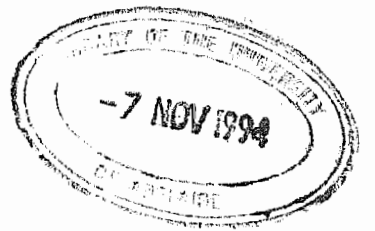


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# ONDIT

The Adelaide University Students' Association Weekly

Volume 62 Number 6 28 March 1994  
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# Things that matter

## Car-park

As detailed in an article in our second issue, the University administration has decided to build a car park on the site where the Gerard and Goodman building currently stands. In this issue, we have published a letter from the Friends of the East End, outlining their opposition to its construction, and their reasons for this opposition.

In further conversation with Roscoe Shelton, the signatory of the letter, the anger about the proposed car park was made even clearer. Shelton described the proposal, and the way it has been approved by Adelaide City Council, as "scandalous" and "deceptive", and a lot more besides.

The University has agreed to defer building for a month in a deal with Michael Harbison, a major property owner on Rundle St, who has agreed not to take them to court. However, the University has made no promises beyond the month. The Friends of the East End have made no undertaking not to take the University to court if they proceed: in fact Shelton promised a Supreme Court Case.

The problems with the car-park are numerous; it is sure to be unsightly, it is a bad use of CBD land and is an encouragement for people to drive into the city.

The truth of Gavin Brown's comments in *The Adelaidean* is doubtful. How can building a multi-storey car park be "environmentally and socially responsible"?

Furthermore, it is not responsible with regard to the University of Adelaide community. It is certainly not an economic surety, especially given the glut of inner-city parking space. The University Administration hardly has a shining record with regard to property development and money management. This could be yet another example of the administration's incompetence. Shelton commented that if the University Administration continued with its plans to construct the car park, they would do so in the full knowledge that they would be inciting the Friends of the East End to launch a supreme court case, which Shelton is sure they can win.

As usual, it would be students and academic staff who would suffer the effects of financial mismanagement by the administration.

A survey has been commissioned in light of the proposed car-park. Think carefully when responding to it.

## Up-date on Pizza Hut

The GSM held a couple weeks ago has had absolutely no immediate effect on Union Board, apart from the publica-

tion of a letter in this week's *On Dit* from President Roediger saying that the GSM has had no immediate effect on Board. Board deferred making a decision about the motion until there is a full Board and until Pizza Hut has been trialled for longer. If Board decides not to put every franchise agreement to referendum, and it is not bound to, it can still put the Pizza Hut franchise to referendum. Will it?

## A Correction

In last week's edition of *On Dit*, under the article "Catering Van Removed", there was an error. The reference to the "Union administration attacking the student services provided by the Union" should have read the "University administration". Oops.

## A Plug

This is a shameless plug for Jolt Cola, who advertised in our previous issue. We love the stuff, it keeps us going on our long Sunday nights. It'd be kinda cool to buy it at one of the Union Refectories...

## A Parting Shot

Have a good break.

Tim, Lorien and David

## 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 the paper are not necessarily their own, although legally speaking they fuckin' may as well be.

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# Contents

2. You're looking at it
3. Campus news
- 4 & 5. Letters
6. SAUA page
7. Jo England explores Radical feminism
- 8 & 9. Prosh
10. Tania Collins and Bryan Scruby Op-shop themselves silly
- 11 & 12. Michael Nelson gives us an inside look at 3D radio
- 13 - 16. It's Liberation week!
17. Australian Television International
18. Television and national identity
- 19 - 21. Music
- 22 & 23. Film
24. Theatre and visual art
- 25 & 26. Sport
27. Classifieds and Student Radio guide
28. Quirky bits

# By-election fallout

The by-election held last week for three positions on Union Board was *not* the brisk jockeying for electoral glory that some had hoped it to be. Interest in the event was minimal on the part of students, which is only slightly less than the interest shown by some of the candidates.

There were few incidents that provoked much response during the election period, with the exception of the behaviour of self-professed legend David Roussy. In an unprecedented display, Roussy harranged lunchers on the Barr Smith Lawns on the Friday before the by-election about student apathy and student politics in general. His performance was a highlight in an otherwise unspectacular campaign.

The election count took place on the Thursday night, and after three hours of counting, these were the results:

Anthony Jucha	118
(elected after distribution of preferences)	
David Moxham	133
Nick Matthews	177
Lachlan Strapps	29
Jason Hawkes	9
David Roussy	54
Paul Sykes	77
Greg Secombe	223
Haroon Hassan	107
Simon Hall	14

Two of the winning candidates, Nick Matthews and Greg Secombe, were the only candidates who did not have their pictures featured in the election special of last week's *On Dit*. From this it is easy to conclude that the usual election mania of voting for good-looking candidates (popularly described as the Hubba Hubba vote) was considerably down on previous years. Far less interesting than this is the fact that Secombe and Matthews were the representative candidates for the affiliate campuses at Roseworthy and the Waite Institute, respectively. This could signify a crucial shift in the direction and political agenda of the

Adelaide University Union. But not necessarily.

The referenda that were conducted failed to attract much voter interest, making it no surprise to anyone when both referenda were ruled inquorate. Quorum for the by-election was 400, and 1000 for the referenda. The results for the first motion, dealing with the introduction of two-year split terms for Union Board, leant towards the no case, but not decisively. Returning officer Nick Dunstone decided that, as quorate for the referenda had not been reached, tallying the responses to the second motion would be a momentous waste of time and energy. And



The noble statesman

who could blame him for *that*?

One of the hot tips for victory pre-election was David Moxham, who has had a high campus profile in recent months with his public dissent of the Union Board's decision to allow Pizza Hut on campus. Moxham actually polled higher than eventual victor Anthony Jucha in first preferences. Jucha, however, was the major beneficiary of preferences from running partner Haroon Hassan. It was the distribution of these preferences that enabled Jucha to reach quota.

Moxham has surprised all and sundry with his reaction to the by-election. On Friday he resigned from both the Faculty of Arts Board and as President of the Clubs Association, claiming he was "politically dead". It is yet to be ascertained what Moxham's involvement in other campus issues (such as the anti - Pizza Hut campaign) will be from now on.

The results of the by-election also substantially rework the makeup of Union Board. Jucha ran with the United Students in the elections last year (for SAUA Council), and his ascension to Union Board brings the numbers of the United Students to six. The next Union Board meeting will probably see the election of the new Chair of the Finance and Development Standing Committee, replacing Danny Bertossa. *On Dit* will report on which Board members jostle for that position, and all the gossip circulating in the leadup to the real McCoy, the annual elections in September. Happy, happy, joy, joy.

David Mills  
Photo: Josh White

## PROSH RAG '94

**We want your jokes, gags, stories  
- and your lunch money.**

Prosh Rag '94 needs you. Bring your pieces to the *On Dit* office or drop them into the box in the SAUA.

## Problematic parking proposal

Dear Editors,  
Re: Car Park

The traders in Rundle Street object very strongly to the University's proposal to construct a multi-level car park on the Gerard and Goodman site in Adelaide.

Our objection arises out of the consequent removal of important proximate short term parking facilities that are absolutely necessary for businesses. Loading Zones and 15 minute to 1 hour parking facilities are necessary for goods delivery and rapid customer access to the smaller retail shops that together provide the ambience that Rundle Street is famous for.

The feature of the proposal, namely an egress via Synagogue Place, is viewed by the retailers as being not negotiable as it would ultimately destroy that ambience and almost immediately have a negative impact on all of those businesses between Synagogue Place and Frome Street. Far from supporting the project some 47 traders between Pulteney Street and Frome Street have now indicated their total opposition.

The wider community also needs to be cognisant of the importance of land use within the CBD area for its own long term benefit. As a matter of policy the traders of Rundle Street actively support projects that will bring a residential component back to the CBD in the proximity of the University.

Not only is the project a cause for concern, but so too is the manner in which the University Administration achieved its "planning approval". Firstly, *there was no consultation with affected retailers* in Rundle Street. There was a blatant cover up of the significant impact. Many go as far as saying there was deception in respect of the impacts.

This project emanates from an institution which claims to pride itself on its relations within the community and has at its disposal a great deal of expertise in advising the community on a range of matters including land use, social structures and communications. Your administration fails to uphold your standards and should be called to account.

The University Community needs, for its own satisfaction, to examine the role and the record of the "Walter Mittys" in its administration and determine whether or not funds that have gone to ill conceived development plans reminiscent of the great debacles of the 1980s would not have been better spent had they been directed towards the Educational ideals of your great institution.

As it happens, the Adelaide City Council has granted approval on a site that includes Council controlled property. As such, the Council is considered to be a co-developer with a conflict of interest and thus has no right to issue such an approval. This approval should, in fact, have been issued by the Development Assessment Commission. Supreme Court proceedings would quash the current approval.

In the meantime, any move to demolish these buildings (used during the Adelaide Fringe / Festival and now curiously claimed to be unsafe) would damage forever the relationship between the University and the Community.

Roscoe Shelton  
Chairperson  
Friends of the East End

## United Students under fire

A question frequently asked during last week's by election was, "Why no women candidates?" Sadly Board politics seems to reflect politics in general, with too few women involved. Currently Board has only 5 women of 19 members: this week's by election could have been an opportunity to better reflect the make up of the student body - in fact it nearly was. Women's Officer Jo England actually nominated for a position on Board and considering the continual risk to women's budget and funding, Board is one of the most important pies for the Women's Officer to have her fingers in. However Jo England withdrew at the last minute.

The official reason is that England 'has too much on her plate', which is very believable considering the many important tasks of a Women's Officer.

However could it be that England was asked to withdraw, so she would not split the vote of another United Student? Is this an indication of factional politics interfering with real issues - in this case women's issues?

In fact the United Students have quite a history of disregarding and compromising women's issues.

There is continual scrutiny of the Women's Officer's budget and if cost is to be cut somewhere, it is usually most 'convenient' to cut her budget first.

Last year's Women's Officer, Liana Buchanan, had to deal with this same opposition from the United Students. Not just a lack of support, but constant criticism, nit-picking and having to justify all her actions. I'm sure United Students will be able to dig up an instance where they supported Buchanan (or England), however a glance at SAUA minutes will quickly make clear their less than helpful approach to women's issues on campus. Unfortunately, it seems possible that Jo England, having run with the United Students, has obligations to them and is seemingly under pressure to do as they dictate.

Nikki Anderson

The above letter was edited after threats of legal action against the editors were made by SAUA president Rebecca Shinnick.

## "Watery" Jo gets put under fire

Dear Jo England,

We are writing with regard to your somewhat watery letter to *On Dit* last week re the Pro-Life Club.

Firstly, your attempts at sarcasm were very poor. For example, your criticism (was it a criticism?) of the fact that the Pro-Life Club is a predominantly male club in which you said: "...but hey, men can care about life too". Were you being sarcastic? What exactly were you trying to imply with that comment? Sure, men can care about life. Nothing is stopping them from caring about life. But when we are discussing a womyn's right to choose whether to have a termination or not, *no* man has the right to tell her that she should not have that choice. A womyn's right to choose is *not* male territory and any man who tries to get political and suggest that she should not have that right is being a patronizing, oppressive and sexist asshole. We've got no problem with men who *support* a womyn's right to choose, but start telling us what we can and cannot do with our bodies and you're going to make us very angry.

As Wimmin's Officer, Jo's "concern lies not with the existence of the club per se", but with the fact that the material they are producing does not parallel with their constitution. As feminists, we are concerned with the fact that our Wimmin's Officer has no problem with the existence of a predominantly male-populated group who is trying to tell wimmin at this Uni that they do not have the right to *choose*. For goodness sake Jo, you were voted into this position and we are paying you because you said you would provide strong representation for wimmin at this Uni (or maybe it was because you were carried along with a strong ticket...that's perhaps a debate for another day). And as horrible as it may seem, providing a strong voice sometimes means that you are going to have to offend and alienate some people. Sorry if that ruins your plan to be *the most diverse* Wimmin's Officer on the planet. Quite frankly, if as a Wimmin's Officer and a feminist you're not offending some people, in our opinion, you are not doing your job properly. The Pro-Life Club are offensive and they are *wrong*. We both know this to be a *fact*. Goodness knows you've offended many people in the past, so try drawing on those qualities that I certainly know exist within you and start offending these boys who think they have the *god-given* right to tell wimmin what they can and cannot do with their bodies.

Yours Sincerely,  
Ellen Furner  
Science  
Katrina Picozzi  
Union Board  
Arts/Music

## Don't go for second best baby

Dear Jo England,

We're glad that you are writing on some of the many different "brands" of feminist thought, not only to introduce the issues to a new audience but also to stimulate much needed debate *between* feminists on campus. All we ever seem to do is re-argue with anti-feminists ("Why do we need a Women's Officer?", etc. etc. etc.) and let's face it, that's getting really boring!

As part of this debate, we'd like to add a few points on liberal feminism. After all, we wouldn't want the new audience to get just one perspective, would we?

Liberal feminism is, as you say, "common" in that it is the most popular and mainstream. Why? Because, of all the different feminisms, it least challenges the existing system, that is, patriarchy. Indeed, as you note, liberal feminism aims to slot women into current structures. This is seen by many feminists as the very problem with liberal feminism. While allowing some women (mainly white, middle class women) into privileged positions of status, power and wealth, previously reserved for men, it leaves the rest of the hierarchy intact and the majority of women at the bottom of it.

You recognised that the oppression of working class women has been ignored by liberal feminism, yet your article ignores - as has liberal feminism - the position of women who are oppressed because of their race and / or colour.

You state that, "Few feminists would actually criticise or oppose the reforms proposed by liberal feminism." We disagree. While many proposed reforms appear positive (and to some extent are), we must be wary of accepting compromises and buy-offs at the expense of the real, fundamental and (dare we say it?) radical change that is needed to liberate women.

The UN 1993 findings that at the current rate of reform equal representation will not be achieved for 400 years are depressing, indeed. Your conclusion from these findings is that liberal feminism "... will be with us for quite some time to come". We hope not! If liberal feminism is going to take 400 years to achieve its dubious goals, let's hope it is replaced by a feminism that effects *real* change for *all* women and a lot faster!

Leslie Wilson  
Arts  
Liana Buchanan  
Arts / Law

## Say what?

Dear Chris Ellis,  
"Beep! Beep!"

Love,  
The Road Runner

## No news is good news

Dear Editors,

On behalf of the Union Board, as decided unanimously at the Board meeting of 21st March, I would like to respond to the General Student Meeting which was held on the Barr Smith Lawns on March 10, which narrowly passed a recommendation 84 - 70 to the Board to consider that the *Adelaide University Union Board not enter into any franchise agreement with any corporation except by the express consent of the AU Union membership by referendum pursuant to the Union Constitution.*

The Board considered the issue and decided to lay the matter on the table until the August meeting of the Board. This decision was taken specifically with the Pizza Hut franchise in mind as no meaningful discussion can take place on that issue at the present, as figures are only available for a couple of weeks trading. The Board has noted the concern of some students over the issue and these concerns will be taken into account when the matter is debated later in the year.

Thank you to all those who participated.

Anthony Roediger  
Union President

## Hittin' the (Hindley St.) Hut

Dear Editors,

It's interesting to see that the Country Students' Club are having a Pizza Hut night on 23rd March, 1994. They are not using our brand spanking new Pizza Hut on campus, but are going to the Hindley Street one.

Why does Suze McCourt (Education Vice President and senior member of the CSC) feel that Union facilities are inadequate? Has she brought this up with any appropriate forums, such as Union Board?

Yours,  
Dave Roussy  
Convenor, Roediger for Oxford Campaign

## Care factor: zero

Dear Mr. Owell,

Have you thought this one out? Am I simply a front for the ideas of a person lacking the confidence or courage to disclose their identity? Can Eric A. Blair really be reduced to this? A mere deception?

My dear colleague, could you be so bold and affronting?

Blair is something more than masquerade, my friend, Blair is life.

Yours with all the sincerity of a living being,  
Eric Blair

P.S. The phrase 'Get a life' is extremely cliché [sic]. Get a new line, George.

## Better late than never

Dear Everyone,

First of all, we would like to begin by expressing our sincerest apologies for the comment in this year's Counter Calendar referring to the "gas chambers at Auschwitz". This comment was actually removed during the editing process, but due to very tight restrictions, an unfortunate oversight occurred that led to the comments re-inclusion. We are extremely sorry for its inclusion. However, we do not wish to apologise for the comment referring to "Mrs Hitler". As no specific academic was named, this comment was deemed by a higher authority to be useable.

For those people that campaign about subjects being spoken of as "shit boring" - well, if this is what appears on the forms given to us, then that is what goes in to the Counter Calendar. Saying something is boring is in no way a reflection upon the person(s) who taught the subject and should not be taken personally. This fact was pointed out by *Bored* in the 1st March edition of *On Dit*. We would like to thank him/her for their support of us and our product. We would also like to thank Rebecca Shinnick for publicly defending us and for her constant and continuing support over the Summer while we were producing the Counter Calendar.

We would also like to point out that a letter requesting internal evaluation results was sent out to every department, but only four departments bothered to respond to this (with the exception of Economics and Immunology who wanted to but for reasons known to us were unable to do so). Therefore, the fact that we worked almost solely with students comments from our own forms is not our fault. We can only work with what we were given. As we were trying to represent the broadest range of subjects available, we included the majority of forms returned to us.

We would like to make the Philosophy Department aware that theirs was not the only department to suffer a decline in enrolment. The Geography Department, which arguably, got one of the best reports in the Counter Calendar, has also suffered a decline. Therefore, we cannot see how it is possible for us to be blamed for the decreasing enrolments experienced by the Philosophy Department this year.

There is also a note to be made about funding. A letter in the 1st March edition of *On Dit* announced that the Counter Calendar was a waste of student money. We received a grant of \$1,500 from the Students' Association. The other \$3,500 was raised by ourselves. We contacted businesses, companies, pubs, etc. in a desperate attempt to gain money. This was not a very easy job to do in the current economic climate, but we did it and it took us about four months. So, student body, do you object to approximately 10c of each of your Union fees going towards this publication? The Counter Calendar can hardly

be labelled a huge waste of money when you look at it in this light.

We are aware that everyone is entitled to complain, but if you do, we would really appreciate it if you could get your facts straight first. If you believe that you can do a better job than what was done by us this year, then, by all means, you are welcome to try.

Finally, we would like to say a *huge* thank you to all of those people that did fill out forms for us. You helped make this year's edition the largest ever, with the widest circulation (6,000 copies in all)!!

Yours sincerely,  
1994 CC Eds

## Shouldn't this be in the Classifieds?

It was not until I came to university that I had even toyed with the idea that being from the country may be a disadvantage. Although I was aware that career opportunities in rural areas are decidedly limited, adjustment to city life was not something that I had considered to be problematic.

As every country student on campus will realise, however, this status involves very real and very unique dilemmas with which city students will never (unless they are suddenly uprooted and forced to move to the country) be able to identify.

As such, I believe that the formation of a Country Students Club on this campus is long overdue, and I invite others who hold the same view, to the Country Students IGM in the Cloisters next Wednesday at 1pm.

This meeting will involve the drafting of a constitution and the appointment of office bearers, for a club which will hopefully become a social network able to provide support for our rural contemporaries.

Hope to see you there!!  
Kate Heron

## Ascension to the master class

While walking into, purchasing goods and then leaving the University refectory, I was at once shocked and disgusted by the blatant bourgeoisie, i.e. students are the new master class, new right, seating and decor of the refectory, no doubt instigated by our Saints boy, Anthony Roediger. My fees wasted.

Any progressive living in the modern world knows that as well as self interest, the community has a place in the students' interests - locally, regionally, nationally and in a world perspective. The silver spoon of the refectory decor gives the impression that we all should be free lunchers in business. In two words, we all should be the new right.

Is it preparation for the corporation perhaps? Thanks for the jolly good garbage that my fees contributed to.

A. Long  
Arts

## More on the poster policy

Dear Editors,

It is great to see that there are some student politicians out there who are genuinely concerned about the environmental problems that the new, amended poster policy will bring with it. Thank you very much Maddie Shaw and Michael Wait for outlining these problems to everyone.

I would like to add my comments to this debate, even though I cannot claim to be speaking with nearly as much authority on the matter as Ms. Shaw or Mr. Wait, since I was not present at the second meeting, nor did I assist in drawing up the new policy. My concerns about the amendment are of a more general nature.

