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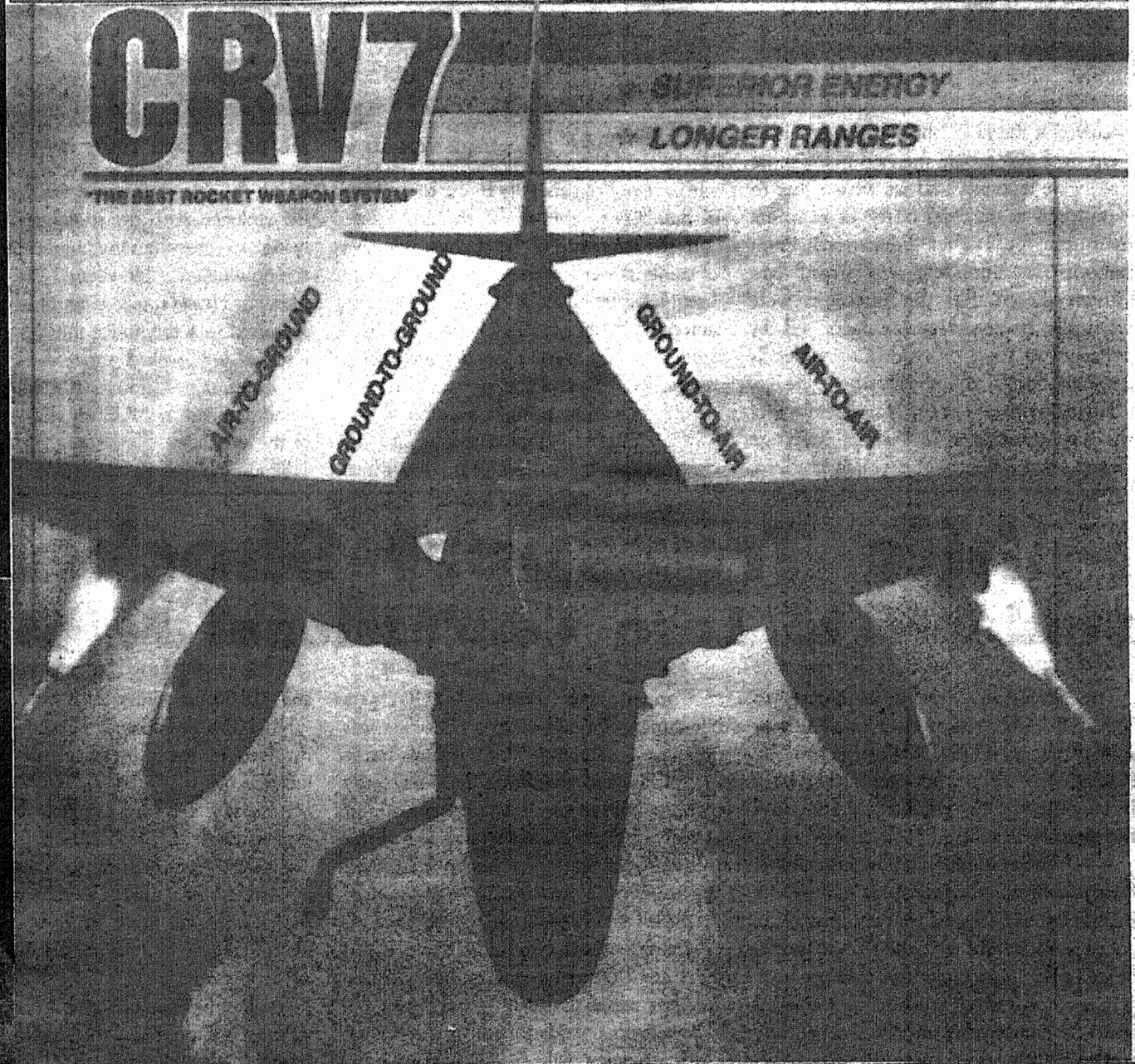
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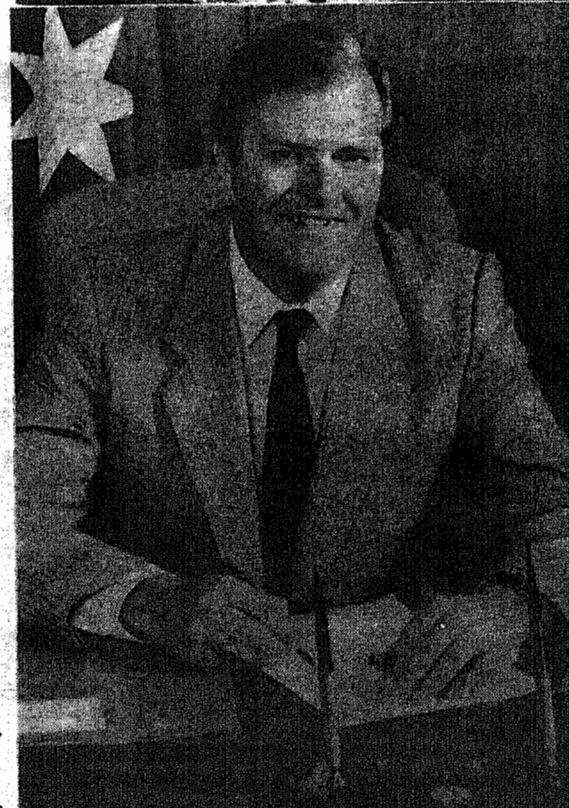
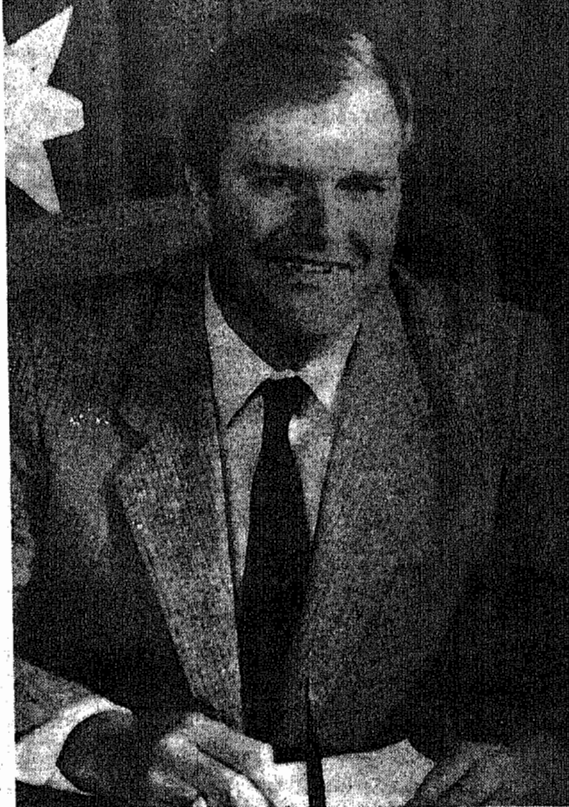
Adelaide University Students' Weekly • Volume 59 Number 19 • September 10 1991 • FREE



## EVERYONE WANTS



## A PEACE OF THE ACTION



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## ON DIT CELIBACY NOTES

*On Dit* is a weekly thingie put out by The Kids for The Kids. The opinions expressed in this thingie may not necessarily be those of the Editors, but you never know your luck in a big city. *On Dit* is proud to be associated with Kidding You Not Youth Theatre.

Editors: Simon Healy & David Krantz

Advertising Manager: Stephanie Pribil

Freight: Peter Ingman

Typesetting Services: Sharon Middleton

Administrative Services: Anne McEwen

Photographic Services: Libby Drew

Cover: Jason 'We were late, sorry' Bootle

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No thanks to: Norwood Football Club for lying down like a bunch of pillows when they could have ended the season on a high note. Neil Craig must go.

And the Penang for not being open Sundays.

# White Riot in Sydney

In Sydney on Friday 23 August, students held a rally to protest against the Federal Government's underfunding of Higher Education. There were clashes between students and police; that night and the next day, the national mainstream press reported a student-fuelled bloodbath.

Now a different story is beginning to emerge. Sydney University student Nicole Curran, who was present at the protest, blames the police for any violence which occurred at the rally. She stated that "there were over 500 people present, many more than were reported, and we were trying to gain access to the foyer of the hotel where (Minister for Higher Education) Peter Baldwin was attending a seminar." Ms. Curran alleged that the protestors were physically harassed and antagonised by police, who then proceeded to violently arrest any members of the rally who retaliated.

Furthermore, a number of ex-members of the recently disbanded Tactical Response Group were amongst the police cordons,



Take a teenage riot to get me out of bed right now

with the police generally trying to use force of numbers to overwhelm the protestors.

In the aftermath of the clashes, a number of students were arrested and charged with Disorderly Conduct and Resisting Arrest, amongst them one Adelaide University student. They were then detained for 4 hours, well beyond the normal period of detention, before being released.

Ms. Curran emphasised that the overreaction by the police to the threat

which the protestors posed was the cause of the violence, with the student injury tally being far higher than the number of wounds to policemen. However, the *Sydney Morning Herald's* reporting of the event suggested that the police injuries were the result of unprovoked attacks.

Further rallies around the country are being planned by NUS for the remainder of the year.

Simon Healy

# Public Transport Shocker: Students to Lose Concessional Fares?

The State Government is moving to abolish STA concession fares for all tertiary students except AUSTUDY recipients. The changes are mooted to take effect from January 1, 1992. Student organisations around the state have reacted with outrage.

A surprise recommendation from Frank Blevins, Minister for Transport, in the State Budget last week stated that abolishing the concessions would enable the STA to "better target" deserving recipients of cheaper fares.

In reaction, various Students' Associations across the state have begun collecting petitions and compiling letters protesting the move. President of the National Union of Students SA branch, Sathish Dasan, argued last week

that any attempt to use AUSTUDY as a benchmark for allowing concessions was unrealistic. The AUSTUDY means test is so arbitrary and inaccurate that it is totally inappropriate to use it as a benchmark for identifying needy students, Mr. Dasan stated.

In 1990 the State Government recognised the need for an urgent overhaul of AUSTUDY because it was failing to reach deserving students. Given this, their reliance on AUSTUDY for recognising disadvantaged students seems unusual.

If the recommendations are implemented, many students will face an increase in transport costs of over 200%. A three-zone multi-trip currently costs \$4.80 for students,

and \$18.50 for adults.

NUS (SA) is encouraging students to get involved in the protest against the fare increase by:

- Signing petitions available in various campus Students' Associations.
- Ringing and writing to State MPs.
- Organising a rally. The rally will be on the steps of the State Parliament House, North Terrace, at 1:30 pm on Wednesday 11 September.

The government move came in conjunction with a clampdown on their policy of free transport for secondary school students.

Simon Healy



# Union Board Finalised in Death Bloodbath Massacre

## WHO'S FOR UNION PRESIDENT? Mel Yuan again? Scott Wilson? David Penberthy? Or someone else?

The election results have now been finalised, and the 18 members of Union Board for the coming year settled. They are:

**LEFT ALTERNATIVE:**

- 1. Scott Wilson
- 2. Raimo Jarvinen

**ROSEWORTHY:**

- 1. Stephen Packer
- 2. Lisa Mensforth

**OVERSEAS STUDENTS' ASSOCIATION:**

- 1. Kumar Kanagasabai
- 2. Kok Soon Looi

**INDEPENDENTS:**

- 1. Mel Yuan
- 2. Susie O'Brien

- 3. Tim Bright
- 4. Mel Coad

- 5. Haroon Hassan
- 6. Misha Schubert

**SPORT:**

- 1. Erik Chmielewski
- 2. Kate Hillier

**ENGINEERS:**

- 1. Nick Hannaford

**LABOR:**

- 1. Guhan Sabapathy
- 2. Amy Barrett

**STUDENTS FOR STUDENTS:**

- 1. David Penberthy

The one staff rep on Union Board, Steward Richard Shipton, is being challenged by Bar Manager Roger Clarke. The result of this election is not yet known.

The first notable omission from the list is Engineer Nick Boyd-Turner, who made the obviously suicidal mistake of declaring his intention to run for President before the polls had opened, and who came 19th in the race, being beaten to the final spot by

Misha Schubert. Overall, the result is a fillip for the Independents and the (previously absent) far Left while still disappointing for the Labor Club, who got even fewer of their candidates elected than last year. The Liberal vote on campus is now approaching non-existent, having been splintered into other conservative or semi-conservative groups. Liberal Club President, Julian Grenfell, commented, "I honestly couldn't care less about these elections."

Of the newly-merged institutions, the Roseworthy vote was predictably strong, but the ex-City Campus CAE showing relatively poor. The Engineering ticket managed to get only one person elected and the Medicine ticket no-one, deflating last year's predictions of a faculty-dominated Board. If one takes the OSA in common with the Independents (who they run with), the two groups have a combined 8 votes of the 19 positions on Board; as close to one block having a majority as Board has been for many years.

