look and that what women look like is more important than what men look like. (Compare male and female newsreaders for an indication of how accepted this archaic idea still is). The impact of this is that women remain unrecognised as equals with equal intellectual and physical potential and, ultimately, equal rights.

Not only does the "ideal woman" stereotype help to over-emphasise the importance of women's looks but it also prescribes exactly what look is "ideal." Sure, the "ideal" changes a bit from time to time (see below; "Legs are in", "Breasts are back" - I'm so relieved!!) but it stays fairly constantly at young, white, middle-class, flawless skinned, able-bodied and THIN. While the image of the "ideal" man is strong and powerful, images of "beautiful" women are unrealistically and often unhealthily thin. And the "ideal" is becoming ever thinner. A generation ago the average model weighed 8% less than the average American woman. Today she weighs 23% less. This year fashion magazines and newspapers, including the Advertiser, have announced that

"The waif look is in," and that "big," "Amazonian" models such as 56kg, 180cm Claudia Schiffer are out. To quote from Vogue magazine, "It seems the world is ready for the eyebrowless waif with her birdlike arms and don't-hit-me expression... who is as easily crushed as the velvet she likes to wear." Some critics have declared that this latest and even more emaciated version of the "ideal woman" reflects a current social backlash against women and feminism. Whatever the reason it is part of a frightening trend of "ideals" imposed upon women.

Women, like men, come in all shapes and sizes. WHY should we be forced to deny or change that fact? Why can't we be allowed at any one time to accept all of our bodies as beautiful? Why is fat or some "extra" weight and padding seen as so implicitly bad? Some will say that thin, slim or "well-proportioned" bodies are innately more attractive and aesthetically pleasing. This, however, cannot account for the enormous changes to the sizes and shapes of "beautiful" bodies throughout the ages. The "ideal" female figure of the Renaissance period, for example, would today be labelled gross and overweight. Even Marilyn Monroe, from a little earlier this century, would be seen as a bit too plump.

Health reasons are also given for the modern hatred and intense fear of fat that has become central to popular concepts of beauty. Recent studies show, however, that women may live longer and be generally healthier if they weigh 10-15% above the life insurance figures and refrain from dieting. When poor health is correlated with fatness in women it is due to chronic dieting and the emotional stress and self-hatred associated with the stigma of fatness. Diets are sold to women as "get healthy" programmes and the need to lose weight to fit society's ideas of what looks good are sold as a need to be fit and healthy. So that this can be done, the health risk of fat has become wildly exaggerated.

The result of this is widespread "fatism," - something that most people will laugh at. Yep, it's yet another "-ism", and it is just as damaging, as discriminatory and as lacking in justification as the other "-isms" in our society. Fatism is different, however, in that it is still widely accepted and widely exercised, even among the more politically correct. It is not questioned by many, if not most people that all women should fear getting fat and do all they can to avoid it. (If they don't comply with this then they are seen as lazy and/or lacking in willpower.) And women do. Some studies have shown that women are choosing success in losing 10-15 pounds above success in work or love, and some women would rather die than be fat.

Socially accepted fat-hatred together with constant comparisons with emaciated, unrealistic "ideal" figures lead to an enormous pressure being placed on women.

One consequence of this is that 85% of Western women overestimate their body size. Another consequence is that it is seen as perfectly alright, even expected, for a woman to go to all measures to lose weight, regardless of her size. At the most commonplace end of the spectrum of such measures is everyday dieting and at the other is the ever-growing trend of women putting themselves through painful and often highly dangerous plastic surgery. At any given time 25-50% of women are on diets, with 50% finishing, starting or breaking one. It is perfectly acceptable for women to associate food and eating with guilt or shame. How often have you heard a woman say "Oh, I think I'll be bad and have a piece of cake," and not taken any notice of it? Food is a necessity and we should not have to feel guilt when we consume it, regardless of how many calories or kilojoules it is purported to contain.

Studies have shown that dieting may be a sufficient condition in itself for the development of anorexia and bulimia nervosa. Many women who have had or who are fighting anorexia or bulimia nervosa have cited media images, societal "ideals" and socially enforced dieting as aggravating or contributing factors. Women tell of how they have been approached by modelling agencies and told by peers that they were looking "perfect" when they have been very seriously ill as a result of anorexic eating behaviour. Other women tell of how anorexia and bulimia nervosa have developed for them as a direct result of media portrayal of women, and others tell of how media images have impeded their recovery. "Every time I reached 7 stone," said one woman, "the images in magazines make me feel greedy and disgusted at my own body." It is very important to remember that there are many different causes of anorexia and bulimia and that they are different for every woman who experiences disordered eating. The media and societal links between looking thin and being happy and successful are, however, strong contributing factors for many women.

Whether we are "resigning" ourselves to not being stick-thin, denying ourselves a bar of chocolate, forcing ourselves to throw up each meal we eat or going under the knife to have our breasts reduced or our stomachs stapled, we are reacting to enforced stereotypes. We should not be judged by the size or shape of our bodies. We're worth a lot more than that. And we should not be forced into being ashamed of our natural shapes and into trying to escape them. We're here, we're diverse, and if you don't like it - Tough!

* Statistics are taken from the booklet, "Measuring Up," compiled by Dion Zuess. Many thanks to Dion for her help.

BODY IMAGE AWARENESS WEEK

PROGRAMME OF EVENTS

Monday May 31st

1-2pm

Open Forum

Media Portrayal of Women and its Effects
Union Cinema

- Speakers include:
- Louisa Sheehan, Media Switch
 - Julia Lester ABC Radio
 - Maddie Shaw, SAUA
 - Representative from Green Left Weekly
 - Gerald McGrath, advertising agent

2-3pm

Discussion Group

Group Room, University Counselling Centre

Facilitator: Sally Hevenstreit

For women who want to discuss body image, the pressures that we feel regarding our bodies and struggles with food. Featuring "Still Killing Us Softly", a film on the media and its influence.

Tuesday, June 1st

1-2pm

Open Forum

Class, Sexuality, Race, Disability and the Portrayal of Women

The Games Room, Level 5, Union Building

- Speakers include:
- Anne Marie Pedlar, Lesbian Times
 - Melissa Madsen, Radical Disabled Wimmin's Union
 - Jo Wilmont, Aboriginal Employment Development Branch
 - Melanie Sjoberg, Democratic Socialist Party

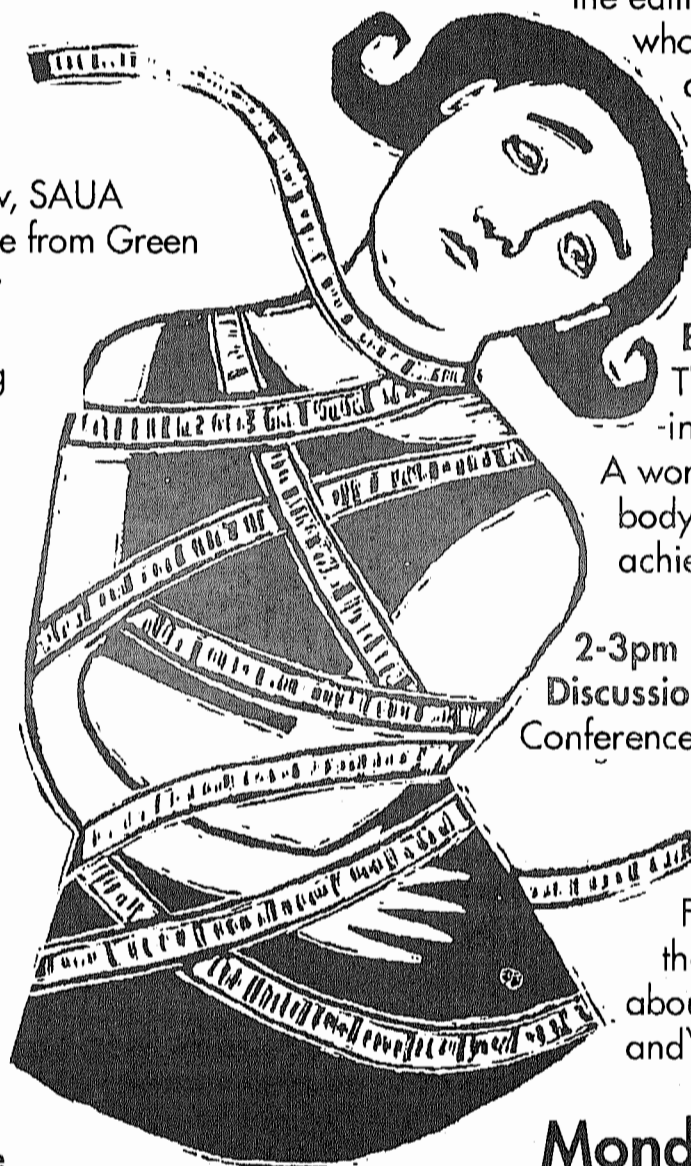
2-3pm

Discussion Group

Group Room, University Counselling Centre

Facilitator; Sally Hebenstreit

For friends\family\partners who are concerned about the eating patterns of someone they know or who are supporting someone with disordered eating.



Thursday, June 3rd

1-2pm

Workshop

Body Comfort versus Body Shame

The Games Room, Level 5, Union Build

-ing

A workshop examining the myths around body image, and looking at ways to achieve body comfort

2-3pm

Discussion Group

Conference Room, Level 5, Union Building

Facilitator: Ann-Marie Hayes, from Adelaide Women's Community Health Care

For women who are concerned about their eating patterns or who want to talk about or seek some help with body-image and/or disordered eating.

Monday, 7th June

Debate

North\South Dining Rooms, Level 4, Union Building

The controversial AU Debating Society tackles the crucial feminist question "To Shave or not to Shave?"

(Using World Series Debating Rules)

Debaters: Amy Barrett, Annabel Crabb, Jo Dyer, Cressida Wall.

Chair: George Selvanersa

Printed information will be available at all sessions for interested people.



LOSE 20 CENTIMETRES

You're in a body panic because you can't get your body to look like the '90s ideal

Four Weeks!

BEHIND IS IT YOUR FAT TO BE FAT?

FOR A PERFECT
SPEND TWENTY
MINUTES
ON YOUR
BOTTOM

FOREVER SLIM

BODY SHAPING

THE OFFICIAL BEAUTY SECRETS

DIETER'S DREAM

Are you really as fat as you think?

ANNOUNCING THE END OF CELLULITE

NEW ANTI-AGEING CREAMS THAT ACTUALLY WORK

CELLULITE ZAPPERS Which Treatments Really Work

I'D REALLY LIKE BIGGER BREASTS. DOES THE OPERATION COST VERY MUCH? I'M TIRED OF WEARING TRAINER BRAS.

GOSMOPOLITIAN

Meet The Hottest Cover Girl In The World

10 But absolutely no breathers - Unlike the '70s, you need "strong undercurrents and loads of Lycra"

Why we like it when celebrities get fat

The delivery room: she's covered in blood, he can't help wondering if he'll ever feel sexually attracted to her again. By Robin Eggar.

BEAUTY SLEEP Major Myth Or Look-Good-Fact?

TOP HEAVY

The single easiest thing you can do to look 5kg thinner

Body Blimp

Can Cosmetic Surgery Help You?



FABULOUS FAT BUSTERS

THE FISH AND FRUIT DIET 10 Days To A Slimmer, More Energetic You

Slim hips

better breasts

TIP Avoid temptation! Just looking at food - let alone inhaling the wonderful aromas - is enough to...

Is your future fat or thin?

NOW SKIN CAN LOOK ABSOLUTELY PERFECT.

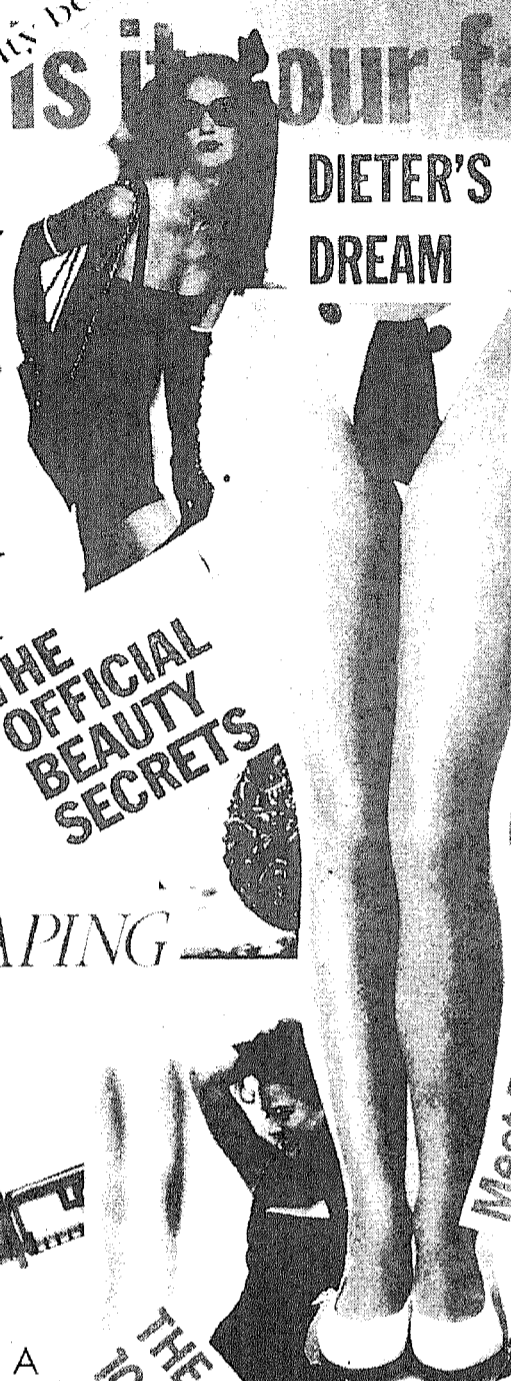
How long does it take for a binge to show up on the bathroom scales? "A woman's body is the heart of fashion."