When I came to University, I was naive enough to believe that student politicians were idealistic, broad-minded and forward-looking; people who would be competent leaders of the future, in touch with the problems that living in the future would bring. I still believe that this is what a good student politician should be, but it is evident that the SAUA constitution does not include the above requirements (and if it did, they would probably be ruled unconstitutional on a technicality by the President).

University students are generally the most well-educated people of a country, and as such, some of us may be in positions where we hold extensive decision-making powers on critical issues, including environmental issues. I dread to think how those who implemented and supported this amendment will decide when faced with an issue with nationwide (or possibly even global) implications, if for the sake of getting a few more posters up in a few more areas, they are prepared to sacrifice the central principle of preservation: don't use it unless you *really* have to. Or maybe they won't decide at all, but will simply vote with their faction. Is it too much to expect of those responsible that they forego maybe a handful of (potential!) votes in order to stick to this vital *principle*, on which our own future may depend?

I have long since cured myself of my apparently unrealistic, antiquated idealism, but sometimes my hippy streak still breaks through and I feel obliged to have an unreasonable whinge such as the above. Oh well, having had my say, I shall retire to contemplate life, peace and other metaphysical things in my rainforest sanctuary ... hang on, I can't, they've chopped down all the trees to make student election posters for the departmental notice boards.

Cheers,  
Florian Minzlaff  
2nd year Commerce/1st year Law

Hope you enjoyed them. If you would like to write to us, you can. Either drop your letters into the *On Dit* office, which is downstairs in the George Murray building, into the SAUA office or mail them: *On Dit*, University of Adelaide, 5005. Deadline for the next issue is 5pm April 27.

# Lobbying the feds

This year the federal budget will be handed down in May and the SAUA has already been looking at possible implications for students. We put in a submission to the Minister, Simon Crean, in February. Last week we spent three days in Canberra lobbying politicians from all sides. We discussed some of the rumoured changes and also put forward our views to strongly discourage any unfavourable changes like the HECS ones that we managed to get defeated last year.

This year one major concern for students has been the introduction of full up-front fees for places above quota which has been strongly supported by the Australian Vice Chancellors Committee. The idea behind this is that students that do not get the mark required to get in on academic merit will be able to buy a place that is additional to the government/HECS supplied places. There are two major concerns with a proposal like this; first and by far the most important is a move to make the ability to pay a criterion rather than academic merit is inequitable and also against advancing educational objectives - everyone should have equal access to higher education regardless of their background and given that there are limited places those there should get in solely on ability. Certainly it is acknowledged that there are presently many inequities in the system and it is harder for people from lower socio-economic backgrounds to participate in higher education for a number of reasons, however the introduction of a fees system such as the one mooted can only accentuate this problem. The second concern is that despite assurances that fee places would be strictly limited we must admit some cynicism and question whether this is just another move to a completely user-pays system where

students would soon see government funded places disappear.

Another possible change, but hopefully less likely after discussions last week, is the introduction of scaled HECS. Thereby the amount of HECS one pays would depend very much so on the cost of the course. In practical terms this would mean courses like Science, Engineering and Medicine would become quite expensive for students. Whilst this may make some courses cheaper (one concern is that it is possible that the more expensive courses would simply go up rather than seeing any substantial decreases) it is again grossly inequitable as it could well mean that students from more disadvantaged areas will go into the cheaper courses. Debt stress is a real issue as New Zealand studies have shown. Another concern that the SAUA has with this idea is that it serves to forward the user-pays mentality. It can lead to education being valued more and more as a means to getting a job. The value in education for itself will be ignored and in the long run this will be to the disadvantage of the country as a whole.

Further to the above issues, we discussed the general problem faced by higher education, namely lack of funding, and what we saw as a lack of concern about this. We raised many concerns we have with the current AUSTUDY scheme as it is appalling. The bureaucracy that faces students attempting to apply for AUSTUDY and the inflexible and harsh criteria that one has to meet were two major discussion points as well as the fact that the amount of AUSTUDY that eligible students receive is often grossly inadequate. The maximum allowance payable under AUSTUDY for a student without a child

is \$120.75 per week which is more than \$40 below the Poverty Line as set by the Australian Council of Social Services. Most students of course receive far less than this. In our submission we have questioned the high age (currently 23) to classify for the independent rate, the tough rules regarding employment history, why defacto couples are not recognised when the Department of Social Security does recognise them, and the distinction between under and over 18 AUSTUDY recipients. On the last point we could not see how it costs less to live as a Tertiary student when you are 17 compared to 18!

In discussions, the plight of country students was discussed a lot and did receive some support. Rent relief for AUSTUDY recipients was seen as a possible change as were some other changes to help country students. The SAUA is looking into this further.

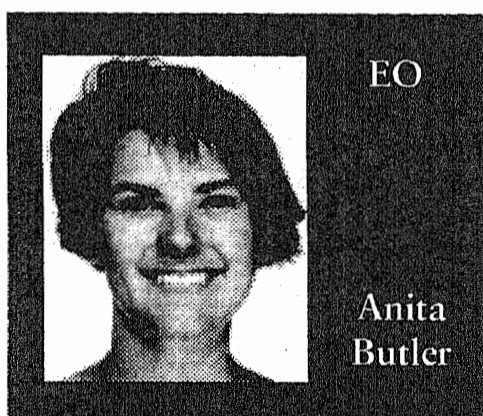
Our appointments ranged from the far left to the far right and needless to say responses and attitudes varied. The members of the Labor party were understandably unable to give us concrete details on the budget, either because they themselves don't know yet or if they did they were not allowed to tell us. Crean's Office was most noncommittal. Mr Robert Horne who was on the Budget Review Committee and the Caucus Higher Education Committee spoke to us a lot especially about quality in Higher Education. Labor MPs often expressed concern about a very limited budget, ignoring to some extent the upturn in the economy. Some did say they were very much opposed to the full fees idea but it was disturbing that those most connected with education were unable to give any firm guarantee.

Those in Opposition are of course always willing to slam a government and

they did listen to our concerns. The Democrats were most supportive and were genuinely concerned about the state of higher education. Senator Robert Bell and Senator John Coulter questioned the value the government currently placed on education. The Liberals were generally happy to meet with us and many showed concern about the current AUSTUDY system, particularly in relation to country students. It was somewhat more difficult to convince them of the problems with full fees scheme though it was acknowledged by some that up front payment could well lead to inequity. We will continue to tackle this one. Another matter of discussion was the value of student organisations and the issue of whether or not everyone should be a member. Rather than our points simply being ignored many MPs wanted to discuss the issue and we had a long debate with Dr Michael Wooldridge. The uniqueness of student organisations was acknowledged and we put forward our concerns about the destruction of something that is very useful. We will be continuing to raise our concerns about this.

All those who we talked to saw the need for students to present their views and we found our trip to be most valuable. In order for higher education to be valued students are going to have to stand up and demand it. We will be continuing our pressure in the lead up to the budget and beyond and will be meeting with more South Australian MPs in the next few weeks.

Rebecca Shinnick  
Suzanne McCourt



EO

Anita Butler

## Bike'n'Breakfast

Tuesday 29th March, 9am, just outside the Airport lounge

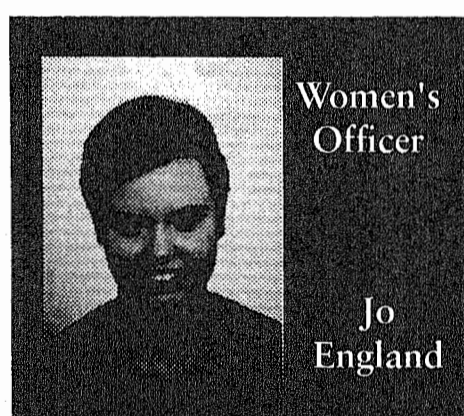
Yes, it's another one! Free early morning croissants, coffee and orange juice if you ride your bike, catch the bus, or walk to Uni. If you haven't yet worked out the rationale behind this, it's aimed at reducing our reliance on cars by pointing out other great ways of getting around. This time the breakfast is a part of Liberation Week.

## Easter Bilbies

Come and buy Easter bilbies from the SAUA for 50c. Proceeds to the Endangered Species Fund. USA are in it too!  
Environmental Politics

There has been some bad news on the Federal front with Senator Gareth Evans' admission that Australia has been breaching the Basle Convention, to which it is a signatory, by dumping hazardous waste in developing countries. The signatories meet in Geneva this week and the Democrats are putting pressure on Senator Evans to enact changes to Government policy. Let's hope they are successful.

Unfortunately they weren't successful in stopping the Government's shameful turnaround on its commitment to reduce CO2 emissions in line with its National Greenhouse Strategy. Statistical information has shown that Australia isn't likely to meet our target reductions by 2005. So, rather than legislating to ensure that the reductions come about, the Government has decided to change the target. Obviously now we'll be able to reach it, and everybody's happy, except the environment and future generations. This is an absolutely appalling show of cowardice by the Government. If you want to do something about it come and sign the form letter in the Students' Association and make your displeasure known.



Women's Officer

Jo England

## First Woman Graduate from Roseworthy, Pam Dunsford.

The 23rd of March marked the date of the first woman graduate from Roseworthy. In order to recognise and acknowledge such an important and momentous occasion, I visited the campus and met with 25 of Roseworthy's women agriculture and viticulture students, including their sexual harassment contact officer.

The visit was rewarding, and I intend on returning to the campus on a regular basis in order to forge greater links with women and hopefully assist them in any endeavours that they may wish to achieve.

## Some of My Best Friends Are Feminists...

You've seen the posters, you've read the piss-takes, now buy the t-shirts! Yep, ready for the upcoming winter season are 'Some of my best friends...' t-shirts. If you would like to purchase one of these nifty t's simply place an order, either with myself or at the front desk of the SAUA. For the bargain price of \$15 they make an excellent addition to anyone's wardrobe.

## Is Madonna a feminist icon?

On Wednesday at 1pm WOC are holding a debate on the Barr Smith Lawns to determine the answer to this much asked question.

## Prosh Float.

We are currently looking for women to ride on the women's Prosh float, if you would like to participate please leave your name and a contact number at the front desk of the SAUA.

# The Radical Feminist

Having already provided you with a brief outline of liberal feminism, Jo England now presents you with the "evil anti-liberal feminist", the radical feminist. Exploring the views of radical feminists is quite interesting, especially for those who refer to any and every feminist as 'radical', and it probably comes as some surprise that there is actually a political theory referred to as Radical Feminism.

Radical feminism is more angry, defiant, passionate and revolutionary than liberal feminism. After all there is a difference between revolution and reform.

"If liberal feminism is going to take 400 years in order to achieve any effective change, then why bother?" And "Why would women want to part of a system that was devised by men anyway?" are the cries of radical feminists.

It would seem to me that one doesn't choose a feminist ideology simply because it's going to achieve your objectives in the least amount of time. Surely there are deeper philosophical reasons

for subscribing to a political theory?

You may have realised that radical feminism is not your 'just add women and shake' variety. It questions our acceptance of the current mode and distribution of power, and challenges us to re-evaluate our attitudes toward the gender imbalances in their distribution.

Radical feminism's basic premise lies in the belief that all men have power over some women. For example, a working class black man may not oppress a middle class white woman, but he may oppress working class black women.

There is an alternate view within radical feminism which says that all men have power over all women. This view assumes that men as a social group have more power than women as a social group. Therefore whilst an individual man may wonder what is meant by all this supposed power that he as an individual may have, that isn't the point, the concern is that men collectively benefit from the existing gender hierarchy, or

to give it its true name, patriarchy - i.e. men are the current beneficiaries of power.

Others would argue that to state that men are the current beneficiaries of power is far too simplistic and ignores cultural, racial and economic factors. Foucault would take great offence, refusing to accept such a differential analysis of power.

This naming of men as recipients of power is usually couched in phrases which single out men as 'the enemy'. This patently ignores that men may also suffer under patriarchy as women do.

The explanation for the historical domination of women by men arises from the biological perspective that men chose to dominate women because physically they could. Radical feminists believe that men and women are eternally different, but obviously that doesn't mean that one gender should dominate. Radical feminists constantly remind other feminists that the sexual division of power is what we should be targeting.

Thus I propose that...the acknowledgment of the disproportionate division of power between men and women, and a commitment to altering this, could be a definition of feminism arising from radical feminist theory.

Radical feminism in a sense is the polar opposite of liberal feminism in that its focus is the private sphere. "The personal is political" is an oft quoted saying used to illustrate the concerns of radical feminists. As such, issues like mothering and sexuality are two primary concerns.

Having a predominant sexual focus, it was a great concern, for Radical Feminists, during the 70's for instance that a woman couldn't be a feminist unless she were a lesbian. A sort of 'sleeping with the enemy' mentality pervaded the consciences of feminists of that period. Unfortunately it is still a question which is asked today. Can women overthrow the patriarchy if they covet its 'members' in their beds each night?

I wonder.

## Short Story Competition

Write us a short story on any theme you choose and you could win a first prize of a \$100 book voucher courtesy of Unibooks, or a second prize of a stationery package to the value of \$80, from 3M. The two best entries will be published in the May 2 edition of *On Dit*.

### Get writing now

Entries to be handed into the *On Dit* office or the entry box in Unibooks by 5pm 22 April.

Make sure that your entries have your name, student ID number, address, telephone number and contact department written on them and are marked as entries for the competition.

# UNIBOOKS



# ON DIT

The Adelaide University Students' Association Weekly

#### Details

- 1800 word limit on entries
- entries to be typed on one side only of A4 paper
- entry open to Adelaide University students only
- entries must include student number
- no employees of Unibooks or 3M or sub-editors of *On Dit* permitted to enter
- late entries will not be accepted
- entries to be placed in the box in Unibooks, in the *On Dit* office which is located downstairs in the George Murray Building, or sent to *On Dit*, University of Adelaide, SA, 5005

# Three days of zany fun

## PROSH WEEK EVENTS

There's no avoiding Prosh this year...If you don't participate voluntarily it'll come up and grab you anyway, unawares! So sit back, ignore your conscience and remember the key word for the week: "FUN" (oh yeah, and the other one - "BEER")!

While there's still time we want to warn/inform the more relatively hardcore ones amongst you that there are still many ways to get down and impress that special someone (NOT) if getting up early for a free breakfast in your underwear or wandering around the streets of the city (in your underwear?!) isn't your thing.

Our HUGE program of day events is still being finalised but here are some appetite whetters:

**FREE BBQ/BAND/BEER** - Wednesday April 13th, from 12:30pm

Well, you've all heard this one before - it's an oldie but a goodie. Rumour has it that Melbourne "Afro-Celtic-Folk-Funk" band *Treehouse* will be making an appearance, so don't miss the chance to satisfy your curiosity and discover what music defined like this actually sounds like. Bring your SAUA cup along as well to cut down on the use of ugly plastic beer vessels and to receive special give-aways.

**OFFICIAL OPENING** - Wednesday, about 1:00pm.

A short address by a spokesperson from the Adelaide Central Mission will precede the band. While you're guzzling down your lunch, open your ears and

listen to the real reason (excuse) we're allowed to have all this fun!

**PIZZA EATING COMPETITION** - Wednesday April 13th, 1:30pm

Register your name at the free BBQ on the Barr Smith Lawns from 12:30pm **BUT DON'T EAT ANYTHING YET!** In the tradition of the almighty "boat race" Pizza Hut presents another wild and wacky way to make yourself utterly sick. If you fancy yourself as a bit of a legend or even if you're just hungry, rock up and chow down! More details later.

**MSS WINE TASTING NIGHT** - Wednesday April 13th, 7:00pm.

Enquiries can be directed to the "Mature Students' Society", but we hope you all know what wine tasting is. It's fun. All are welcome.

**BAR NIGHT** - Wednesday Night

Come to the Unibar and enjoy a drink or three!

**SUMO WRESTLING** - Thursday April 14th, 1:00pm

For all those anonymous voyeurs on the Lawns in O'Week, this could be your big break. Don the suit and go for your life. Prizes to the most lethal wrestler.

**BAND** - Thursday Lunchtime

Another weird name band plays the Lawns. For anyone who hasn't done the real thing, we recommend you come along. A variety of food stalls will be set up around the place so you can gorge yourselves on yummy doughnuts, Yiros, etc. A veritable feast.

**"TRY"-CYCLE RACE** - Thursday 2:00pm.

Remember that scene in *Revenge of the*

Nerds where they have the Fraternity Olympics and that funny Japanese guy pedals round and round in circles on a trike and finally (surprisingly?!) beats the jock who thinks he's a legend? Well - that could be you!!! We are combining the childish fun of playing on a three-wheeler with the extremely serious task of drinking copious amounts of lager. A winning combination, we're sure.

The idea is an uncomplicated one - just pedal furiously around the track, stopping at the designated "piss-up stops" to scull a pint. The first tricyclist to cross the finish line (oddly enough) is the winner. If you choose not to participate in this event, it rates highly in amusement value as well, so hang around for a rather large hoot. Names of competitors should be registered with the directors *before* the event.

**FISHING ALONG THE TORRENS** - Thursday 2:00pm

Brought to you by our very own Fishing Vice-President, here's an opportunity to sit back along the banks of the Torrens and fish to your heart's content. Prizes will be awarded for categories including the largest catch as well as the most interesting Torrens discovery to name just two. If you can't bring your own line we'll have a few spare so come and join us and sink a few brews by the river!

**PROSHBREAKFAST** - Friday 9:00am

The traditional Prosh Breakfast with all the trappings of beer, champagne and fun! This event's location has changed over the years from the Toll

Gate on the way to the hills to the Fullarton Rd / Kensington Rd Roundabout to Victoria Square. This year (as with last) *it will be held at Uni*. Be prepared for the unexpected as Prosh Stunts begin to kick-in (Beware all Breakfast Show Hosts!) and come in either **FORMAL ATTIRE** or pyjamas - lingerie and boxer shorts if you like, but don't sue us for catching cold!

**THE PROCESSION** - Friday 1:00-2:00pm

You should all know what this is by now. Bring your car on the day and dress it up to win great prizes as well as to get it and yourselves on TV!

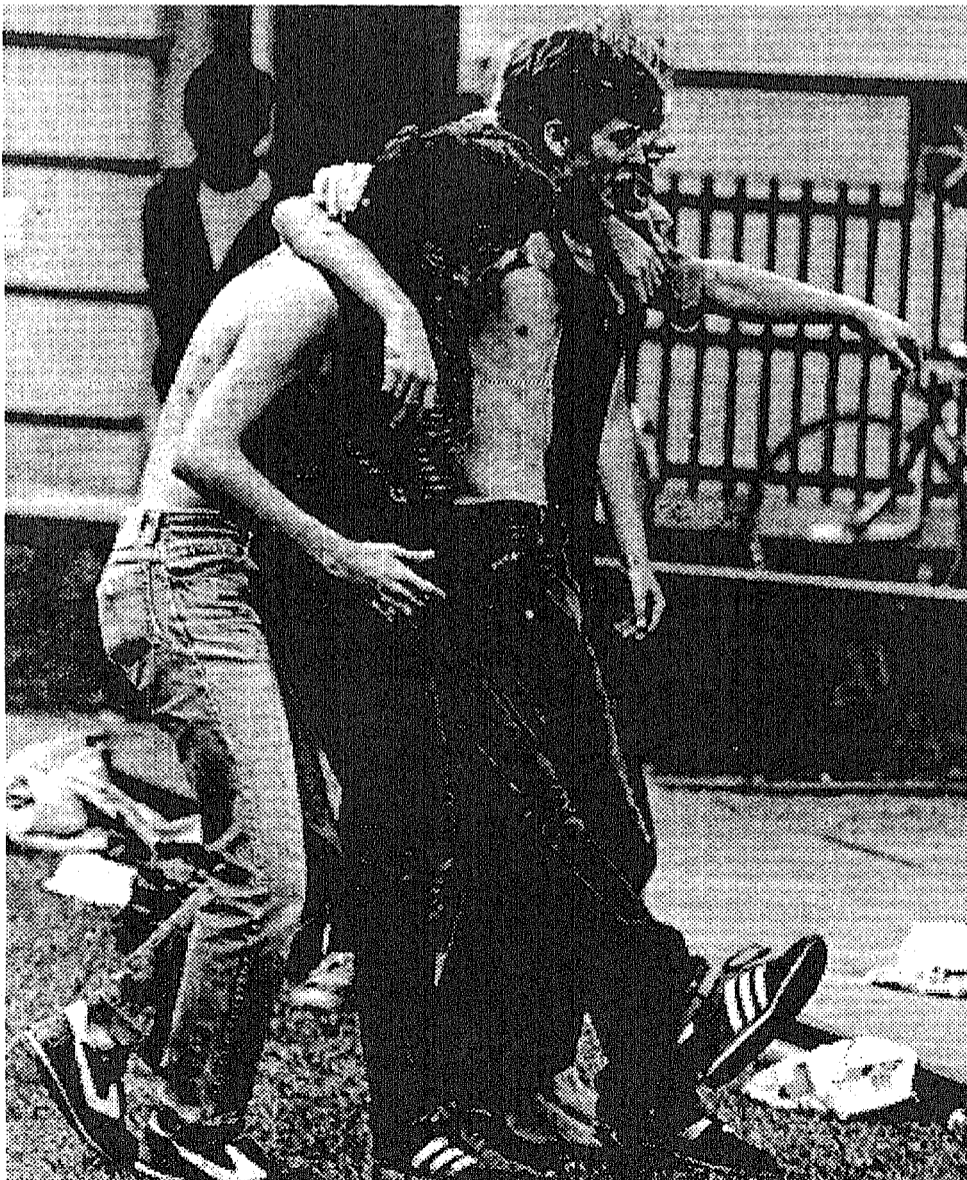
**THE TRADITIONAL BOAT RACES** - Friday After the Procession

One of the few events for Prosh that has never died! Enter your team on the day - based on faculty, club, association, or just drinking buddies and attempt to beat AISEC (the reigning champions from 1993).