So now the Board members must elect a President from amongst their number. If the Independents wish to run someone for Union President, their chances of success are good dependent on whether they can enlist OSA support. However, it appears that none of them want to (or, in Susie O'Brien's case, are able to) run unless Mel Yuan wants a second term as President. Whether she wishes to do this is unknown.

OSA member Kumar Kanagasabai would almost certainly be able to get elected if he desired the job, but when asked about his Presidential aspirations, he was reported as saying, "You'd have to be crazy to do that."



Candid election snaps: Libby Drew

Left Action man Scott Wilson appears keen to run, but it's hard to see him getting support from beyond the minority left groups on Board.

Sole Students for Students success, David Penberthy, has been mentioned as a possible President. He would be supported by the left if Scott Wilson doesn't run, and has the further advantage of strong ties with the OSA and Sport representatives.

Other possible Presidents, Engineer Nick Hannaford and Laborite Amy Barrett, have

both reportedly disavowed any such aspirations. Although you can never be too sure.

In 1990, Mel Yuan walked into the job unopposed when her potential opponent, Nick Boyd-Turner, realised beforehand that he didn't have the numbers. This year, the decision should be a lot more messy, and things will get pretty nasty as various groups and individuals jockey for position in the next couple of weeks.

Simon Healy

## 'Atomic Playboys, we are radiation Romeos...'

(from a very bad false-metal song played on Rage early one Sunday morning when we had just returned from an earnest night of partying)

Uranium mining is a dead issue, as we have been told by a reliable expert on the coolness of things. It is becoming extremely tedious as both sides say the same thing over and over again, ad nauseum. This circular and repetitive argument avoids confronting the crux of the issue, epitomised in the ALP's ambiguous and contradictory policy.

The ALP's uranium mining policy has long been considered indecisive and irrational. An obvious contradiction is the advocacy of uranium mining as economically lucrative, with protective safeguards, yet restricting the policy to only three mines.

Economically, the nuclear industry is shrinking. This is highlighted by the ALP's

Right Faction push for the three-mine policy's relaxation and the lowering of safeguard criteria. This will allow trading to countries who have not signed the IAEA regulations agreement or the Non-Proliferation Treaty. If the Industry is about to boom, as the pro-uranium lobby assures us, then our current "safe" markets should be sufficient. Attempting to sell to unstable and previously black-listed countries implies that these markets are drying up.

Another economic trump card which the industry relies upon is its employment potential. However, the mining industry is capital-intensive, employing only 3% of the national workforce. Of the 10,000 jobs

## Other Election Results

In other election results which were finalised this week, the eight people elected to SAUA Council were:

- OSA:**
    - 1. Ravind Thanabalasingam
    - 2. Sujeetha Selvamanikam
  - LEFT ALTERNATIVE:**
    - 1. Tim Davis
  - ENGINEERS:**
    - 1. Paul Draper
  - INDEPENDENTS:**
    - 1. Rebecca Shinnick
    - 2. Mel Coad
  - LABOR:**
    - 1. Liane Buchanan
  - INDEPENDENT (of) LABOR:**
    - 1. Kirsty McKenzie
- Given that the five office-bearers are

split up into two unaligned Leftish positions (EO and Women's Officer), two Independents (EVP and Pres.) and one Laborite (FVP), SAUA Council will undoubtedly wind up being a dog's breakfast as usual, with perhaps slightly more of a leftish slant than in recent years.

Of the other results outstanding, Union Activities is still yet to be counted, we probably won't know for sure until early next year whether Annabel Crabb won Women's Officer, and the recount of Activities Standing Committee merely resulted in Sfs candidate Ben Allen losing by more. "Crap Sanga!" proclaimed Mr Allen upon hearing the bad news.

Simon Healy

promised for Roxby Downs, barely half that number have been realised.

The shifting sands of public opinion have made the ALP policy on uranium a veritable quicksand. We invite you to help decipher this contentious policy during a public forum on Monday, 16th at 7.30 pm in the

Union Cinema. There will be representatives from: the ALP, Liberal Party, Democrats, Greenpeace, Western Mining and the Aboriginal community.

Cathryn Hughes  
Jo Mills  
Friends of the Earth

# Are you man enough to challenge the myths?

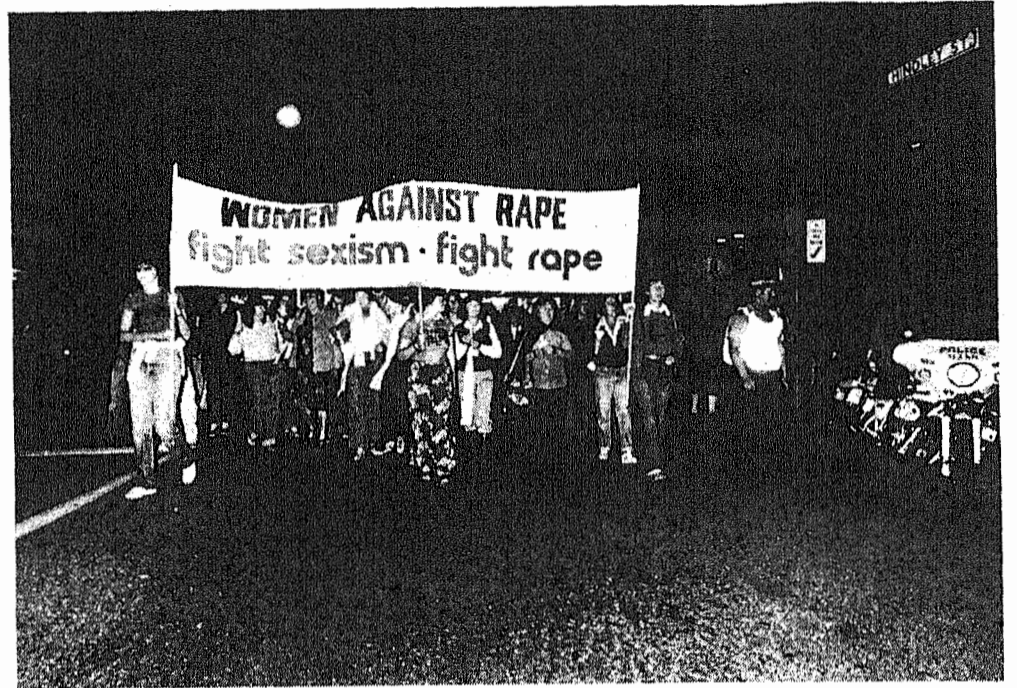
It is so important that all students at Adelaide University join together to make this a safe, enjoyable Sexual Harassment free environment for all students. This requires making an effort to accept that the majority of sexual harassment is directed by men against women, and that as such it is reinforcing an powerlessness and inequality which women are already confronted by in so many other aspects of their lives and University education. It is important for male students to not only be aware of Sexual Harassment, but to make an effort to understand their own personal ways of communicating with, dealing with and relating to women students. As Sexual Harassment can sometimes be unintentional, it is important to make an effort to think about how your actions can be perceived by others. Despite the gains that women 'feminists' have made for women's position in society, it is still a very brave and difficult thing to challenge many of society's accepted 'norms'. Sexual Harassment is one such practice which has been accepted as a part of our culture. Men are taught that women enjoy sexual harassment, that it is a legitimate way for men to express (read 'prove') their sexuality (read 'masculinity') and even that it is a way of gaining respect from male peers. It is only when men join with women to challenge these out-dated social 'norms'

that we can really work towards broad social change and eliminating sexual harassment.

We are all accountable for our actions, and as such:-

Men can help create a Sexual Harassment free University by:

- Acknowledging the existence and extent of sexual harassment at Adelaide University.
  - Acknowledging the power and privileges that they have over women, and willingly giving these up.
  - Accepting responsibility for their actions and for changing these where necessary.
  - Putting pressure on peers to do likewise.
- Actions to avoid sexual harassment :
- At all times, think of your fellow students as equals, not as sexual objects, or the butt of your jokes. Give them the respect that you would want to be treated with.
  - Be aware that actions such as walking too closely behind a woman student after dark on campus can be intimidating.
  - Realise that smutty, sexual innuendo directed at women is more likely to make you look like a sleazebag than anything else.
  - Understand that persistent pressure for sexual favours, or even dates, as well as peering and groping is not an acceptable way of expressing genuine attraction.
  - Imagine a couple of women students staring continually at your crotch and



remember how uncomfortable this makes you feel. Leering looks make women feel the same way.

• If you are unsure of how your behaviour is perceived, you can ask if it is inappropriate, stop it, apologise, talk it over with someone who knows the issues (i.e. a Contact Officer).

These are just some of the ways that we

can all become accountable for our own actions, and realise that it is only when all staff and students-both male and female-begin to work together that we can really create a Sexual Harassment free campus.

The 1991 Sexual Harassment Awareness Collective

## Sexual Harassment Process

### Sexual Harassment Complaints

O.K, so you've decided to take action regarding an incident of sexual harassment on campus- what happens now?

- Get in touch with a trained Sexual Harassment Contact Officer - try the SAUA Women's Officer (228 5406) or Education Welfare Officers (228 5915)- or they can put you in touch with another of the 22 contact officers at Adelaide University.
- The Contact Officer will listen to the details of your complaint and outline your options. You can choose to just talk it through with the contact officer, or you can choose to make an informal complaint or a formal complaint.
- Under the 1984 Equal Opportunity Act, the Adelaide University has an obligation to create a Sexual Harassment free University, and as such they have established Sexual Harassment Grievance procedures, which is

how your informal/ formal complaint will be dealt with. Complaints are dealt with by the Sexual Harassment Committee, which consists of four members and a Convenor.

- If you do not want to make a complaint, the Contact Officer will be happy to just talk about incident and give you support, with no pressure to complain.
- Informal complaints, can result in a member of the Sexual Harassment Committee approaching the person complained of, and attempting to sort out the problem on the spot.
- To make a formal complaint: you need to put your complaint in writing to the Sexual Harassment Committee who will determine what action is appropriate (if any). The Committee will try to find a workable solution to the problem, which may involve the involvement of the harasser's supervisor and changes to their academic or work schedule.

## AU Student Dies in Shark Attack

A shark attack on Sunday claimed the life of a diver from the Adelaide University Skindiving Club.

The shark, estimated by the man's diving partner to be about 4 metres long, attacked without warning as a group of four divers returned to their boat. None of the other divers were attacked.

The man was diving with other members

of the AU Skindiving Club at a diving location known as "the drop off", near Aldinga. He was approximately 300 metres offshore, in 18 metres of water.

The shark is believed to be a white pointer, a common shark in South Australian waters and the type most often responsible for attacks on humans.

The attack is the first fatal shark attack to take place for 2 1/2 years, and the ninth to occur in SA waters.

David Krantz

- If the Committee cannot resolve the situation, the matter may be referred to the Vice-Chancellor who has the power to implement more severe action against the harasser, including reprimand and dismissal.
- If the outcome of the formal complaint is not to your satisfaction, a separate complaint of Sexual Harassment can be made to the South Australian Equal Opportunity Commission. The Equal Opportunity Commission has the power to investigate the complaint, and can seek the resolution

of the matter in a number of ways, including ordering the payment of damages.

As you may gather, both the University's and the SA Equal Opportunity Commission's procedures are quite complex. If you have encountered Sexual Harassment, and want to do something about it, the best thing to do is to see a Contact Officer.

## NUS Fuck Off

To the students of Australia,

Are you tired of being a trampled on, voiceless student? Yes? Well, read on.

The National Union of Students (NUS) is the uniting body that represents your campus and its students. The NUS aims (in theory), through national representation and coordination, to better your standing as a student.

Have they???

- HECS still exists;
- AUSTUDY is still lower than the dole;
- Overcrowding still needs to be dealt with;

• 20,000 students couldn't find places in tertiary institutions this year.

What are NUS doing? Nothing of any consequence.

They may have started out with good intentions, but they have never turned this intention into anything tangible.

The NUS is bleeding the campuses of Australia. They have become what I could only describe as a *Parasitic Sales Brochure Company*. They take your funds to represent you nationally. In fact, they use your funds to produce brochures, in league with various Government departments and then have the gall to sell them back to you.

On September 12th, the Ballarat University College is voting to disaffiliate from NUS. We are tired of this pathetic 'representation', so we are cutting the line! We urge you to get off your butts and do the same. Sack NUS!

Jim Burns, the founding member of ADUS (Australian Democratic Union of Students)

## More Fun With NUS

The main point to report about the State Conference is the Independent faction did it again, another of their spectacular *walkouts*.