MILLION DOLLAR LEGS

STOMACH



Start that diet - this minute! One of the quickest, least painful ways to drop kilos is to cut out all fats like butter, whole milk, cream.



Women and the environment

Women's traditional role as home-maker and care-giver to the family means they respond to concerns about the degradation of the environment. All around the world, women are connected with the environment. Primarily through their role of mother and care-giver, they are concerned with the connection between the health of the environment and the health of their family.



Women are taking action in an effort to fight patriarchal institutions that are more concerned with economics than the environment. As mothers of the future generation, they are terrified that their children will inherit a world heading for destruction because of human greed. Just as women are oppressed to support a patriarchal system, so the world is abused to support a patriarchal economic system. Profit-orientated companies don't have to worry about children playing in polluted playgrounds, breathing pol-

luted air and eating polluted food, mothers do. Their role as care-giver is to look after the health of their family. This is becoming harder to do as the rivers, seas, earth and air become increasingly polluted with chemicals and fumes.

Women are the ones who buy the food and cleaning chemicals. As their knowledge of secret chemicals and the damage they cause grows, women are taking action. They are boycotting products containing chemicals known to harm the environment. In the areas that women have power, they are using it, hitting the companies in their hip pocket.

Women in the Third World are not naive about their responsibilities. In many countries, they are having contraception forced upon them in attempts to control an ever-increasing population. However, many policies developed in the name of progress are actually increasing women's workloads and causing environmental damage. This leads to greater dependency on children to help them so they are having more children. Governments need to change the economic condi-

tions of these women thus removing their dependence on child labour. In comparison, women in other Third World countries are being ostracised for using contraception or having an abortion because of religious beliefs. This encourages these women to have more children not less. As the population increases, the demand for food increases thus more natural land is destroyed for crops. Then the first world countries step in and recommend chemical fertilisers to encourage growth and productivity. Environmental factors are not addressed and the country becomes more dependent on the first-world countries for the chemical fertilisers.

While family planning may improve the overall health of women worldwide, it will not reduce poverty nor change the conditions that require women to be dependent on child labour to support their ever-increasing work-load.

Rebecca

Rip, Rip, Woodchip...

Great Western Tiers National Park to be exported to Japan as woodchips.

Those bastards are at it again. Over the past week logging commenced in Warners Sugarloaf and Jackeys Marsh, which is part of a 28,000 ha proposed national park.

The Timber Industry are targetting the area in an attempt to breakdown support for the Great Western Tiers National Park.

It is essential that logging ceases. Warners Sugarloaf comprises of dry eucalypt forest which is the most poorly protected forest type in south-eastern Australia. The forest is of immense ecological value as it contains extensive stands of old growth forest, and is the prime habitat for many of Australia's rare and endangered species. Warners Sugarloaf provides habitat for the marsupial bettong and long-footed potoroo, and the Tasmanian Lorikeet.

Local residents have campaigned for ten years to have the area included in a national park, so it is not on behalf of the locals that the logging is occurring. In fact the residents of Jackeys Marsh are now calling on national and international support to help save the forest. The area is part of a 300,000 cubic metre sawlog and woodchip allocation on the Western Tiers, which comes under the new Resource Security Legislation. The present allotment allocated by the Forestry Commission is 35 ha, and will be "selectively logged." The logging of the area will result in a budget deficit for the Forestry Commission if logged, as it represents less than 0.5% of the entire Crown Sawlog Allocation in Tasmania. So why do they want to log it then?

The Timber Industry wants the area to

be logged to breakdown claims for the area to become a national park. Although the initial logging coupe is only small the Industry hopes that this foot in the door will give them access to the larger area of the proposed national park. This makes the logging politically important, and it is imperative that logging ceases immediately.

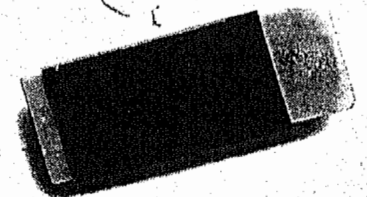
If you want to join the actions against the logging in the proposed Great Western Tiers National Park contact the Environment Officers in the Students' Association, or the Native Forests Network, who are organising the demonstration in Tasmania, at

Deloraine Environment Centre
112 Emu Bay Rd
Deloraine Tas 7304
ph: 003 622713
(W) 003 622895
Fax: 003 623056

The first simple action to take is to write a letter to the Premier, and Minister for Forests, Ray Groom, expressing your disgust at the logging, and calling for an immediate reversal of the decision. His address is;

Ray Groom
Premier and Minister for Forests
Dept Premier and Cabinet
Executive Bldg
Franklin Sq
Hobart 7000
ph: 002 333464
fax: 002 341 572

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ANZ

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

The Factory Live

Factory
The Synagogue
Friday 7th May

Factory: a 10 piece Adelaide based Acid Jazz, funk, soul & Rap band with a 90's Rhythm & Groove. Well, haven't they got a lot on their plate! Considering the difficulties of their 3rd gig, they did bloody well with all of it. Mind you, being a Jazz head myself, I didn't find enough Jazz to satisfy me, but then I am very biased.

Factory are not the next hip & cool groove band to carry away No. 1 in the charts, but they're great fun to check out.

Unfortunately, some of those small problems that seem to plague the industry reared their ugly head the night I went to see Factory. Tristaine, their funky Hammond player couldn't make

the gig. It was only supposed to be a support for Sweat (the Blood, Sweat and Tears cover band) so it didn't matter too much. But, Sweat got the flu didn't they, and suddenly Factory had a full gig minus the Hammond player. Bummer!! How can you have soul funk and groove without the Hammond player? It obviously didn't affect things too much, as by the 3rd tune, the punters were happily engrossed in dancing their little cotton socks off. Surley, it can only get better with Tristaine's lack of absence.

There are basically four front liners to Factory. The two rappers from "Two Strong" were great to watch and got everyone interested in looking up and not just dancing. You could even understand the words.

As far as I'm concerned, the two singers, Secelia & Juanita, were greatly re-

sponsible for the enjoyment of my night. They both have wonderful voices, with more to come, and with a few more gigs, will be stealing the show.

Lary on drums held the feel down tightly, along with the guitarist who played a large role in the solid groove of the whole thing. I don't know this gentleman's name, so I can't credit him personally, but he was a joy to watch. Why, you ask? Because he poured out charisma. The man loved what he was doing so much and was so relaxed about it, that he just beamed.

Some punchy horn lines by Rob on trumpet and Paul on sax, bounced in and out everywhere, and managed to make Factory's sound, that extra bit cool.

Heaps of work has gone into this band and some members were even wearing overalls and pint splattered jeans to

achieve the factory look. Perhaps "Two Strong" should get rid of their box shoulders, and go for a nice pair of blue workmans overalls. Actually, now I think of it, so should Secelia & Juanita. It's a big achievement to look good in a sack. Marilyn Monroe could do it, and it did wonders for her.

Factory credits many bands as having an influence on their music, some of which are "The Brand New Heavies", "The James Taylor quartet" and "Soul to Soul".

They're a feel good band of the 90s with heaps of energy and charisma. Made up of ex-members from 5 different bands throughout Adelaide, Factory can promise a great night out, and I saw them when they didn't even have their Hammond player.

Kylie Cook

The Question is how fast

Out of the Question
Live at the Arkaba
(Sun May 23rd)

If you want to hear some of Adelaide's contemporary jazz acts and don't know where to go to find them, look no further than the regular concerts presented by the State Jazz Co-ordinator on Sunday evenings at the Arkaba. The Arkaba continues to be a venue very supportive of jazz in all its infinite variations, as well as the Jazz co-ordinator series, it will also play host to Jazz Action's second Jazz Festival, a weekend event in July featuring local, national and international acts. Out of the Question, performing as part of the Jazz co-ordinator series, were an example of the high quality of music that these concerts assume. They are a five piece group featuring Andy Sugg and Peter Raidel on sax, Paul White on piano, Les Millar on bass and Ted Vining on drums, with Les and Andy the chief composers. As a jazz group playing predominantly their own originals, Out of the Question are a mesh of different, broadranging influences such as 1940s/

50s be-bop, swing and contemporary classical (ie Debussy) and, as such defiantly refuse to be categorized. One may very well need to invent a new term of music-speak to fit their sound. "Contemporary" fits but is too broad to be descriptive. So does "experimental" but this is purely a technical term, gives no insight, and can be off-putting and intimate that they are not accessible. Such a suggestion would be unmerited as their style, while not easy to analyse, is very easy on the ear.

The underlying feel in the songs varied from swing and bebop to some raw grooves, sustained thanks to the tremendous talent of Les Millar, groove supremo, on the bass. Musical contrasts appeared to be their trademark. In particular, the tempo within a song would frequently and unexpectedly change, sometimes to accommodate a solo, at other times within one player's solo — a clear vehicle for them to show their full ability. As well as tempo, Out of the Question played around with volume and arrangements (ie going from a full sound to a very sparse one) to breathtaking effect. These changes were

achieved with tremendous fluidity — there was no clumsy breaks. But, just when you thought that sudden changes were the order of the day they would take the opposite path — in an almost minimalist fashion, several instrumental lines would be repeated over and over with a change evolving out of them so gradually that recognition of it came with a shocked gasp of admiration.

Paul White, although a little shy in the first few numbers, and hindered by level problems (ie he wasn't loud enough) was a player with an attitude. He adapted easily to different moods — from his waves of Debussy-esque arpeggios in the moody solo "Frida Khalo" to a more brash bluesy sound in "Three of a Kind". Strong on the sax were Peter Raidel and Andy Sugg, Peter Raidel's more emotive and melodic style a complement to Andy Sugg's logical precision. Les Millar is one of the strongest bassists I have heard possessing imagination in abundance, but always providing a very solid base for the other instruments meanderings. On drums, Ted Vining was highly responsive to the other instrumentalists. He was almost instinctive in sensing when an improvisation had reached a climatic point and tailoring the percussion accordingly.

The audience of 50 greeted them warmly and enthusiastically. The only criticism that I could level at these guys is the somewhat unprofessional silences existing between each song while they deliberated what to play next. I know this is jazz but surely coming up with a loose order of songs wouldn't be that hard!! Out of the Question, with the winning combination of originality, daring and talent, provide jazz that is exciting, daring but also great to listen to. Go and see them!!

Out of the Question are playing this week on Wed June 2nd at the Green Mango Cafe, 419 Magill Rd St Morris. Entry is \$5, band starts at 8pm.

Jazz Gigs — June/July

Jazz on Wednesdays at the Green Mango Cafe (419 Magill Rd, St Morris)

presented by State Jazz co-ordinator.

Start 8pm Entry \$5

2nd June — **Out of the Question** (see review)

9th June — **The Hep Hounds** with Danny Hodgson on piano

16th June — **Groovin' High** with Simon King on piano and Gina Cohen on vocals

23rd June — **Table 13** with Robbie Nathan on guitar

Sun June 6th — **Mark Isaacs group** at Arkaba,

featuring Mark Isaacs, one of Australia's top pianists from Sydney (reviewed in On Dit earlier this year) and Tony Hobbes on saxophones.

8pm
 (Mark will also be performing at the Cargo club on Tues 8th of June as part of **Boblicity**)

Jazz Action

Tues June 8th — **Scott Hamilton**, tenor sax player from America performing at the Arkaba, 8pm

Sunday 4th July — **Jazz Festival** at the Arkaba (bistro and upstairs) 11am — midnight Featuring local, national and international acts (more in next weeks On Dit)

AU Film Society presents

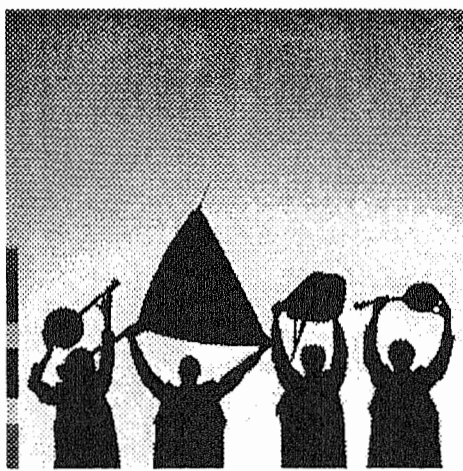
TO MOCK A KILLINGBIRD



Actually, To Kill a Mockingbird, its just that we couldn't find a proper picture of Gregory Peck. We have the right film, though. Come along Tuesday 1 June to Union Cinema at 7.30pm. Members Free

Membership of the Film Society is \$10 for 1993 which is astonishingly good value for students. Just wait for what we have in store for you for next semester! The Film Society is proudly sponsored by the University of Adelaide Foundation, Mercury Cinema, Union Bistro and the

Commonwealth Bank



Terem Quartet
Terem
Real World

This CD is really good. You should listen to it. I have and so have some of my friends and we are all impressed. The Quartet is very funny and are the best foot stampers in the business. Come and enter the world of St Petersburg humour and learn why four grown men with three beards traded their classical instruments for three folk-instruments and a hundred years out-of-date balalaika.

Shane Doohan

She Kissed Me
Terence Trent D'Arby.