**PROSH AFTER DARK!**

Get Down and Get Funky!

Currently the possibilities and logistics of a number of other bizzare events are being explored. Baked-Bean wrestling is a popular one, we'll see what we can do. If anyone has any burning desires to tell us their ideas for other events, please come in to the SAUA and tell Matt Deaner or Cathy Fitch, or leave us a note. The complete, finalised program of events will be released the week before PROSH.



**16 days until  
Prosh...  
and helpers  
are required!**

**All aspirants can contact Matt Deaner, SAUA Activities/Campaigns Vice President at the SAUA or phone 303 5406**



# Stunt comp

OK. So this is what Prosh is world famous for and we're keen to ensure that 1994 is a memorable year of pranks and hi-jinks that tops the stunts of yesteryear. Whether you're keen to put 'FOR SALE' signs on every University building, serenade your Anatomy lecturer mid-lecture or plant 4000 tulips in the Barr Smith Lawns, its all great so long as it raises money for STREETLINK (Prosh Charity for 1994) and at the same time doesn't end you up in gaol. If you're short on ideas we've a list of past stunts below so feel free to run with a 'Golden Oldie'.

To claim the huge prizes awaiting the winners of our stunt competition you must adhere to the following rules.

## The Rules

1. Stunts will be awarded points on the basis of the following criteria

- i) Novelty:1000(max)
- ii) Media Attention: 1000(max)
- iii) Comic Value:1000(max)

In addition 20 Points will be allocated for every dollar raised through donations during the stunt. That means that stunts should look towards raising money for STREETLINK (either in the form of ransoms or donations from the crowd gathered to watch your spectacle).

Collection tins will be available from the SAUA office during Prosh to be

lent out to all Prosh collectors. Prosh Rags will also be available from the office for volunteers to collect and 'sell' to the public at the time of their stunt.

2. The timing and location of each stunt should be forwarded to the Prosh Directors prior to the stunt being performed so that a competition judge can witness the proceedings and allow it to be considered for prizes.

3. The S.A.U.A. and Prosh Organisers will take no responsibility for you if you end up in gaol or with a heavy fine! We suggest that the more risky your stunt is, the more careful you should be and when in doubt ask for permission from any relevant people. You'll be surprised at the number of people that will agree to let you do silly things when a worthwhile charity such as STREETLINK is to benefit.

4. The decision of the judges is final, conclusive, determinative and no correspondence will be entered into.

Keep your eyes out for stunts all week. We've been trying to keep things under wraps but some of the rumours may be true!

# Prosh rag

The Prosh rag is the traditional documented evidence of Prosh - a magazine style account of everything witty and zany that exists inside its editors heads. Its aim is to humour and inform as well and it will be offered for sale to the public throughout the Prosh Parade. This year the traditional article is being resurrected. Available *throughout the week* beginning Monday April 11th, the "Rag" will include a detailed

program of events for the week, articles, photos, information about the charity we are supporting, vouchers and a few odd surprises.

The *On Dit* editors are putting this whole baby together, so if you would like to contribute or have an idea for something which might work then please speak to Lorien, David or Tim down in the *On Dit* office.

Sale of the Prosh Rag this year will be by way of a

small donation, which will go directly to the charity we are supporting (Adelaide Central Mission's "Streetlink" project). There is no set amount, but given the circumstances we hope people won't *completely* abuse the system and rip us off. If you do, Rag off!



Beer sculling festivities of yesteryear

# Procession

The Prosh Procession gives students the opportunity to descend upon the unsuspecting Adelaide public in a loud and colourful fashion.

In recent years, the parade has become but a cherished memory, as it has been quite some time since one has actually been held. This year all of that is set to change.

At 1 p.m. on Friday, 15 April, the procession will leave from the Victoria Drive Gates and wind its merry way through the city.

Many clubs and individuals are already planning their entries. Forms are available in the SAUA to register your bike, car, truck, fire engine, etc. There will be prizes awarded to the best entry in each section.

A Harley Davidson motorcycle (complete with bikie), stretch limousines, St. Mark's Gas Truck and a convertible MGB have already been organised for the event.

Pride will have a Mardi Gras theme for their entry. The Engineers will board a "Booze Bus" and there will also be some representation from Waite and Roseworthy, with a distinct agricultural flavour. Women on Campus are hoping to organise a float with a Suffrage Centenary focus. AIESEC and the German Club are currently

planning their respective cars.

A band will be playing on the back of a truck and negotiations are being made for the Adelaide University Pipe Band to become involved.

You don't need a vehicle to participate, but we would like to know if you or your club wishes to become involved. If this is the case, leave a message for me at the SAUA.

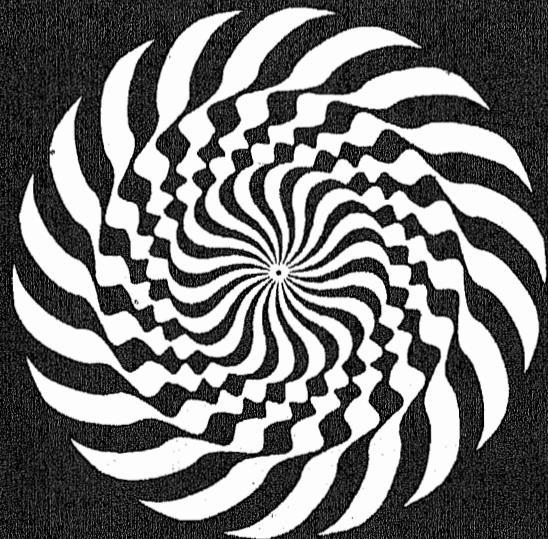
Some of the members of the Fencing Club will be wandering around during Prosh and are likely to make their presence known at the procession. Other sporting clubs are also encouraged to become involved.

The Adelaide City Council has approved the designated route, which includes Kintore Avenue, North Terrace, Pulteney Street, Grenfell Street and King William Street.

The procession, from which we derive the name "Prosh", is set to revive a tradition that is on the come-back trail. Even if you aren't part of it, involve yourself as a spectator along with countless of other office workers on their lunch-break, who will ask "Why?". Why not?!

# PROSH AFTER DARK

APRIL 15



## KILL JOYS

**THE UNDECIDED CERVEZA Y PUTAS  
THE MILTONS THE RECKONING DJ IAN  
FILMS, DANCE CLUB, GIVEAWAYS**

**PLUS OTHER ACTS TO BE CONFIRMED  
ADELAIDE UNI CHARITY SHOW - UNION BUILDING  
TICKETS: \$8 PRE-SOLD \$9 STUDENTS \$10 PUBLIC  
AVAILABLE FROM STUDENTS ASSOCIATION, UNI RECORDS**

# Opportunity

We all know how hard it can be to survive university - particularly in style. Bryan and Tania reluctantly sacrificed an afternoon of study in order to take a look at some of the cheap recycled clothing outlets around Adelaide. What follows is their guide to finding inner city, accessible, original and cheap clothing.

**The Salvation Army Family Store**  
422 Morphett Rd, Adelaide

**Bryan:** Op shops such as this one are ideal for the fashion conscious student for a number of reasons. Firstly they are way cheap.

The Morphett Rd outlet yielded a cream shirt with a collar that strikes a delicate balance between that safe, unadventurous length and that size that says that you didn't progress post 1975. It also has a honeycomb texture that just begs to be stroked - for only \$2!! A stylish pair of brown strides have made an excellent addition to my wardrobe for less than the price of a cup of chips. Buying clothes from this place also has the added bonus of that satisfaction that you feel when you hand over your gold coinage to the old lady behind the counter, knowing that you've done your bit to support the community... Aah! Finally, being out of the city shopping centre, you can be amongst a select few who know about this not quite secret cornucopia of clothing. This probably applies more to your local suburban op shop (of which there are more than you may realise) so if you find a good'un, keep it to yourself.

However, don't expect to find a complete winter collection just waiting for your loose change to liberate it from the rack, you have to wade through a lot of 20 year old public service attire before you can find that one rose amongst the thorns. Just remember that patience and persistence pay in the end. Even if it means waiting for your turn to duck behind the changing curtain, which can be a bit frustrating for a student on the go.

**Tania:** Our first port of call on our merry trek through some of Adelaide's cheapest and most interesting clothing shops. The size of this place is extremely impressive as you are confronted with row upon row of colour co-ordinated clothes racks. The only real dilemma being, where to start. Obviously you would need more time than our strict schedule could permit to do justice to a place of this magnitude, but it is clear that there are bargains to be found if you are willing to put in a little time and effort. A lot of the

clothes I would deem unsuitable for university wear, i.e. too modern, (1980's and beyond - I always wondered where smiley jeans and fluorescent orange numbers ended up; now I know!) too boring, or just plain too ugly (even for someone with my taste!) The day that we visited, I was unable to find a huge selection of great finds from clothing history. That is, original, well-conditioned relics from the 40's to the 60's. Those few available were priced accordingly at \$30 or more - which was still very reasonable when compared to some prices in some stores we visited later. But because everything else in the store is priced around \$6 at the most, the obvious demarcation can be a bit depressing at the time. Although it is the task of any dedicated op-shopper to find the greatest, grooviest, and rarest garment at the most ridiculously cheap price ever - to be fair, at least \$30 spent here goes to a charity. There is still the opportunity to pick up some real beauties very cheaply, as one other shopper picked a groovy formal style dress in blue for only \$2! I was able to alleviate my envy of Bryan by buying some of the albums and singles that they have in the Family Store, "C is for Cookie Monster" and "The Story of Fuzzy Peg The Hedgehog" (stay tuned to Student Radio show Sweet Valley University for some exciting extracts - gratuitous, unabashedly, blatant plug for my show). This place is definitely worthy of a browse and if you cannot find something for yourself, remember to get that early Chrissy pressie for a relative dear to you!!

**Little House of Treasures**  
258 Rundle St, Adelaide

**Bryan:** One of the last remaining areas of Rundle St not to be stripped back to glossy, exposed, wooden floor boards for the cappuccino crowd, this pokey little shop can be a bit forbidding for the uninitiated. But once you've descended into its cave-like entrance you'll find that a lot of the op shopping work has been done for you. I like to think of this place as a best-of-the-op-shops store, where someone has taken all of the ace recyclables and placed them in front of your eyes - with a mark up. Thus there is the tradeoff between a better quality of clothing and the knowledge that anything you find will set you back quite a bit more than an op-shop. But this shop is still cheaper than your standard department store and it will save you some shoe leather to start at a place like this. Quite apart from the merchandise, this is a pleasant business to browse in. They have ample changing rooms (even if you do have to hang your clothes on exposed electrical wires), lots of mirrors, music, and it's only a short walk to the nearest watering hole.

**Tania:** A must for all op-shoppers this place, as its name suggests, is a haven of classic styles and clothes from many eras. It is centrally located in Rundle St, amongst many stores which base their modern designs on clothes in here (not that they could ever recreate them), and has incredibly accessible hours of business. This shop combines great eclectic music, layout, clothes, and the ability to have something for everyone. In consequence it deserves to be the very popular and respected place that it is. Unlike the



# Knocks...

Family store, you do not have to wade through unsuitable garments, that job has already been done for you. You are also able to ascertain the size, and history of the garment from the attached price tag which is both very interesting and useful. The prices are dependent upon the style, rarity, and condition of the clothes and are usually around the \$20 mark at least. However, there is also always a specials rack, with further marked down stock, usually under \$10 - such as the flares and shirt that I bought from here which were \$8 and \$1 respectively. Little House of Treasures is a shop that caters to all alternative clothes buyers, and also stocks an impressive range of new clothes that blend in very well with the rest of the stock and is great to see. Guaranteed to fulfill most needs, worth a visit just for the experience.

**The Grotty Shop**  
128 Grenfell St

**Bryan:** I did not require any second hand home products or curios.

**Tania:** Source of great curios and relics of bygone eras - not much in the way of clothes unless you're interested in starting up a museum in remembrance of army jackets over the decades.

**Not 100%**  
Just off Rundle St, near the Austral

**Bryan:** Nothing for me here.

**Tania:** If you are a raver and want overpriced designer fashion, at less than full price, this could be the place for you. Zany hats but even when not priced at 100% they are still very expensive.

**Mabs-Emporium Secondhand Clothing**  
207 Grenfell St

**Bryan:** The key question is whether old clothes are second hand or antique. When Mabs deems them to be antique then you can forget about looking at the price tag because you can't afford it. Worn shirts and old pants assume the same pecuniary value as a couple of really

thick text books. But when Mabs decides that an item of clothing is merely second hand, then it can match the cheapest op shop for bargains. If you can't afford what you desire on the outside racks then check out the free bag. I did, and have picked up a jacket that while admittedly could have belonged to a man who once searched the glens and lochs of Scotland for grouse, has no rips or stains to prove its past history and feels as warm as a staghound on your lap. A word of warning is warranted here. Do not freak yourself out by thinking about the previous owner of your new apparel. Sure they could have been the pants of a dead person whose widow was at a loss at how to dispose of all those clothes. But it is equally likely that the donor could have been a perfectly healthy person with no further need for the said item. Try to keep this last possibility uppermost in your mind, as you lay awake at night staring at the wardrobe wondering if and when that dead person will return for what was once theirs.

**Tania:** To describe this place as an op-shop is to do it a tremendous injustice. It is the Mecca for all people with an interest in the beauty and originality of clothes from by-gone eras. Mabs specialises in rare clothes before 1970 and a huge range and selection passes through this shop each week. We were told that through its free bag alone, Mabs disposes of around a tonne of clothes a month! Mabs is also one of the first places in Australia that film-makers contact for period costumes and is a great place to wallow away a few hours (maybe between, or in my case, during lectures). As far as buying clothes is concerned, shopping here can be a bit heart breaking if you confine yourself to the interior of the shop. Because the clothes here are quite unique and in wonderful condition in most instances, they are very expensive. However, some things are worth the price - be warned. Falling in love with clothes inside this place can be

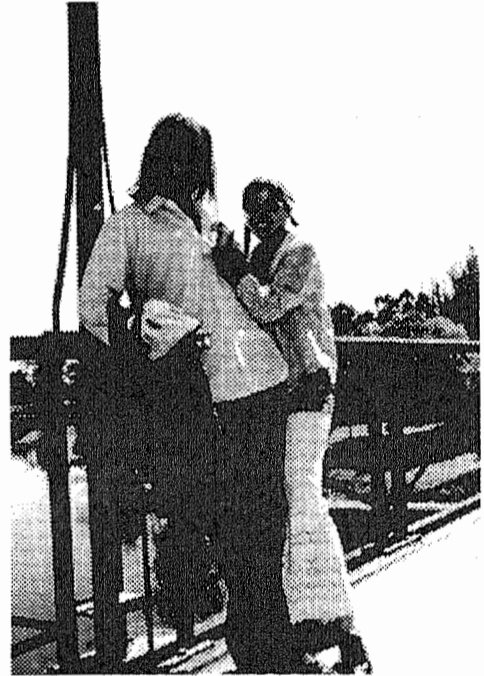
deadly to your daily survival. But the shop does have lay-by and there are many bargains that can be found on the racks of clothes on sale out the front of the store. This is where my shopping begins and ends. Most items are under \$10 and there are "new" clothes out there every week, such as the jacket in the photos, a nice blue and white number for \$4. There is also of course the free bag - the delights of which Bryan experienced. Mabs is an Adelaide institution, delve in and enjoy!

**Bizarre, Bazaar**  
5 Gawler Place, Adelaide

**Bryan:** This place has everything going for it. It has a good central location, just off Rundle Mall, it has novelty change rooms that are more like Arabian tents than cubicles, and finally a cool name. It's a pity then that their men's range is so limited. Perhaps it's just because they've so recently moved or perhaps there is just no money in second hand menswear. Whatever the reason, Bizarre Bazaar is more of a shop to watch in the future than a bargain basement bonanza of the present.

**Tania:** This is the baby of the bunch and has been newly located in Gawler Place. It is a shop with the best promotion of its type on campus. It is not yet quite established, but is still worth a visit. The prices of the clothes are very reasonable at around the \$15 mark and are bought through Wombat, a charitable organisation. On a personal note, this place has some of the best collection of pink tops in town (well before I bought them anyway!) and is well worth the look in, next time you are on your way to the Mall to visit Country Road or Sportsgirl.

We had lots of fun and recommend that for an afternoon or a few afternoons well spent - try checking out these shops, as you are virtually guaranteed some original and cheap fashion statements. Remember also intrepid seekers, that Suburbia can also be a paradise for bargain hunters - check out your local charity op shop or recycled boutique today! Remember also those obscure country charity shops on holidays and even better, next time any of your relatives reminisce about 'the good old days', offer to raid their wardrobes. Not only will you get an insight into a side of your family history you were not aware of before, ("Gee Dad, you in purple velvet flares - yeah works for me too!!") but can get some glorious groovy clothes for Uni life, absolutely free!



Photos: Joshua Kennedy-White

# 3D Radio hits rough patch

With a name change and the loss of their general manager, 3D radio has had some rough times of late. This may be set to change soon, writes Michael Nelson.

In case you hadn't heard, Three D radio has been in a bit of bother over the last twelve months. Yes, it's true. Your favourite public access radio station and mine has been swimming in it for about a year now, but finally things seem to be coming good for the good folk of Franklin St. With a new station manager in the offing and their 15th birthday coming up in December, things are certainly looking groovier than they have for a long while. Last Friday I had a chat with senior Three D'er, Matt Sincock-Crocker about life in Three D, not the All-New Triple M.

So, what exactly have the problems been over the last few months?

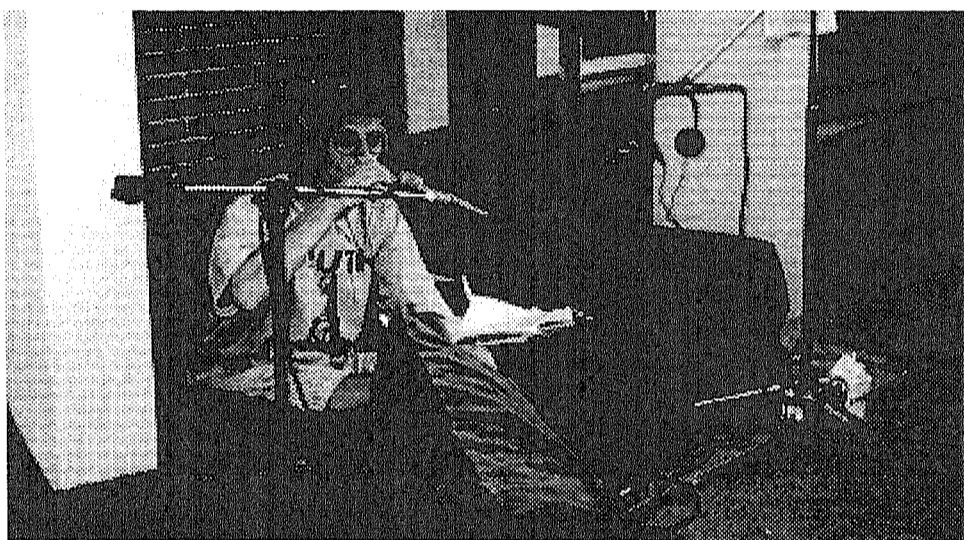
"As everyone probably knows, we sold the name. We're no longer Triple M, but it was a case of, 'Hey, we either keep the name and not exist after twelve months, or sell the name, get some capital behind us, to eventually buy our own premises, and at least survive in the short term'. Bills, bills bills. We seriously got a shitload of bills, and couldn't pay them. The only thing we could do was sell the name, or just not be around. We got a lot of flak for that, but hey, it was either a station with an old name, or no station. It's pretty straightforward."