It was common knowledge that Left Alliance intended to move a motion of no confidence against the State President Sathish Dasan.

The Conference began with the accreditation of delegates. This is usually the role of the General Secretary of NUS-SA. Not this year, though. Sathish decided that this was too difficult a job and took the process to a National Executive meeting two days earlier.

The result of this meeting was that the National Executive decided that CSACSO was no longer authorised to represent the externals due to the restructuring happening within the external student union. I find this decision appalling. The external student union was advised to hold yet another affiliation referendum (why the decision of the 1988 referendum was challenged by NUS is beyond me) to ask the same student group if they wanted to be part of NUS. The external student union committee decided that this was a good idea to reaffirm their commitment to NUS.

At no time this year have I as general secretary of CSACSO received correspondence from NUS stating that they no longer recognise CSACSO as a member organisation. We have been involved in all mailouts from NUS, and the ESU have participated in all campus resolutions that have happened.

We even received a letter from NUS telling us that if we didn't pay the outstanding

affiliation fee they would be taking legal action against us.

So, in essence, NUS recognised CSACSO until the National Executive made a *political* decision to disenfranchise external students.

Another strange political decision the National Executive have made was to accredit two people who were no longer students; Rob Montedureo from Magill and Steven Lowe from the Institute.

At the State Conference the debate didn't happen. Sathish spent two of the expected two and a half hours rambling on about his report. He reported on the activities of just about everyone else in the state. His report was sadly lacking in information about his own work to date. He cashed in on the AUSTUDY Campaign that CSACSO and Flinders initiated.

When his report was finally finished (I was having a smoke when the crucial moment came), members of Left Alliance attempted to move their motion. When I came back into the conference Sathish was jumping up and down.

Mel Yuan, Independent Union President from Adelaide University, had up to this stage been chairing the conference (apart from a quick five minutes during which time she asked me to relieve her).

Sathish then declared that the conference was inquorate. Delegates called for a quorum count, after a few minutes, Sathish raised his hands in the air and declared, "I hold quorum in my hands".

Mel, upon his announcement, quickly scooped up her papers scurrying out of the conference.

At this stage, only one Independent proxy (doesn't count for quorum), Paul Wittwer, was left in the room, he suggested to conference that we don't vote on the issue, that instead we discussed the motion and hear Sathish's response to the accusations put before conference.

Sathish was unresponsive to the suggestion and quickly ran after Mel to the faction meeting around the corner.

I feel that this performance is indicative of the actions of the Independents locally in the state and nationally within NUS, and within the many student organisations across Australia.

I am committed to a National Union. I'm not sure whether this is because of my idealism, naivety or stupidity. But I really believe if students want to fight for their rights, a national voice is the only way we will be listened to. Look at all the hard work we've done with the AUSTUDY campaign in South Australia. The media picked up on it but we need the National voice to have the necessary impact.

Helen Wilson  
General Secretary  
CSACSO

## Justifying Catholicism

Dear Baal,

First, it is Kemmett, with double 't'.

Second, you are several prongs short of a pitchfork if you think the letter by 'Decent Catholic' is authentic. It was quite obviously a parody. It is the same technique the Tsarist secret police used when publishing the forged *Protocols of the Elders of Zion* to foment hatred of Jews.

You claim that Catholicism is open to praise, criticism and ridicule 'just like anything else'. If *On Dit* published mindless ridicule

of homosexuals, women, Aborigines or other groups there would be screams of discrimination/ persecution/ prejudice and threats of legal action under the Equal Opportunity Act. But apparently prejudice towards Catholics is okay.

In your reference to fear and guilt, you choose to ignore forgiveness and love, on which faith is built. But I guess that doesn't fit your stereotype.

Where did 'Angel's Advocate' even mention platonic love between people of the same sex, let alone condemn it? Maybe your edition of *On Dit* was different to mine? By the way, why do you presume 'Devil's Advocate' is male? (Sexist. Naughty, naughty. More spankings for you.)

P.S. I also love chocolate. Perhaps we should get together for some spanking?

Dear Warren,

Good on you for signing your name to your letter, unlike the rest of last week's Catholic-bashers.

Your knowledge of condoms seems to have some holes in it (yes, I know that's a pun), along with your knowledge of Catholic faith. Condoms have a success rate in birth control of around 94%, so, they are hardly infallible in preventing AIDS. If you really want to know why the Church bans drugs, devices and operations in birth control, you need to start doing some reading (*Humanae Vitae* is a good start).

I do agree with you that there has been too much emphasis on 'burning in hell', but, hey, that's the way the editors like it (see their comments the week before last). But Catholic faith involves avoiding sin because it offends God, who we love. It's not some kind of insurance policy.

If defending the Pope is idolatry Pope worship, I hope I similarly worship the sick, the poor, the disabled, the unborn and the other oppressed people.

Dear Editors,

Finally (yes, I'm almost finished. Perhaps I could have a weekly column next to Warren's?), since you don't like solemnity or sincerity, I shall attempt to be 'incisive'. The following definitions are taken from the *On Dit* Dictionary.

Arrogance - having an opinion different to ours.

Self-serving - expressing an opinion different to ours. (If it serves our purpose, it's "social comment".)

Narrow-minded - 1) thinking there's more to life than what you can see; 2) belief in a soul.

Open-minded - 1) thinking life consists only of what you can see; 2) hating Catholics.

Witty - 1) lots of use of four-letter swear words; 2) any comment that mentions 'foetus'.

Joke - unsubstantiated, humourless comments that cause offence.

Obscene - any attempt to explain your beliefs (if they're different to ours).

Bigot - see arrogance/self-serving/narrow-minded.

Yours

Ms Clare Kemmett

## The Sacking of Rome

Dear Editors,

While attempting to enter the Mayo Refectory, I was suddenly surrounded by a dozen pairs of eyes demanding to know whether or not I had fulfilled my democratic duty. I replied that I had not. Like the Huns

descending on Rome, I was attacked by a barrage of pamphlets and slogan shouting. By comparison, the Biblical sacking of Sodom & Gomorroah would have paled into insignificance.

In confused horror, I staggered through the whirling mass of political activists. Unearthly cries of "don't let him get away", paralysed me in terror.

Nearly hysterical now, I screamed:

"I don't want a Union Board, I just want a sandwich."

Amid mutterings of "apathetic bloody voters", the vultures retreated, enabling my escape.

This year I'm voting "Getamungst".

Carsten John  
Economics

P.S. Long live the Prosh Committee!

## Ode to a Try-Hard Student Politician

You're so in you can hardly stand it,  
The ultimate in cool!  
A petty success and you planned it,  
You social climbing fool.  
Hit me with your verbal vomit,  
Propaganda with your name on it.  
You say you have my best interests at heart?

Well, I don't believe it and neither do you,  
for a start.

You're a good wank when you're at your best

- Very superficial, but entertaining nonetheless.

False smile fixed, you're heading my way.  
Go ahead, Sucker, make my day.

Authorised by a Returning Student.

## Masturbation Frenzy

Dear Eds,

Student Politics - what a complete wank!

Adrian Morgan, 1st, 2nd Year Arts

Mark Patterson, 1st Year Arts

James King, sort of 2nd Year Arts

Leith Mudge, Hons Physics

## Doubtful...

To whom it may concern,

Having recognised the severe lack of space in the Mathematical Building, we are taking temporary (ie. permanent) measures to remedy the situation by digging a hole in the Maths Lawns.

The hole should be ready for occupation in approximately a week when we have filled it with untreated effluent.

Yours efficiently,

The University Administration

## Golf Fun!

Dear Sirs,

You asked for suggestions for the hole in the Maths Lawns and earlier on this year (or was it last year) there was a competition about suggestions for the Law School Pond.

I think that 9 holes of mini golf should be built on the Law School Pond. When the ball goes down the 9th hole, it should roll down a tube and come out at the Maths Lawns, where the final 9 holes can be completed.

I like it!

K. Philby

2nd Year Espionage

## Noted Psychics

Dear Marg, Murph and Gill,

The destruction of the Maths Science Lawns is simply a part of the Government's "Let's dig things up and make life unpleasant for people to make them think we're getting things done" plan.

The method of excavation is equally simple. Those "building-type people" were, in fact, noted psychics from all over the world, and were not "peering into" the hole but were using their incredible mental powers to lift soil from the hole using nothing but telekinesis.

Love to all of mankind,  
Liam Dwyer,  
1st Year Arts

P.S. I dare any Catholic to write into *On Dit* giving a historically accurate account of how the position of 'pope' was created in the first place.

## 7 Reasons Why Not

Dear Eds,

I have it on reliable information that 'the bloody great hole' in the Maths/Science Lawn may be one of the following:

- An archaeological dig searching for the long lost integrity of student politicians.
- Site excavation for a giant marble monument to the Little Aluminium Can Lady.
- The early stages of a really big sandpit for fuckwit engies (remember - do not drool or you will rust the Tonkas).
- An unknown phenomenon that has baffled scientists, perhaps the result of some extraterrestrial activity requiring investigation by Leonard Nimoy.
- A look into the future of government funding to higher education; Rape, pillage and plunder and leave what's left to rot.

Matthew J. Bourke  
History

## Spoiling The Fun

Dear Marg, Murph, Gill and any others,

In response to the bewildered enquiries concerning the excavation site in the Maths Lawns, it is, in fact, the beginning of the Campus Grounds Redevelopment Project. Most of the lawn will remain, surrounded with clay pavers instead of concrete. The paved border will follow a triangular pattern jutting into the lawn, which explains its current removal in very large sections. A border of trees with seating and tables is also planned around the Lawns' perimeter, with the intention of creating a boulevard effect. Yet still with enough lawn to play volleyball!

Ultimately, the planners intend to transform the area from the Fisher Building to the steps of the Barr Smith's original entrance into a mall-cum-park. The access road between the Lawns and the Barr Smith will be paved with landscaping and planting of approximately one hundred trees. The intention is to provide a pleasant recreational lawn area, combined with an access mall with an even surface conducive to safe pedestrian and wheelchair usage.

For two months at the beginning of last year, the committee presented a display in the Barr Smith Library comprising the proposed redevelopment plans and a model of that proposal. In response, they received over 100 submissions from staff, academics

and students.

For those who are still apprehensive, Mr Ron Lippert, Superintendent, Parks and Grounds, will be happy to discuss the proposed plans with you. He can be found in the Horace Lamb Building, second floor.

This is only a brief explanation, the Environment Officers intend to submit an indepth report in the near future.

Yours,  
Cathryn Hughes  
AU Friends of the Earth

## What a Revue!

Dear Chloë,

At the risk of appearing to be an opinionated, unbalanced moron (by writing in to *On Dit* in the first place), I would question your revue (sic) of *Twelfth Night* two weeks ago in this magazine. Actually, I was tempted to take you up on this in person at the Blue and White Café in O'Connell Street last Saturday night, but friends stopped me.

Having read your revue (*we've lost hope by now*- Ed.) of the play and been fairly convinced by what appeared to be a balanced and fair assessment, I used your comments to justify my reluctance to fork out \$8 to see the show last weekend. The performance turned out to be a pleasant surprise. Although it wasn't the Royal English Shakespeare Theatre Company, I admit, the cast put on a lively and entertaining show, acting with enthusiasm and occasional flourish. I left the theatre with the feeling of a satisfied customer, and I had the distinct impression that "a good time was had by all". The house claret served at interval wasn't even too bad.

So, by all means, be critical Chloë, but as one with no vested interest except for one in Shakespeare, I think that Sarah Burton has a point.

Yours sincerely,  
Damian X. Powell  
Arts

## Letter from St Pauls Year 10 English Class

Chloë Fox has successfully managed to take an alledged (sic) 'review' on what I thought was a reasonably good production, and then turn the article into a display of attempted sarcasm, which like her whole review failed dismally.

Unlike her review, I give credit where credit is due. Chloë's point of Malvolio not being the cunning weasel of the script is true, but there is no need to highlight the abusive points of the utterly pathetic review with capital letters. We do have eyes, dont (sic) we?

The degrading comments come thick and fast and no one is spared except Matthew Boyce and the mime (probably because she was never mentioned).

One only has to read the first half of the review before they either vomit, or hold the opinion that some of the characters had done something unspeakable to Chloë previously and this is an act of revenge!

Shakespeare himself did not come out unscathed. His clowns were branded "notoriously unfunny", but he can't respond because he's dead!

To many who were silly enough to read the article (*what? Like yourself?*- Ed.), the first thing noticed was the savage way in

which Chloë systematically destroyed the credibility and integrity of most of the cast.

Of the entire report containing some 700 words, probably 30 were complimentary, 50 were used to describe the play and the remainder was a batch of tasteless, try-hard jokes and a general waste of space.