Anyone who bought TTD's last album 'Neither Fish Nor Flesh' (probably at Virgin for \$5.95) won't exactly have been eagerly awaiting his next release, especially after he made the comment that 'NFNF' would be so huge that he could have "monks chanting in Swahili with their feet in Epsom salts" on his third album and people would still buy it. Three years later, however, he released a new album, and is now pretending that he never released NFNF. She Kissed Me is the single that TTD hopes will help him regain his audience. It has mass-appeal written all over it: It's short, it's catchy, it's guitar-driven, it's got inane lyrics, a guitar solo and an amazing filmclip. It's also got TTD's damn fine voice which makes it stand out from most of the shitty pop/rock stuff out right now. You'll prob'ly be hearing a lot of this song, but if you like it, don't buy the the single. The second (non-album) track, while quite good, doesn't justify it. Instead, buy 'Symphony or Damn' when it's released. It's got 15 songs that are just as good as anything on 'Introducing the Hardline'. TTD is definitely back.



rage against the machine

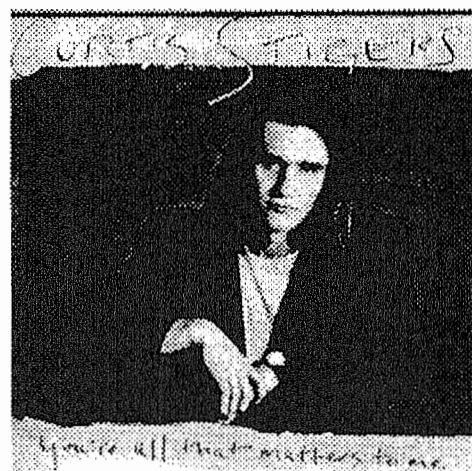
Rage Against the Machine
Rage Against the Machine
Epic

"No escape from the mass mind rape, play it again jack and rewind the tape, until ya mind is locked in, believin' all the lies that they're telling ya, buying all the products that they're selling ya, they say jump, you say how high." Strong words indeed from Rage against the Machine's 'Bullet in the Head'. I presume the irony of Molly Meldrum holding this CD up on 'Hey Hey It's Saturday' and telling the mass audience to do themselves a favour, best new band in America, etc, would not be lost on the band. The similar tags from the English music police (NME, Melody Maker) have prompted many people to rave about this band, but then admit to never actually hearing them. "They say jump, you say how high." All this perhaps serves to make their message even stronger; the point they are making has become patently obvious by the mass media (and therefore the mass public's) response to this CD. Yes, the mass media can sell an anarchist viewpoint to the public. Whether the public realises this is what is being sold to them is a different story.

Paul Connor

The music is a perfect companion to their message; you can't talk about how fucked up American society is with a tambourine backing. This is not the first use of rapped vocals and hardcore guitars, but these grinding riffs and the obvious pissed-off passion in the vocals make this the most outstanding. Not all the vocals are rapped - when this guy sings he sounds like Rollins in one of his mildly miffed moods. Paranoia is a fair description of the lyrical content, appropriate for anyone from Los Angeles. Hell, I'd be paranoid. Pounding describes the music, all natural guitar, bass and drums, cranked up high. Suitable for anyone who likes rap (I don't); suitable for anyone who likes hardcore guitar noise. (I do). Suitable for anyone who likes to think a little beyond 'Hey Hey it's Saturday'.

Daniel Kearney



You're All That Matters To Me
Curtis Stigers
Arista

If any of you read my last Curtis Stigers review, please switch off now as this is dull and lifeless crap, just like his previous single "Never Saw A Miracle". I won't beat about the bush — I thoroughly hated this, and I feel it was punishment for doing something wrong (but what could be so bad as to punish me with this?). The CD single contains (supposedly) 2 mixes of the single, the new mix and the original version, both of which run the same time (4:19) and sound no different. It is as slow as a snail, jazzy (which is not bad given the right artist, which Curtis is definitely not) and would be the perfect Mother's Day gift for your grandmother. The third track, "Count My Blessings" continues along in the same vein with little variation. It makes you wonder why record executives persist in producing this shit — it doesn't sell.

COMPETITION:

To win Curtis Stigers' latest offerings, the CD singles "Never Saw A Miracle" and "You're All That Matters To Me", write to: Crappee Competition 1 c/- On Dit stating in 15 words or less why you want to win. The most original entry will win and the winner will be announced in next week's On Dit.

Nick Pickard



Yizgarnnoff
The Celibate Rifles
Festival

The Rifles have long been a mainstay of Australian rock, pouring out crunching tunes with clever, thought provoking lyrics. This is their second live album, featuring performances recorded at CBGB's in New York and Promises, Sydney. The songs are mainly from the last two albums, with a little new and a little old thrown in. The recording is exceptional throughout, with none of the grit of the guitars lost, and no attempt to doctor Damien's great, flat nasal 'strine' singing. The CBGB's show was presumably with the Leaving Trains, as Damien makes some rather unflattering comments about Falling James and his penchant for party frocks. The crowd perhaps wanted something more punk, as the response is remarkably restrained for what is obviously one hell of a gig. At least there is no canned applause! The Sydney recording is just as good, and Damien (nearly) sings in key. The finale is the showstopper, recorded live for JJJ's live at the wireless. Their version of 'Baby Please Don't Go' is immense, and the recording is probably better than their studio stuff. How come they've never been this good when I've seen them live? I dunno, but this CD ranks as one of the best live albums released recently.

Daniel Kearney

Duophonic
Charles & Eddie
EMI

Well, sorta soul music with 90s influence. Definitely '5AD Easy Listening Music'. It's a struggle to listen to the CD, even once.

Just look at the inlay photos - the pure stupidity of 'Charles & Eddie' says it all - just don't buy it.

Prakash Sabapathy

Note: If you do get this from someone (who has no idea), don't cry in shock. The CD can be used as a really groovy 'New Age' drink coaster. That'll really impress your friends.



Suede
Metal Mickey/The Drowners (single)
Nude (Distributed by Sony)

Suede have been hailed as the newest and greatest thing to come out of England, with tremendous publicity generated by their first album. Their record debuted on the U.K. charts at number one, which is not surprising if this tantalising snippet of a CD is any indication. First and foremost, this is due to singer Brett Anderson, whose mysterious sexuality (which is cleverly played upon on the cover of both the album and this CD) and amazing vocals are central to the band's image and sound. Coupled with their rhythm and guitar oriented basis led by Bernard Butler on guitar, Suede generates not an altogether new effect, but definitely an excellent one.

Metal Mickey and *The Drowners* are the featured tracks of the CD, and as such are fabulous examples of Suede's style: Brett leading the way on vocals, combining with the melodic yet driving guitar sound, as well as bass and drums beautifully. The other tracks *My Insatiable One* and *To the Birds* retain the same format, but are slightly slower with more emphasis on the singing. However, if you want to sing along to the songs be prepared to be frustrated, as it's bloody hard to figure what someone who sings in a cockney accent is saying, and hence I'm still trying to figure out what some of the songs about (although most deal with sexuality). But don't just sit there and read all this, my advice to you is go out and buy the album (or this single), lie down and have a listen to some damn fine music from a damn good new group who have very promising future.

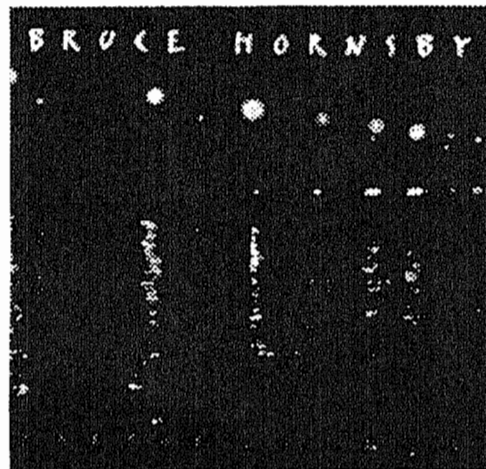
Boneclub
Beautiful ep
Imago/BMG

Do you get off on testosterone overdosed rock? Do you like to impress like-minded friends by showing off the latest grungey, Seattle-ish sounds? If you answered Yes to both of the above, then chances are Boneclub are for you (even though they do hail from Minneapolis, east of Grunge Mecca). *Beautiful* opens with a kick in *Everything's On Fire*, a meaty head-thumpin' slab of rock. It continues in this vein (though not as successfully) for the next two tracks, *Arrive* and *It's not alright*, before breaking the pace for the sparse *Slomo*. To their credit this piece doesn't degenerate into your standard epic rock ballad, but rather showcases a definite musical ability in amongst

some intelligent guitar work. *Slippin'* slips straight back into gutsy rock mode, being harder and heavier than before, while *Hubris* ends the ep in a grinding, howling manner, sounding not unlike Soundgarden.

Generally the *Beautiful* ep is a tight, mean piece, which manages to fuse the big sound of other similar U.S. bands of the moment with a blatant Led Zeppelin influence, yet still manages to not be cliched and predictable. Admittedly the lyrics are a bit dodgey (e.g. *I don't want to piss you off/but I think that we should talk*), but overall it's a competent ep (though not particularly original or outstanding), provided this is your type of music. Certainly they're not the next Nirvana, but isn't one enough anyway?

Michael Osborn



Bruce Hornsby
Harbour Lights (single)
BMG Arista/Ariola Ltd

Bruce Hornsby is probably one of pop's more talented piano-player-songwriters. His songs are catchy Top 40 material but are all possessed of a certain similarity. If you like his distinct style (and I do) then this is not a problem. *Harbour Lights* is a reasonably inspiring tune in the anthem mold, complete with Hornsby's majestic piano, swirling Hammond organ and large quantities of female backing vocalists. Pat Meheny (more well known to jazz fans) adds some lyrical guitar lines. Its always nice when the second song on a single is a good one (you really feel like you have snagged a bargain). Here it is a live version of *The end of innocence*, a wonderful little-known ballad from the mid-80s, originally recorded by Don Henley, and, to my surprise, a joint composition between Henley and Hornsby. *Harbour Lights* is more of the same from Bruce Hornsby, thus if you liked his previous out put, this is sure to appeal.

Danielle Poulos

Defryme
God Inside a Man
(single)

Defryme are one of Australia's most promising new acts to appear over the past year and their new single *God Inside a Man* is sure to follow on successfully from their wacky, fabulous single *Therapy* and their support role on The Tragically Hip's tour of Australia.

The single's title track exhibits clearly the strong talent of Defryme: combin-

ing a strong guitar riff with clear and intense vocals. Add in the consistent percussion and bass lines and the result is a tune of many varying parts with faithful devotion to the principles of plain good ol' kick-ass rock'n'roll. However, an obscure yet brief cut to some (Maori?) chanting obscures the otherwise excellent and thumping work incorporated into the track.

The other song on the single, *The Bone*, taken from Defryme's appearance on Triple J's "Live at the Wireless" segment, appears to capture the group's strengths much better than *God Inside a Man*. It is the sort of song that immediately gets you tapping your foot, banging your head and (anxiously?) awaiting the rest of the tune — the only pity being that this feeling fluctuates significantly thereafter, something which is largely due to when the particularly effective keyboard sound is used and when there are lapses into quieter patches.

The antics of Defryme on *Therapy* and throughout this single, combined with their musical style brings to mind images of the band perhaps being Australia's answer to the "Red Hot Chilli Peppers" and "Faith No More". Regardless, the *God Inside a Man* single is a great showcase for Defryme and purchase for anyone interested.

Jordan Parham

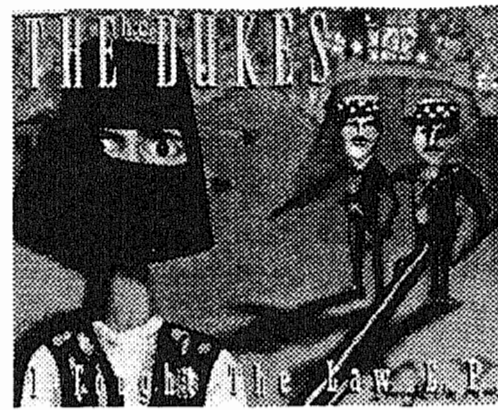


Teacher I Need You
Stephen Cummings
Polydor

Teacher I Need You was written a considerable time ago by Elton John and Bernie Taupin, and Stephen Cummings, in his inevitable style, has brought it back to life.

Recorded for the soundtrack to *The Heartbreak Kid*, *Teacher I Need You* is a classy track, and has just that edge which is likely to make it a hit second-time around — it's not pop or trash — just a simple but intelligent song. The pace slows down with *Keep the Ball Rolling*, which rolls along at a leisurely pace, just enough to keep your attention, and finishes with *I've Got A Lot of Faith in You*, obviously written just for the soundtrack. All in all, an O.K. production, but the single will definitely be popular.

Nick Pickard



I Fought the Law EP
The Dukes
Columbia

The Dukes are a great Australian band, and their latest production contains a blend of their original work with their rendition of the Beatles' song *Happiness is a Warm Gun*, a slow but fine song.

The E.P. contains two versions of the title track *I Fought The Law*, which is a good rock song, bolstered by the guitar work of Sean Kelly (formerly of The Models). Both versions are fast tracks, and it's good to see some bands are still using drums (not drum machines).

Faith could probably best be described as a typical Top 40 track, combining a simple but vibrant mix of guitar, keyboards, percussion and vocals — and it works very well.

Gun in My Hand is an acoustic track, courtesy of Triple J Live Recordings, which contains a large amount of saxophone, complementing Kelly's vocals, and is pretty good.

Four of the five tracks are from the soundtrack to the movie *Reckless Kelly*. I'd be surprised if many people hadn't heard several tracks from this E.P. and for 5 bucks, you get a ripper production.

Nick Pickard

Easy
Faith No More

Someone had the audacity to suggest the video clip to this song be filmed in a hotel room full of gorgeous girls to "liven it up". Faith No More said they would find the "girls" themselves and so we have an interesting film clip of Faith No More in bed with ... Drag Queens!

I'm glad the band had enough sense to record a cover version of a previously brilliant song and not feel the urge to change bits here and there. The result is an even more brilliant version thanks to vocals by Mike Paton which bring real character to the song.