"It just got to the stage where our station administrator felt she needed to move on. And that was when a whole series of bills came in, we were facing some problems, and so the immediate response from the masses was, 'It's her fault!' And it really isn't. Mary White did an excellent job with the station, really. And so now she's gone, and we're looking forward to the new regime. The money we got from the call sign is really to get our own premises, but that's a long term plan, and in the meantime, we still have to survive. We still need the small amount of advertising revenue we get, which is a third of how much commercial stations are allowed to have. We're only allowed to have four minutes per hour, which is good and bad. More content, less money. Yeah, so in the meantime, we still need our subscribers."

Subscribers are the lifeblood of public access broadcasting. With their limited revenue, and really limited budget, Three D can't live without them.

"Ah, subscribers. Let me tell you the subscriber rates. They're actually cheaper than they were two years ago, which is, like, deflation. Keating will be proud of us. So, \$40 for all you working people,

for twelve months, \$25 for concession, \$20 for persons in high school, or prison, or \$5 for people under the age of twelve. Without you we die. We were about to go over a huge 'Where are we going?' review, then along came the need for a new station manager, and it got to the stage where we went, 'Oh shit! We need more subscribers.' We need more money generally. So we're going back to basics. Subscriber drives, and a lot more local



Braddy does The Breakfast Show

gigs, cheap local gigs with cool bands, rent parties."

Given that Three D offers their listeners so much variety, how much support do you get from the government?

"Over the last five years, we've seen the amount of money we get from the government almost disappear. We now get very small grants for very specific projects. How do we keep afloat? We hope and pray. We make (looks shifty and smiles) deals."

With all the massive hype that surrounds radio stations these days, it's a wonder that there is any public radio left at all. SA-FM rakes in millions of dollars a year in advertising revenue, while Three D operates on around only \$150,000. The difference in scale is enormous, but Matt explains why; despite being amazingly poor, Three D keeps on attracting listeners.

"The general feeling around the station is that the music is the important thing, particularly with the likes of SA-FM, and the 'All-New MMM', and 5AD really offering nothing to their listeners, if I might so bold as to say, and the new found commercialism of JJJ. A truly progressive music broadcaster is very very important, and that's probably the direction that Three D is going to take. Three D isn't really here to compete with the commercial stations. There's no reason we should, and no way we can. The music is the important thing, and we're here to play music. Between the commu-

nity radio world, everyone realises that PBA better serves the northern suburbs, Coast better serves the southern suburbs, and Alta Mira better serves...Norwood. Three D is a nice little blanket over the top, I suppose, in that we tend to be more music based, local issues based, because we cover such a big area. We co-exist together so beautifully."

So what sort of role does Three D see itself as playing in the community?

"Three D? Bloody important. Music and information is what it's really there for. Progressive, and not necessarily just progressive, but also music that doesn't get airplay anywhere else. Shows like 'Out Loud', Adelaide's only program for gays, lesbians and bisexuals, and their allies. Information,

like 'Naked City' and 'Radio Liberation'. And programming gets reviewed every three months. A group of station members who care about how we sound, who get together and talk to the people who do programmes, and talk to the people who want to do programs, field complaints, and generally make decisions from there. But every general music program has to have 40% Australian, 25% female content, and in that Australian bit, half of it has to be local. We play more Australian music than any other radio station in Australia. 'Cause that's what we're here for. Essentially we're a local radio station. And without us, hey, you'd be stuck with JJJ. They don't play a lot of local music, except the Clowns of Decadence, and there are other bands around."

Everyone who wandered by the Backyard at the Fringe can't have helped but notice the 3D tent. I asked Matt how it all went, given the fact that outside broadcasts are notoriously dodgy enterprises even for the "big" stations. He seemed fairly enthusiastic.

"The Fringe was bloody ridiculous. It

was huge. Three and a half weeks of full-time broadcast, live from the Fringe. The first real outside broadcast the station had ever done, and it went ridiculously well. It showed that both on air, and to the volunteers, and the presenters, that hey, we can do a truly professional broadcast, and yet not be commercial, which is something we've always had problems facing. It raised (our) profile both in the general community, plus our own Three D public, also with arts based groups, and middle-aged arts administration, which is really good. One of the reasons we were originally set up was to cover the arts."

"Ratings aren't really important. We can't really afford to get on to the big Capital Radio ratings thing" (although Matt did tell me later that the figures provided from the ABC ratings show the Three D Drive Time and the Sound of Muesli shows rate up there with JJJ.)

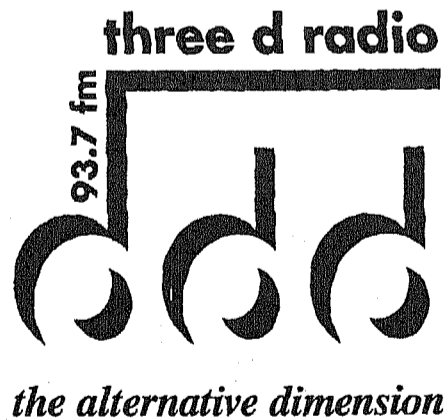
So, if there's anyone who wakes up in the night sweating and screaming, seized with the idea of making a career in radio, what can they do about it?

"Get in and do the training course. It'll teach you the basics of radio, everything from voice work, to operating the panel, making carts, which are the little advertising things, to interviews, everything straight through to reception. And seriously, volunteers are our major resource. They're the most important thing. They do everything from being on the board, once they get voted on, through to programming committee, to training of volunteers, etc. etc. If you want to get involved, you talk to our Volunteer Coordinator, Sue Drenth, and the number of the radio station is 410 0937. Ring now."

"Oh, yeah. December we're having a big Big BIG gig. We're having a week-long birthday celebration, with lots of promotions, live-to-airs, subscribe-a-thon, just a general Three D subscriber push. Lots of interstate and local bands."

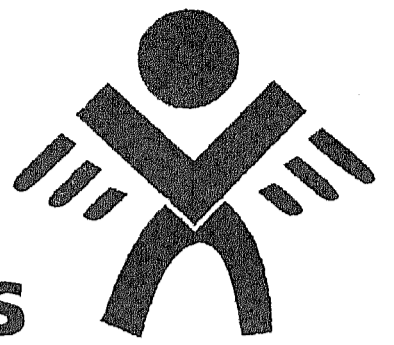
So now's the time to get involved. Just for the sake of

trivia, did you know that Three D, under the call sign of Triple M, was the first general music FM station in Adelaide. Yep. It beat SA-FM by three months. So if you're ever lying at home, stunned by the boring and stupid selections of music the other stations are blaring out, tune down to 93.7. Take the chance "Yodel Action" isn't on, and you might be pleasantly surprised.



three d radio

# Liberation



## A Week of Progressive Events

Monday 28

- 1pm **"Opening Ceremony"**  
 Ronnie Tahini leads The Chosen Ones to kick off the start of Liberation Week.  
 Get your rocks off.  
 Barr Smith Lawns, brought to you by Women On Campus
- Comedian Carol Cleavidge will keep you entertained on the lawns.  
 Barr Smith Lawn, presented by Pride
- Munch out on some cheap, fresh and yummy food.  
 Barr Smith Lawns, from the Food Co-op
- 7pm **Manufacturing Consent**  
 Linguist, social commentator and "arguably the world's most important intellectual" Noam Chomsky gives you the low down on that evil entity, the mass media.  
 Union Cinema \$2-club members/\$3 union members/\$4 non members, brought to you by Anti-Apathy

Tuesday 29

- 9am **Bike and Breakfast**  
 Ride your bike, catch a bus or walk, show us your bike helmet, bus ticket or worn out shoes and we'll give you free croissants, OJ and coffee. If you drive and emit nasty fumes, you'll be fined \$2.  
 Union House, Thanks to Anita, SAUA Environment Officer
- 1pm **Ecocities Talk**  
 Paul Downton from Urban Ecology will be speaking about the Halifax St development, which is based totally on ecologically sound principles. Come and find out about this innovative work - 'the future of our cities'.  
 Union Cinema, brought to you by Friends of the Earth
- 5pm **206 years of Invasion: Confronting the Past, Dealing with the Present**  
 A range of speakers will assess contemporary progress in making peace with our past through reconciliation in the present. No peace without justice.  
 Union Cinema, thanks to Resistance
- 7:30 **Pub Night**  
 A speaker followed by general discussion about social justice and employment (or lack thereof). Everyone welcome.  
 Producer's Hotel (Beer Garden), Grenfell St, presented by Labor Studies Club

Stallday

Advance to the cloisters, where all the clubs involved in Liberation will assemble. Find out what we're all about and how to get involved; meet the people and grab some info.

**Debate: "That Madonna is good for feminism"**

That all important question plaguing feminists of today: 'is she or ain't she?' Find out with Amy Barrett, Annabel Crabb, Maddie Shaw, Monica Carroll, Cressida Wall and Kate Thornton  
 Cloisters, brought to you by Women On Campus

BBQ

Cloisters, NORML

**Letter Writing**

Cloisters, at the Amnesty table

**Nestlé's: short film**

This documentary explains why our Union has banned the sale of Nestlé's from our refectories.  
 Union Cinema, free

**Panama Deception**

An excellent documentary exposing the truth of the American invasion of Panama. This film was banned in the US...it must be good.  
 Union Cinema, \$2 club members/\$3 union members/\$4 non members, thanks to the Labor Club

Wednesday 30

all day

1pm

6:30pm

7pm

Thursday 31

**International Human Rights Day**

Write a letter at the Amnesty stall voicing your concerns for human rights.

Barr Smith Lawns

**Third World**

Rebecca Barrymore will discuss some of the problems facing famine stricken Northern Africa.

Jerry Portus Room, Lady Symon Building, thanks to CAA

**SCM forum**

Informal discussion regarding the relationship between indigenous and non-indigenous Australians  
 Backstage Café, Schulz Building, presented by SCM

**NORML Bandnight**

Rock your socks off to Egg, King Krill, Go, Stik, Tainted Angels and Autosuggestion. Cheap drinks: schooners \$1.20, vodka specials.

Uni Bar, \$5 pre-sale/\$6 Union members/\$7 non members,

all day

1pm

6:30pm

7pm

all day

1pm

4pm

7pm

# Ecocities: a plan for the future

This article is a compilation of excerpts from: Downton, PF, (1991) "Solar cities for a sustainable world - making places fit for frogs", in Australian and New Zealand Solar Energy Society (eds), *Solar '91: Energy for a Sustainable World* (pp 44-56), Adelaide, University of Adelaide Press. Compiled by Tiana Nairn with the kind permission of Urban Ecology Inc. Any publication of this information must be with the permission of the author

Cities contain 85% of Australia's population and almost half the global population. Cities are the adopted home of our species - they are where the key decisions are made. Cities are the fulcrum for moving the world towards a sustainable future - if cities cannot be made ecologically viable then there is little hope for the rest of the world, affected as it is by everything that cities do.

Thus far in history the creation of human settlement, or "city making", has been an unmitigated environmental disaster. From the loss of topsoil in ancient Greece to the rampant progress of desertification today, the city has been the eye of the storm of destruction raging across the planet jeopardising the natural balance of the biosphere.

Our understanding of the connections between the artificial processes of making settlement and natural processes which make and shape the land remain limited. We do know that the creation of the built environment is the most damaging human activity short of warfare. In the developed world 50% of greenhouse gas emissions can be attributed to the making and maintenance of the built environment whilst the establishment of every urban centre has necessitated an ecologically destructive agricultural invasion of its hinterland. The creation of places for people to live requires that water and food be obtained and shelter be erected (to create more desirable micro-climates and to keep out unwanted people, beasts or other things). These activities have an impact on the animate and inanimate environment. The ecology is affected as a primary consequence of the creation of any aspect of human settlement - obtaining even a small piece of timber entails affecting a tree, removing a dead branch from the forest floor deprives soil of a nutrient source.

## All Change

Ecologies develop as self regulating systems, environmental stress necessitating evolution towards environmental resilience and adaptability. Ecologies are life-sustaining systems. Design for a

fixed sustainability is design for change - not for a fixed state. Awareness of the potential consequences of climate change indicate we should not be planning for rapid change. We should not seek to "sustain" cities against the onslaught of the future but should plan human settlements as integral components of evolving ecosystems in which "change" is the key word.

## Solar Plexus

Design (and all its wonderful creative energies), economics (with all its powerful mechanisms), technology and the organisation of human society (with its need for culture, equity and challenge) have to be subservient to the fact that for our species to thrive, even its adapted habitat of the city, it must respect ecological imperatives above all else.

Environmental (and thus ecological) manipulation is the core activity of architecture and planning and the development of an apposite theoretical framework is long overdue. Without denying the importance of those activities and concerns with which architecture and planning have traditionally been associated the need to maintain global ecological health has to be recognised as a prerequisite for the development of human settlement which has any hope of being "sustainable".

## Cracks in the Concrete

The notion of the "sustainable city", if it conjures any visions at all, conjures up images of the present, slightly modified for future consumption - in a world where the cars are cleaner and pollution has been priced out of the marketplace. It tends not to threaten the status quo to any considerable extent because there is nothing in the proposition which gets to the root of things. The concept of the ecological city, on the other hand, goes beyond anything that is currently on offer in the planning arena. Ecocity advocates are adamant that ecological values have to be at the core of the entire planning and manufacture of urban environments. In the more recognisably conventional part of the process this means specific proposals for re-zoning, transit systems and three-dimensional relationships of buildings, streets and public space.

Paul Downton will be speaking about Ecocities and the Halifax Project on Tuesday 29th March at 1pm in the Union Cinema, level 5, Union Building. This talk should be very interesting and relevant as the likelihood of the first ecocity in the world being built in Adelaide increases. If you wish to find out more about Ecocities please ring Urban Ecology on 232 4366.

## Urban Ecology Checklist

### Away from Sustainability ⇄ Towards Sustainability

#### Air: Pollutes ⇄ Purifies

"...the air in the city is different in that it carries a heavy load of solid, liquid and gaseous contaminants."<sup>1</sup> An ecocity would reduce that load to as near zero as possible. Extensive use of vegetation as an integral part of the urban fabric would ensure that dust and pollutants were filtered out. The city would not be a 'heat island' and its nett effect on the climate would no longer be disruptive.<sup>2</sup> Solar power would virtually eliminate air pollution.

#### Water: Pollutes/wastes ⇄ Purifies/recycles

Cities are dependant on centrally-administered reticulated water supplies vulnerable to disruptions and pollution. Around the globe nearly 2 billion people drink and bathe in water contaminated with deadly parasites and pathogens.<sup>3</sup> An ecocity would neither pollute nor waste its water and would purify and recycle and supplies available to it. Solar-electric ozone water purifiers and solar stills would contribute to purification/recycling and water can be harvested off the clean smooth surfaces of all types of roof-top solar collectors.

#### Earth (soil): Destroys ⇄ Renews

Cities require agriculture which requires clearance of indigenous vegetation and destruction of ecosystem stability. Irrigation farming since the beginning of urban history has left a trail of salination and soil degradation; chemical farming depletes the organic structure of soil. Soil can only be renewed over very long timescales. An ecocity would require a sustainable agricultural system as part of its planning and function.

#### Fire (energy): Non-renewable ⇄ Renewable

Cities are energy-hungry. At present virtually all energy is derived from non-renewable sources. An ecocity would still use a lot of energy, as all living systems do, but it would not waste that energy (thus it would need much less energy per head of population than present cities) and the energy would come from renewable sources, e.g. biomass plantations, wind and other forms of solar power, particularly photovoltaics and solar-hydrogen.

#### Biomass: Decreases ⇄ Increase/stabilize

Historically, the sum total of living matter in a region is drastically reduced when humans set up an urban centre there. An ecocity would reverse this trend, increasing the effective biomass (and sequestering CO<sub>2</sub>) as part of an ecosystem reinstatement program which would aim to achieve a steady state of dynamic balance once the biomass has been maximised. Biomass represents a CO<sub>2</sub> sink and solar energy resource accumulated through photosynthesis.

#### Food: Consumes ⇄ Creates

Cities have always consumed food which has been almost exclusively imported from outside the urban boundary. An ecocity would make the maximum possible use of opportunities to grow food plants within its nominal boundaries. Thus streets would have the minimum amount of hard paved surfaces. Street trees and plants would be chosen for their productive potential as

well as their aesthetics. Fruit trees might line the streets. Buildings would incorporate greenhouses (solar harvesters) and hydroponics as a matter of course. It is not impossible to imagine a city which was an exporter of food.<sup>4</sup>

#### Biodiversity: Decreases ⇄ Increases

Historically, the extent of biodiversity in a region is drastically reduced when humans set up an urban centre there. An ecocity would reverse this trend, increasing the effective biodiversity as part of an ecosystem reinstatement program which would aim to achieve a steady state of self-regulating dynamic balance once biodiversity had been maximised. It goes without saying that the entire food chain is a kind of solar engine.

#### Habitat: Destroys ⇄ Creates

This relates strongly to point 7. The only habitat created in conventional cities favours humans, rats and cockroaches. This artificial habitat nevertheless relies on extended life-support systems to remain functional and we are now approaching the point where dysfunctional events are becoming common. Some species' extinction in the Amazon is directly attributable to the plundering of the rainforest for timbers which are used in urban environments half a globe away. Habitats have multiple value, e.g. wetlands can filter pollutants. An ecocity would be planned and evolved to create diverse habitats and relate its activities to the global web of life.

#### Ecolinks: Reduces ⇄ Increases

This clearly relates to the above points. 'Ecolinks' is a term coined by the author to refer to the condition where one ecological region is linked to another. A conventional urban development cuts across routes followed by birds, bees, animals and seeds and severs functional ecosystem linkages. An ecocity would be planned in relation to its entire region (and beyond) within an inviolable network of 'ecological corridors'. Such corridors need to be introduced into the planned redevelopment of existing cities. We have now reached a state in which urban areas need to be 'undeveloped' to re-establish functional ecolinks. The creation of solar-powered transport and other infrastructural developments would provide opportunities to create or reinforce ecological corridors.

#### Waste: Generates ⇄ Recycles

There is no such thing as waste in nature. There should be no such thing as waste in the human part of nature and our collective 'nests' should be kept clean through aiming to recycle all materials as valuable resources. Direct use of solar energy is the most effective means of avoiding waste creation and of contributing to recycling processes, for instance through the use of solar furnaces.

1. William P Lowry; "The Climate of Cities"; in *Man and the Ecosphere, Readings from Scientific American*; WH Freeman and Co, San Francisco 1971.

2. "Cities differ from the countryside not only in the temperature but also in all other aspects of climate." Ibid.

3. Alan B Durning; "Ending Poverty"; in *State of the World 1990 A Worldwatch Institute Report on Progress Toward Sustainable Society*; ed Lester R Brown et al; WW Norton & Co., New York & London 1990.

4. An example of a productive city landscape is provided by the British 'allotments'.



# Liberation

was proudly presented by

Amnesty International	Justine Dandy	303 5739
Anti-Apathy	Tania Collins	298 5612
Broad Left Law	Julie Franz	303 4443
Community Aid Abroad	Sally Burchard	379 3456
Food Co-op	Dave Roussy	269 6911
FOE	Susie Brown	379 7293
Labor Club	Mike Wait	379 2481
Labor Studies	Danielle Nilon	379 9258
NORML	Simon Hall	269 6911
PRIDE	Sabina Nowak	352 5715
Resistance	Russel Norman	271 1709
Student Christian Movement	Ian Telfer	271 5223
Students for Animal Liberation	Nicola Guerin	337 9787
Women On Campus	Nikki Anderson	223 1076

# Participate

## Rainbow Flag: a symbol of pride

You must have seen them recently - bright rainbow flags flying at Democratic political rallies in the USA, from buildings in Sydney's Oxford Street, on floats and costumes at Mardi Gras, on numerous AIDS memorial quilt panels and at various events around Adelaide.