In future, I suggest that Chloë should show some respect for the actors, as they are human and do get older, as she deliberately points out and just for the record, we didn't blow Baghdad to bits, the US Airforce did, so Chloë, stick to writing civil reviews and not showing us how ignorant and culture-blind you are.

But I will finish with something positive. The review came in handy when we ran out of toilet paper due to the chronic bout of diahorrea your article gave us.

As Chloë would see, my review of her review was a bit more subtle (*sure, love the diahorrea jokes*- Ed.) but to the point nevertheless. But Chloë wouldn't know the meaning of subtle if it painted itself crimson on the anal passage of a hairy nosed wombat and started singing in soprano, "subtle, subtle, subtle"!

Adam Walford  
Year 10 English  
St. Paul's College

## And There's More!

To start off with, I believe that a review is a piece of writing that should basicly (sic) summarise a performance, than (sic) give the good and the bad points about it, and the maybe a short reference on the writers (sic) personal view.

But I found this review of "Twelfth Night" by Chloë Fox to be very one-eyed, unforgiveing (sic), insulting and most of all unprofessional. She seemed to have some kind of vendetta against the cast. She used phrases and comments that were very harsh and most unnessary (sic).

e.g. "So every time he opened his mouth, I felt an overwehlmng (sic) desire to blast him off of the stage with a biggish gun."

Now, I'm sure that she could have got her point across in a much more subtle (sic) and more professional manner. It seems all she was after was "... exiting (sic)... rude ... and naughty things ..." as she quoted that there was (sic) none of.

I feel that this lady is inexperienced and is just writing to make a name for herself, but it's only a bad name with work of this standard.

"Come on Chloë."  
Gianni Perrini  
Year 10 English  
St. Paul's College

Nine spelling and grammatical errors in a 200-word letter! What are they teaching in schools these days? Bring back the birch, we say. And hanging. Eds.

## You Bastards!

Wow, the spirit of student cooperation lives.

Many thanks to the people who took down the banner for the 1991 Economics & Commerce Dinner. Unfortunately, it wasn't due to come down for another two weeks. Stupid thing is there wasn't anything put up in its place.

Can it please be returned to the Economics or Commerce office preferably with the ropes attached.

For those of you who are interested, it's

on Wednesday, 18th September at Pickwicks, Stonyfell Winery. Tickets \$20 from either the Economics or Commerce office. Semi-formal. All welcome. Get a table of your friends together for a fun night.

Cheers & beers & thanks for nothing,  
the Organising Committee.

## Divine Truths

Sirs,

It was disappointing to read the article last week entitled "Kangaroo Courts, Theft and Ignorance". Just when we thought that it was safe (!) to go back into the voting booth, you have brought to our attention the story of an impressive attempt to railroad legitimate proceedings. Is it any wonder that your last paragraph rings with an almost divine truth. It is unfortunate that this story was not printed during or immediately before the voting week. We could have then made a more informed voting choice.

To TLS last week. WPB does not form an acronym. An acronym is "a word formed from the initial letters of other words" (Macquarie dictionary). Last time I looked, WPB was not a word. WPB is an abbreviation not an acronym. If you are going to make wise-cracks, for goodness sake get your details right.

Yours sincerely,  
Warren P. Block

## Hmmmm...

Laugh, Laugh,

While you still have a Duodenum.

Cuthbert Marx-Rushdie  
Poetry for Public Places

## Foul Language & Cowardly Anonymity

Dear Editor,

Underneath the foul language and cowardly anonymity of their remarks, the music students responsible for the letter in the last issue of *On Dit* have a valid case to be heard.

Instead of abusing a sizeable band of parents and friends who give copiously of their time, expertise and energy in the belief that they are benefiting the students themselves, wouldn't it be wonder if these students actually did something to achieve the aims we must assume they hold- like responding to the many pleas made this year for student representation on music departmental committees where their attitudes and opinions could affect practical decisions.

Brian Chatterton,  
Dean,

Faculty of Performing Arts

## More About the Poor People

Dear Everybody,

Not so long ago I made my public debut in the illustrious pages of *On Dit*, with, what at the time I thought was, a well placed jab at the social conscience of a perhaps slightly unreceptive audience.

After scraping myself up off the floor, I realised that public crucifixion wasn't all that my local priest made it out to be. The abusive self-gratifying, vilification from yuppies, capitalists, political hacks, private schoolies and sundry dickheads of the calibre of Warren P. Block that ensued, led me to

believe that ...

• Perhaps I didn't quite understand the issue as well as I thought, or

• The piss poor quality of our student representatives was indeed a reflection of the general political and social ignorance on campus by those who weren't struggling with all their might to push their own self-serving perceived minority or disadvantaged group's barrow (at the expense of any other cause).

Now, the whole point of my letter was to point out that at universities, or at least this one, anyway, there was one group of people who were not only discriminated against, but due to their absence, were also ignored. I made the tentative assertion that they were the most educationally disadvantaged not because of any discrimination on campus, but because they never even made it this far. I also said that if this was the case, then we all have a vested interest in keeping the system inequitable as we are the ones who benefit from it, and thus in our apathy actively participate in this oppression. As a beneficiary of the system, I am obviously admitting to having lived closer to the comfortable side of life than the adequate. I have, however, through my involvement with PEP, the Fairways Scheme, the disadvantaged schools program and the public school sector, been able to see the hypocrisy we all indulge in.

In light of this, I would like to bring to the attention of all those ignorant fucks who found it necessary to justify their existence, the findings of a report commissioned by the Australian Council for Education Research (August 27, 1991). For those of you who have never read a book (let alone a report), just read Natasha Stott Despoja's article in last week's *On Dit*.

The particular finding of concern shows that although participation rates for women and students with migrant parents have increased in the last ten years, the gap between students from the poorest and wealthiest background grew by 13%. Now, unless you believe that there is a biological connection between a person's wallet and brain you would have to say something is amiss.

For anyone who has bothered reading this far there is probably no need for me to say, "I told you so", so instead, I will thank Natasha for the article she contributed.

Comrade Bertossa

### Setting a Bad Example

Dear Dave Krantz,

On Saturday, 10th August, while attending the State Final of the Battle of the Bands at the Uni Bar, I saw something which shocked me. I saw you, Dave, openly flaunting the non-smoking policy of the Union.

It is hard to describe how distressing I found this. While most smokers politely did so outside, there were the obstinate few spoiling it for the rest, making their personal fashion statement.

This is not the sort of example that a SAUA position holder should be setting. As an editor of *On Dit*, this is irresponsible behaviour, and you should provide the student body with an exemplary role model. There is no media exemption to Union rules; they apply to you too.

Remember, only dags need fags.  
Andrew Williams  
Genetics

### Congrats

Dear Sam and Vanessa,

Congratulations for being the first two females to successfully win the position of *On Dit* Editors, 1992. I wish you both all the best.

Thank you to all the students who voted for Darien and myself and believed in our potential.

Good luck girls.  
Michelle Gilliam-Malone  
Arts/Music

### Lots of Capitals

Dear Editors,

I am ABSOLUTELY DISGUSTED at the latest "reform" announced by South Africa's "esteemed" leader, Mr De Klerk. On the ABC radio programme "AM" on Monday 2 September 1991 it was reported that Mr De Klerk has announced in the South African parliament the repeal of legislation such as the "Group Areas Act". This legislation denies to black South Africans basic political and human rights. That's the good bit.

Mr De Klerk however, goes on to propose a new system of franchise based on PROPERTY OWNERSHIP. This is a most blatant attempt to entrench the existing institutions of race oppression in South Africa, whilst maintaining white dominance. It also discriminates against women, many of whom may not own property in their own right. Clearly the overwhelming majority of blacks do not own property, and will hence continue to be treated as second class citizens. This reform will not eliminate race oppression in South Africa, but it WILL entrench discrimination on the basis of class.

I have heard that the South African Ambassador, Mr Tothill, will be at Adelaide University next Thursday (12 September). It will be interesting to hear how he defends this and other actions of the South African Government (funding of Inkatha comes to mind). I will certainly be there.

OUTRAGED  
Wendy Wakefield  
Arts/Law

Sebastian Ferrare: Please  
contact the *On Dit* office  
regarding your letter

## On Dit Letters Policy

Surely you know it by now, but please keep your letters short or they will have to be cut down to size. Ideal size is 250-300 words. Letters of this length have a much greater chance of being published. Defamatory bits will be removed.

## Top Honours Student? Thinking of a PhD? \$1000 Prize?

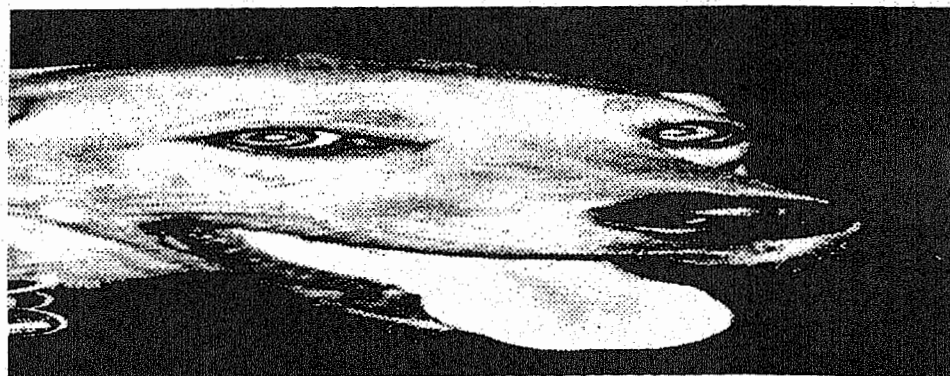
We want to encourage "the clever country's" best students to study at higher levels.

Accordingly, one of Australia's leading companies, Wormald Fire Protection, and Australia's pre-eminent business school, the Australian Graduate School of Management, are inviting honours students who intend doing a PhD to tell us how their research will contribute to building "the clever country". We are offering three \$1000 scholarships for the most interesting entries. The winners will receive their scholarships when they enrol in a PhD program in any faculty at any Australian university, beginning in 1992.

Send us your entry, telling us in no more than one page, how your intended PhD will contribute to Australia's becoming "the clever country", together with your name, address, telephone contact and a brief academic vitae.

Entries close 18th October 1991 and should be sent to:

The Wormald Fire Protection Prize  
Australian Graduate School of Management  
The University of New South Wales  
P.O. Box 1, Kensington  
N.S.W. 2033



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## SAUA President Natasha Stott Despoja

### Students to Protest State Budget Decision on Bus/ Train Fares.

On Wednesday, September 11, at 1.30 p.m. on the steps of Parliament House, students will rally against the State Government's Budget decision to charge students full, adult fares for travel on public transport. The only students who will be exempt are those eligible for AUSTUDY. As the Adelaide University Union Survey demonstrated at the beginning of this year, only 23% of Adelaide University students

are eligible for AUSTUDY thus the majority of students will be affected by the decision. Increasing cross-campus enrolments mean that more students are travelling between institutions on a regular basis and are using public transport at least 4 times per day.

The decision assumes that students have the same earning capacity as adults working full-time, which is ludicrous. It is also appalling, coming as it does from a Labor Government in a time of recession when the job market is shrinking, making casual and part-time work so much harder to obtain. The National Union of Students (SA) is co-ordinating a state-wide campaign over the coming weeks and the Students' Association is presenting over 1,000 letters to the Premier, John Bannon on Tuesday at lunchtime. Come into the SAUA and sign!

Natasha Stott Despoja

## SAUA Women's Officer Amy Barrett

The 1991 Sexual Harassment Awareness Campaign kicks off on Monday night (September 9th) at 8pm in the Little Cinema with a champagne launch and 'Hypothetical', which will explore some of the real (and far-fetched) dilemmas of Sexual Harassment on campus. It promises to be an entertaining and informative forum. The

'Hypothetical' will form part of a broader campaign of posters, stickers and pamphlets to all students. The campaign is not only directed at students, but at staff as well, who will all receive a personal letter from the Collective, asking them to join with students in creating a safe and Sexual Harassment free campus. These initiatives are brought to you by the 1991 Sexual Harassment Awareness Collective, with the help of the Bicentennial Youth Foundation (who gave us lots of money!). So take the opportunity to find out more about Sexual Harassment, to find out your rights, and to help contribute to making Adelaide University campus a Sexual Harassment free zone!

## EVP Susie O'Brien

At a recent meeting of the ACUE (Advisory Centre for University Education) Committee I was somewhat surprised at a discussion on the current direction of the Higher Education System. Present at the meeting was an assortment of big-wigs from various faculties and the University bureaucracy. There was a general consensus that the current push to making Universities training grounds for the labour market was outrageous. It was felt that Adelaide University was in a position to ensure that we still cling to some remnants of the theory that tertiary education should be teaching students how to communicate and express themselves and to provide the analytical skills needed to process knowledge. The following points were made and indicate to me that there is some hope for Adelaide University students after all.