From a band that has brought us previous film clips of suffocating fish, and heavy metal muthas dressed in tartan dresses, shock factor seems to be the name of their game.

Michael Guarna



Sound of the city
Various artists
Columbia (Sony)

Get out your bubbleskirts, fluoro socks, camouflagebelts, GO-GO shirts and copies of Smash Hits mag — the early eighties has now officially surpassed the '70s as the current nostalgia craze with a wave of compilations assaulting the market. "Sound of the City" is a supreme collection of some of this most legendary, most well-loved and well-remembered hits from the "new romantic" era. The early '80s ... you remember the sound — over-the-top synth, souped-up reverbed vocals, fast poppy beats and sacharine-sweet melodies. The era that spurned an incredible number of British chart-topping one-hit-wonders. Remember Soft Cell's *Tainted Love?* or Visage's *Fade to Grey?* They are here. The early '80s — the age when make-up and natty suits for men was on the cutting edge of fashion with such artists as Duran Duran (now girls, which one of you did not suffer a crush on at least one member of this group ... don't be embarrassed about it, at least you missed the Bros. craze), Spandau Ballet, Culture Club, Split Enz and Gary Numan. All are represented here. The early '80s ... the time when such proto-dance groups such as New Order and the Human League, were creating compositions such as *Blue Monday* and *Fascination*, that would serve as fore-runners to today's contemporary dance styles. Among the other artists making an appearance on this album are the Jam (*A Town Called Malice*), Joy Division (*Love will tear us apart*), Madness (*Baggy Trousers*) and The Eurythmics (*Sweet Dreams*). Of course, as is traditional with every compilation, there is always the one or two obscurities — in this case it is the little-known *Waiting* by the Dugites. To sum up, Sound of the City is thorough (as one CD can be) in capturing a musical trend that emerged in England in the early '80s. A very enjoyable romp back to my "age of innocence".

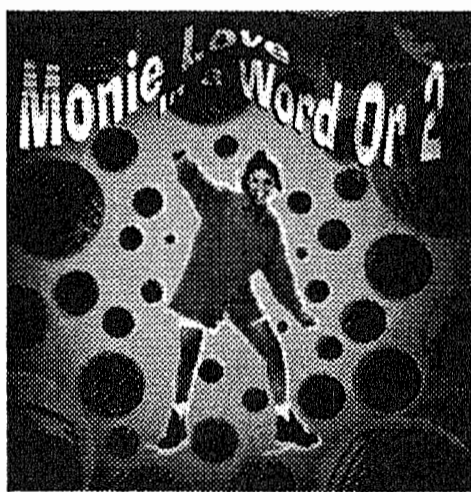
Danielle Poulos

Ka-Bloom!
Flowerhead

"Ka-Bloom!" is the self-produced debut album from Flowerhead, a relatively new band from Austin, Texas, who have managed to create an album of extremely varying styles. They are essentially a grunge-rock band, but don't hold me to this classification. I was pretty unimpressed on first listen to this CD. After reading the press re-

leases I was expecting something that would reach out and grab me by the balls. It never did this but, as the most things, after three or four listens I became more familiar with the tracks. Flowerhead have a likeable sound that is very rock orientated but unfortunately have a few wanky guitar solos that build up to big cymbal crunching endings (you know the ones!). The worst of these is to be found on track 7, *What!!*, which was quite appropriate. There are obvious Beatles, Hendrix and Zeppelin influences throughout. The most obvious Beatles influence can be found on *Coffee* which is to be released as a single. This song could have almost come straight off Sgt Peppers with the use of some very psychedelic vocals whining out "If I was alone with you, I would change your point of view". This and *Acid Reign*, the debut single are probably the two most well constructed and likeable tracks so look out for them. A lot of the songs sound too much like Pearl Jam for my liking, but there are some good songs on this CD and it's worth checking it out to hear the variety of style (*Sunflower* is quite bluesy with *All Along the Way* having a funky feel to it), and the weird and wonderful noises that continue after *Sunflower* for an amazing fifteen minutes. These guys from Texas have produced a pretty solid debut that deserves some attention. If you do happen to lend an ear to this CD, take the advice inside the cover, "Play this sucker loud!"

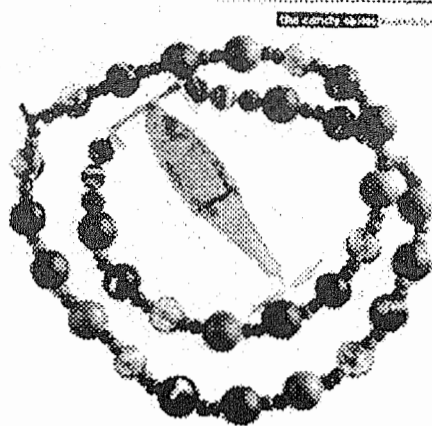
Simon Lee



Monie Love
In a Word or 2
EMI

For all those people out there who like that musical style of female rapping (ie: Betty Boo, Icy Blue, Salt'n'Peppa or Queen Latifah) then 'In a Word or 2' could be an album for you. However, as I am not, I found this quite a mundane and repetitious record. Potentially this could have been a commendable album, however Monie Love fails to consolidate on the promise of the first two (or should that be "2") good tracks *Full Term Love* and *Born 2.B.R.E.E.D.* and the album disintegrates into a series of songs sung with pretty close to the same speed, rhythm and musical accompaniment until the final (twelfth) track, which follows the same pattern, only slower tunes and instead turns 'In a Word or 2' into a very colourless and dreary offering.

Jordan Parham



The Candy Skins
Wembley
DGC

Wembley has been taken from a compilation album, "Fun?", which I haven't heard, and so can't legitimately comment on. According to the hype, however, it is a "striking" collection of songs and artists. But as for this song, "striking" is not a term that magically appears when I listen to it. It is a nice enough tune, but nothing to cause music listeners across the world to dance in the streets. "Wembley" certainly follows the Candy Skins reputation as a guitar orientated group, and the whole 2 minutes 36 seconds is pleasant, unchallenging listening. And how romantic is it to describe the size of the love you feel for another person in terms of an over commercialized and ultimately shallow sporting event (They even include the sounds of cheering crowds to complete the effect). It's the type of song you would listen to on the radio, but wouldn't go and buy on its own. Maybe the album itself is better, I don't know. I just feel sorry for the fish ...

Ben Authers

Iron Maiden
"A Real Live One"
EMI

After 8 years, Maiden has finally released another live album. This one has 11 songs from their last 4 albums, recorded live during last year's tour of Europe. This means, incidentally, that if you don't know French you will need a translator if you want to know what Bruce says to the crowd in Paris. Speaking of Bruce, this album is basically the last chance you will get to hear him sing their new stuff live as he announced his resignation from the band on February 22nd. Sad but true. (oops, wrong band). The songs themselves were recorded all over the place, with only Finland providing more than one song (three, in fact). This leads me to the conclusion that not only do the Finns enjoy better education and military than us but also better metal concerts. (certainly more regular ones). In any case, anyone who has ever seen the Irons live knows that they always kick major ass over the studio versions, and there's no disappointment on that front with this album. The breakdown of songs by album goes: Somewhere in Time:1; Seventh Son of a Seventh Son:3; No Prayer for the Dying:2; Fear of the Dark:5. Given that bands nearly always play more of their recent stuff, it appears

that the band has come to the same conclusion as most of us, namely that No Prayer was a fairly crap album. The CD sleeve has a whole bunch of great photos of the band playing live, and the cover is by Derek Riggs (yes!!). Definitely a worthwhile purchase for any fan of their new stuff. Oh yeah, one more thing — following hot on the heels of this release will be another live album, *A Real Dead One*, which will be a selection of live songs from pre-1985. Personally, I can't wait, and that's no jive.

abeab
 bastardregiment
 ixorum
 vost



Caligula
I.C.U. (EP)
Phonogram

"I.C.U." is one excellent CD from one damn fine band. Its only failure is that there are only four songs on the EP, one of which is a remix. However, this was more than compensated for by Caligula's great gig at the Synagogue — too bad if you missed it. Caligula utilises the often feminine sounding vocals of Ashley Rothschild fused with the keyboard and sampling wizardries of Jamie Fonti and backed by Sean Fonti on bass, James Mackinnon on guitar and Dave Macken on drums. This produces a unique combination of dance style beats and samples with fine musicianship, similiar to a softer and more subtle version of Def FX. The distinctive sound of Caligula is evident on the title track *I.C.U.*, and also on its remix (which is on just the original song with some tacky drum-beat added on) which they still mangae to play live and I almost prefer the original. The sound track *Liquid* is definitely the weak point of the EP as it is too similar to *I.C.U.* and also uses a vocal sample from the next track *Before* and really needs to be placed as far away from these tracks as possible to make it viable as a good song. *Before* is the single taken from the EP that can often be heard on Triple J, and is quite different in style to all the other tracks due to the rap-style vocals in combination with the unavoidable rhythm, beat and sound of the track which conjures up the foot-tapping, head-rocking effect you want from a bloody good song.

The Bitch of Britain

Julie Burchill has always had a firm grasp of her strengths, others' weaknesses, the vernacular. She has never pretended to be any blushing English rose.

This is the woman who stormed her way onto the staff of NME at age 16, responding to an advertisement for "young hip gunslingers." Soon married to Tony Parsons, and just as quickly divorced, the 32 y.o. now lives with her second husband Cosmo and her son Jack. Her book *Sex and Sensibility* chronicles her opinion essays on just about everything.

Burchill has a witty word and a cutting remark about most subjects. From 'Designer Dykes', "A designer Dyke isn't just any old muff diver- Oh goshi no"; Girls who Kiss and Tell, "These women have become the Typhoid Marys of Capitalism"; to 'Bourgeois Feminist triumphalism', "As Madonna said when asked about a po-faced feminist's low opinion of her white-slut-on-heat image, 'Oh I believe in everything they do - but I was too impatient, I couldn't wait.'"

Burchill's confrontational approach extended to her battle of the faxes with controversial academic Camille Paglia. According to Burchill, reviewing 'Sex, Art and American Culture', Paglia "couldn't think her way out of a paper bag" and is "crazy as a loon." Soon after the battle began in earnest Paglia fired off a fax that Burchill had "produced nothing of global interest". But before the week was out Burchill had despatched her final fax: "Fuck off you crazy old dyke."

These women, described by *The Australian* as the 'two vipers of modern feminism' are feminists who many would have struck from the roll of Acceptable Sisters all together. While both have dabbled in that Alladins cave of lefty credibility, lesbianism, Paglia in particular has made more appalling statements on

When Julie Burchill, a journalist who has been promoted as 'The Bitch of Britain', started a war of words with Camille Paglia, she issued this warning: "I'm nastier. I'm 10 years younger, two stones heavier and I haven't had my nuts taken off by academia."



the subject of date rape than your average magistrate. Perhaps both serve to prove women have as much potential to be aggressive, loud shits as the boys.

Mostly however Burchill is just a very funny writer. Show me as many knifejob features about her as you like - the ones that decry her "bad feminism" and then get literary laughs from snide remarks about her weight. At least she doesn't bore us all with low fat, decaffienated, political correctness. All the other ideologies can battle it out, but if the ladies disagree about what colour to paint the women's room twenty boys are at the ready to gleefully sneer "Trouble with the sisters?"

Of course, not all her pieces are brilliant,

in any book of collected essays you have take the good with the bad. 'Di Hard - The Pop Princess' is one of the better - "It is ironic that the woman being held up as the ultimate wife and mother was actually more domestic before her marriage; hers is now a hot, modern, media career." Her subject matter is not only concerned with Lady Di or penises - "Sorry boys, size does matter." While the latter is probably a nice little earner (the penis story doing great business after being snapped up by women's magazines across the globe), she doesn't shy away from the grittier stuff. Incredibly proud of her working class background and mainstream status, she is one of Britain's highest paid columnists, and publisher of the well re-

garded *Modern Review*. With a readership that runs into the thousands she had this to say about the AIDS crisis

"Up to 15 million children in the Third World, mostly in sub-Saharan Africa, will lose their mothers to AIDS by the end of the century. The developing countries contain 75 per cent of the world's AIDS infection; by the year 2000 they will have more than 90 per cent. Yet, shamefully, and with the connivance of the AIDS charities, the disease is now being treated as a cross between a Neighbourhood Watch scheme and an excuse for a knees-up. While whole African villages are wiped out by this plague, the Western media continue to regale us with a shock-horror roll-call of a generation of creative genius (without exception male and Euro/American) lost forever."

In "Apocalypse Now (Please)" Burchill declares

"...the Amockalpsists of the West, while thinking they care, are agents of camouflage; to draw attention to tiny Western ailments - nasty TV dinners, malignant cable TV - is to take space from the real points of the world where something really akin to the apocalypse is happening - El Salvador, South Africa.."

Ultimately Burchill's politics remain contradictory, but then again most people's ideological interests are. What is important about Burchill, apart from the fact you will wish you had thought of half the things she says, is that her brash loud agenda has a platform on the international stage. In all honesty, what other highly paid female columnist could release a blockbuster that includes someone doing it with a goldfish?

Samantha Maiden

Get your tongue out of my mouth I'm kissing you goodbye

Get Your Tongue Out Of My Mouth, I'm Kissing You Goodbye!

Cynthia Heimel

Picador Australia \$14.95 RRP

Although Cynthia Heimel and Julie Burchill both peddle opinion essays with a large dollop of pop culture feminism, they are as different as chalk and cheese. The difference largely stems from a ten year age gap. Heimel is just the sort of soft focus hippy Burchill was hired to seek and destroy in the late seventies at NME.