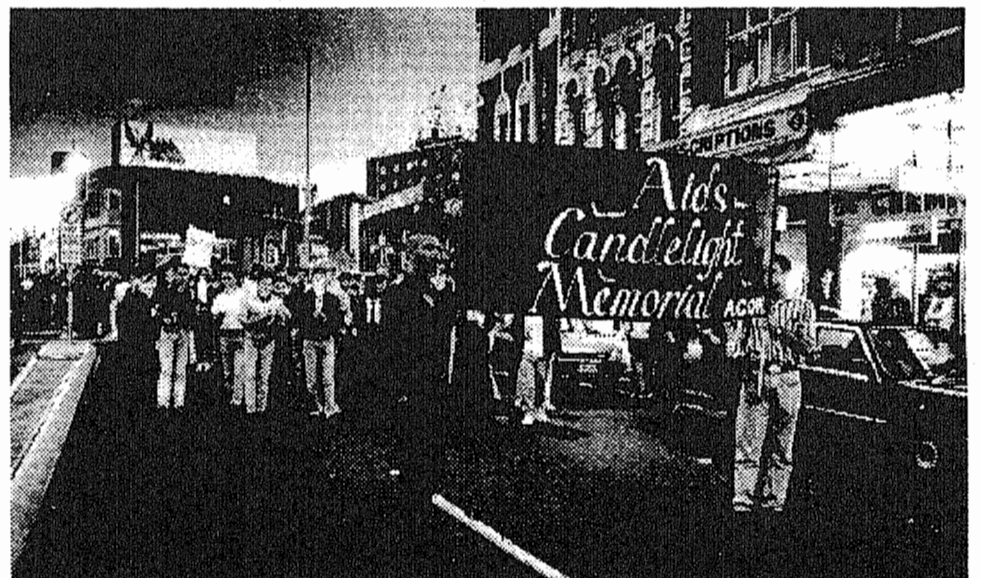
The colourful banners look gay, and they are - in both definitions of the word. That happy, fluttering spectrum is the homosexual flag, a symbol of optimism that was designed in San Francisco over fifteen years ago and has since spread around the world.

The use of rainbows as ornamentation in banners and flags goes back to the Egyptians but it was toward rock 'n' roll, the peace movement and the hippies that designer Gilbert Baker looked when seeking inspiration for a gay flag.

Something special was needed to celebrate the election of Harvey Milk as Supervisor in San Francisco and galvanise the opposition to Proposition 6 (which would have barred gays and

parade was apparently quite an experience with people along the route breaking into tears as the parade passed by. The first flags used the seven colours of the spectrum - red, orange, yellow, green, blue, indigo and violet - and added pink to make eight stripes. Each colour represented life, healing, sun, nature, art, harmony, spirit and sex. Since then, as the gay flag has evolved, the pink and the violet have been removed and now remains a horizontal, six striped banner with red correctly flown at the top. It was known for a short time as New Glory!

The flag became such an instant success that the Paramount Flag Company in San Francisco started mass-production and it soon became a new international flag recognised not only by lesbians and gays but also by the International Congress of Flag Makers. It was a spectacular success and against a rainbow drop to the opening ceremony of the second Gay Games in 1986 Tom Waddell, the founder, told 15000 people that "We see ourselves



lesbians from teaching in California's public schools). Baker wanted the flag to be a San Franciscan statement, something with emotional impact, visual but not a slogan. He hit on the idea after attending concerts starring Bruce Springsteen and Patti Smith. The music and wild energy could be encapsulated in one Californian idea. A rainbow.

It was carried for the first time in the 1978 Gay Freedom Day Parade. In fact, two rainbow flags were carried that day, measuring 12 metres by 21 metres. A group of 30 people worked day and night hand-dyeing and hand-stitching imported white cotton from China paid for with a grant from the parade organising committee. The

here as we really are - active, productive, creative, and healthy". The rainbow flew in fluent and vivid agreement with him and the spirit of the games.

The six colours of the rainbow celebrate the tolerance and diversity of the lesbian and gay community, a community that encompasses people from all backgrounds, races and national origins and spans the impressive array of faiths and experiences and now offers a striking, positive and hopeful image, free from persecution, to all stripes in the human rainbow. It is a truly suitable symbol of pride and conviction for a movement that now has a collective look of courage and strength.

If you have enjoyed  
**Liberation Week**  
 get involved in the clubs who presented it

#### Anti-Apathy

Anti-Apathy is an umbrella group for the more progressive clubs on campus. It is a forum by which clubs keep in contact, coordinate events and support each other. Anti-Apathy also organises some large-scale events, such as Solidarity, similar to Liberation(!) and coordinates broad-based campaigns, like the Nestlé boycott.

#### Broad Left Law Group

The Broad Left Law Group is a group of law students holding a range of progressive views, including socialist, feminist, environmentalist and pacifist perspectives. It provides opportunities for all law students to critically examine the law and the way it functions in society. It is also a good way to meet like-minded students and to keep in touch with progressive legal groups outside the Law School. BLLG's activities include prison tours, forums on anything from prostitution to Northern Ireland, and the occasional production of the "Little Law Handbook". Keep an eye on the BLLG noticeboard (on your left as you come through the main entrance to the law school) for details of how to get involved.

#### Community Aid Abroad

The aim of the Community Aid Abroad club is to increase awareness of third world issues and raise money for projects both overseas and in Aboriginal Australia.

#### Friends of the Earth

Friends of the Earth is a non-political environmental group who are interested in hands-on conservation. Our activities include treeplanting, letter writing on important environmental issues and regular meetings on a variety of themes. This year our focus is on changing our lifestyle to make it more ecologically sustainable, so the themes include Ecocities, Permaculture, Alternative Transport and Alternative Energy.

#### Food Co-op

The AU Food Co-op is a group of people interested in food: how it's grown, how it's processed, how it's sold, how it's cooked and how it's eaten. This year we are going to have fortnightly food stalls outside the Union Building, selling cheap, nutritious and tasty food to the campus population.

As well as cooking food, Food Co-op members will be working to spread information about food at Uni. We'll be doing whatever the members decide: writing in *On Dit*, talking to people, lobbying the Union for better food and so on. If you have an idea about food, we'll help you make it work in a friendly, co-operative atmosphere.



#### Labor Club

The Labor club is for students who have an interest in the Labor movement, social justice and democratic socialism. We have no direct affiliations with the Labor Party, but see ourselves as a forum for activity and debate concerning many issues that the Labor Party has traditionally canvassed and promoted. If you're an angry young person, or just feel that politics should involve more debate of progressive left ideals and less of out-dated economic rationalist bullshit then we're the club for you.

#### Labour Studies Club

The Labour Studies Club was originally formed by the students of Labour Studies and is open to all members of the University community. The focus of the club is of a social nature, with guest speakers invited along to encourage debate about issues which are of interest to its members. The meetings are informal with wine and nibbles available. We also organise ourselves for happenings such as the May Day and Labour Day marches, as well as other events which occur during the year.

#### NORML

AU NORML is a group of people who want to see marijuana legalised in SA. Not just so we can smoke it, but so our economy will benefit: from tourism, industrial hemp farming: clothing, rope, paper, food, fuel, paint, ink and plastic are just a few of its uses. If you want to see SA become truly rich, you should join us - a hemp industry could bring back full employment to SA and help pay off the State Bank debt. So if you think the dope laws are unjust,

illogical and expensive, if you want to work for real change in SA, not just the changes politicians talk about, or if you want a chance to make thousands of dollars in a legal hemp industry, come and join AU NORML and help us make it happen.

Oh, we have fun too.

#### Pride

The Pride club of Adelaide Uni is a group of Gay, Lesbian, Bisexual and non-heterosexually identified people and their friends. We meet every Thursday at 1pm, in the North South Dining Rooms. The group has grown dramatically in recent years. There is now a large number of students involved and the group has just adopted a new inclusionist, coalitionist constitution. The club is active on campus and as well as organising nights out and social events, plans are already being made for Pride Week and the hugely successful Pride Dance Party in first semester. We know that coming to Uni and being Gay, Lesbian or Bisexual or just questioning your sexuality can be an intimidating time. Pride aims to offer information, support and a safe and relaxed environment for staff and students.

#### Resistance Club

Forget post-structural terminal epistemological pessimism, try updated marxist activism instead. Nineties marxism attempts to come to terms with gender, race, sexuality and biospheric bastardy - while remaining focused on the centrality of economic democracy to any liberatory analysis or solution. So don't let the discourse get you down, get active and help crack the hegemony.

#### Students for Animal Liberation

(SFAL) is an Adelaide Uni based group that is affiliated to Animal Liberation and the Anti-Vivisection Union. Its membership consists almost entirely of students and its focus is largely university-based.

SFAL is committed to eradicating the presence of animal abuse on campus. It is entirely opposed to the use of non-human animals for research by both students and staff of the University and objects to the use of students' fees to subsidise these experiments.

SFAL's objective is the total abolition of all animal experimentation and, although SFAL is not specifically a vegetarian group, it also promotes ethical lifestyles. In particular, SFAL works to educate people about the suffering inherent in animal-testing and factory farming.

This year, one area we would particularly like to focus on is preparation of a submission to a recently set up subcommittee of the Adelaide Uni Ethics Committee looking into undergraduate animal use.

#### Student Christian Movement

SCM is a community of friends which is truly ecumenical, welcoming and affirming members from all denominations and traditions. We regard practical social justice as a way to express our Christianity. SCM meets weekly on Thursday 1pm for theological and political discussions of a wide variety of issues. There are speakers, action workshops, bible studies and creative worship. As all members have the opportunity to plan meetings, they are only limited by the members' creativity.

SCM provides a supportive environment for group and individual actions. Members are involved in political protests, letter writing and a 'sandwich kitchen'. Regular social events with camps, parties, dinners, drinks at the pub, and infinite cups of coffee in the Gallery act as a balance to the serious stuff, and provide a good chance to make friends.

#### Women on Campus

- We promote the solidarity of women on campus and provide a forum for expressing women's voices at Uni.

- We hold seminars, conferences, discussion groups and get together to socialize and discuss issues relevant to us.

- While recognising our differences, we celebrate our common identity as women in a world that is often less than woman friendly.

- We welcome women of all interests, races and sexualities.

WOC usually meets Thursdays in the Women's Room, but check *On Dit* for details and come and join us - there's even chocolate cake in organised weeks!!

# Australian TV in Asia

**Australian Television International. Heard of it? Don't rush to your dial, it's not going to be there. Read on for Matthew Denby's analysis.**

In its short history of broadcasting, Australia Television International has attracted much attention - and its fair share of controversy. Launched early last year by Prime Minister Keating, ATVI is currently broadcasting ABC programs into South East Asia and Southern China. Offering programming aimed at business travellers, tourists and, most importantly, the English-speaking elite of the region, ATVI serves to promote regional awareness of Australia and our economic and political interests in Asia. The service has been beset by critics in the past few months, largely due to its cost and the potential it holds for sparking off diplomatic tension.

ATVI is beamed from Darwin to Indonesia's Palapa BZP Satellite, which serves a primary market that covers an area from Bangladesh in the west, to Taiwan in the east and all of the countries south to Australia. The fringe area of the satellite's footprint, where the signal is weaker, carries all the way to Sri Lanka, Northern China, Southern Japan and New Caledonia. Palapa BZP also carries the Atlanta-based news and current affairs channel CNN (which became well-known in Australia during the Gulf War), Home Box Office (a movie channel) and the US sports channel ESPN.

Viewers in the primary footprint area are able to receive these channels via private or community satellite dishes, in hotel rooms, or from a secondary source - such as a cable TV service. While satellite dishes are relatively common in South East Asia, there are impediments to ATVI's reach. Dishes are currently prohibited in Malaysia and Singapore and there are restrictions upon their use in Brunei, China, Laos and Vietnam. Despite this, ATVI estimates that about 24 million people have access to their programming.

Several governments in the region are concerned about the implications of foreign broadcasters beaming uncensored material into their countries. Malaysian authorities have complained about the possibility of "communist propaganda", "pornography" or other "unsuitable" cultural values entering the country. A recent government crackdown in that country resulted in dozens of dishes being confiscated. Despite this, CNN's market research suggests that there may be up to 13,000 illegal dishes in Malaysia.

The diplomatic furore that surrounded the ABC's broadcasting of the *Embassy* drama series in Australia is still on the minds of many. Malaysian authorities complained that the series, set on a fictional South-East Asian island, was really a thinly-veiled attack upon their

country. Illustrating the dangers of inflaming religious and political sensitivities in the region, the *Embassy* fiasco has been cited by critics of ATVI, who suggest that the ABC's past "carelessness" could be repeated on a larger scale - damaging Australia's interests in the region.

For obvious reasons, *Embassy* will not be screened on ATVI. When the ABC ceased production of *Embassy* in the wake of complaints by Malaysia, the thorny issue of self-censorship raised its ugly head. While ATVI's motto is "Sensitivity Without Censorship", one wonders if ATVI will compromise itself to placate regimes, especially those of economic importance to Australia, that do not enjoy being criticised.

Despite such concerns, ATVI does carry an admirable range of news and current affairs programmes - including Four Corners and Lateline. The centrepiece of its programming is a regional news service produced especially for the Asian market, which can be seen by Australian viewers at 12.30 on weeknights. Offering a wide variety of news stories, ATVI News illustrates an awareness of the Asian region which is sadly lacking on local prime time TV.

ATVI also carries drama, sport, variety and children's programmes, most of which have benefited from the ABC's emphasis upon quality. Unfortunately, Australia is also represented in Asia by dodgy productions like *Jack Thompson's Down Under*, *The Young Doctors* and *Neighbours*, all of which are shown by Rupert Murdoch's Hong Kong-based satellite broadcaster, STAR-TV.

Fears that ATVI's relatively sedate programming may offend Asian sensibilities seem somewhat ridiculous when one considers the massive popularity of some of the shows offered by STAR. *Santa Barbara*, *The Bold and the Beautiful*, *Donahue* and *Oprah Winfrey* are all screened on the "Star-Plus" channel. STAR also offers the twenty-four hour "MTV Asia" channel, which beams visions of so-called 'western debauchery' all over Asia. Not surprisingly, it is a huge success.

Given the more commercially-oriented programming offered by most of the other English-language satellite channels in the region, there is cause to question ATVI's prospects in the market place. ATVI's ratings have yet to be determined, as no formal market research has been implemented by the ABC. Despite this, ATVI chiefs say that they have been inundated with requests for program guides from viewers in Asia. While it was planned that the station would be self-funding before its first

anniversary, ATVI has yet to attract enough advertising revenue. While accounts have been secured with such companies as Telstra, QANTAS and Digital, ATVI has yet to prove its commercial viability and is drawing some of its funding direct from the ABC.

In order to make its mark in the region, the channel will have to compete with established news-giants like CNN and BBC World Service Television. Australian football and rugby will have to compete for ratings with ESPN and our dramas programs will need to draw viewers from high-rating American products on StarPlus.

The perceived success or failure of ATVI depends upon what its objectives are. By offering high quality programming and news services that highlight Australian issues, ATVI will probably succeed in raising our country's profile in Asia. However, ATVI was also conceived as a self-funding operation that would ulti-

mately survive on advertising revenue. This money has yet to surface. ATVI has therefore entered a commercially-oriented market place, influenced by pressures that domestic ABC television - which produces most of ATVI's material - does not have to contend with. It seems conceivable that ATVI will have to re-orient itself to commercial success or remain partially dependent upon State funding. Competition for advertising revenue is intense, as the Indian government has recently discovered - advertisers are leaving earth-bound State television to buy space on the channels provided by STAR.

To succeed, ATVI must find a market niche that will give Australia a voice (and a face) in the rapidly growing Asian region. Hopefully, it will provide a means to reach out to Asia, therefore satisfying its main objective as a tool in Australia's new orientation towards our geographic neighbours.

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# TV and National Identity

If a nation defines itself by its cultural output, what does Australian television say about this country? Ardent republican Matthew Denby comes up with an answer.

One of the most potent forces for both the depiction and shaping of national identity in the late twentieth century is television. Manipulating and reinforcing our view of Australia, television offers an interesting insight into Australian nationalism. With the growing push for a republic, Australians are questioning the definitions of national identity which have traditionally been imposed upon them, partially through this medium.

A brief glance at Australian television will reveal a wide variety of program genres, yet common themes permeate most of them. Australian TV dramas and documentaries often reflect a media obsession with bush mythology and pre-war cultural relics. Like any unrepresentative cultural influence, these remnants stand to impede the growing popular realisation of Australia's true identity - that of a sophisticated, diverse, unique and largely urban society.

The concept of Australia as a largely geographical entity, rather than a so-

cial one, is a harmful left-over from a time when the national consciousness was firmly tied to Britain. The frontier mentality, bush nationalism and the representation of Australians as "bonza" bushmen in cork-laden hats were all early responses to a growing sense of cultural distinction from Britain, largely inspired by the influences of geography. As the Australian rural experience was one of the most obvious distinctions between their society and that of a heavily urbanised and industrial Britain, earlier Australians adopted bush nationalism as a valid expression of their national identity. While geography still provides an important influence upon our culture, it has become a focus of attention that has somewhat distorted our view.

In 1993, such redundant representations of Australian culture still features on television. Growing up in the sprawling suburbs of a major city - like the vast majority of Australia's population - I have had no experience of the rural lifestyle that Australia projects,

both to itself and to the world, through its media.

Australia's population is proportionately the most urbanised in the world, yet a relatively small portion of our media output deals with urban life. This outdated version, still heavily influenced by the view of Australia as a culture predominantly defined by our vast geography, is now impeding our cultural development. In the post-colonial period, Australia need not measure itself by Britain's yardstick. It is time for us to explore and realise our own identity.

Bush iconography and cultural remnants from the pre-war era were decidedly absent from my upbringing in the suburban "frontier". I have never worn an Akubra, ridden a horse, lived in the country or even heard anyone use the word "bonza" - yet I am more than familiar with these things and once even accepted them as representative of my culture - as I have experienced them repeatedly through television.

The movie-going public has heartily embraced the new wave of Australian cinema - contemporary urban epics like *Strictly Ballroom* and *Romper Stomper*, leaving in their dust the historical dramas, horse stories and "Bronzed Aussie Mates Go Off To War" genres that dominated the film industry ten years ago.

Television has also seen a mild explosion of contemporary product. Yet for every urban soap, like *Neighbours*, there are many more small town dramas like *Home and Away*, *A Country Practice* and *Heartland*.

Shows like *The Flying Doctors* offer contemporary rehashes of the ever-popular mateship ethic that is a major component of our bush mythology. Frontier values often superimposed on to an urban setting, as in *Police Rescue*. While productions like the ABC's recent *Seven Deadly Sins* or Channel Ten's multi-ethnic *Heartbreak High* may be notable exceptions, 'retrospec-

tive' is still the key word in Australian drama - just ask Sigrid Thornton or Tom Burlinson.

As for documentaries, a week cannot go by without an example of the four-wheel-drive bush trek documentary genre. No outback safari or crocodile



Our newest cultural ambassador

## Sexuality

**Pride Week this year will be the week starting May 9. To coincide with Pride Week, *On Dit* will publish a special sexuality issue.**

**Sexuality - you've got one!**

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**right**

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film is complete without a blokey narrator assuring us that we are about to experience "the real Australia". The Leyland Brothers have a lot to answer for.

While Ray Martin and Stan Grant may believe that their frequent profiles of eccentric bush hermits and elderly frontier women who shoot dingoes for a living are fair dinkum / true blue "real Aussie characters", such descriptions make this young republican's skin crawl.

Many foreigners visiting Australia for the first time are genuinely shocked to find a sophisticated, multifaceted urban society. Unfortunately, many Australians also believe the mythology that the media perpetuates about Australian national identity. I do not wish to deny the place of history, geography or rural life in our cultural development, but to place them in perspective. I hope that in the process of embracing republicanism, Australians will question the depictions of national identity that have been imposed upon them. This way we can define ourselves.

# Sound surfing with Def FX

With *By The Bay '94* coming up this Easter weekend, I got in touch with Def FX's lead vocalist Fiona Horne. This proved to be a tougher task than I had anticipated, with first myself and then the promoters undergoing several fuck-ups, so that by the time I got the singer on the line, too little interview time was available for me to ask all the questions I would have liked to ask. Fiona Horne, best known for her ultra-energetic stage presence, turned out to be quietly-spoken, articulate, and very careful in phrasing her answers.