There should be a balance of cultural and intellectual skills taught so that students have a broader education than just in the discipline of their choosing. It was felt that it was especially important for student studying subjects in Engineering, Mathematics and Medicine to take some general subjects so that they don't graduate without sufficient communication and cultural skills. This

could perhaps mean a common year or some compulsory subjects for first years, or even some four year degrees replacing some three year ones.

University should be seen as more a place of personal development so that students can have the ability to "look at the whole picture" and to put their studies into some sort of context. It was felt that the important thing was not the actual facts that students learn (ie the figures and formulas) as they are unlikely to be remembered, but the ability to process this information and to apply it.

Courses should be more flexible so that students can cover a wider range of subjects more easily in their degrees. It was felt that students now need multiple based courses such as economics/commerce/computing. This would mean that some courses may have to reduce contact hours.

There was a general feeling that students need to realise that University is not an automatic ticket to a well-paid professional job but a place of general learning and development.

Some of these ideas are being collated and presented to the Teaching Quality Working Party and I encourage students to contribute. Whether you agree or not with some of these ideas, it is important that students participate in such discussions. See me in the SAUA Office for more details.

Susie O'Brien

The next SAUA Council Meeting is on Wednesday,  
September 18 at 6.15 p.m. in the Chapel Board  
Room.

### September 16 launches the Students' Association Anti-Fees Campaign.

On Monday, September 16, a General Student Meeting (GSM) on the subject of tertiary fees - HECS and up-front fees - will take place at lunchtime on the Barr Smith Lawns. Invited guests include Mike Rann, State Minister for Employment and Further Education and Mike Elliot, the Democrats' Spokesperson for Education. Wednesday provides students with an opportunity to fax, write to, and phone members of Parliament and the Australian Vice-Chancellors' Committee, and lobby John Dawkins, Commonwealth Minister for Education. A BBQ will be held at lunchtime and you will have the opportunity to talk with your student representatives about issues.

A special anti-fees edition of SAUA News will be distributed to your pigeonhole. Make sure you read the information, especially that which informs you of the Liberal/National Party's and Australian Vice-Chancellors' Committee's push for up-front tertiary fees.

Fees - Why are students paying more and the Government paying less?

Students and academics are aware of the general erosion of their education standards. Overcrowded tutorials and lecture theatres, a lack of resources including libraries and computers, declining teaching standards due to the pressures of over-enrolments and no increase in staffing or infrastructure, unsafe buildings and thus, declining occupational health and safety standards,

are some characteristics of the current Government-engineered funding crisis.

The recent Federal Budget decision to increase the HECS payment by \$144 is the second real increase to the HECS payment since its introduction in 1988 by John Dawkins, which is despite an election promise. Yet the money is not being put back into the higher education system.

Tertiary fees are a disincentive to entering a tertiary institution. It has been demonstrated in studies by educational organisations that secondary school students from lower socio-economic backgrounds are less inclined to enter tertiary education because of the debt resulting from HECS. However, in a recent Government Report, commissioned by the Department of Employment, Education and Training (DEET) it was stated that a lack of parental encouragement is responsible for the reduction in numbers of students from lower-socio-economic backgrounds attending tertiary institutions. It was also claimed that financial aid programmes, such as AUSTUDY, had done a "good job" and further assistance was not required. This is quite an obvious attempt by the Government to use parents as a scapegoat for their own inadequacies and perpetuate the mentality of "blame the victim", and in this case, "blame the poor".

Students who are women, from lower socio-economic backgrounds and different cultural, Aboriginal and Torres Strait Islander backgrounds are traditionally disadvantaged groups in the Higher Education System. Fees only increase this disadvantage by instituting further disincentives.

What do students get for this outlay? The

answer to that seems to be sub-standard facilities and overcrowding.

#### Overcrowding

As I have pointed out this year (Adelaide University Students' Association was one of the first student organisations to respond to the Government on this issue), unprecedented levels of overcrowding exist within Australian Universities. The University of Canberra reportedly has the highest levels with 23% followed by institutions such as La Trobe with 16%. At Adelaide University, although it has been difficult to ascertain the exact level of over-enrolment is reportedly 5% but is credible at around 10%.

#### The Government's incentive?

We need to question exactly why the Government allows this or, in fact, engineers a situation such as this. Is it simply a well-meaning gesture to boost the number of people in the higher education system, combined with an attempt to increase our numbers of graduates and our international competitiveness? The whole notion of a "Clever Country" is an insubstantial one when the Government fails to meet this commitment with increased financial support.

The University of Adelaide as well as the Student Association, has a responsibility to lobby the Government for increased funds for infrastructure, buildings and additional staffing. However, the Government's usual response to this is to claim there is "no money in the kitty" to give to the Universities. Such an attitude paves the way for up-front tertiary fees but fees are not inevitable if students, academic trade unions, and

community groups co-ordinate action to make the Government and Opposition realise that discouraging Australians from entering the higher education system is unwanted, unnecessary, and poor substitute for education policy.

Please get involved in the SAUA Anti-Fees Campaign beginning next week and make your voice heard.

Natasha Stott Despoja

### SAY NO TO FULL FARES FOR TERTIARY STUDENTS

On Tuesday, September 10 at 1.15 p.m., along with other representatives from the Students' Association I will present letters from students to the Premier John Bannon at the State Administration Centre, Victoria Square.

We already have 1,000 signed letters which express student outrage at the State Budget's axing of concession fares for tertiary students on public transport. The Premier is urged to reconsider the decision and hopefully a large pile of letters will make a difference.

Please come into the Students' Association Office and sign our letter and an NUS (SA) petition and make your voice heard.

Natasha Stott Despoja  
SAUA President



# Rock and roll bus stop

Michelle Gillam-Malone sat and had a few drinks with the boys from Paradise Interchange. This is a rough transcript of the whole sordid affair.

What do you get when five Adelaide musicians, who ooze talent, combine to form a sensational new band? The answer is simple- Paradise Interchange. The first time I saw them perform was at the Austral Hotel and I became instantly addicted to their music. But I was not alone as the audience appeared equally spellbound and shared my enthusiasm to cheer for more at the end of each song. Their range was clearly a fusion of contemporary pop with psychedelic and R&B undertones, interjected with their own unique style. Exactly what that latter element is remains a mystery, but I thought it was worth the investigation to discover more about this band.

OD: How did you get together to form Paradise Interchange?

John: I suppose we officially started in October 1990.

Duncan: We all know each other fairly well and we tended to play in the same venues and liked the same sort of music. When the previous bands we played in finally dissolved (Dandelion Wine, Ninth Wave), we decided to get together.

Andrew: I often used to jam with Dave, then Duncan would join in, so in a way it started from there, not necessarily with the intention of forming a band but it just seemed right.

Duncan: There was the right personal framework for a band in the making- there was a drummer, bass player, guitarist and a keyboard player. All we lacked was a singer.

OD: (To Ryan) So how did they manage to get you into the band as their frontman?

Ryan: I used to go and watch the guys when they were still playing in other bands. I knew John and got him to be the drummer in the band I was part of until he wanted to move on. I was feeling a bit limited, musically, especially as a singer, so joining Paradise Interchange allowed me the perfect opportunity to expand.

OD: So what musical styles have influenced the band?

Dave: Well first, there is not one definite style. We're influenced by many.

OD: Such as R&B, psychedelic, pop... would you say?

Dave: Yes, but not to the extent that we're too diverse and the audience can't relate to one particular sound.

Duncan: It's rather like creating a tapestry. You use all those musical influences as separate threads, then you intertwine them to create a distinct pattern. That's what we're working on.

Ryan: We select the best parts and basically frame it within a rock'n'roll context.

OD: The songs you play are original, and having seen you perform on 3 occasions and regardless of eclectic influences, your style remains unique. How would you explain this?

Andrew: We have three different song writers in the band and naturally this is reflected in the songs/music we compose. But because we have the band we're able to work on the sound and "interchange" our ideas, individual styles etc.

Dave: The feel we've managed to create can remind you of many things but no one thing in particular. That's what I like.

Duncan: So there's three different styles of writing being played in similar ways. We're not into writing formula. We like to keep ourselves and the audience interested.

OD: Do you feel confident with your material or do you feel you will all have to work extra hard because you are performing original music?

John: We're not really self-conscious of that. We feel confident as musicians but no matter where you go, people are always prepared to be selective, to stake their preferences.

Andrew: But I think you do have to try a little harder when performing original music as you are constantly aware that your songs might not appeal to the public.

John: Yeah, that's true but because we've had previous experience with original music when playing in other bands, we've now got the hang of making our music have a wider audience appeal.

Dave: So, if we have confidence when we perform, people tend to pick up on that quicker.

Duncan: I think we're musically more mature. In terms of performing original songs you need to have experience and feel comfortable with your instruments. It requires

effort to make all the components fit.

OD: What's happening with your demo tape?

Ryan: It's getting played on 5MMM- that's a start.

John: First, we want to see how it rates on their chart and hopefully send copies to record companies, but nothing concrete at this stage.

Andrew: We're just waiting to see if any interest is shown straight away and then we'll take it from there.

John: We're confident. Sure there's 1,000 bands out there probably thinking the same thing. I mean we're still new, we've done about 6 gigs but we're prepared to go to them- the record companies that is.

Dave: We'll definitely be performing more gigs and become more known here in Adelaide.

Ryan: We've got the right formula, it just needs to be polished and strengthened. We're prepared to put in our time and effort as we believe we've struck it lucky. We feel positive about the demo.

OD: Is the audience response to your music gathering momentum?

Duncan: I always get the impression that they stand back and really 'suss' you out, especially if you give them something they haven't heard before. But if you give them a chance, they hinge on pretty fast.

John: Our second gig was received really well. It made us feel that our combined efforts were worth it.

Ryan: I couldn't get over the response from the audience. It was over the top.

Dave: I think they're beginning to realise we mean business and more and more people are coming to hear us play.

OD: It appears to me that you have a good rapport with each other. Do you find this between yourselves?

John: In my opinion, it's because we share the same attitude.

Andrew: Yes, I agree. Also, we're not afraid to speak up. I don't think twice if, say for example, I don't like a certain part of a song.

Dave: There seems to be a unified ideal of where we're going and our tastes, even inspirations are on the same levels.

Duncan: We all like the sound we've developed and we don't work against each other. We all acknowledge (particularly when jamming) our strengths and weaknesses, we exchange criticisms and find a level that suits us all.

Ryan: Yeah, we're all good mates.

OD: So, with this band do you really want to make it happen, especially in terms of broader as opposed to local success?

John: Definitely. This is our real serious attempt.

Dave: This is the only time I've ever felt that we're onto something really big, in that we have the potential to get somewhere. In previous bands it was always- 'Well, we're sort of there'. With Paradise Interchange it's already there.

Duncan: Without sounding big-headed, there's certainly a high standard of talent here. From my previous band experience a few elements were missing.

Andrew: It's just an instinctive feeling we share. We won't give up, that's for sure.

Dave: The Scene does seem a bit flat at present but then again the music scene in this country does tend to lack the ability to recognise its own artists.

John: However, we're prepared to work hard, to make people listen as we believe in ourselves and our style of music.

OD: Ryan, as the band's leadsinger, do you also feel positive?

Ryan: Absolutely. I woke up one morning to 5MMM being blared across the road and our song "All That You Require" was playing. In all honesty, it was the best song for the whole hour and the other songs belonged to well known bands. I couldn't help thinking- yeah, that song is definitely an indication that we are up there with them.

OD: Any final comments?

Duncan: I'd really like to get rid of Karaoke machines.

John: We're the band you've been waiting for.

OD: Thank you all for your time and the Buronga Ridge.