A syndicated columnist for *Playboy* magazine - "Okay, here's why I work for Playboy then could everybody please shut up about it: They pay me. They let me write whatever I want, except for the time I combed through the Bible to find quotes that Jesus was a homosexual, drug-taking communist." She is the author of several girly conspiratorial feel books with pop art covers and titles like 'Sex Tips for Girls', and 'If You Can't Live

Without Me Why Aren't You Dead Yet?' Her new book is 'Get Your Tongue Out of My Mouth I'm Kissing You Goodbye.'

Heimel's musings are syndicated in several magazines around the world. If you have read *The Village Voice* you may have enjoyed 'Problem Lady' a column which is of a very similar ilk to *The Age's* Kaz Cooke. Many of her articles, with monikers like 'PMS and outfits', 'How to get a man (I'm serious)' have appeared in *Cosmopolitan* and *Vogue*. While Burchill is careful to keep her armour intact, Heimel wears her insecurity as a badge of honour. The introduction to her 1991 book 'If you can't live without me why aren't you dead yet' begins,

"This is a book of humour, O.K?"

It's not a book about an ex-hippie, ex-maniac who is baffled by how strange and goofy the world is seeming these days. It's not about feeling helpless and stupid as world events sweep right over our heads....why would it be?

Everythings great right?"

Heimel's not exactly the epitome of hardcore, but her insecure musings can cheer you up the same way pictures of starving children make you feel better about losing your house keys. Her attraction is the politics of "at least I'm not that bad".

Who, in a fit of teen angst, could resist this crazed rant:

"They are everywhere, they are a plague on our houses. They spring from the deep abysses of this city's rancid darkness to frighten the city's citizenry.....They are a poisonous epidemic..."

Couples. I hate them. They make me puke."

And Heimel's got plenty more where that came from. The new book covers similar territory of her last releases. With section's like, "Feminist Rants", "Family Values", "The Times", "Shopping" and "Battle of the Sexes" you get a quick idea of what we're dealing with here. Her pieces range in quality from the good "Woody We Hardly Knew Ye", the bad "

Condensed Diary of a Single Mother" to the ugly "My Dog, Myself"

Ultimately Heimel is at her best when she is playing adopted mother/best friend, dispensing homely anti Republican advice in her *Village Voice* column *Problem lady*

"I think when you meet the right person one of you just knows. It might not be you. You might be one of those girls with bad instincts., who immediately gravitates to the alcoholic ex junkie in the room who can never return a phone call. But even if you're relatively healthy you should still pay attention to a man who's making such a big push. He may know something you don't know, he may feel something you don't yet because your mother and friends are making you feel so recalcitrant and cranky.

What the hell, give it five dates"

Sam Maiden

I dreamed a dream...

Dictionary for Dreamers
Tom Chetwynd
Aquarian

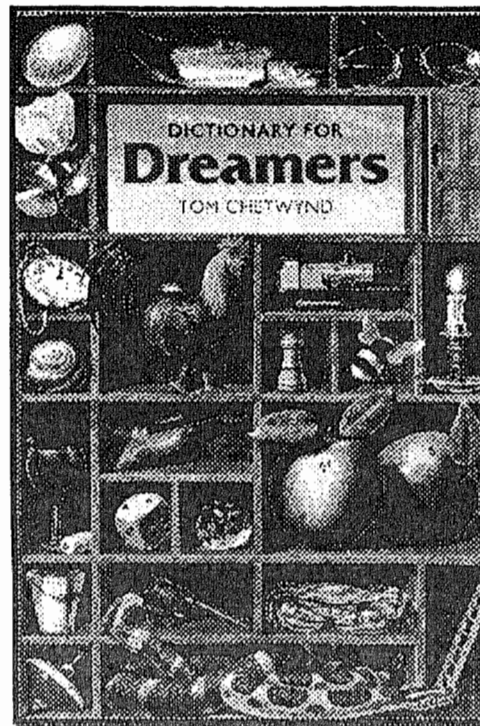
I've had a dream. It wasn't about racial justice. It was about cockroaches gnawing on the carcasses of fish in a large bowl. I tried to drown the pesky beggars. As the water slowly filled the bowl the fish began to flesh out and became their former selves — this time they had an attitude. They sought revenge on the cockies and ripped them apart in a tempset of hatred. My dreams are often quite vivid, and I'm usually pretty flummoxed by their symbolism. Drowning unicorns, faces emerging from walls, and rubber balls that attack people. Do I need numerous sessions of expensive counselling? No, what I need is a dictionary — a *Dictionary for Dreamers*.

This dictionary, the first of three vol-

umes, uses the theories and research of the important Dream-Raiders, Freud and Jung, as well as many contemporary psychoanalysts (a small bibliography gives a list of the most important). Unfortunately Chetwynd's book is littered with gender biased language which is an annoying constant throughout.

A short introduction brings forward the basic precept that dreams mean something. They are not absurd images randomly conjured up by the mind. Dreams are symbols directed by the subconscious to "tell us what we need ... what we desire, in order to be complete". Dreams have a purpose. They exist as a unifying force to gather all the wayward components of the personality in an effort to complement each other.

The main problem of course is how to interpret the symbols in a dream. Chetwynd confidently states that all an "individual needs to interpret his (or her) dreams successfully is sufficient information about the way dreams work". This brings us to the entries



which boast of "over 500 archetypal symbols". Sub-categories are placed in major categories, such as BODY, BUILDINGS and FIRE. An index is provided if you are not sure where your sub-category belongs. Therefore once you have had a dream, reference is easy, leaving your sub-conscious ripe for the picking.

The entries suggest that practically everything going on in your mind is full of smut and raunch. Penises, vaginas, poo, sex, anuses all form the foundations of our minds. When you dream of a cave, you are in fact dreaming of a vagina. A sword is an erection. Rain is urine. A fish is a person that lacks sexual attractiveness. Thunder is a fart. A muddy hole is a rectum.

Dictionary for Dreamers did not help me get to the bottom of my dreams. But it did get me thinking more about them. This book does not really hold the answers, but it works well as a catalyst for thought.

Michael Hepburn

Star Trek: The Next Generation

Something's just not right. I sit in front of the screen and listen to those magical words: "Space. The final frontier. These are the voyages of the starship Enterprise...." Music to my ears. But something's just not right.

Different crew, of course. But there's nothing wrong with that. The former crew was excluded by the "no-walking-frames" policy on the bridge of the enterprise. Captain James "Jim" T. Kirk had more wrinkles than a mini-bus full of grannies. And that was just around his eyes. So having a new crew is

only natural.

But *Star Trek: The Next Generation* just doesn't sit happily in my stomach.

I think most of the problem lies with the captain. He's bald - which is not very heroic. But I can live with that. His name is Jean-Luc Picard - since when has anything French been heroic? But I can handle that. And he has a strong authoritative voice that partially redeems these flaws.

No, it's his attitude I don't like. He just doesn't seem to know what is expected of him. I mean, there he is faced with a not-at-all friendly alien life-form, just begging to have some officer of Star Fleet fry its slimy purple fur; just crying out to be strafed by full-power phaser fire. And what does Monsieur Picard do?

He negotiates. Just like that. Thousands of years of human history straight down the gurgler. Now what kind of example is that for the youth of today?

And it's so anit-climactic! There I am, hunched on my sweat-soaked sofa, slim, black plastic remote control/phaser/phallus in hand, just aching to teach those no-good alien maggots what it's like to have both your kidneys melt while you're still using them. And what does the man in charge do? He soliloquises. This is not bloody Shakespeare, fer Chrissake! It's supposed to be the American way of life. Old James T. Kirk would never stand for that kind of malarkey. He'd attack anything, even if it meant taking on something extremely huge, large and big with nothing between him and a gory death but his bare hands and a burning sense of righteousness (which is even hotter than a maximum power phaser bolt).

When was the last time Jean-Luc was personally engaged in a punch-up? Probably hasn't bloodied his knuckles on someone's chitinous carapace to this day. His first officer, Cdr. Riker, has physically restrained people upon occasion. He doesn't actually give them an uppercut to the jaw (or mandible). And he isn't the captain, he's not a model for correct behaviour in quite the same way.

Instead of action, rational thought is all the rage. The captain thinks: "I'd better be nice to this talking Freedom bookshelf or I might drag the Federation into an interstellar conflict." As if that were undesirable!

Things have certainly changed. Human emotions are complex and valued; the Enterprise meets aliens who are vastly superior in their technology (and their culture; the bloody cheek!) and the wider socio-political-historical context is often contemplated before making an important decision. I mean, just what the bloody hell is going on here?

Whole episodes go by without a single

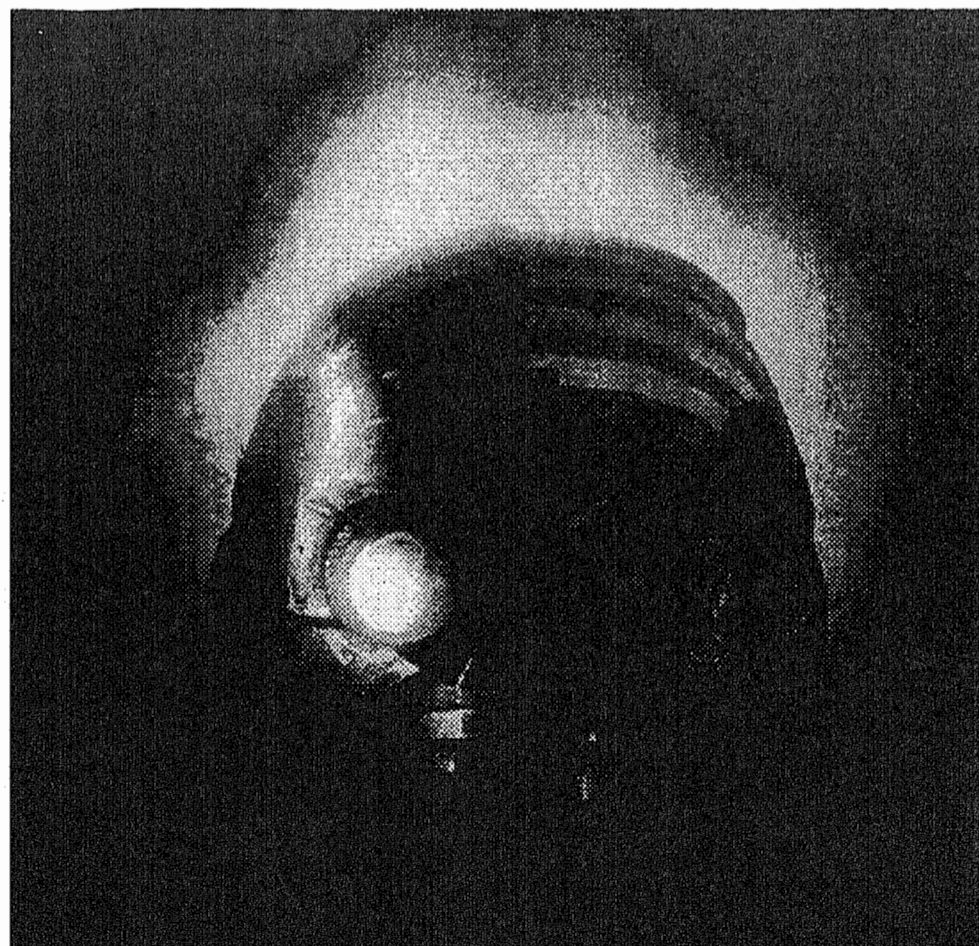


alien encounter. Purely internal, emotional difficulties are resolved. And the central metaphor for humanity employed by *Star Trek* is no longer militaristic. In *Star Trek: The Next Generation*, when attempting to show what it is that we humans possess that Lt. Cdr. Data, the android, does not, the chief metaphor used is that of the poker game, with all of its connotations of risk, anxiety, calculation and bluff.

There's evidence of genuine intelligent thought behind this series, Goddamnit! And I don't like it.

Because it's just not right.

Nick Smith



Bitter Moon

Bitter Moon
Now at Capri
Chelsea Film Festival.

The title of this film is a pun on "honeymoon", which is very apt but perhaps a bit obscure. It is the story of a relationship from the first meeting to the bitter end- and be warned, it becomes a very nasty relationship indeed. It is painful to watch and is not recommended for the emotionally squeamish.

The story is narrated by cranky Yank Oscar, who corners straight-laced Eng-

lishman Nigel on a cruise and forces him to listen to his tale of life with his wife Mimi. Nigel is initially disgusted by the descriptions of kinky high-jinks, but as this relationship disintegrates, he finds himself not only sympathising with Mimi but coming down with a bad case of wanting her body. The contrast between the raunchy Parisians and the very proper English couple is rather overdone, the stuff of stereotypes, right down to their names- Oscar and Mimi, Nigel and Fiona. Hugh Grant as Nigel plays yet another sexually re-

tarded upper class nitwit, but this time parodies himself to perfection. Watching him on the dance floor is particularly amusing, Kristine Scott Thomas throws up convincingly as Fiona. This is another of those director-acts-out-his-favourite-fantasies movies, even more blatantly so because Mimi is played by Emmanuelle Seigner, Roman Polanski's wife. Her bottom is granted a high percentage of camera time. Not to detract from her performance- her character is pure male fantasy and there isn't much scope for anything

besides pouting and wiggling. Peter Coyote is suitably jaded and snarling as Oscar.

Bitter Moon makes fun of erotic movies at several points- some of the sex scenes are ridiculously funny. However, the movie tends to drag with the descent of Oscar and Mimi's relationship, because it is so teeth-grittingly painful. And what is really funny is the soundtrack- late 1980's top 40, which enhances the tackiness of the movie. For it really is pretty tasteless.