Previously, Horne played guitar and sang in Sydney band The Mothers, but it was with Def FX that she became known around Australia (and meanwhile across the world). Despite the lyrics of their songs, particularly on the three EPs *Water*, *Surge* and *Blink*, Horne was quick to dismiss the band's label as a surfie band: "Our music has affinity with the surf culture because of the lyrical content and the intensity of it, but I don't think we can be called a 'surfie band'."

"Initially, that ["Surfers Of The Mind"] was the song we became known by, but I think that now we are known more for our proliferation of musical releases, rather than any one song."

Def FX will be releasing another album in the near future, and the singer sounds very pleased with the result. I asked her about the differences between the EPs and their first full-length release, *Light Speed Collision*. "The album was an obvious progression from where we'd begun as a three-piece, and with our releases, we have always sought to document where we are at the time, so each release reflects the 'growth' of the band."

"The new album, once again, is another step 'out there'. I'm reluctant to use the word 'progression', since progress implies a step forward, and I don't want to say that any of our material is a step forwards or backwards. It's simply another step in an-

other direction, another step 'out there'."

However, what Def FX are renowned for are their live performances, particularly the blistering intensity of their shows, acknowledged and admired even by those who don't like the recorded Def FX; I have yet to meet

and to find out, when you interact with them socially, that they're very normal, very friendly people."

The *By The Bay '94* festival will be held on the actual beach, something Horne was very pleased about. "The first advantage is fresh air, of course. If people are conscientious about pollu-

With our second album that should be the next step 'out there'. We've wanted to tour Europe before; we thought about touring England last time we went overseas, and we get fan mail from Germany, so that's somewhere we really have to go [in the near future]."



International bright young things

someone who saw them at the Big Day Out and wasn't blown away. For the band, the BDO gigs were described by Fiona Horne as "... an eye-opening experience".

"It was inspiring and reassuring to work and interact with people whose work, or rather whose art, whose music (because people like Soundgarden and the Smashing Pumpkins make their music into an art form) you admire,

and they leave the beach clean, then it should be fantastic. I hope there's no roof on the stage, so I can look at the sky as I sing."

Overseas success is starting to come to Def FX, both in America and in Europe, which the band apparently intends to include on their next overseas tour. "We have toured America three times, and our audience and profile there is growing accordingly.

*By The Bay '94* is on this coming weekend, on Easter Sunday, the 3rd of April, and besides Def FX it features Swoop, Bliss, the Clowns Of Decadence and [probably] Caligula. The highlight, however, at least for yours truly, will be the Sydney outfit headed up by Ms. Horne; I suggest you see them too, because they really are 'out there'.

Florian Minzlaff

# Swedish ambassadors of rock

Atomic Swing  
The Synagogue  
March 24th

March must be a particularly atomic month. This time last year Ned's Atomic Dustbin graced antipodean shores, while last week saw the visit of their equally atomic cousins (several times removed) from across the English channel and up a bit. But whereas the former's double pronged bass attack redefined disposable transitcore, last

Thursday's show at the synagogue exhibited a band steeped in quasi-retro grooviness.

Kinetic Playground set the retro vibe in motion with their greasy brand of overdriven funk, performing all manner of unspeakable acts with their instruments. While Kinetic Playground bordered on the pastiche, Atomic Swing, taking to the stage soon after, looked for all the world like the creature that swallowed 1973.

Resplendent in mascara, tight vests and hair, hair, hair they launched straight into a selection from *Car Crash in the Blue*, posing and posturing for all they were worth. Oozing charisma, lead gyrator Nic Frisk kissed the girls in the

front row, shook hands with the guys, and introduced all of the band members not just once but twice!! Meanwhile the incessant Hammond organ kept wailing away (or my tinnitus is getting worse), while the funky rhythm section kept on churning it out. And didn't the kids love it!

The naive pop continued to win the punters over with *Soulfree*, *Mosquitoes on Mars* (perhaps as spider fodder?), and *In the dust* being given extended treatment, while a cover of the Doors' *Moonlit Drive* left no secrets as to where these guys' inspiration lay. Not surprisingly, that song with the more-infectious-than-staphalococci hook, *Stone me into the groove*, was saved until last,

after which the boys were called back for an encore, showing a hint of diversity with a slower track before closing the biggest feel-good show I've seen for a long time with *Panicburgh City*. Wow!

Atomic Swing were hardly the most innovative of bands, and cynics could well describe them as one big self-parody, but heck, they enjoyed themselves and I defy anyone to claim to have left the house of prayer that night without a grin on their face. If nothing else, they proved that Sweden has more, much more than just Abba, Roxette, and muppet chefs that juggle knives and chickens. And that in itself can't be a bad thing.

Michael Osborn

# Eggs sunny side up

The Egg  
Tivoli Hotel  
Friday March 18th

Adelaide band The Egg celebrated the launch of their debut release, *Product*, at the Tivoli last Friday. It was one of the best value-for-money nights seen at the Tiv in quite a while, with \$7 entry including a copy of the CD plus four other bands, and \$1 beers and \$2 spirits for two hours. The CD has been a long time coming, so it was great that so many loyal punters turned up (I'd estimate the crowd at about 200).

Sin Dog Jelly Roll opened proceedings and played a very good set to the increasing crowd in the front bar. Sounding a little bit like Led Zeppelin, they performed for about half an hour and

finished just as Fat Thing started their gig in the Theatre.

Fat Thing were quite interesting, featuring a manic lead singer entertaining the audience by jumping around in a black-white skivvy type thing. Musically, they were also very good; like the other bands, their sound is best described as hard yet melodic.

Wrench played in the front bar, and in my opinion were the best band of the night (with the exception of The Egg, of course). Their music includes elements of metal, funk and old-fashioned hard rock, and they managed to coax a very good sound from the small front bar PA. Finishing briefly before The Egg went on stage in the Theatre, their audience might not have been as large as they deserved, but they are certainly a band to watch out for.

The stage was given a Gothic appearance by the numerous candles in black

candle-holders, but that impression was soon dispelled by The Egg and the regular lights show. Performing all the songs on the CD plus a selection of earlier material, the band played for about an hour to a very appreciative audience which included a small mosh pit down the front. The group was extremely tolerant of the stage divers occupying their space for occasionally excessive periods of time, but singer Jim Churchill (and virtually everyone else in the theatre) did get a little worried when one punter climbed up onto and jumped off the speaker stack.

The call for an encore was the loudest I've ever heard for a local band (one of the loudest I've ever heard at all, in fact) and there was call for a second one, which should give you an idea of how good the gig was. The general consensus was that the band's stage presence was at its best, and the launch heralds a

bright future for this very hot band. Unfortunately I was too buggered to see Josie and the Argonauts afterwards, so I can't tell you what they were like.

Anyway, *Product*, a four track EP, is out now: you should be able to find it in all good record stores. The songs are all very good, in fact I have no hesitation in calling *Product* international quality. Similarities may be detected to the Red Hot Chili Peppers, Living Colour, Faith No More, Soundgarden and possibly even You Am I, but these are faint similarities only; most importantly, this is original, interesting and very good music. "Puppeteer" especially features great lyrics, the singing and instrumentation are spot-on and the production is also quite good. Do yourself a favour and buy this CD.

Florian Minzloff

# Michael Nyman

The Michael Nyman Band  
Festival Theatre  
March 22

Those who are familiar with the films of Peter Greenaway or Jane Campion's *The Piano* surely know Michael Nyman. Composer of some extraordinary film scores, Nyman last week brought to Adelaide his nine piece band to play the music he is famous for. Billed as "The Piano Tour", the Michael Nyman band played not only music from the award winning film, but also a selection from *The Draughtsman's Contract*, *A Zed And Two Noughts* and some of his better known performance pieces.

His style is eclectic and definitely unique. From the neo-baroque of *The Draughtsman's Contract* to the romanticism of *The Piano*, Nyman takes a theme and metamorphoses it into a dark, brooding and restless creature.

Playing with three saxophones, two violins, viola, cello, trombone and electric bass, Nyman was superb. The voicings of the saxophones gave his music a harsh, aggressive sound reminiscent of medieval music while his strings opposed this in relentless juxtaposition. His use of repetition created a powerful tension beneath which continually changing chord progressions were layered. More than once Bach's fugues came to mind.

Nyman's genius lies not in his virtuosity but in the way in which he takes a theme (Purcell in *The Draughtsman's Contract* and Scottish folk songs in *The Piano*) and reinvents it creating triste, macabre and very often frightening imagery. Like Greenaway's films, Nyman's

music is emotive, powerful, allegorical and horribly fatalistic.

More than just a film score writer, Nyman has written many concertos, an opera or two and was recently commissioned to write a piece for the inauguration of the train that will link Britain to Europe via the Channel Tunnel. The music will be performed by a choir on a train platform in Waterloo Station. He has also composed a concerto which was performed in the cooling tower of a nuclear power plant. It was played once, then destroyed, as the acoustics needed could never be reproduced.

Nyman calls writing for films a hobby and it is true that his talent stretches far beyond the big screen. Not all of the music he and his band played was from his films, but it is the notoriety and recognition that the cinema has given him that allows him to play before such large audiences.

And so this talented British composer, armed with his popular and highly accessible music from *The Piano* has embarked on an Australian tour. Strangely

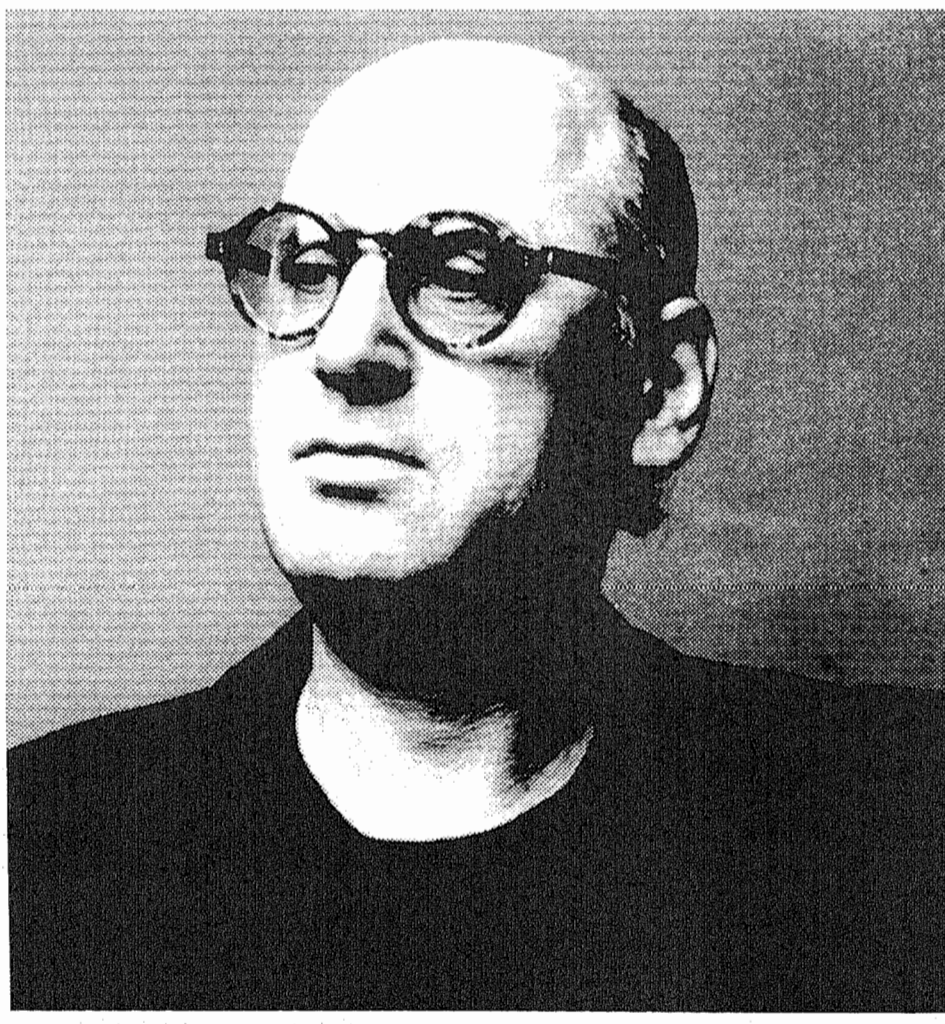
enough though, this music was his weakest point of the evening. For die-hard Nyman fans like myself, the power and energy of his other music was lost.

enhance the imagery created by the music of Nyman and his band was lost.

And while I am complaining, the sound engineering was shocking. If the constant speaker hiss was not enough, the sound technician who walked on in mid-piece to change the viola player's microphone, forcing her to stop playing and breaking her concentration was an outrageous intrusion for the musicians and audience alike. The woman was obviously pissed off and rightly so.

Thankfully though, these trials were of little overall importance. It is the quality of Nyman's compositions and the enormous and youthful talent of his band which was so wonderful. The conservative Adelaide audience was, by the second encore, cheering and whistling, thrilling to this extraordinary performance by one of the world's best composers. Nyman deserved the three standing ovations he got and it was a privilege to see such amazing contemporary classical music in concert.

Adam Le Nevez



Michael Nyman. Be afraid, be very afraid.

Nyman, alone on stage played the very beautiful but somewhat empty piano solo from the film. Perhaps what was lacking was the visual stimulus so apparent in *The Piano*. There was an obvious lack of creativity in the area of staging and a wonderful opportunity to



**My Soul is Wet**  
Mutha's Day Out  
Chrysalis

This album is amazing. To think that such a diverse, intense, raw album could be written by a band from Batesville, Arkansas (population 9,000) with the average age of the band members being 17, just blows me away. Yet again, the cliché of this debut album being "fresh, exciting and very promising" is just so true.

One unique feature about Mutha's Day Out is they have two vocalists, one does the rock/thrash/grunge stuff, while the other has a kind of rapping style. Don't get the wrong impression, though, it's not the type of rap that is so often used in Top 40 songs; it's closer to Rage Against the Machine.

Most of the album is rock/thrash/grunge but there are also rap and funk influences as well as a couple of ballads. You may have heard the song "Locked" played on Triple J, it's obviously one of the best on the album, other great songs include, "Get A Clue", "Wait For Me" and "Ugly".

Overall, *My Soul Is Wet* by Mutha's Day Out is definitely worth a listen.

Scott Berry

**Gun**

The Plums  
White Records

It seems The Plums have sipped too many cups of chamomile tea.

Slow and smooth, the first long-player from the Melbourne four-piece reveals a tranquil side of the band evident in the title track and first single, *Gun*. Their previous two EPs, *Read All Over* and *Au Revoir Sex Kitten*, segregated The Plums from the thoughtless 'girly band' label through grinding guitar riffs and memorable bass lines. However, during their break between recordings, it seems that they've bought more guitar pedals and listened to early Olivia Newton-John records, as soothing tones now become a central focus.

Sometimes, compared with the Cocteau Twins, Saint Etienne or The Popinjays, The Plums do have a unique approach to melodies, thanks to the vocal talent of Caroline Kennedy, who hollers and yelps in a whispery style likened to Julianna Hatfield.

*Gun* is a collection of eleven newies that sleepily meanders through topics involving relationships, drugs and social gatherings, stamped with The Plums' trademark sound of crashing cymbals and chromatic chord progressions. Powerful lyrics are also prominent - 'In my dream your fat mouth was a gun / but you had no bullets / you couldn't even

load it'. Highlight is the imploring "Why Don't You Say", with a begging chorus that makes you want to run out and hug a friend.

*Gun* is often polite but never feeble - an album for fans and newcomers.

Shelley

**Go Slow Down**  
Bodeans  
Slash Records

The Bodeans incorporate a broad range of acoustic instruments to produce a mellow collection of songs. The electric guitar is balanced with mandolin, harmonica, accordion, organ, tambourine, sandpaper and acoustic bass.

"Go Slow Down", the title track, makes use of an irritating slide, yet remains a pretty groovy track. The country influence surfaces in many of the Bodeans' songs, notably "Save a Little" and "Texas Ride Song". This isn't a bad thing at all as the laid back songs are easy listening without being schmalzy.

A great album to listen to on a dreary day; nice and moody, yet not depressing.

Tracy Skehan

**DAVID McCOMB LOVE OF WILL**



**Love of Will**  
David McComb  
White

Picture this: It's 6:00 Sunday morning. As you emerge from a deep sleep, the first subdued light plays upon the shadows. Suddenly a beam of insight rushes in and for a second, you understand *everything*. But the more you probe, the more you try to recall, the more evasive it becomes...

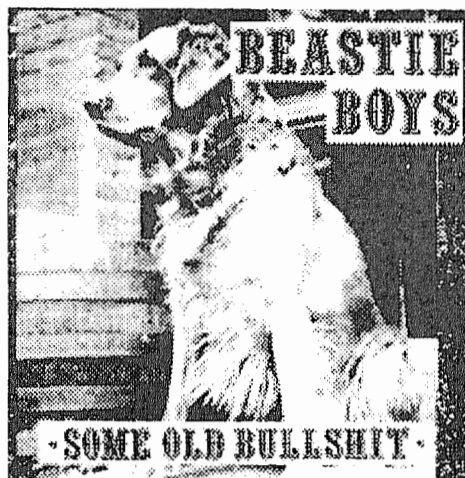
This is the territory inhabited by *Love of Will*.

Great records are sometimes tough to review, and I'll warn you now David McComb's first foray into the world of solo work just falls short of brilliant. After an extended sabbatical following the spontaneous combustion of the Triffids, McComb along with various Blackeyed Susans and Stephen Street (!!) have strung together a surreal collection of tunes exploring the fine balance between power/manipulation and love/redemption.

After the disturbing ambience of the first half, the threat of the 80's pop machine intrudes a bit too far. Nonetheless McComb's rich vocals and lyrical craftsmanship shine throughout. The first single, "I'm setting you free" was a good appetiser, but "Nothing Good" (sounding like a fusion of Lloyd Cole

and The The) and the atmospheric "Day of my ascension" are unadulterated gems, topping a strong solo debut. Listen. Question. Dream.

Michael Osborn



**Some Old Bullshit**  
Beastie Boys  
EMI

I'm quite sure the *Beastie Boys* were never a band with a master plan and when I listen to this compilation of their early punk recordings, I'm sure that nothing was planned too carefully.

Fourteen songs in 28 minutes, this is, at worst, not long enough to become a major irritation and, at best, a taste of the Beastie Boys' formative years.

And, indeed, the Beastie Boys have come a long way since then, but fundamentally it's the same originality and attitude that we're accustomed to these days. Their playing has always been with a brashness and willingness to experiment that has put them a cut above the rest.

Some of the tracks are a bit scratchy, but this is offset by the excellent tracks such as "Jimi", "Egg Raid on Mojo", "Beastie Revolution" and the whimsical, "Cooky Puss". From start to finish it's these classic, self-absorbed brats pulling out all the stops.

For only 20 bucks, I recommend this to anyone with an interest in either the Beastie Boys or the hardcore scene.

Adam MacLeod

**Gentle Claws**  
Hoss

Dog Meat/Shock

Hoss have proved convincingly that they are one of Australia's most awesome live and recorded bands, and their brilliance is now being realised in the United States where they have two singles due for release soon. The title track here is taken from the essential album *Bring on the Juice*, and this CD also features renditions of the Rolling Stones "Stray Cat Blues" (infinitely better than Soundgarden's rather soulless version) and a dodgy late night version of a Hank Williams tune. The best are the two new originals, 'Are You Awesome Tonight?' and 'Infidel'. 'Infidel' is possibly one of their best songs, featuring the screaming sax of Rob Jackson and the greatest vocalist to sing rock'n'roll, Sly Faulkner (Splatterheads, Red Planet Rocketts). Hoss play some of the best gutsy, bluesy rock you'll ever hear - if you haven't heard them, have a listen. Their fourth album should be released towards the end of this year.