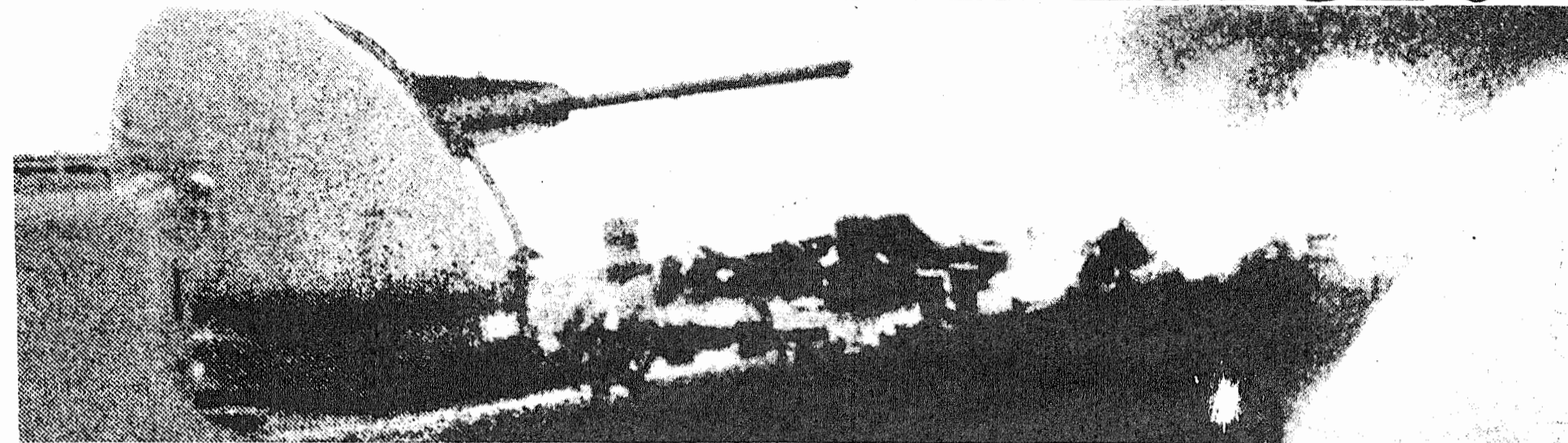


Dave, John, Ryan, Andy, and Duncy named their band after a bus stop

Michelle Gillam-Malone

# DEFENCE BAZAAR OR BIZARRE DEFENCE?

Australia is gearing up again for AIDEX, the Australian International Defence Exhibition, billed as the largest display of Defence Technology ever held in the Southern Hemisphere. David Penberthy went to Canberra in 1989 and witnessed the whole sordid spectacle under the most peculiar of circumstances- travelling with the protestors, and staying with his uncle, a Brigadier in the Australian Military...



The conflict of interests should have been obvious. I had decided to do a story on AIDEX, the Australian International Defence Exhibition, being held in Canberra from November 28th to 30th, 1989. The trouble was, I travelled to Canberra aboard the "Stop Arms For Export" protest bus with a motley assortment of activists, all of whom presumed that I was a fellow peacenik ready to die for the cause. And I was staying with my uncle, Brigadier Frederick Pfitzner, architect of Kangaroo '89 and a staunch supporter of AIDEX.

Defence Minister Kim Beasley hailed AIDEX as an historic event playing a major role in "facilitating Australian industry involvement in defence procurement, and the export of defence and defence-related products." AIDEX is central to Australia's policy of Defence Self Reliance and will be held biannually, the next exhibition scheduled for this coming November.

Increasing Australia's share of the global defence export market will help curb the current account deficit. In 1988 defence imports stood at \$1300m and exports at \$250m. A healthy arms industry will correct this imbalance and, on a strategic level, assist in maintaining alliances through the export of equipment to friendly states, particularly within the Asia Pacific region. The government was at pains to stress that AIDEX was not a "war show" and that much of the technology had civil applications.

The protesters weren't convinced. They denounced the exhibition as a "callous and inhumane attempt to peddle weapons of death and destruction." Exporting arms would exacerbate regional tensions and prevent underdeveloped nations from spending on health and education. Australia had no guarantee that arms sold to friendly states would not be resold to pariah states and used against civilians. The protesters were angry, and by the time I arrived there were three hundred of them- from Quakers in tweed jackets to anarchists with blue mohawks- all vowing to disrupt proceedings as best they could.

A multi-ringed attack was planned. The biggest event for the week was the High Court Challenge to the legality of AIDEX, spearheaded by radical lawyer Lenin Limbo. On a direct level, there was a plethora of factions devising other ways of disrupting the event.

Motivated largely by poverty, I decided to shell out the paltry sum of \$100 for a return ticket to Canberra aboard the Peace Bus, which was basically a clapped out old Greyhound which the hippies had converted into a kind of mobile political statement. The luggage racks were crammed with hundreds of cheap photocopied pamphlets,

embroidered rucksacks full of travelling snacks (containers of tabouleh and french baguettes being extremely popular), guitars, props and costumes for demonstrations, and a few children who had decided to make their mark on the Australian political scene at an early age.

My companions engaged in a spirited all night conversation, discussing how they could best strike a blow at the heart of the state. There was talk of street theatre, poetry recitals, a mimed representation of the nuclear holocaust, the hailing of exhibitors with bags of blood, all sorts of grass-roots based performance art and creative resistance. The thing to remember was that all "actions" had to be "workshopped" as a "collective". After enduring twenty four

**"There was a bald girl in a T-shirt that said 'Fuck the Pigs', and a man wearing a PLO keffiyeh and a kind of strange paramilitary body suit made out of green fur"**

hours on the peace bus, unable to sleep because a hippy played Dylan all night on his guitar, I was keen to get my hands on some military hardware.

Getting into AIDEX, however, was almost impossible. I arrived on the opening day, armed with a sharp suit and a sensible haircut, hoping to convince the authorities I was a reputable freelancer who would not cause any trouble. I was unaware that journalists needed an invitation to the exhibition. (Unsurprisingly, most of those who got a guernsey worked for Murdoch-*The Australian* had a display in its capacity as "a leader in defence reporting.") AIDEX wanted to keep the public out. Without a formal invite, and despite the fact that Uncle Fred was a Brigadier, I could not enter. I decided to try again later. As it turned out, the High Court Challenge was about to begin, and I was keen to witness the spectacle.

Arriving at the High Court I could barely believe what I saw. This bastion of conservatism had been overrun by peaceniks, and the orthodox Justice Brennan was waiting to hear the oddly attired Limbo and eight other applicants file a complaint against, amongst others, Kim Beasley, Gareth Evans, the Confederation of Australian Industry, the Australian Defence Manufacturers Council and the Commonwealth.

Proceedings were delayed for half an hour as Citizen Limbo argued with a doorman over the inalienable right of all Australians to enter the High Court in bare feet.

"Look, man, this court's supposed to represent the people!", Limbo exclaimed, himself wearing a singlet, black Levi Stovepipe jeans and a pair of suede winklepickers.

The extremely frustrated doorman told Limbo to stop shouting and read the signs. "People can wear thongs in the High Court!" he said. "Surely anyone can afford thongs!"

The courtroom looked like a circus. There was a bald girl in a T-shirt that said "Fuck the Pigs", a man wearing a PLO keffiyeh and a kind of strange paramilitary body suit made out of green fur, three babies and no shortage of rainbow headbands.

"The Court is full today of ordinary people", Limbo began, and the Press Gallery erupted in laughter.

He proceeded to deliver what was more a state of mind than a cogent argument. Limbo has no formal legal training and did the best he could in putting his case. Australia's military export drive, he said, was unconstitutional. Purchasing countries could resell equipment to oppressive regimes, placing Australia in contravention of the Declaration of Human Rights. Brennan, Limbo claimed, in washing his hands of the matter, was neglecting his duty and could be tried as a war criminal under the Nuremberg Principles.

Justice Brennan listened patiently to the submission, at times silencing the Public Gallery when they cheered the exciting bits. Given the fact that he had been compared unfavourably with members of the Third Reich, he displayed great fairness in his summing up, acknowledging the standing of the SAFE lobby and waiving costs. He insisted, however, that "courts perform one function and political branches of government another", and recommended that SAFE put its case to the Government.

Heartened by the outcome, the protesters left in a flurry of incense and anger and headed for the AIDEX site. The bald girl gave me a lift in an old Mercedes- it belonged to her boyfriend, an anarchist Law student at Sydney Uni.

By now I was on quite good terms with the protestors. I'd told them I had a slim chance of getting a pass and they were excited at the prospect of a fellow traveller staging some kind of anarchic action inside the exhibition. A girl called Lotus gave me a bag of fake blood to throw at the displays. I told her I'd see what I could do.

When the protestors arrived at the exhibition, all hell broke loose. Some protestors tried to barge past security, others lay on the road obstructing traffic, some threw bags of blood over the fence.

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A couple of anarchists received some heavy treatment from the police, hardly surprising considering their chanting "Winchester, Winchester, Ha Ha Ha".

Ten were arrested over a visually appealing action called "Blood Money" in which they threw blood stained dollars over the fence. Less visually appealing was "Penises for Peace", in which eight naked men stood inside a papier mache fist holding a sign reading "Stop Arms for Export". They charged through the gates, Trojan horse style, the police tipped them over, the fist collapsed and they emerged naked from the debris.

A "Penises for Peace" participant described the event as "a display of floppy penises countering the homo-erectile phallic aggression AIDEX represents." Wow.

I saw my chance. The hippies were restless and security was frantic. There was only one guard on the gate, surveying the proceedings like a hawk.

"I'm with the press!", I said. "Let me through quickly so these rathags don't get past!"

"OK- Through you go!" I couldn't believe it. The suit, the haircut, it had all fallen into place. All I had to do was register. I told the lady at the entrance that I was a freelancer working on a piece for *The Australian* defence supplement. She smiled and handed me a pass.

The atmosphere inside was much like that in the sample bag pavilion at the Royal Show. So many things to look at, so many things to buy. A man from British Aerospace explained that their equipment was "Battle-proven in the Atlantic", which meant that they helped kill Argentinians. A Frenchman from Aerospatiale explained how their anti-submarine missile operated, which meant that they helped kill people in submarines. And a Swede from Bofors explained that although Sweden was non-aligned it sold arms to many nations, which meant that they helped kill just about anybody.

The displays were all carefully sanitised. There were video demonstrations of explosives being detonated, tanks going through swamps, and police whacking sjamboks against inanimate objects. The only things missing were animate objects. But, as my uncle said, "Everyone knows what they're used for."

Also disturbing was the absence of women. AIDEX was like a mardi gras at an RSL club. I'm sure there were some women there, but I can only remember meeting two. One was a Texan woman who gave me a cigarette. We had a short conversation and she told me that her husband worked for General Electric. I asked her if he could fix my toaster. The joke fell flat.

The other was an attractive young soldier having her backside squeezed, clearly against her will, by a high ranking naval officer

who was completely drunk. His mates looked on and laughed. I began to feel quite sick and decided to leave.

As I walked out of the hall I was approached by two policemen.

"Penberthy?" they asked.

"Yes?"

"You're a protester, aren't you?"

"No, I'm a journalist."

"You came over from Adelaide on the protest bus."

"Yes. I'm staying here with my uncle, Brigadier Frederick Pfitzner."

"Look, you little bullshit artist, how'd you get in?"

"With my press pass."

The police were unimpressed. "Oh yeah, for the Defence Supplement, isn't it?"

**"she told me that her husband worked for General Electric. I asked her if he could fix my toaster"**

"Yes," I replied. "I hope they print it."

They asked me to leave. I told them I was about to anyway, and would not be coming back. They took my name and let me go.

The following morning I went to the Defence Technology Conference at the ANU. The bags of blood were flying thick and fast outside. Flashing my AIDEX pass, I was escorted by a police officer inside the building into the lecture theatre where Dr. George Millburn from the US Defence Department was delivering his paper, *Implications of new technology for Australian and regional security.*

Dr. Millburn was a very disturbing man. His speech was filled with references to liberty and democracy and justice and so on. He also referred to "exciting developments in biological warfare." Who was this creep? What was he doing at an Australian University? Why weren't students and academics from the ANU allowed into their own lecture theatre? Why was Beasley applauding wildly? Why was the government so keen to seek the "expertise" of the not-so-good Doctor?

During question time, I asked Millburn if justice was always best served through military action. Had it worked in El Salvador where American guns had recently killed six priests? Was Millburn concerned about the morality of his work?

There was a long silence. The whole crowd- mostly in uniform- was staring at me as if to say "You filthy commie scumbag." I stood up again and added, "Don't answer if you don't think it's relevant."

"Sure, it's relevant!" he blurted. "You could argue that weapons causing death and destruction are immoral, but when used against people doing more immoral things, it's justified." Arms are neutral, he said, the people using them make them political. At one particularly crazed juncture he proffered a "moral justification" for the bombing of Hiroshima.

Compared to Millburn, the protesters, even the Penises for Peace crowd, seemed decidedly sane. Their message was clouded by their passion and anger, but at least they were passionate and angry about the repugnance of what was happening.

AIDEX is a disastrous step backward for Australia. The government is downplaying its consequences for global peace and human rights. They claim the majority of exports will be components, not finished products, but these components are essential to the creation of finished military hardware.

We cannot guarantee that "friendly" states will not resell equipment to African dictators, Middle Eastern terrorists, or Latin American drug cartels. How much uranium have we sold to France, a "friendly" state, only to see it used in weapons tested in the Pacific?