Jocelyn Fredericks

Consenting Adults

Consenting Adults
Greater Union 5

After having seen "Bitter Moon", Roman Polanski's erotic tale of obsession starring new wife and femme fatale, Emmanuelle Seigner, viewing "Consenting Adults" the following day was anticlimactic (no pun intended). Okay, so the latter lacked the sensuality and the masochism of "Bitter Moon", but that could be attributed to its 'M' rating, and in this case M for mainstream and male-dominated. There is nothing revelatory

about this film which touches on obsession, indecent proposal and fatal attraction and it becomes a moral tale, exploring the consequences of coveting your neighbour's wife.

The plot sees the perfect life of a happily married couple (Kevin Kline and Mary Mastrantonio) progressively go downhill after the arrival of their new neighbours (Kevin Spacey and Rebecca Miller). There is an immediate attraction of the men to each other's wives. This eventually leads to a very juicy indecent proposal where the wicked

husbands sneak into their respective partner's bedrooms in the middle of the night and do the dirty with each other's wives. Or do they? Kline really gets his hands full this time (pun intended) when he finds out that this stunt of masculinity has resulted in murder. From here, the film turns into a fairly slick thriller with the occasional twist as it races to its fairly predictable climax.

Once again, the film's female characters seem very subordinated, showing a limited spectrum of woman's roles. At one end, you've got Sharon Stone's "Ba-

sic Instinct" character who screws and stabs her way to glory, and at the other, you've got Rebecca Miller's "Consenting Adults" character, an attractive 'dumb blonde' who can only croon the blues, get screwed, manipulated and bashed to death. This film is a battle of the boys, Kline vs Spacey, fighting for Mastrantonio. Some may find this film entertaining and full of suspense, but this isn't consenting adults, its consenting males.

Kanesan Nathan

In the Soup

In the Soup
Mercury Cinema
Until 5th May

It's so great to see a film by a director who appreciates the majesty of black and white. It is perfectly suited to this movie, which romanticises the existence of the poor struggling artist. Director Alexandre Rockwell has based the story on his own experiences in New York, and the film has a personal feel, accentuated by the use of the camera as the eye of the viewer. Adolpho Rollo is an impoverished film-

maker who resorts to selling his epic 500-page film script to pay the rent. He's the archetypal dreamer waiting for that 'big break', and in the meantime he will do anything to make money, including being interviewed by Jim Jarmusch (director of *Night on Earth*) wearing nothing but a megaphone. Steve Buscemi plays Adolpho as a permanently bemused, genuinely nice guy. It is refreshing to be attracted to the leading man even though he's not much of a looker in conventional terms, and has rather curious teeth. The buyer of his script is Joe (Seymour

Cassel) a gangster with an irresistible personality. He says his motive is to make art an important part of his life, but the truth of this is debateable. He sweeps Adolpho into his world of petty (but fun) crime, and the audience can't help but be dragged along too.

Joe is loveable and persuasive, wrapping our time-scarred inner child in a fuzzy blanket of warmth and tenderness. You get an inner glow just watching him- this psychotherapy is worth the price of admission alone!

Jennifer Beales of *Flashdance* fame is good as Adolpho's angel-next-door, and

Will Patton makes a memorably sinister haemophiliac.

Although this is basically a film about crime and poverty, it is positive and uplifting and **BLOODY EXCELLENT!** Rockwell pokes fun at "alternative" filmmaking, no doubt rampant among his contemporaries. Despite lacking heavy symbolism and general art-fuck bullshit, *In the Soup* is an intelligent and humorous film out of the mainstream.

Rebecca Nosworthy
Jocelyn Fredericks

Sniper

Sniper
Hoyts Regent
Now showing

Amusing ways of passing the time during this movie:

- (a) spotting the *Platoon* references
- (b) spotting the gumtrees in the "Panamanian" jungle (filmed in Qld)
- (c) trying to read any expression into Tom Berenger's face
- (d) reading in homosexual overtones
- (e) trying to work out whether Billy Zane is wearing eyeliner
- (f) wondering why Tom Berenger has to

lie face down in a field for a day and a half, covered in hay and horseshit (g) being titillated by the sight of Tom Berenger tied to a piece of wood, wearing a skin-tight T-shirt in the pouring rain, being tortured (an absolute treat for us bondage fans)

Intrigued? Well, don't be. We were just trying to make it sound good. This is just another typical action movie where the young smartarse rookie teams up with the seasoned pro and is flung straight into a desperate situation. Richard Miller (Billy Zane) is an Olympic shooter sent to Panama as a sniper

to assassinate a political leader. His partner is tough but caring Tom Beckett (Berenger). Perhaps the most disturbing aspect of this film is that there is no explanation of why the US government has employed them to do this- perhaps Americans don't need a reason?

There is quite a large "as if" factor: as if the government would send such a psychologically weak, undertrained amateur on such a mission and as if he'd suddenly, in the last scene, transform into a fully fledged commando and save Tom Berenger's bacon (whoops, gave away the ending).

Sniper is supposed to explore the dark side of killing people for a living, but fails to examine the issue in any depth. Director Luis Llosa has created a run-of-the-mill action flick with occasional scenes ripped out of *Platoon* in an attempt to graft on some meaning. Don't bother with this one.

Jocelyn Fredericks
Rebecca Nosworthy

Get out on the highway

This Ford/Mazda-designed Telstar a.k.a. (also known as) a Mazda 626 is very impressive for a mid-sized sedan. What follows is a compilation of 1436 kilometres of exhaustive testing and rigorous assessment; it was tough, but someone had to do it.

Our Ford Telstar GLX was a five speed manual with a four cylinder (base model in other words) 16 valve, dohc power plant (often referred to as an engine). It produced a lusty 85kW and 170 Nm of torque, which endowed the car with spirited acceleration.

The car went from zero to one hundred in 10.73 seconds under the considerable load of four passengers, all 70kg plus. This was quite good considering that the factory claimed 10.4 seconds, which was probably achieved with a driver only.

The car's free revving engine was surprisingly effective considering its 2-litre capacity. The Telstar is also offered with a 2.5 litre V-6 which produces 121 KW and 213 Nm of torque. Around-town manual cars are often considered to be a pain the arse. This could not be said for the Telstar. The five speed gearbox was direct although slightly notchy. When rapidly changing gears the "notchiness" was helpful in engaging the right gear.

The Telstar GLX's engine had a youthful rasp, this may deter some buyers who like to hear nothing but the sound of their favourite music wafting through

"The car went from zero to one hundred in 10.73 seconds under the considerable load of four passengers, all 70kg plus. This was quite good considering that the factory claimed 10.4 seconds, which was probably achieved with a driver only."

the car, but we feel it was an added bonus.

The Telstar was surprisingly sporty for a non-sports designed car. Light steering and a punchy engine combined with good road holding gave the driver enjoyment when pushing the car hard on the open road.

The cornering was very good and showed little of the understeer often associated with front wheel drive cars. Front and rear independent suspension and Bridgestone Potenza's on the rims definitely made an impact on the Telstar's handling and cornering. Perhaps the only criticism that could be levelled at its road holding ability was that it lost traction when accelerating hard over rough and uneven roads.

Four-wheel disc brakes provided the Telstar with excellent stopping power. This was reassuring considering the Telstar had a top speed in the region of 200 km/h.

Whilst on test the Telstar showed good fuel economy, which can be backed up by the factory figures of 9.5 l/100km around the city and only 6.6 l/100km

on the highway. These figures are for the manual; the 4-speed automatic, as expected, is not as good on fuel economy.

Interior design was claimed by Ford as having "soft 'organic' shapes". Admittedly it was nice but 'organic'??? Head and leg room was adequate if not good for a mid-size sedan. This is coming from two drivers both over six foot (we're talking *height*).

Central locking, air-conditioning, power steering and no electric windows were standard features. Even being the base model the 6-speaker AM/FM cassette sound system (with electric aerial) produced excellent sound quality and clarity.

The interior and exterior fit and finish was very good. The rear front and rear seats were firm and supportive. In the rear the seats folded down 60/40 style to increase the already quite roomy boots carrying capacity. The glove box is not as well endowed, it could have been larger, to accommodate the usual car paraphernalia in it.

The final area to look at is the price.

The manual Telstar GLX was priced at \$28,710 which is more expensive than some of its rivals, Toyota Camry/ Holden Apollo, Subaru Liberty and Hyundai Sonata. This base model price is the only complaint against the car, as its performance and practicality make it an excellent choice for those wanting a mid-sized sedan.

Telstar GLX

Price as tested: \$28,710 plus on road costs

In Brief

Engine Performance ****

Transmission ***

Steering ***

Brakes ****

Suspension

Cornering/Handling ***1/2

Interior Noise **1/2

Interior Comfort ***1/2

Overall Build Quality ****

Ratings

— Bloody Awful

* Bad

** Poor

*** Good

**** Very Good

***** Excellent

Test vehicle kindly supplied by Ford Motor Co. (Australia)

Karl Gehling & Alex Trnovsky

Student Radio Guide Sunday 6th June

2:30 Local Noise. Listen up this Sunday for the Flat Stanley interview that you tuned in to hear last week (hopefully they won't be hungover again this time) and some way cool local and Australian music.

3:30 Arts Show Who knows? What has happened to the Arts collective? The last we heard they had been kidnapped by aliens and mutated into a ...what? Stay tuned for the new Arts Show. *Arts as you've never heard it before!*

4:30 Radio Free Adelaide. That indefinable space between our dreams and what we actually achieve (as usual!)

5:30 Grind the Pose with Michael Dwyer and Paul Hoadley. Another journey into the intellectual fantasies of academics from the University of Adelaide (mostly.) Tune in for pop-science, pop-culture and

music to boot...

6:30 Current Affairs

7:00 Back to Basics - pre-exam music therapy. Reggae, Latin American and African Salad. (*Over the air?! Really, that sort of behaviour shouldn't be allowed.*)

8:10 World Montage this week features music from Japan.

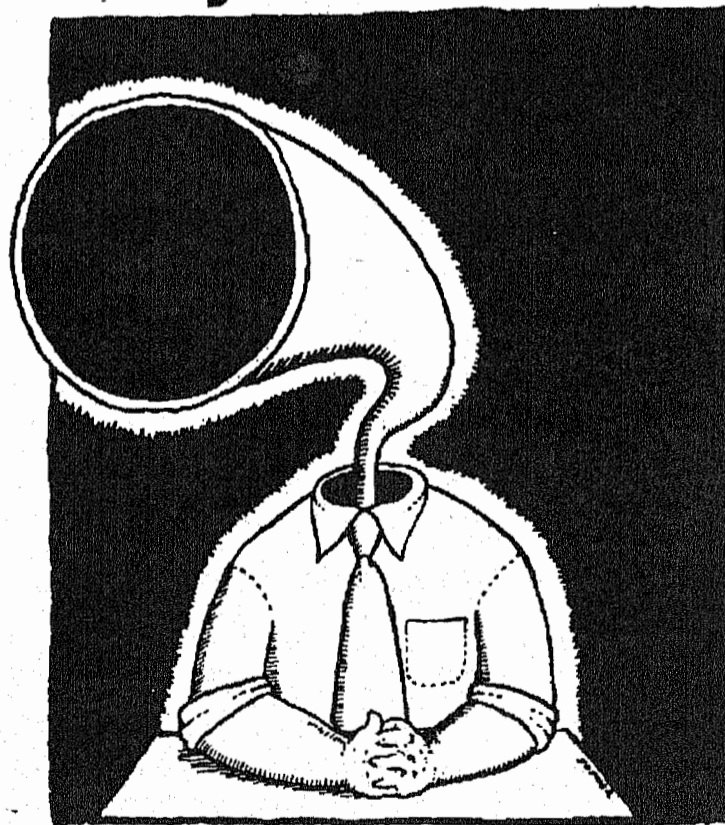
8:30 The Womens' Show discuss women and Islam.

9:30 Alan Merritt. Al will be choking back his horror at the realisation that Semester I is nearly over (and he still hasn't learnt to write clearly!) and will be playing music which doesn't in any way reflect his personal academic turmoil.

10:30 Ultrasound Talkback ph 303 5000.

11:30 Ben Rounsefell *Static, live and focussed.*

Student Radio 2:30 pm til 12:30 am Sundays on Radio 5UV, 531am.



give me noise
Student Radio
5UV 531AM
Sundays 2.30pm-12.30am

Beauty And The Beast

Beauty And The Beast
Sydney Dance Company
The Playhouse

Graeme Murphy, creator of such spectacles as last years Australian Nutcracker, is perhaps the most interesting and innovative director Australia has. The Sydney Dance Company, after 16 years under Murphy's artistic directorship is a fundamental bastion of Australian dance. This is the only reason I insisted on going to see the SDC's new production of *Beauty And The Beast*, despite having had my four wisdom teeth horribly ripped out of my mouth the day before. So I sat down in the stalls looking like a bloated chipmunk and feeling ten times worse, and hoped I hadn't made a terrible mistake. But predictably, the performance was breathtaking.

The production is a reworking of the traditional fairytale, inspired by Jean Cocteau's 1946 film, and it contains all the original gothic trappings. A beautiful and pure maiden, a loathsome beast, a dark, mysterious castle complete with disconcertingly alive furnishings. But the classic fable is modernified by Murphy's addition of two more beasts - alter egos of the original, whose worlds Beauty enters through mirrors in the Beast's castle. There is the Corporate Beast, a silver suited, computer screen and figure obsessed robot, and the Rock Beast, a red leather clad drug fiend.

Murphy sees the story as not just an age old moral fable, but universal. He explained in a recent interview, "[t]he story has so much texture, its very much an international myth... There are versions of the *Beauty And The Beast* in all cultures and they mostly have the same messages about... perception of beauty". But these two modern mani-

festations of the beast miss the point in one important respect. Unlike the Beast himself, whose hideousness is purely external, prejudicing the world against his noble soul, the Rock and Corporate Beasts are hideous precisely because

their minds and lives are devoid of inner beauty. The two beasts seem to be a gimmick added to flesh out the story and create more varied choreographic possibilities.