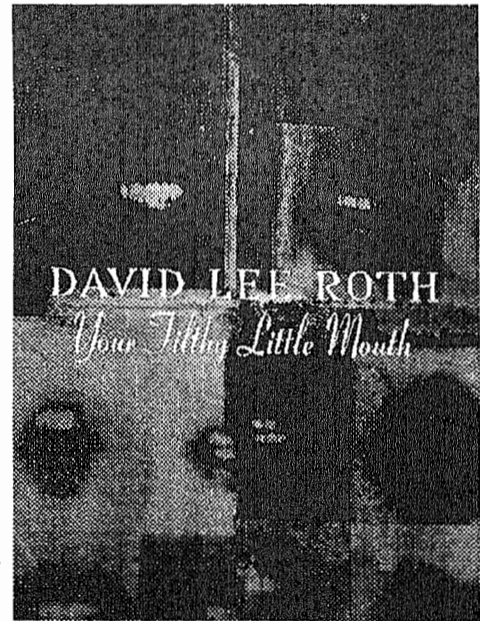
Daniel Kearney

**Motley Crue**  
Motley Crue  
Elektra/Warner Music

For once a band's bio is right: Motley Crue (now without umlauts) have gone through a major line-up change, one that has ruined many bands before them, the loss/dismissal of a singer, and are the better for it. John Corabi's vocals are reminiscent of both Sebastian Bach's and Steven Tyler's, and they give several tracks (e.g. "Lovespine") a variety and depth that Vince Neil never provided.

However, what is most striking about this album is the change in styles from previous Crue efforts. Gone is the glamour, the hairspray and the Kiss-esque make-up; in their place are a batch of songs that wouldn't seem amiss on Metallica or even Facelift. "Uncle Jack", dealing with child abuse, is the standout, but there are other excellent tracks, for example "Smoke The Sky", "Welcome To The Numb" and "Misunderstood". In fact, unlike earlier albums, there isn't a single weak song on this package. While Vince Neil has moved horizontally, leaving the band to pursue a similar style in his solo career, Motley Crue has moved vertically - upwards. Their best effort yet is a must for all hard-rock fans.

Florian Minzloff



**Your Filthy Little Mouth**  
David Lee Roth  
Reprise

When mentioning the name David Lee Roth some people would reply, "Who?", and the remainder would probably think of a retirement village.

The former Van Halen member has been solo for approximately a decade, producing some quality hard rock albums and some albums of less quality. The current album, from the not so senile -rockster, is worth a listen.

Music listeners who have missed quality bluesy, hard rock times, from the likes of Van Halen and ZZ Top, will love this album. Those who have felt smothered and sickened by the "Dance Revolution" from Kylie Minogue to East 17, this one's for you. *Your Filthy Little Mouth* is a great album and David Lee Roth has shown hard-rock isn't dead.

Stephen F.J.E. Dickinson

# Down with injustice!

*In the Name of the Father*  
Greater Union

In the mid-70's Gerry Conlon and three others were accused of being IRA members and of planting bombs in two Guildford pubs. *In the Name of the Father* centers on their wrongful conviction. From the moment of detention all four maintained their innocence, but it was not until 1989 that the convictions were quashed and their innocence upheld.

The four were a rather unlikely quartet of terrorists. Conlon drank copious amounts of Guinness, whilst his father was a sickly pacifist type. Two others convicted as accessories were members of a racy local Conservative club and were vocal supporters of the British monarchy.

The film is inadequate in its handling of the hysteria of the event. The Irish were effectively demonised and the British public came to view all Irish as potential, if not actual, terrorists. Director Jim Sheridan touches on this issue, but it is not adequately can-

vassed. A few violent outcries in a crowded courtroom and some name-calling among prison cell-mates does not sufficiently convey the hatred seething behind, and propelling, actual events. There must have been some other dramatic devices to show how pivotal and pervading this racial attitude was.

And, I hasten to add, the director is not unfamiliar with dramatic devices. We are told Gerry Conlon's story through a very, very tacky little narrative ploy: the playing back of a tape on which he narrates his tale of woe. Bleagh!

Director Sheridan weaves the Four's ordeal around the relationship between Gerry (Daniel Day Lewis) and his vilely, vilely ill father, Guiseppe (Pete Postlewaite). I believe that during the course of the film they are busily coming to terms with filial love, forging a relationship that will sustain each man. Here the film explores the limits of rancid tackiness. Certainly the emotional advances of the two had to be charted, but using the line "Do you remember when..." becomes rather wearing on its third incarnation.

I am not entirely sure why I was not convinced by the cinema version of their story. Perhaps it is because it does not appear that Gerry suffered

more than a few ear tweakings and several thumps to the head. Day Lewis's rendition of "crying and frightened" seemed a bit false and rehearsed.

Emma Thompson turns in a pleasant performance as Gareth Pierce, the civil rights lawyer representing the Conlons. Fortunately someone had the foresight to equip her with a bar of soap and showering facilities to wash off that peculiar orange suntan she wore in *Much Ado About Nothing*. Or maybe she cried it all off in one of her spectacular scenes of excess, complete with tears, expansive hand gestures and tense gazes into the middle distance. I'll admit it was nice to see her without Anthony Hopkins or Kenneth Bloody-Branagh hovering about her person and swearing undying love, although it was mildly disorienting.

The big court scene at the end of the movie is another travesty of justice in itself. I am sure Pierce was an articulate, diligent and professional lawyer. Not so here. She launches into impassioned, fiery shrieks of conspiracy, waving photos and statements about with wild abandon. It was an "Emma

hasn't had a showcased 'moment' yet and this is the last scene in which she has her gob open" kind of thing. I might hazard a guess and say that the courtroom transcripts were rejected in writing the screenplay and something that was thought to be a little more dynamic was substituted.

I did not find *In the Name of the Father* particularly riveting. I do not think Sheridan's account is compelling. This, I think, was the result of a running time that was a tad too long, knowing the outcome and the flaws in direction. This is not to say that the film is not sincere. It is. Not much has been lost in the endeavour to make the movie a marketable commercial property. Diversions from actual events are for artistic reasons and do not irrevocably damage the credibility of the tale. The performances are fine. Some scenes are powerful and beautiful, as when all the inmates, obviously overcome by the burgeoning waves of filial affection, simultaneously develop a passion for pyromania. So overall the film was pretty good.

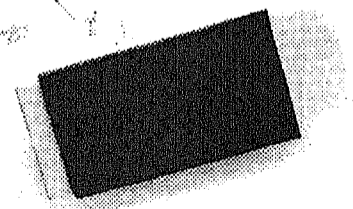
David McVilly



Day-Lewis gives his all in *In the Name of the Father*

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# The final insult

*Naked Gun 33 1/3*  
Greater Union

I'm really glad I went to see this movie for *On Dit*. Otherwise I might have actually paid to see it. It's sub titled *The Final Insult* and that's all you really need to know.

It's the third in the Naked Gun Series, and the phrase 'Quit while you're ahead' was obviously never screamed loudly in the ears of the producers. It should have been. The best thing about this movie is the final credits.

When this movie wasn't being offensive, it was just plain boring. I spent the whole 85 minutes vacillating between teeth grinding and snoring.

It's another spoof movie - you know, the kind where they gather lots of vapid jokes together on the justification that they are parodies of other movies? And this passes for wit. What's the modern

generation coming to, that's what I want to know.

Leslie Nielsen appears as Frank Drebin, the good cop who goes undercover in jail to catch the bad guy. The bad guy had a name, but I dozed off for a bit around then. It may have been Rocko. Rocko (as we may as well call him) intends to blow up the Academy Awards, and Drebin has to stop him.

The acting was okay I guess. Hard to tell really, when all the characters are idiots. Nielsen gave a frighteningly convincing portrayal of a complete gimp-of-a-man as Drebin, the stupidest of the swarm.

The scenes set at the Academy Awards are highlighted by a number of stars who really ought to have known better. This year's winners of the Award for Endearing Stars Who Don't Belong in This Crud are Olympia Dukakis and James Earl Jones.

OK. I admit that I'm biased - I don't really like 'spoof' movies and I've never taken to Leslie Nielsen. However, I accept that we don't all have the same

tastes. As a concession to the divergence of human kind:

If you find any of the following terribly amusing you will enjoy *Naked Gun 33 1/3*:

- sight gags involving blows to the genitals
- large breasts (particularly in contra-distinction to melons)
- sodomy
- the words 'pap smear'
- breast feeding
- masturbation
- men doing the ironing
- toilet bowls
- women (as opposed to people without breasts or biological clocks)

I really hated this movie. I'd tell you more about it, but I missed a lot of it, what with squeezing my eyes tight and wishing I was back in Kansas, Toto. If I had to say something positive? The previews were good - they had that Disney one about the lion.

Kim Evans

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# A future cult classic

*True Romance*  
The Mercury

*True Romance* sports an all-star cast, a fast-moving plot, drugs, guns, murder, torture, prostitution and all the other elements of "the damn fine movie". Clarence (Christian Slater), in an admirable attempt to liberate the belongings of his true lurve (Patricia Arquette) from her ex-pimp Drex (Gary Oldman), decides instead to take the advice Elvis (Val Kilmer) gives him while in the toilet, and kills Drex, bugging off with half-a-million dollars worth of cocaine in the process. The rest of the movie revolves around Clarence and Alabama (Arquette) trying to offload it, and a very nasty man (played by Christopher Walken, unsurprisingly enough), trying to reclaim it. Clarence's father (Dennis Hopper), despite having his hand cut in a particularly crappy and unconvincing torture scene, refuses to tell the evil drug baron where his son is gone, but had foolishly left a forwarding address stuck to the fridge.

What begins as a promising, hard-nosed account of the jaded urban gangster myth, descends into what can only be described as a mish mash of set-piece scenes which vary in quality from the almost-inspired to the decidedly banal. The quality of the performances, similarly, varies drastically, from the sheer brilliance of the reptilian Gary Oldman, to the surprising

crapness of Dennis Hopper in the aforementioned torture scene. Brad Pitt is notable for his lively performance as the quintessential couch-dwelling wastoid. Clarence (Slater) and Alabama (Arquette) are appealing and complex at the outset, yet progressively become more and more a collection of clichés as the film reveals the fatal flaw apparent in many would-be cult films - it is simply trying too hard. If you have seen *Reservoir Dogs*, with its cathartically crimson climax scene, you will know how effectively Quentin Tarantino, writer/director of both films, can use utter, gratuitous violence to produce hard-hitting and genuinely good-fun films that leave you with such a tangible aftertaste of "cool" that it takes you at least the next three days to regain your normal walk.

Perhaps *Reservoir Dogs* has spoiled me, but in my opinion it is in this department where *True Romance* simply falls on its star-studded butt. Don't get me wrong, *True Romance* is good, clean, family fun, and with ten years vintage under its belt, may well mature into a cult classic. If, however, you are after true cool and a genuinely uncomfortable feeling in the pit of your stomach, save your ticket money and hire *Reservoir Dogs* again instead. Sure, it doesn't have Gary Oldman, or a faceless Val Kilmer in a gold suit, but its performances are far more consistent, including Tim Roth giving his all in a role that makes the term "hard man" utterly redundant. At least in *Reservoir Dogs* everybody gets killed.

*True Romance* remains a fun comic-book style romp in which natty black

suits are traded in for loud hawaiian shirts and the height of leopardskin fashion, which, in spite of its rather sanitized ending and a number of incongruous performances, is, all in all, a good laugh. Go and see it, if only for Gary Oldman (who thinks he is black)

and Brad Pitt (god knows what he thinks he is), in two of the finest roles cast in recent months. Your mother will hate it, and quite possibly your future kids will too, so you may as well enjoy it.

David Hewitt  
Penny Fredericks

LIBERATION

the EGG

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UniBar  
LIBERATION

# Come to my Playland

*Playland*  
The Playhouse  
Season Closed

Whatever ideas you have about the troubles in South Africa, and how you think they can be solved, seeing Athol Fugard's *Playland* can only make you rethink them. It takes place on New Year's Eve 1989, with Nelson Mandela about to be released, and F.W. De Klerk set to introduce his political and social changes. A shell-shocked veteran of the Border War wanders into Playland, an amusement park, to take his mind from his troubles. While waiting for the show to start, he meets a black man sitting by the gates, and strikes up a conversation. At first, Gideon Le Roux (Sean Taylor) is friendly enough, in spite of Martinus Zoeloe's (John Kani) impassive manner. The relationship is firmly white to black, "boss" to "servant", but as the night progresses, and Le Roux gets drunker, and more desperate, positions change. Neither the soldier, nor watchman are treated sympathetically by Fugard, as each man is forced by the other to reveal that they are a murderer. Le Roux has spent the last ten years fighting SWAPO for control of what is now Namibia. The memories

of what he has done have destroyed him, and all he wants now is forgiveness for his actions, or death. Martinus Zoeloe has been convicted of killing "his woman's" rapist, her white employer. Sentenced to death by the Supreme Court, then reprieved, he finds himself unable to repent his crime, and is haunted by it every night. Le Roux

pleads for Martinus' forgiveness, reversing the roles they began with, but Martinus, who won't, and can't, forgive himself, won't forgive Le Roux either. The performance ends on a note of hope, but what they have both done has been neither forgiven nor forgotten.

To Fugard, neither the white nor the

black people in South Africa are innocent, and the first step towards reconciliation is an acceptance of this principle. It's not surprising, therefore, that Athol Fugard has come under a lot of flak for the opinions he holds. Having spent years writing and publicly attacking apartheid, he has now apparently been told that his views are too "moderate". Despite this, the message he is sending is inherently reasonable. Both peoples deserve justice, freedom, and a homeland, but the injustices that have become ingrained in the South African system of government, and the Dutch Reform Church (which went to the trouble of rewriting the Bible to justify apartheid) have proven hard to overcome. Everyone involved, whether they're ANC, Inkatha, the police, the government, or Terreblanche's nationalists, have all done some fairly nasty things to each other over the years, and tried to justify it in the name of something very important. *Playland's* not giving any side a higher moral ground shows the futility of justifying anyone's actions in what looks like becoming one of the bloodiest civil wars on the African continent. Instead, it pleads the case for acceptance and reconciliation. You can only hope that South Africans take note of what Athol Fugard is saying before their country disappears altogether.

Michael Nelson



John Kani and Sean Taylor in *Playland*

## The world of art

*World Art magazine*  
Out now

*World Art* is a new quarterly art magazine. It is made by Australians, but boasts contributors from all over the world. In fact, the world is this adventurous magazine's targeted consumer. And, if the first issue is anything to go by, then any future success is deserved.

The first edition looks at how some women artists are using their bodies as art, such as Orlan who uses elective cosmetic surgery to sculpt her face and body into an icon of western art, and Karen Finley whose naked performances confront the issue of abuse. There is also a story about Jenny Holzer, who used text typed with a mixture of human blood and printer's ink, in a Munich newspaper, which has a circulation of 400,000, in order to criticize war, rape and violence against women.

In addition to these there are articles about tattooing, comic illustration, gender blurring in muscle movies, reviews and the uncoolness of political correctness. All are well written and accompanied with quality glossy reproductions.

*World Art* has a rare quality, seldom found in art magazines in that it is both

interesting and easily understood. Jargon and academic befuddling is the exception rather than the rule in this fine publication. Unfortunately the magazine is heftily priced at \$14.50 but is well worth it for the quality articles and reproductions.

Mike Hepburn

### REAL HELP, REAL HEALING - WHERE DO WE FIND IT?

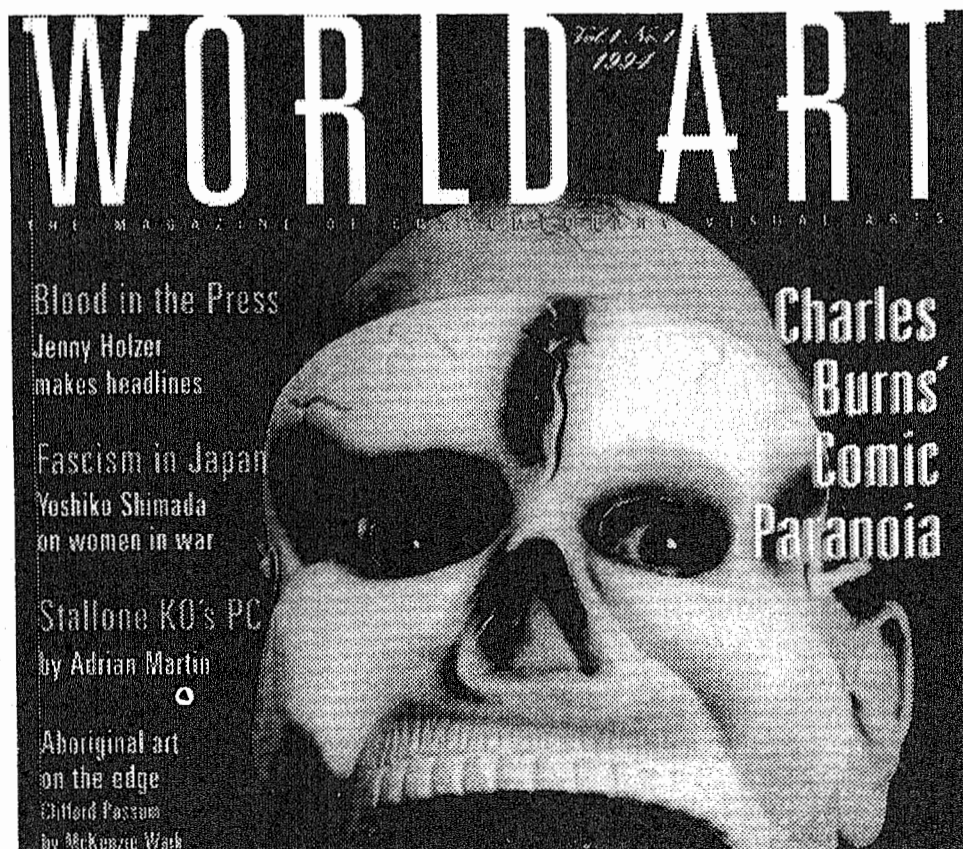
Thought provoking questions are raised in a FREE LECTURE - entitled

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SPEAKER: Martyn M. Auret, Member of the Christian Science Board of Lectureship. Child Care Available.



# The Chairman: can play

Mark Davis has been the star of the Adelaide 36ers National Basketball League team for many years, arriving in Adelaide in 1985 and leading the 36ers to a championship the next year. Two years ago, Davis took out Australian citizenship and will be playing for the 'Sixers as an Australian from next season onwards. After numerous obstacles, Florian Minzlaff caught up with the 'Chairman of the Boards' at the weights room in a smelly, noisy area in the bowels of Football Park.

OD: How long have you been training today already?

MD: Today, we started at 10 o'clock and we had a normal training session, and then we came down here and lifted some weights until now. Actually, today was a fairly light day, I think we've only trained about 4 hours; usually, we train about six.

OD: Do you think you can repeat your personal success from last year, where until Chris Blakemore and [American import] David Robinson came into their own, you were the only interior threat for Adelaide after Mark Bradtke did the bolt?

MD: Well, the thing is that I'm sure that

Chris is ready to step up this year; I think he wants to be a major contributor this year, which he was to a certain extent last year. I think he's getting better as time goes on. I think that with Chris and [new acquisition] Andrew Svaldenis and Michael McKay, who is a pretty good all-round type of player, and with Brett Wheeler, we've got a pretty good inside-outside game this year.

OD: What difference do you think Robert Rose, a renowned clutch player and a winner, will make to the Adelaide team that in the past seems to have had problems in the clutch?

MD: Yeah, I think Robert will probably give us that stability in crucial situations, because he is a very talented and smart player who knows what needs to be done at different parts of the game, so I'm sure he's going to give us that stability this year, and he's also going to give this team a little bit of flexibility to move him in and out of different positions.

OD: How do you rate your championship chances this year?

MD: Well, to tell you the truth, I think I'm going to win it every year, though

sometimes it doesn't necessarily always seem to work out that way, but I would say that we got a legitimate chance. I think this year that as far as the coaching staff and different personnel and all that go, our chances are probably just as good as anybody else's.

OD: Does the team's Number 1 rating bother you at all?

MD: No, I mean the thing is, that's always somebody else's opinion, and no one's opinion ever won a ball game, so we keep everything in perspective and just take one ball game at a time.

OD: You'll be eligible to play as an Australian next year, which raises a number of questions. Firstly, what kind of player do you think Adelaide will go for in the free import spot?

MD: Well, that's probably up to the coaches; I let them handle this type of situation, but there's no doubt that they'll go for a very talented player, probably a defensive player, because that's where the

game is actually won at. It also depends on exactly what type of injuries we suffer this year, who's in and who's out for next year, so I think all of those things will play an important part in deciding what type of recruit we'll get for next year.

OD: Do you think you'll build a dynasty with another top player coming in next year?