The government argues that industry cannot be expected to produce paltry amounts of equipment to serve the nation's tiny defence requirements. But if defence requirements are so tiny, why not revert to importing from our allies? As the editorial in *The Canberra Times* said, "It seems ludicrous to set up an industry to service this tiny market...it is more illogical yet to subsequently use the existence of that struggling industry to justify selling arms to foreign nations."

Australia must choose between protecting its status as a peace maker and champion of human rights, or determining all areas of policy, even those where lives are at stake, in the cold context of economic rationalism.

At the end of Millburn's lecture I was standing in the foyer, enjoying free coffee and cakes, when somebody tapped me on the shoulder. It was a police officer.

"Penberthy?" he said.

"Yep," I replied. "Shall I go?"

The police officer who escorted me in was now escorting me out. A protestor, presuming I was with the military, screamed "Murderer!"

The sad thing is, she was right. My taxes helped pay for AIDEX. My taxes are paying for murder.

**Unknown Territory  
Bomb the Bass  
Epic**

"I bomb the bass line with ideas" says Tim Simonon, the mind and body behind Bomb the Bass, and this is true of his latest effort *Unknown Territory*. Simonon has used a variety of lead singers to create a shifting pool of talent; one track, "Love So True", featuring Loretta, makes for a great soundtrack to tag to, and the existence of some wah-wah guitar here and there in the album proves that Bomb the Bass is not just another hip-hop set-up.

The next single from BtB will be "Winter in July", which features the new 3D sound system developed by Roland UK and included on *Unknown Territory*.

Every homeboy and his fly will be getting into this one.

Sonja-Jade Tomas

**The Reality of my  
Surroundings  
Fishbone  
Sony**

The Brothers Fisher and Co. have produced what is, perhaps, their greatest work to date. The unique blend of ska, funk, pop and metal that made "Truth or Soul" such a great album resurfaces here but their punk-like attitude, rather than being controlled in the hands of Sony's experienced production staff, such as Thom Panuzzio, if anything, has intensified. This album is despite the production, quite raw oozing a live quality that makes it all the more compelling. Whether handling the reactionary, metal-meets-funk sounds of "Fight the Youth" or the saccharine-sweet, Motown pop of "Everyday Sunshine", Fishbone's raw edge provides an element of danger lacking in so much contemporary music. While the album is by no means perfect and suffers greatly because of its length, robbing many tracks of their power, Fishbone are still streets ahead of the competition.

Paul Lauritsen

**Metallica  
Metallica  
Polygram**

After 5 albums, Metallica have run out of idea from the inspirational album title and cover art (Spinal Tap echoes, here) through to the dreary, gothic lyrics and slow, mournful music, the album reeks of generalism, something the band would never have been accused of 5 years ago. Gone are all the hallmarks of their ground-breaking thrash-metal style, which combined speed and dynamics to such great effect, replaced with plodding, monotonous riffs which would make a bald Black Sabbath album look good.

Metallica may have finally entered the mainstream but their longevity will be sorely tested if they continue to produce this kind of plodding dribble.

Paul Lauritsen

**Best Sellers  
Mikey Dread  
Festival**

"Best Sellers" is a compilation of material (1979-1990) by Jamaican reggae artist Mikey

Dread. Dread is probably best known for his production on the Clash's 'Black Market Clash' and for his large influence on 'Sandanista'.

This compilation includes many UK and Jamaican hits and encompasses a wide range of reggae styles including Dub reggae and Ska. Essential listening for all reggae fans and of historical importance for Clash fans.

Jack K.

**Blood on the Bricks  
Aldo Nova  
Polygram**

Co-produced and co-written by Jon Bon Jovi, it's not surprising that this is over produced cock rock. This guy knows how to play guitar, but in such a fashion that makes you wish he would stop doing so (at such length, anyway). Title track is a song about LA gang wars that breaks no new ground, even throwing in the word 'ass' for a bit of street cred.

Other imaginative titles are "Medicine Man", "Bang Bang", "This ain't Love" and so on and so forth. Better than most soft metal/rock albums, perhaps, and will be loved by most of those who like Bon Jovi.

Noodles 'Street Cred' R.

**Rare Diamonds  
Doro/Warlock  
Vertigo**

A compilation of Warlock/Doro Pesch german metal anthems. This will probably be very commercially successful (at least in the USA and Europe), as they've used every metal cliché in the book. I think this is a shining example of why Germans are so keen on Australian bands. Liz Dealy could teach this girl a thing or two about vocal delivery!

The Hatchet Boy

**Different World  
Uriah Heap  
Festival**

It wouldn't surprise me if this band still thinks 'Spinal Tap' was a serious rock documentary. Uriah Heap have tried to ascend to a higher plane by not singing about *big bottoms* and *Stonehenge*, with this result.

"Someone's screamin' calling out for help,  
But everyone looks after themselves,  
No one cares or gives a damn,  
How can we live in this land.  
Ooh do you wanna runaway,  
Ooh do you wanna breakaway."  
Bring back the foil wrapped cucumbers!  
Derek Smalls

**Till Def Us Do Part  
Various Artists  
Def American**

A sampler of bands on the 'Def American' label. Probably the best band on the album is "Danzig". they have a bit of an image problem, being muscle boudn, shirtless boys with a nasty tendency to sacrifice virgin goats to Beelzebub. This notwithstanding, they ain't afraid to rock, and Glen Danzig's voice is eerily brilliant. They also show a little diversity, "The Four Horsemen" sound

ridiculously like a poor man's AC/DC. 'The Black Crowes' throw on a truly revolting, barf bag ballad, as well as something else not quite as bad. I'm pretty sure the 'Masters of Reality' song is *meant* to be hysterically funny - but I have this awful suspicion they may not be joking ....

Slayer! Yeah - speed metal with a tiny hint of thrash. Curiously infectious, makes you want to give yourself whiplash. Seem to have an unhealthy fascination with death, but.

'Wolfsbane' could be a really good thrash band if they cut the metal clichés. This includes one of the wankiest 'watch me practise my scales' guitar solos ever recorded.

'Trouble' are the last band included, with another nondescript hard rock/metal track. For those who like fairly commercial hard rock/metal, this is a great way to broaden your horizons fairly cheap.

Lucifer the Hairy Chested

**Paper back Town  
Leo Sayer  
EMI**

Leo used to be a weird guy with an afro who squealed about his inability to dance, or something like that. He has now tried to write socially conscious lyrics to a casio programmed on the 'middle of the road' setting. The only feelings this could evoke are those of overwhelming nausea, or intense (comatose) sleep.

Nauseous Noodles

**7 inches of music**

**She Talks To Angels  
The Black Crowes  
Polygram**

Having heard good things about the band, I eagerly snapped up the single, but it is far from brilliant. It sounds like an attempt at a touching love ballad from a bunch of New Age Sensitive Rockers who are not afraid to play acoustic guitars or sing about drugs.

It's not exactly *bad*, but it's so damn mediocre that for a minute I thought I'd accidentally turned on SA•FM.

The B-side, an acoustic version of the same song, is even more boring, and sounds like a good excuse for the Crowes to make black-and-white filmclips of themselves standing by railway tracks with their long hair blowing in the wind.

Why do they spell Crowes with an 'e'?  
Jeremy Mackinnon

**The Size of a Cow  
The Wonder Stuff  
Polygram**

It's difficult to describe this song; the only words that spring to mind are "catchy, energetic, good-time, happy," and I'm hardly going to use *them*. Suffice to say that it's an excellent song, and that it sounds a bit like the Beatles.

The record's a nice yellow colour.  
Jeremy Mackinnon

**Say It with Love  
The Moody Blues  
Polydor**

Sickly sweet, inane lyrics, a mind numbingly repetitive drumbeat, and 'ooh-ahh' harmonies. Yes, they haven't changed that much.

Noodles

**Father Father  
Father Father  
Go! Discs**

At first I wasn't sure if this sounded more like Hot Chocolate or Michael Jackson. After three seconds of deliberation, I decided I couldn't give a shit.

Noodles

**Who'll Stop the Rain  
Girl Overboard  
BMG**

I think it says a lot about the calibre of a band when they release an old standard cover as a single. I think it says more when they don't improve it at all. 'Devil's Bed' is a much more perky track with a violin to add interest. Some potential, but not realised with these four songs.

Noodles

**Take No Crap (Get Serious)  
Cut'n'Move  
Liberation**

I could tell I was in for a treat as soon as the press release informed me that Cut'n'Move is a "new exciting dance-group from Denmark," and that their "broad musical spectrum... varies from dance-pop to hypnotic house." It also went on to relate the gripping tale of this multi-talented group's formation: "Per was in the studio, working on some dance tracks. He's an excellent piano player, and he was working on some dance tracks." I got the message: *PER WAS WORKING ON SOME DANCE TRACKS*.

The lyrics are not inspirational:

Yo, I'm a hipman, and a rapman;  
Some people even think I'm tougher than Batman,

and it follows exactly the Black Box/ C & C Music Factory guide on how to make a dnace song: keyboard intro, boring rap, then female vocals wailing out the stirring "take no crap" chorus. These details aside, it's actually quite catchy, and will certainly appeal to dance music fans worldwide. (I'm not one.) The disc was a nice brown colour.

Jeremy Mackinnon

**Only Tongue Can Tell  
The Trash Can Sinatras  
Polydor**

Beautiful melodies float over jingle jangle guitars. Damn fine song from a band with pop sensibilities oozing from all their ooze bits.

11/10  
Richard Vowles

## Last of the LPs

### These Wilding Ways Can't Control Her Tall Poppy

This is just what you'd expect from a band led by a former 'Screaming MeeMee' and on the label that brought us 'Push Push' - a guitar based pop single, commercial around the edges. It lacks some of the quirkiness of the MeeMee's work, which is replaced by English arty-pop influences. Nice, but not outstanding.

Noodles 'Kill Baggies' R.

### The Black and the Blue The Bats Flying Nun

The Bats have an uncanny ability to write very simple, very beautiful pop songs. This single is no exception, the chiming guitar and melodies making it soul restoring to listen to. Don't dance to it, don't do anything else. Just listen. It's purdy.

(A sensitive, new age) Noodles R.

P.S. Watch for a tour in September.

### Rare Occasion Bughouse Mushroom

Bughouse are a band who seem to have a large and varied source of influences, which unfortunately, is not always to their benefit. The A-side suffers a little due to blandness, but the B-side, "Pigeon Song", is more remarkable. With organ that could genuinely have been ground by an unhappy monkey, and a bluesy-ballad structure, it's a very hard song to form an opinion on. I'm still not sure if I like it or not. I like that, I think.

Roodles N.

### House on Fire Club Hoy Regular

Club Hoy are a couple of Sydney girls who started out playing folk music. They now play a brand of naive, perky pop, based around acoustic guitar and vocal harmonies. They are also about to release an album. 'Hole in my Head', the B-side grabs me more than the A-side. It's more naive and perky than 'House on Fire', which in this case is a very endearing and refreshing quality.

Noodles (On his 12th review for the night)

### Sex Drugs and the New Republic Warrior Soul BMG

A unique album which I can see stamping its mark in Rock History.

Tim Neill

# Elvis Costello is still alive!

COME BACK IN A WEEK OR SO

## Elvis Costello 1991

To list Elvis Costello's achievements would be a long and arduous process. However, from 102FM/ Linda Ronstadt suburbanites to MMM fringe-dwellers, virtually everyone likes some Elvis Costello songs. The breadth of his appeal is virtually unmatched.

The great strength of Elvis has always been his lyrics. The music industry is an institution where anyone who spends more than five minutes thinking about what they write is branded 'intellectual'. Contrary to this, Elvis has always constructed his lyrics with care and perfectionism in mind, resulting in challenging, complex songs with a genuine story to tell.

Despite his success, Elvis has always been particularly contemptuous towards the 'complacent rockstar' approach to fame. He changes his image, his style and the genre of his music as it suits him. Amongst his most perverse moments were the *Ten Bloody Marys* and *Ten How's Your Fathers* collection of twenty songs, made up mostly of oddities and offcuts, and the *Almost Blue* country album, made without any concession to the pop/ rock which he had become famous for.

Elvis' most famous songs are largely the earlier ones: "Watching the Detectives", "Pump It Up" and "Alison" (which, to his outrage, Ronstadt covered). However, in the last five years he has blossomed as an maker of albums.

1986 was an extraordinarily productive year for Costello, in which he produced two of his finest records. Firstly, *King of America*



which he made under the name of The Costello Show, and *Blood and Chocolate*, put together with The Attractions and featuring the classic song of unrequited love "I Want You". Both records contained his full palette of styles, but were more mature and unified than anything he had done before.

*Spike* was released in 1989, and, while not quite up to the standard of the previous two, it contained some excellent material and the bigish hit "Veronica" (in true Costello style, a sensitive song about senility).