In this sense however Murphy always

excels. *Beauty And The Beast* is beautifully staged. Scenes inside the castle take place on a raised platform, covered by an opaque screen. An enormous bank of TV screens rolls on and off with the Corporate Beast, while the Rock Beast has a stage filled with flashing lights, mists, and draped with hypodermics, his scantily clad groupies. The costumes for this vast range of characters, from red-eyed wolves to corporate executives, were designed by Kristian Fredrikson. The Beasts' masking is, according to Murphy 'Hollywood standard', consisting of latex masks which are moulded to the dancers' faces.

Murphy is known for using contemporary music for his works. Australian composer Carl Vine composed the score for *Beauty*, which also incorporates three songs from the Southern Sons new album. To complete the collaboration, Murphy is planning on working with them to create the music video for their first single from the album.

The choreography is as interesting and spectacular as ever, and the dancing is strong throughout the company. Kathryn Dunn, as Beauty, is nothing if not beautiful. The three Beasts were danced by Tristan Storer (Gothic Beast), Martin Lewis (Rock Beast) and Carl Plaisted (Corporate Beast). Janet Vernon, as the Rose also gave a noteworthy performance. In fact, the only one who was blatantly not a dancer was the parodic Adonis who appears at the end, the Beast's true self finally revealed to Beauty by her love. This incredible Latin hunk with metre wide biceps wanders around stage naked to his waist while everyone dances around him, making you sincerely wish Beauty had stuck to the Beast the way he was. At least he could dance.

Asha Meyer



All Souls

All Souls
The Red Shed
Until June 12

All Souls is a new play by Daniel Keene, currently being presented by Red Shed Company, who won acclaim for their 1992 production of Keene's play *Low*. The play is about memory, communication and faith. A bag-lady, Philippa, is wondering the streets on the eve of All Souls' Day - a day on which we remember damned souls who are condemned to Purgatory, a waiting place between Heaven and Hell. Interspersed with Philippa's tale are four other snatches of stories, drug addicts, a woman patient in hospital, a female tattooist, a couple in a failing marriage. The play itself is beautifully written. The earthy dialogues of the various characters are realistic and strong. They contrast well with the more eclectic words of Philippa, whose reminiscences have a more poetic and rhythmic cadence to them.

As the central character of the play, it is Philippa who weaves the others' sto-

ries together. In the process she reveals her own history of childhood sexual abuse and the loss of her baby. Eileen Darley is both convincing and confronting as Philippa. Her bag-lady's ramblings are sometimes incoherent and pitiful, but are occasionally shot through with flashes of tragedy. Gina Zoia as the unhappy housewife and Syd Brisbane as Joe, the scared husband of the hospital patient and as Tom (the junkie) also stood out among what was generally an excellent cast.

The Red Shed Theatre is very small, which allows the audience to be drawn into the play's action in a very personal way. The stage is set up in the centre of the room. It slopes up to the home of the married couple, down past the hospital and the tattooist parlour into the junkies' pit on the unpainted floor at the bottom. The audience are elevated around the stage and their solemn faces staring down on the action lent a sort of eerie credence to Philippa's claims that spirits surround us and are always watching.

The play is about memory, and moved from scene to scene across the stage.

During the second half of the play, some of the "ordinary" characters hear Philippa's voice in a supernatural way. Gina and Frank (the married couple) interact with her when they meet her while going for a walk. This development in the story was a little inconsistent with the beginning of the play, and was somewhat unconvincing. The actors suddenly seemed self-conscious and the audience's deep involvement was somehow broken. The concept of the characters hearing Philippa's voice was not adequately carried through, leaving a patchy and incomplete feeling.

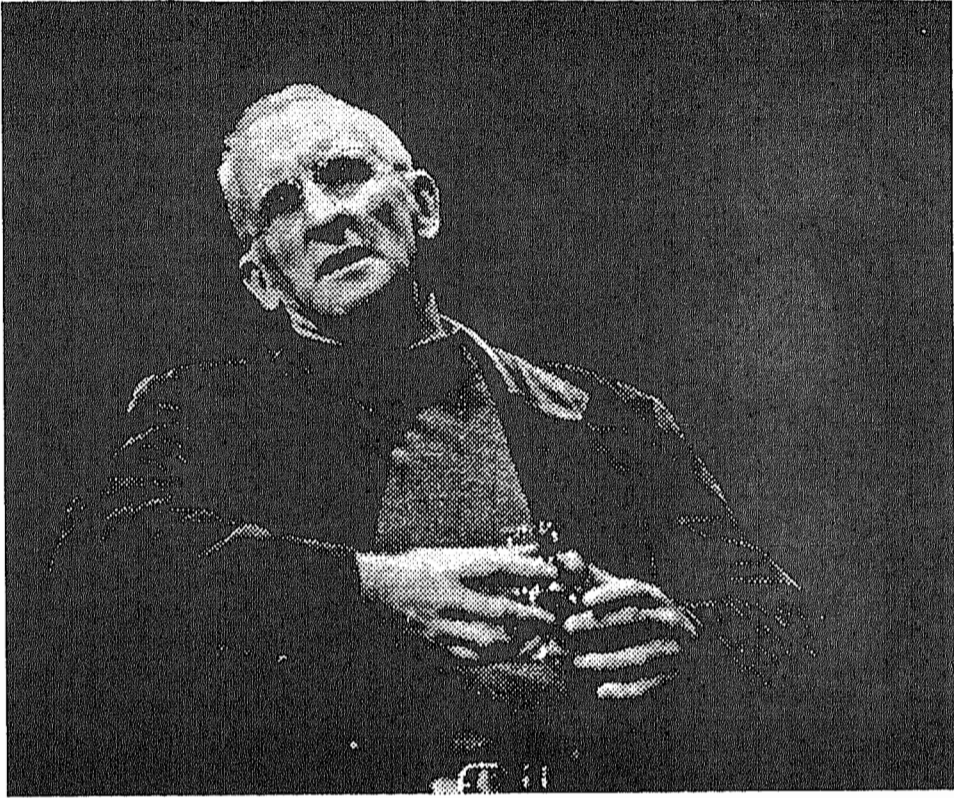
The characters also fitted a little too easily into popular stereotypes. It was only due to the sheer skill of the cast that they were able to elevate these "lost soul" stories above the level of being mere caricatures.

Otherwise, this show is excellent. The staging, lighting and a very talented cast combine to produce a thought-provoking, challenging and ultimately enjoyable piece of theatre.

Maddie Shaw



Death and the Maiden



Death and the Maiden
The Playhouse
 Until June 12

Death and the Maiden sets forth the extraordinary events of one weekend in three people's lives. Geraldo Escobar (Geoff Morrell) is a lawyer who invites Dr Roberto Miranda (John Gaden) into his and his wife's seaside home after

being given help by the doctor. Paulina Salas (Helen Morse), Escobar's wife, recognises the voice of the man who tortured and raped her years ago. It may or not be but Salas acts upon the assumption that it is. What follows is an exploration of the implications of this situation.

Death and the Maiden mixes the personal with the political with the ethical. This mix is absolutely successful

in making compelling drama. Everything seems unresolvable and this is profoundly unsettling but certainly not artistically unsatisfying. This unsettling effect is compounded by the music of Claudia Douglas' cello. The discomfort one feels in watching **Death and the Maiden** is most definitely not a fault of the play. Instead it is a means to get the audience totally involved with the play and to consider the many, many questions and dilemmas which the play prompts. It is not whether or not Dr Roberto Miranda was Paulina's torturers that is most important (although it is an interesting question to ponder) but rather the issues that go along with the situation; forgiveness, justice, vengeance, compromise, power and powerlessness.

Despite its essentially realistic nature the play sometimes exceeds the bounds of realism. One suspects that the real events which suggested **Death and the Maiden** to playwright Ariel Dorfman may also overstep such bounds. The starkness of the narratives in the programme, about and by tortured prisoners of the Pinochet regime in Chile, provide a distressing context for the events of the play.

Helen Morse as Paulina Salas captures the instabilities of this deeply wounded woman. She gives depth to the character, not relying on a one-dimensional understanding of Salas but giving the

many aspects of her personality voice. Paulina lives her past and is unable to escape into the present. It is unclear as to whether the events which take place on stage will be of any help, the final scene enhances this ambiguity. John Gaden, as one would expect, also gives her character great variation, changing according to situation. It is of great credit to him that he can remain on stage in a pair of very unattractive underpants and still retain some shreds of dignity as an actor, if not as a character. In some ways Geoff Morrell has the most demanding part, having to make his character strive to remain cool, calm and collected as the other characters do not. I thought he did the job admirably. This really is riveting theatre, the audience remained involved right through the performance despite there not being an interval. Indeed an interval would have taken something away from the production, some of the intensity and some of the sense of implication that I, at least, felt. It is impossible not to ask how one would feel in the situations of the tortured woman, her husband and the alleged torturer.

Lorien Kaye

Hello Down There!

Junction Theatre Company has gone all contemporary on us. Their latest production, **Hello Down There!**, which opens at Theatre 62 this week, is a play that looks at the State Bank fiasco, and the effect it has had on the lives of South Australians. It's community-minded theatre in every sense of the word, so if that sort of thing whirls your dervish, then read on.

The play features four separate stories, all revolving around the theme of the Great Recession. There's the inevitable "ordinary" family with Ma and Pa struggling to make ends meet. There's the up-and-coming small businesswoman whose plans for expansion are repeatedly frustrated. Another strand of the story depicts street kids and their abject situations. And then there's the story of the State Bank power-brokers as well, featuring characters such as Kim Circus-Tent (hey, that's really funny) who walk around all day with their big honky-white bums in shiny black suits and who get the state into enormous financial fuck-ups.

University of Adelaide student Marina Barbaro takes the role of Kimberley, a street kid, in this production. She describes the part as challenging because it overtly deals with drugs, prostitution and gang conflict. She says, "My character is struggling to be accepted within the group. She doesn't exactly fit in".

The streetkid "strand" of **Hello Down There!** is sure to be confronting and very serious, suitably enough considering its subject matter.

The genesis for this project came from workshops conducted by Junction Theatre last year. In a big community effort, writers and performers came together to share ideas and inspiration. Each story in the play has its own writer, although the final responsibility for script co-ordination rests with the mysteriously-named P.P. Cranney. Professional designers and musicians have also lent their efforts to the work.

The result is a production comprising 34 actors and some 80 people overall, and is described as making "42nd Street look like a multimillion dollar Broadway extravaganza". Marina Barbaro says, "It's difficult to co-ordinate something that big, but it's gone really well so far".

The proof of all that work will be in the performance. **Hello Down There!** opens this Wednesday 8pm at Theatre 62, plays through until Saturday and then does the same thing next week. The show certainly sounds interesting, however I wonder if the rather expensive ticket prices (\$15 and \$10 concession) may result in the lessening of the community spirit a play such as this seeks to foster.

David Mills.

Attention all Student Representatives,

There will be a meeting for all Faculty
 and Department Representatives

When : Tuesday 8th June at 1pm
 Where : Games Room, Level 5, Union
 House

An information kit will be distributed to all reps and there will be a chance for informal discussion with other reps.

Please contact Rebecca Shinnick in the Students' Association (ph 303 5926 or come in) to advise if you will be able to attend.



• Batman is set to take a bit of a sabbatical as reported earlier in *On Dit*. He's old, worn out and almost due for a pension so he gets his arse whipped, right? Batman's new apprentice, Azrael will handle crime controlling chores in Batman's absence.

• Here's some news for fans of anime, manga and especially *Macross II*. The full details for the release of the series is out. The American release of *Macross II* will be in the form of a series of volumes with each volume containing two episodes. The tapes will retail for US\$24.95. Volume 1 was released last July and Volume 2 will follow in November. There is talk of doing further *Macross* sequels. One mooted sequel could concern *Macross 2036*. Unfortunately *On Dit* has no details of any impending PAL solicitations for *Macross II*, so we'll just have to wait.

• If you have any queries about comics then write to *On Dit*. We'd love to get any readers' or non-readers' opinions of comics and/or the comics section. Competition details will come soon.



Batman & Azrael © 1994 DC Comics Inc.

Reviews

Title: Saint Sinner

Publisher: Epic (Marvel)

Cost: ?

Writer: Elaine Lee

Artist: Max Douglas

Frequency: Future release, monthly ongoing

"He is court of last resort, least of evils, the fine with which the fine is fought. He is the nameless one, the patron of lost souls, known only to the despairing as 'The Man Who Walks Between'." Thus states the first page of the soon-to-be-released "Saint Sinner", created by the horrormeister Clive Barker, and touted by Marvel as its answer to Sandman. Such an obvious attempt to tap into the success of the Vertigo line of DC Comics will need to be handled well, as the inevitable comparisons



could make or break the title. However, the black-and-white preview of issue #1 does show much promise. Philip Fetter is the focus of the story, a boy who becomes possessed by an evil spirit named Runesmith and forced to

commit murder at its command. However, when saved by an angel whose essence enters his soul, he is released from the direct influence of Runesmith, the final result being that Runesmith and the angel fight continually within his soul, forcing him to walk the middle path between good and evil. Thus the oxymoronic title.

Max Douglas' art is good, consisting of many finelines complementing the facial areas especially. Two things deserve special mention: one is the computerised image that appears on certain pages, even in black and white the effect is quite eye-catching. The second is the lettering: Runesmith and Angel have two completely different styles, as is to be expected. Runesmith's speeches consist of jumbles of thick, thin, big, small, cursive and printed letters, emphasising the impression of insanity and lack of reason, while Angel's are calligraphic in nature, bringing forth images of peace and serenity. I must admit that the idea behind Saint Sinner has me interested. It is to be hoped that Elaine Lee as writer can continue to conjure up issues as good as #1, if she can, Saint Sinner could turn out to be the strongest comic in the Barkerverse.