MD: Without the shadow of a doubt. I also think, though, that a lot of dynasties start when you've got a lot of good, young players like we've got now. We've got a group of very talented youngsters, and if they hang around, I'm sure Adelaide will be a tough team for years to come.

OD: I'd just like to do a word-association type of thing, where I say a phrase or a name ....

MD: ... and I say the first thing that comes to mind. Okay.

OD: Robert Rose?

MD: Talented.

OD: Mark Bradtke?

MD [*elegantly avoiding controversy*]: Big.

OD: Al Green?



Shaq. Not Mark.

MD: Oh boy ... [*laughs*]. Al, you know, he was a very good player in his time, and he's done a lot for the program in South Australia.

OD: Shaquille O'Neal?

MD: An animal [*laughs*].

OD: Who do you think will be the next Australian player, if there is one, to make the NBA, now that Andrew Gaze has gone to play for the Washington Bullets, at least temporarily?

MD: I believe that the next person that probably has a legitimate shot at it right now, I would probably say is Tony Ronaldson [SE Melbourne Magic]. Tony Ronaldson is a very good all-around type of player. If he keeps his head up and does what is necessary, if he keeps himself together and stays away from injuries, I believe Tony has a legitimate shot at it and should be given an opportunity.

OD: What do you like and dislike about Australia? What advice would you give a new recruit coming over to Australia?

MD: I don't like the Vegemite, but other than that I think Australia is a great country. I probably would give some advice to the new recruit coming in: stay focused on what needs to be done, just get involved and try and do as much as you can for your ball club.

OD: A lot of Aboriginal Australian Rules Football players experience racism on the field. Have you had any negative experiences like that in the NBL?

MD: Well, not that regularly, but it's hard to say when you're a sports figure. You have people look at you a little

differently. Probably if I was a black American just hanging out, I would experience a different kind of Australian than what I have experienced as a professional sportsman. But as I've said before, nobody ever really notices that they're prejudiced until they're faced with the situation. I mean, if you asked a thousand people out there, 999 would say, no [I'm not prejudiced], right off the bat. But if you let someone of a foreign nature come into your backyard, where you have to deal with the situation, face to face, then it's a different ball game. I think that's when people can really say whether they're prejudiced or not.

OD: What's the funniest moment associated with basketball that you've ever experienced?

MD: The funniest moment is I think one time I was so nervous about playing ... it was in a championship game, in college, and it was the first time we were going to the [American college] NCAA tournament, and I came out into the game with my trunks on backwards. The thing is I would've never known until one of the other players who was out there warmin' up said "Hey, I think your shorts are on backwards", so I had to run back into the locker room. I was so excited about playing in the game, I was totally nervous and everything.

OD: Finally, which three words do you think best describe you as a person.

MD: Probably low-key, modest and down to earth.

Florian Minzlaff

## Unibar Performance of the week



It all started innocently enough with one of those chance collisions between two Uni team mates in the A1 football trial versus Riverside.

James Edwards, a sixth year medical student, was the first to rise from the encounter. But when he looked across to his unwilling combatant, Tom Charlton, and saw him still on the ground convulsing, unconscious and unable to breathe, James' Uni education told him that maybe things weren't all that good for Tom. You see, Tom had swallowed his tongue.

And then, probably out of sheer embarrassment for achieving this feat, locked up his jaw and sent it into spasm with his mouthguard blocking all attempts to retrieve the tongue that was down his throat at the time.

Rather than call for forceps, scalpel or saline drip, our hero James drew on every text book and medical journal he'd ever read ... and punched Tom in the jaw! Kapow! And guess what? It worked!

Now we could have awarded Tom the 6-pack donated by the magnanimous Unibar but he then chose to be stretchered off to hospital rather than run the game out. So we have to reward James 'slugger' Edwards the beers.

Despite being privileged enough to be sped to the emergency room by AUFC deity Bob Neil, Tom's footballing faux pas continued when he showed up for training the next day. While he understood the pain that afflicted the right side of his head, Tom couldn't fathom why his jaw was so bruised and swollen. Der Tom.





# Eight - balling with Eddie

Eddie Charlton's name is synonymous with the pool tables of not only Australia but also the world. He won his first professional Australian title in 1964 and has dominated the games of snooker, billiards and 8-ball ever since. 30 years on and he's still ranked at number 1 in the world on the combined rankings for the three disciplines. Matt Rawes and Bryan Scruby had the good fortune to see him perform his craft in a suburban setting as far removed from the white-gloved dignity of Pot Black as you could get. Rather than take the many opportunities to be condescending, Charlton demonstrated patience and humility in his skilful display. Before the games began, Charlton took the time to relate his thoughts on a career that continues to enthral fans the world over.

**On Dit:** Where did the inspiration to become a world champion come from?

**Eddie Charlton:** Well my grandfather, he had a billiard club. He started me up when I was a nine year old school kid and I've been at it ever since. We had that club in the family for 60 odd years. That explains my early start in the game: I had the tables to play on and he was a pretty fair billiard player and he used to play with me. He was a retired coal miner and when the billiard room came up for sale he bought it.

**OD:** In your early days did you find the surroundings in which you played to be a bit on the seedy side?

**EC:** I'd undergone my misspent youth there. But I think Pot Black did a lot: seeing the snooker players playing in evening wear and the referees in smart evening wear and wearing white gloves helped tidy up the game. It was being made by the BBC in England and being sold to 60 countries. I can remember when I was a kid, a lot of my friends' parents didn't like them coming to my grandfather's billiard room but there was never any trouble there. OK, you might hear some fairly rough swearing from time to time but Christ, even the girls swear now, so what's the difference?

**OD:** Of the many highlights of your illustrious career which stands out in your mind as being your greatest?

**EC:** I think winning the World Matchplay Championships in 1976. For one reason: it was held in Melbourne; and another reason was that I beat the player who I think had proved himself the top player throughout the 70s: Ray Reardon, the Welshman. That's the best win I think I've ever had.

**OD:** Have there been any other people who have had a significant influence on your career?

**EC:** Well I think the best snooker player

took it off the air and I'll never understand why because they were selling it off to 60 odd overseas countries. Amazing.

**OD:** To have reached the level you have you must have undergone many hours of practice.

**EC:** Well, I've always enjoyed it. That's why I've stuck at it. I practice 4-6 hours a day when I've got a tournament coming up and I look forward to it still because I enjoy it so much. I'm suffering from a state of bloody exhaustion at the moment be-

of. I got into billiards as a junior and as a matter of fact I got into most of my sports as a junior. Football, tennis, cricket, rugby league, soccer. I was a good roller-skater too. Then the Police Boys Clubs came along. I joined the Police Boys Club to be taught boxing because some of the bigger lads at school were giving me the odd cuffing so I said stuff this and went and got bloody taught how to box. I gave one or two or them a bloody hiding and then the bastards left me alone. But it was breaking my grandfather's heart all the time because I was boxing for ten years and he always thought I'd get my eyes damaged or something like that. I did some distance running as well and that's why I was picked as one of the runners to carry the Olympic torch from Darwin to Melbourne in '56. Once I turned professional though, I had to start earning a living out of playing snooker so I had to put the other ones aside. I just went hell bent to earn as much money as I could and look, I'm still in it today. Before that I'd spent 22 years working in coal mines.

**OD:** What has been your highest break?

**EC:** The highest possible, 147. I used to keep a record of all those things but when I went past 7000 century breaks in competition I gave up counting. I never counted them in practice and of course I made



Eddie looks to plant one off the cushion

I've ever played would still have to be Fred Davis from England. He was touring here many years ago and it was Fred who talked me into turning professional. He told me I was in the top three players in the world and I was still an amateur so I took his advice and turned professional and kicked on from there. Of course, I was 38 years of age when I turned professional. I'd had a long career in the amateurs and I was involved in other sports; I was still playing first division soccer at 38 years of age. But I gave away all the other sports to concentrate on billiards, snooker and pool.

**OD:** Well there's obviously a higher standard of play among the professional ranks than those of the amateurs, are the dollars on the improve as well?

**EC:** Oh yeah. In England for instance, the prize-money for snooker went above both golf and tennis ten years ago. It's also the highest rating sports program on British television. It outrates the soccer every week.

**OD:** In light of such popularity and coverage in the UK do you feel that the Australian media has somewhat turned their noses up to you?

**EC:** There's 11 major tournaments being televised in the UK every year but none of our television channels are interested. It's not expensive to buy. None of our television channels are interested in buying it. They won't even buy the highlights of the world championships. I remember when Pot Black was on the ABC and it was the highest rating sports program they ever had. Pot Black was proving so popular that when the ABC was putting a match a week on for 16 weeks and then repeating it again in the second half of the year. They



And plant it he does

cause I've been on the road for 6 weeks, but if I have a kip in the afternoon I'll be right.

**OD:** How do you spend the bulk of the year?

**EC:** I've started playing over in Europe in recent years over on the continent because I'm based in England. This is the sixth year in a row I've been in England and the season keeps me there for eight and a half months of the year. It's been 15 years since I've been over here to Adelaide. That's mainly because my season here in Australia turns out to be about two months.

**OD:** You've mentioned being involved in other sports at a high level so why was it that you chose a career in the graceful art of 8-ball?

**EC:** Well I never really got away from those other games because all those years I was single I had a lot of time to make use

hundreds and hundreds in practice.

**OD:** What are your plans for the future?

**EC:** Well, I've got the World Professional Billiards Championship and the World Professional Snooker Championship and the commentary I do for the BBC. I still enjoy the game and I enjoy the travelling so I'll keep on going for as long as I can. I'm still up with the world's best. In fact on the combined seedings in billiards, snooker and pool I've been the top seed in the world for the last ten years. I'm so many points in front I wouldn't see anyone passing me for three years.

**OD:** What three words describe Eddie Charlton

**EC:** Three words? Well if you gave me more than three words, I'm probably like the crazy old soldier who kept on fighting the war on his own. I just can't stop. I enjoy it so much I just can't stop doing it.

## Results

### Men's cricket

#### District

#### A grade

Uni 7/230 d West Torrens 185 and 2/70.

J. Baker 100 n.o.

B. Swain 3/59

N. Roberts 3/31

J. Baker 3/13

#### B grade

Uni 336 d West Torrens 60 and 294.

D. Nelson 82

M. Kelly 54

T. Roberts 6/34

B. David 4/25 and 4/74

J. Kadarchi 3/82

**Pro-Choice Club**

Inaugural General Meeting to be held on Wednesday April 6 at 1pm in the WP Rogers Room (level 5, Union Building). All women and men welcome; come and show your support for a woman's right to choose.

For more info contact Maddie Shaw via the SAUA.

**Problems with Academic English?**

Bring your draft thesis or academic assignments (higher or lower degrees). Discuss your ideas with English language consultant and correct your English. Master of Arts graduate. Experienced in English as a second language (ESL) or first language.

\$15/hour consultancy fee. Telephone 346 2584 and ask for Alan.

**Free martial arts**

Anyone interested in trying out free martial arts classes from May 9 to 13, please contact Jonathan Lee via his student pigeon hole in the Philosophy Department. Classes will include self-defence (with a special emphasis on women's self defence). Please leave return pigeon hole address.

**Want to be a Moviestar?**

40 student extras wanted for filming of ABC documentary on the Vietnam War. Don't get your hopes up for an Oscar nomination but if you have 1/2 hour free to be in background shots during filming, please meet in the Barr Smith Steps Circle at 11.25 am on the 29th March, 1994.

P.S. 23 Days to Prosh!

**For Sale**

Kirk's "Statistics - An Introduction" only \$25. As new, rarely used! Drop your phone number into Tracy Skehan's pigeonhole in the *On Dit* Office.

**NAATI Level 3**

Mandarin into English translations Over 6 years experience, \$15 per page, 2 day return.

Andrew Selway, Phone/Fax (08) 370 9377 anytime, 7 days a week or mail to 9 Maxton Street Bridgewater 5155

**Train Watchers' Club**

People from all campuses who are interested in trains and who would like to form a club, please contact Craig Moss on 252 1561 and leave name, number and contact department.

**Student Christian Movement**

SCM meets this Thursday for a workshop on "gay, lesbian and bisexual rights in the church". 1pm Canon Poole Room (level 5, Union Building). All welcome.

**Hunger Awareness Day**

Meeting for volunteers - get involved! W.P. Rogers Room (Level 5, Union Building, behind UniBar). 1 pm - 2 pm Wednesday 30 March, telephone Paul on 373 5964.

**Community Aid Abroad**

Due to unavoidable circumstances, the speaker for Liberation Week will now be on Thursday, 31st March at 1.00 pm in the Jerry Portus Room. There will still be a general meeting on Tuesday at 1.00 pm in the Margaret Murray Room at which plans for raising funds will be discussed.

**China Society**

Inaugural General Get-together. Come and join the most fun club at Uni. Eat with us and help pick some co-ordinators for this season. Everyone is welcome. Just turn up and bring along a smile. Tuesday, 12th April at 1 pm in Room 529 Ligertwood Building.

**Why Debate?**

The topic "That life is nothing but a Mintie's moment" is probably not as crucial as "How do you construct a building so that it won't fall down?". But on the other hand, it's a lot more fun. And that's why you should do debating. So that you can spend five Thursday evenings every year debating the meaning of life and other such light and flippant topics.

The Adelaide University B Grade debating competition is for those who are interested, but not necessarily experienced, in formal debating. The competition consists of 4 or 5 rounds culminating in semi-finals and then grand finals. Teams consist of 3 speakers, but if you can't form a team, we can easily match you up with other people.

If interested, please contact Rob Koh (pigeon hole in Law School). Entry forms due Friday 8 April.

**Friends of the Earth**

On Tuesday, 29th March at 1.00 pm, Paul Daunton will be talking in the Union Cinema, Level 5, Union Building. This should be a very interesting talk as the Halifax Street project comes closer to becoming a reality. Hope to see you there. If you have any queries, please call Tiana on 267 1720.

**Amnesty International**

Wednesday, 30th March, 1 pm (and every week) in the Margaret Murray Room (off from the Games Room). All members and potential members welcome!

**Mountain Club Autumn Holiday Trips Meeting**

All members - Wednesday, 6th April, 7.30 pm in the Union Cinema (6 pm in the Bistro for dinner with the hard core clubbers). Come along if you want to go on a trip these holidays! If you need people for your own trip, come and tell everyone. We offer bushwalking, canoeing and rockclimbing to the best wild places in Australia.

**Adelaide University Mountain Club**

The 24 Hour Walk - the AUMC's biggest event, the event where normally directionally impaired folk fondle a compass and map for 24 hours and try to find as many checkpoints as possible, stopping only for sleep, beer or the 4 am munchies at the AUMC Hash House. Entry forms are out now at the Sports Association and outdoor shops.

**Adelaide University Bridge Club**

There will be a beginners' bridge lesson for ACOL bridge system starting next Monday, 28th March, 1994 in the Clubs Association common room on the 6th Floor of the Union Building. The instructors for the first lesson will be Phil Sandercock and Kieran Dyke. All are welcomed! You do not need to be an absolute beginner since there will be a few intermediate players there as well. For more information, contact Wong Anthony, President, on 364 1096 or drop me a note in the Electrical Engineering pigeon hole!

**Ride**

Ride wanted to Uni, Monday-Friday from Glenside before 9am - for the price of a bus ticket. Contact Marie, phone: 338 1043.

**AU Democrat Club IGM**

1.00 pm, Wednesday, 30th March (this Wednesday). Club Common Room, Level 6, Union Building. Everybody welcome - for all those who are interested in Democrat policy or those who think they might be! Mike Elliot MLC will chair the meeting. Don't procrastinate ... Get active for a party that supports students. Enquiries - Kathryn Warhurst 387 2799.

**PRIDE**

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

**For Sale**

Brand New for students.

Labcoats - \$25

Medcoats - \$25

Phone: 277 6256

**Women On Campus**

WOC will be meeting Tuesday at 1pm. It's been decided that we'll try to meet on alternate Tuesdays and Thursdays, so as not to clash with other clubs. A poster of dates will be up in the women's room ASAP.

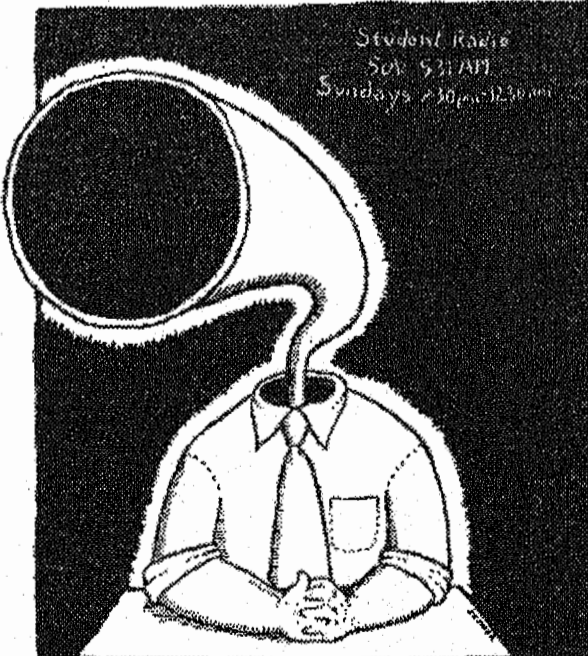
This week, we're hoping to do some postering of the Women's Room to cheer it up a bit!

All women welcome.

See You Then!

**Kobudo**

For anyone interested, we seek to found an Adelaide University Kobudo society. Kobudo is an ancient Japanese Martial Art. We are primarily interested in the 9 Ryu (schools) Grand Mastered by Masaki Hatsumi; the oldest of which dates back to before the Tenth century. If you are interested in any form of participation in these martial arts, please contact Jonathan Lee via his student pigeonhole in the Philosophy Department for further information, leaving a return pigeon-hole address.



Student Radio  
Sun 5:31 AM  
Sundays 7:30 AM - 10:00 AM

give me noise

## Student Radio 3 April 5UV 531am

<b>2:30</b>	<b>All Fucked up</b>
	<b>Andrew Fisher and Matt Batten</b>
<b>3:30</b>	<b>Fiona Dalton</b>
<b>4:30</b>	<b>Magical Steam Powered Wireless</b>
	<b>Alex Smith and Craig Sinclair</b>
<b>5:30</b>	<b>Current Affairs</b>
<b>6:00</b>	<b>Grind the Pose</b>
	<b>Paul Hoadley and Michael Dwyer</b>
<b>7:00</b>	<b>A Twist of Lemon</b>
	<b>Roy Flavel and Daniel Kammerman</b>
<b>7:30</b>	<b>Women's Show</b>
<b>8:30</b>	<b>Jo Daniell</b>
<b>9:30</b>	<b>Jesse Reynolds</b>
<b>10:30</b>	<b>World Music Show</b>
	<b>James Haffner and Des Wee</b>
<b>11:30</b>	<b>The Last Word</b>
	<b>Tom Griffiths and Marian Clarkin</b>

# You too can win

You too can win in our latest, greatest and easiest competition. Below is a list of lyrics from popular songs. All we ask you to do is list the names of the songs and the names of the artist or artists that made the song famous. Get your entries into the *On Dit* office by Friday. The person with the neatest correct entry will win a ticket to...wait for it...a real cool thing.

"With him I ain't never losin' / and he knows my name is not Susan"

"It seems that the things that make us happy / haven't changed much since we were in nappies"

"Don't walk away / in silence / Don't

walk away"

"I've got the hots for you"

"If you are confused / check with the sun / carry a compass / to help you along"

"Give it up / Do as I say"

"Whatever happened to our love? I wish I understood / It used to be so nice / It used to be so good"

"Now I'm covered in dust from head to toe. Oh no"

"What does it take to turn you on?"

"I don't have to sell my soul / he's already in me"

"Lies and betrayals, fruit cup with nails"

"Gonna be your man in motion / All I need is a pair of wheels"



## Split Definitives

Condemnation - a safe place to live

Mandate - male escort

Gladiator - how the cannibal felt

Lagoon - Parisienne thug

Brahman - female inspector

Syntax - remedy for debauchery and the deficit

Archives - where Noah kept the bees

Hippocrates - where Noah kept the larger animals

Contraband - Nicaraguan quartet

Dungeon - a very long and shitty time

Pantheist - haberdashery holdup

Polemist - fog over Warsaw

Submission - sink the Bismarck

Adamant - the first insect

Heathen - barbecue chicken

Dogmatic - hound that scoops it's own poop

David Porter

(guy who moves large famous statues around)