Jeremy Hillman

Ectokid No.1

Publisher: Marvel/Epic

Cost: ?

Writer: James Robinson

Artists: Steve Skroze and Bob Dvorak

Frequency: Monthly ongoing

You've seen the story before, an 'average' teenager gains strange and wonderful new abilities that change his formally normal life into a series of fantastic and dangerous adventures. It's been done a million times, some say starting with Stan Lee's *Spiderman* in 1963. In *Ectokid*, however, there is one important difference; this time it's being done by Clive Barker, the creator of *Hellraiser*. Barker has created a new

line of books for Marvel's Epic range, *Ectokid* being one of them.

It's a shame that Barker did not actually continue to write this book, preferring to merely create the character and leave it in the hands of James Robinson. Robinson *can* write, but he seems to be trying to cram too much of the story into the first issue, instead of getting in a little character establishment first. The principal character gets introduced, discovers his powers, is almost murdered (twice), and is taken from his own dimension all in the first ten pages. Maybe it'll slow down after a few issues, I don't know.

The story revolves around Dex Mungo, a streetwise young man from the "back alleys of New Orleans". Mungo is suffering from massive headaches, and eventually he realises that one of his eyes is seeing into an alternative universe, which bears a certain resemblance to ours, except that it is inhabited by all manner of hideous mutant freaks. His problems get worse when he starts drifting between the two realities, and his battles with the zombies and monsters begin.

The problem with this book is that it lacks Barker's usual imaginative quirkiness and his penchant for the macabre. *Tapping the Vein* this ain't. The man's ideas are just too abstract and perverse to be toned down for a "super hero comic" (as described by Marvel) such as *Ectokid*. Anyone who has read his *Books of Blood* or seen the movie *Nightbreed* will know what I'm talking about.

Skroze and Dvorak's art is competent, but nothing really mind-blowing. Like a lot of new artists coming out today, it's sometimes over-detailed, concentrating on grandstanding rather than mood or character expressions.

Devoted Barker fans may want to check *Ectokid* out, and some may actually like it. Just don't expect too much.

Ryan Woodforde

In This Week

Marvel

- Namor #40
- Uncanny X-Men #302
- Sleepwalker #26
- Barbie Fashion #31
- Punisher 2099 #6
- Spectacular Spider-Man #202
- Thor #464
- X-Men Classics #85
- Warheads #13
- Lance Barnes #4
- Warheads: Black Dawn #1
- Cyberspace 300 #1
- Midnight Sons Unlimited #2
- Black Axe #4
- Deathlok #25
- Dragonlines #3
- Feud #1
- Spirits of Vengeance #12
- Infinity Crusade #2
- Lawdog #3
- Incomplete Death's Head #7
- Moon Knight #52
- Punisher War Journal #56
- Tekworld #11
- US Agent #2
- Venom: Lethal Protector #6

DC

- Black Canary #7
- Hellblazer #67
- New Titans #99
- Zatanna #1
- Batman #497
- Eclipso #9
- Kid Eternity #3
- Legion of Superheroes #45
- Animal Man #61
- Legends of the Dark Knight #47
- Blood Syndicate #4
- The Justice League of America #77
- LEGION '93 #56
- Skin Graft #1
- Superman #79
- Enigma #5
- Justice League Task Force #2
- Lobo: Unamerican Gladiators #2
- Star Trek: The Next Generation #48
- Swamp Thing #133

Valiant

- Turok #2
- Solar #24

Dark Horse

- Dark Horse Presents #73
- Aliens: Sacrifice #1
- Dark Horse Comics #10
- Orion #5

Image

- Brigade #1
- Shaman's Tears #1
- Youngblood: Battlezone #1
- Wildstar: Sky Zero #2

Viz Communications

- Crying Freeman Part Five #7
- Ranma 1/2 Part Two #5
- Battle Angel Alita Book Two #2

Thanks again to Troy Sullivan for getting the short list together. You're soo cool! His picks are denoted by a •

ACCESS TO COMPUTERS FOR STUDENTS WITH DISABILITIES

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

German Club Play Auditions

For those wanting to play along, in German, in this year's production to be staged late August — come along to informal auditions:

Next Mon May 31, 2.30-5pm & 8.30-9.30pm

Wed June 2, 3.30-5.30pm

in the Jerry Portus Room, N/W Union Cloisters.

"Great for your ego — even better for your German!"

Amnesty — there will be a letter writing meeting on Wednesday, 2nd June at 1pm in the Jerry Portus Room. Everyone welcome. Also, come and see our table outside the refectory and sign for human rights.

Second Semester 1993

Commemoration Ceremony

Monday, 11 October

Application forms for the above ceremony **must** be lodged with Student Records Office by Friday, 30 July 1993. After that date application forms may be accepted until Wednesday, 1 September. However a late fee of \$20.00 will apply.

Applications will not be accepted after 1 September 1993.

The dates for the annual ceremonies for 1994 have not yet been determined.

Ceda Nikolic

Disabilities Advisory Committee

Interested undergraduate students wishing to nominate for a position on the above committee (representing disabled students) for a term of twelve months, are requested to contact Mr Tony Frangos, the Disabilities Liaison Officer, located in the Counselling Centre, Ground Floor, Horace Lamb Building, telephone 303 5220.

Eco Fair

Sat June 5th

Rally at Parliament House at 11am

March to the old East End Flea Markets for an Eco-Fair — Speakers, street theatre, music, entertainment and more
FOR INFO Ph 231 6982.

Environmental Youth Alliance

In the last week before World Environment Day EYA will have a stall on Wednesday from 11-2.

Choose from books, t-shirts, badges, find out about WED, and how you can get involved!

FOR SALE

1 "Electone" organ (Yamaha FC-10)
2 Key boards Auto Rythm Box sax, trumpet, flute, drums etc
Chair + books
Cost \$1,000
Make an offer Phone Christine 352-2802
Ideal for beginner to learn on.

THE QUESTION OF HOMOSEXUALITY

Am I gay?

Was I born this way?
Is there an alternative?

I need answers!

Come along and hear these issues addressed by Nick Kuipper. Nick, previously involved in the homosexual scene, offers answers and hope to those searching. If you have any questions don't miss this opportunity.

1.00pm Thursday June 3rd

Union Cinema

Sponsored by Students For Christ

LOST

60's style sunglasses with tortoise-shell frame. Left in Level 4 women's toilets (near craft studio) on Wednesday 19th May. Reward, \$25 if handed in to the SAUA, or Hughes Plaza lost property.

Tutoring.

Do you use the software program "Papyrus"?

Are you a patient teacher?

Can you communicate to computer illiterates?

Then phone Denis, 267 1898 to arrange some hours of tutoring in this program. Rate negotiable.

AU Republican Association

Come n'celebrate the Queen's birthday with us, Senator Chris Schacht & a very big cake.

Fri June 11th

8.30pm onwards

Union Hotel

Waymouth St

LOST

Copy of Das Kapital in St. Peters college area. If found please return to the editors.

WANTED

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

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

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

Those who are interested should forward a short letter to:

Robert Brice,

Secretary/Manager

Adelaide University Union

Level 1, Lady Symon Building

Applications close 14/6/93

Prizes for Teaching Excellence

The Vice Chancellor invites nominations for award in the 1993 Stephen Cole the Elder Prizes for Excellence in Teaching. The Prizes are to encourage and reward excellence in teaching. Nominations should be made by at least two members of the following groups:

* current students of the nominee

* former students of the nominee

* academic staff (self nomination is not acceptable)

Nominations must include a statement that the nominee consents to the nomination.

The nominators should submit reasons for the nomination, and with assistance from the nominee, provide a portfolio of supporting information, to include current and teaching responsibilities and practices.

Selection of prize winners will be carried out by a committee of 7 members. Nomination forms and further details of the procedures and criteria, are available from Mr Andrew Starcevic, Office of the Deputy Vice Chancellor (Academic), extension 35902.

Nominations should be received by Mr Starcevic by 31 August 1993.

Adelaide Uni Waterski Club AGM

Tuesday 25th May

Old Lion Hotel

7:30pm

WORD PROCESSING

Accuracy guaranteed, fast and efficient service, letter quality printer, pick up and deliver. Competitive rates! Phone Lyn 352 - 5720.

Word Processing/Typing

Are you tired of writing up your essays? If so I have the answer for you. Have them expertly typed.
Phone Carole on 391 0816.

THE WRITER'S GROUP is meeting for lunch at 1pm, Thursday 3rd June at the Botanic Hotel, North Tce. Members old and new most welcome; bring writing and inspiration. Queries Julian Zytnik (Law) ph 390 1294 or Matt Rubinstein (Law) ph 374 1969.

World Environment Day Sat. June 5th
Rally at Parliament House at 11 then March down to the Old East End markets for on Eco Fair! From Amnesty, the Wilderness Society, Peace Action Collective to the Friends of the Earth. Great Food, Music, Street Theatre. Speakers on the themes of 'Making the Polluters Pay', 'Environmental Justice for Indigenous People' and 'Extend and Defend Public Transport'

EYA.

Adelaide University Japanese Animation Society

Next meeting Friday 1pm in North diningroom. We'll be conducting some important club business and showing *Orange Road TV* episodes. All new members welcome. Bring a list of all your videos, manga, comics and magazines to this meeting.

Adelaide University Sports Association/ Peregrine Travel Himalaya Trek-December 1993

The trip of a lifetime! Celebrate the end of exams with a 15 day trek in one of the most spectacular areas of the Himalayas.

The Sports Association has arranged a trek for Adelaide University Students, Members of their families and friends to the Manaslu Himal departing Adelaide on 2 December and returning on 21 December 1993.

Places will be available for University and Union Staff members if all places are not taken by students.

The normal price for this guided trek is \$4,420, but it is offered to the Sports Association at a cost of \$3,720 - a saving of \$700!

The group is limited to 15 and booking preferences will be in strict order of receipt.

We will need to know numbers by the end of June in order to ensure flight bookings during this period.

Itinerary details are available from the Sports Association Office

On dit

The Adelaide University Students' Association Weekly

Production Notes

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

Editors

Fiona Dalton
George Safe
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Darien O'Reilly

Ta Muchly

Rohan, David, Lorien, Nick, Happy Birthday Peter and Max, cool party Chris, Jo, Helen and Mary (hope the house is warm), Sonja, Ma & Pa Tomas, Simon for the ride home on Friday, Sam for dinner, Tracy, Dale for the car, Sam, Jo, Jesse, Lianna, Aaron, Daniel (for ol' times sake) Pond, Teenage Fanclub, Uncle Tupelo, Pond, Big Star, the Replacements, Pond, Codine, Seaweed & Pond.

We'll be off to our Resistance meeting now...

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The Blaze

West Beverly High Student Gazette

Liberty, Justice
& Mastercard

Brenda Walsh in Smack Frenzy!

Brenda Walsh has been admitted to West Beverly General hospital after a night on the hard stuff.

"I noticed something was wrong when Brenda hadn't noticed her make-up looked so awful after we went to the bathroom," said close friend Kelly, "she's a stupid slag anyway,, it doesn't surprise me she has turned to drugs as an emotional crutch."

Brendas brother Brandon said he was suprised at the news and that if he caught the bastard that put it in his sisters drink he would kill them, however when told she had 5grams in her purse he refused to comment, only saying that it was indicative of the media in this day and age to blow these things out of proportion.

An anonymous informer reported the Beverley Hills Police Department that way cool rapper and DJ David "funky" silver has been dealing "horse" and "snow" to the ninth graders for several months now - could Brenda Walsh be his first victim ?

In a further shock development, Steve Sanders and Dylan McKay may also be implicated in this ----- drug ring.

Cindy Walsh was calm in her reaction to this extraordinary news:

"Her father and I just sat Brenda down and offered her a shopping spree to Gay Paris including a stopover at the Lyons Rehabilitation clinic. Anything to keep her away from that Dylan McKay."

When questioned about any recent developments , Brenda pointed out her



Brenda on the hammer, hangin' at the Peach Pit

Walsh twins in incest scandal- Pix!



Social death is imminent for the Walsh twins after they were sprung doing the nasty by our photographer last week. What initially started has just runour has become fact. There is no denying the comfort that the Walsh twins derive from each other and the uncanny understanding that they have but we here at the Blaze ask, "Have they gone too far?" The more intense say that they have not gone far enough.

"I saw two people goin' their hardest at an extreme game of tonsil hockey across the lawns at lunch. Being naturally curious I went to investigate. He was nearly swallowing her, man!" said Blaze Photographer 'Ken Rich.

"Naturally I was shocked at first, but hey, this is the Hills so anything goes." The Walsh parents when questioned were initially shocked but justified the tongue excursion in terms of their childhood development.

"All through their lives Bren and Bran have done everything together, have explored everything together so it is hardly a surprise that Bran and Bren discover their sexuality together. If it's good enough for me and Cin to do it's good enough for children. Tonight we will have a good old-fashioned family meeting with our new friend, Rolf the German photographer and sort this mess out once and for all."

Friends however weren't so forgiving. "How could she do this to me? Stealing my casual shag when we all know that I'm much better at French than she is," ranted teen starlet, Nikki.

"This is just taking poetic licence that little bit too far," said Mr Meyers. "I think I'll pop over, take them to the Pit and quote Walt Whitman at them until they understand that these urges should not be fulfilled."

Donna Martin is reported to be readying another heart wrenchingly moralistic speech for them to listen to.

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Geek of the week.