Now, Costello has made a new record,

*Mighty Like a Rose*, and is touring Australia. Not so much to promote the album, more because he feels like it. Anyone who calls a big-budget tour *The Come Back In a Million Years Tour* hasn't acceded to a corporate mentality.

No doubt everyone at the Entertainment Centre on Monday 16 September will be willing Elvis to play different songs, myself included. Of course, he will play exactly what he feels like playing. Which is as it should be.

Simon Healy

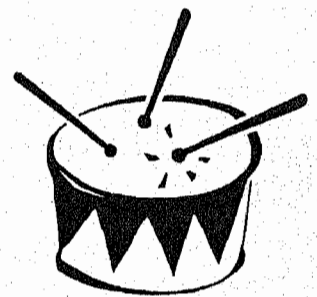
## J-SESSIONS: PUMPKINS AND MANDELBROT SET TRIUMPH

The 22 winners of the 'J Sessions' national competition for unsigned bands were announced last week, with two Adelaide bands coming up the goods. The names of *My Love Pumpkin* and *The Mandelbrot Set* will be instantly familiar to anyone associated with the Adelaide live music scene, and so their victory may seem unremarkable. But apart from the prestige of finishing in the final 22 out of 5000 entries to the competition, MLP and The Mandelbrots will receive national recognition when their winning entries are added to JJJ's playlist from early October.

The terms of judging for the competition seem to be quite heavily weighted away from JJJ's traditional Sydney base, with only 4 of the winners coming from there. A

further 4 came from Melbourne, while all of cities in the JJJ network (including the smaller ones such as Hobart and Newcastle) had at least 2 winners. A long-overdue refocussing of attention or bias in the name of affirmative action? Impossible to say, but the two winners won't mind, and will add to their booty a \$500 'incentive award' (kind of like a "Miscellaneous" line item) and a professional recording opportunity.

Everything seems to be turning rosy at once for The Mandelbrot Set, who also went to Sydney last month to record for the next rooArt records (the label who shot The Hummingbirds and Ratcat to fame) compilation album.



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# Fishing for compliments

Beatfish: A new Australian band

Members: Martin Plaza (ex-Mental as Anything); James Freud (ex-Models)

Releases: One single, "Wheels of Love"

Armed with only these facts and no interviewing experience whatsoever, I spoke to James Freud and Martin Plaza to find out more.

OD: How did Beatfish originate?

MP: Well, I was working on some demos for a new solo album last year and I got my old friend James Freud involved in that playing some bass for me and we decided one night, when we had been having a few jars and partying on a little bit, that it would be a good idea to write a song, which we did on the spot and we were both really pleased with the result so that sort of got the ball rolling a bit, and we both started to think it would be a good idea to do something fresh and new, get a new name. Instead of me just banging out another solo record and everyone being annoyed that I'm not wearing a cowboy hat. We just decided to do a really new, fresh project.

OD: James, the Beatfish song is very different in style compared to early Models material, what has prompted this change in styles?

JF: It's not really a change in style. I don't know if you've heard "I Hear Motion", it was one of the first Australian dance records, well, the second one, I think "Precious Sway" was the first, the Machinations song. The Models always wanted to make a dance record, that was what our intention was when we went in to make *The Pleasure of Your Company*, and then somehow we always seemed to get sidetracked and we ended up working with producers that liked guitar, like Mark Opitz, who produced Cold Chisel, so we ended up with something very guitar. And then I did a solo record and went and worked with Bernard Edwards from Sheik, to make a dance record and again was side tracked and it turned out this eclectic piece of I don't know what you'd call it, that I wasn't very happy with. I've always wanted to make rhythmic music, and Beatfish seemed the perfect medium for that, particularly working with a producer like Robert Racic who is a DJ and specialises in dance.

OD: What made you decide to get Robert Racic to produce for you?

JF: Well, he produced Box Car, and did some work with The Rockmelons, he's a big DJ around Sydney and just does remixes, and is starting to make a name for himself as a producer.

OD: "Wheels of Love" is attributed to both of you, have you written the whole album together?

JF: We actually said OK, let's start writing the album and set ourselves a time period, you know, 10 - 5 Monday to Friday, and we just stuck to that. Every day we'd come in and get a basic idea down and sort of work until we finished a song. We did that for about two weeks then Martin went off to Europe and then he came back and we finished the album off. It was really good because I've never actually co-written anything before. I mean we did a little bit with The Models, but it was in a different way, we had the music and Sean and I

would write the lyrics, or whatever. But I've never been able to sit down and write something. With Martin it was so easy.

OD: The single as a very full sound, who have you got playing on it?

JF: No one! It's just us and some girl singers. Kate Ceberano sings on a couple of tracks, and just a couple of other girls you probably wouldn't have heard of.

OD: You're set to tour with Snap! soon, so what's your live show like?

JF: We don't know yet. We start rehearsals on Monday. We've finally got a band. The band has got John MacKaye on drums, he was in The Absent Friends. And a girl called Tanya Nitz who played keyboards with Kylie on the last tour, I'm playing keyboards and bass and Martin's playing guitar, and a bit of keyboards. I don't know, we'll see when we get into the rehearsal room what happens.

OD: Do you expect to be playing to a different audience than you have been in your previous bands?

JF: Yeah, I'd like to think so. I think all the people I used to play with now have children and sit at home and watch videos or something.

OD: A younger audience, maybe?

JF: I don't know that we want to pull a younger audience as such. I'd like to think of it as a little more intellectually aware than most of the dance music around. I think that once you hear the album it will become a little bit more apparent. We really wanted to keep a certain sense of poetry about the record. I think a lot of dance music, rap music aside, which is quite poetic, a lot of dance music really suffers from really shonky lyrics. Just because you're dancing to something it shouldn't be dismissed so easily. I think you can still really say something with a dance track. That's what the beauty of this album is you can put it on at eleven o'clock at night and listen to it quietly and it still has a lot to offer.

OD: What about plans for overseas release?

MP: We're looking at going to America in February/March. We'll hopefully have a release there. We'll go over and do maybe a few small showcase shows over there. Basically, we are trying to get the album out there and in Europe as quickly as possible so that we aren't in a situation where we are promoting a two-year-old record. We want to get it out as quickly as possible and then start recording the second one.

OD: So, this isn't just a one-off project or "supergroup"?

MP: Oh, yeah, it's an ongoing thing. It's not a project like Max Q or something, it's a serious group.

OD: How did the tour with Snap! originate?

JF: Well, we're on the same label basically, so that gives you a bit of a foot in the door from the start. Initially, we wanted to go out and support someone else, because it's going to take a little time to

build this up, because we're treating it as a new group, we're not running around selling it as James Freud and Martin Plaza. So, we have to build it up like anyone else does. It was just a matter of who we were going to support, you know Dire Straits or Billy Joel.

MP: We were quite lucky, it was good timing for us really, we liked their record a lot and we were quite thrilled when it came up.

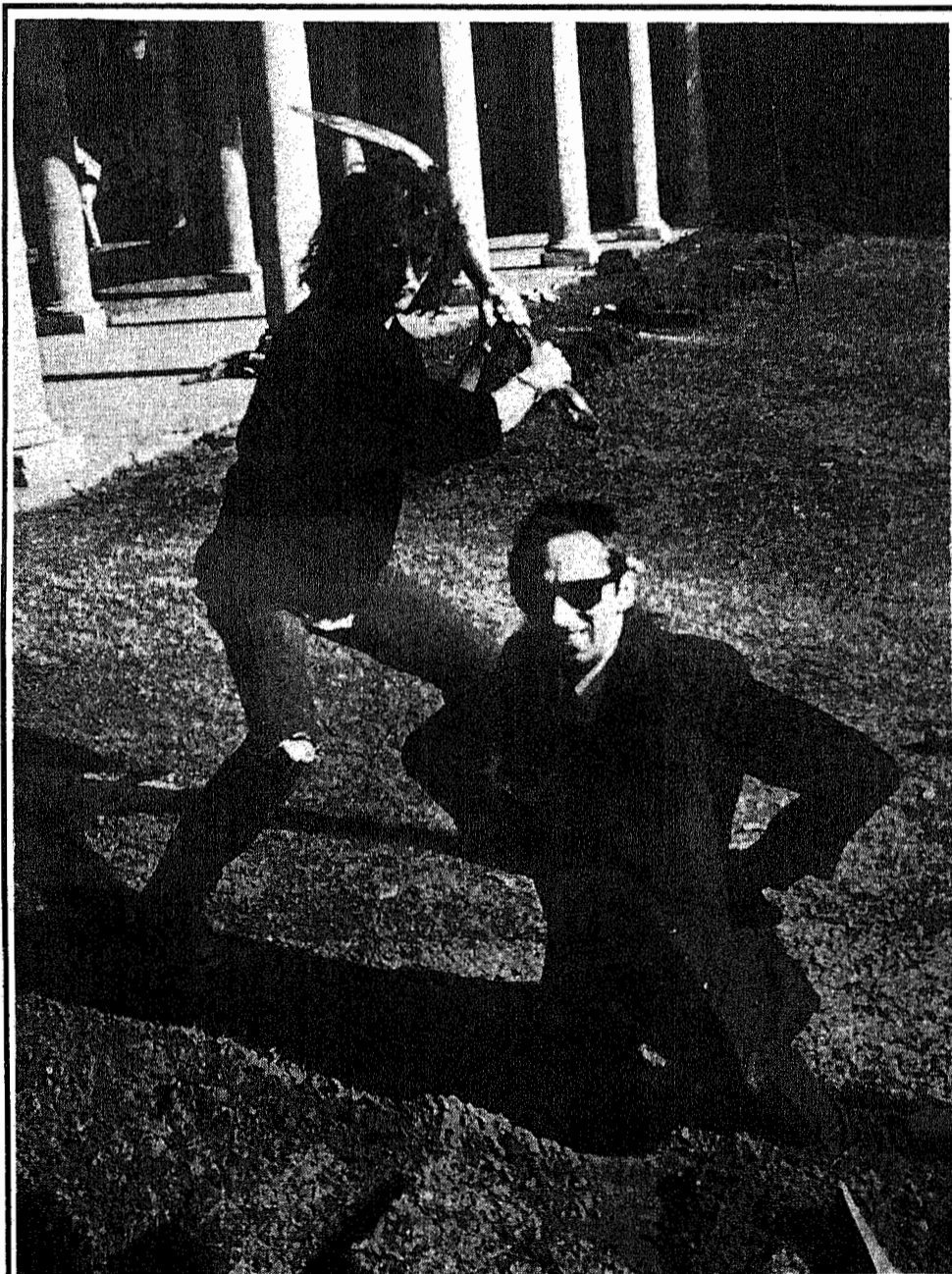
OD: Do you have any concluding

comments about the band?

MP: It's popular music really, nothing that new, but I think it's the kind of music that's good to listen to at the moment.

Beatfish are playing the Thebarton Theatre on Thursday, 26th September with Snap! and Two in a Room. Tickets are on sale now at Box Office outlets at \$35 + booking fee. Also, look out for the album which is due for release in October.

Richard Vowles



Martin Plaza demonstrates how he wound up with James Freud: by killing the other members of Mental as Anything!

## HEY KIDS!

Please take note that there will be no edition of *On Dit* next week, 16 September. Instead, the Prosh Rag will be produced to excite and titillate you.

It will cost one dollar (I guess), and will be on sale throughout Prosh Week. All money will go to some very worthy charities. The next *On Dit* will be produced after the mid-semester break on October 7. Have a nice holiday.

# Crime Control not Terminator Control

Words can not describe *Terminator 2 - Judgement Day*. James Cameron, director of the original "Terminator", as well as a handful of other action films such as "Aliens", and "The Abyss" has used his time and money well in producing probably the best Sci Fi action film ever made.

*Terminator 2* is monster violent in a very real, and a very un-cartoon like sense. It is so violent in parts that after a while it becomes refreshing to see someone shot through the knees. The audience laughs the first time it happens in fact! I suppose it just goes to show that people will always laugh at the misfortune of others, I know I did.

The anti-authority, anti-corporation themes which were so well explored in films like *The Terminator* and *RoboCop* are brought into the foreground of *Terminator 2*. The film pulls no punches in this regard and stands on its own as a very powerful anti war, anti defence spending, pro the rights of the individual piece. The nuking of Las Angeles is one of the most convincing recreations of a nuclear holocaust ever put onto screen. *Terminator 2* also makes the point that there is good technology and bad technology, and that this can be one and the same thing. The old "bad guy" terminator from the last film has been reprogrammed to be the new "Good guy" terminator. The technology hasn't changed, only the application. It's all very reminiscent of the "Guns don't kill people, people kill people" argument used by weapons manufacturers and I don't trust it. That's America for you however. Should the right to own a Terminator be written into the US constitution?

On the whole *Terminator 2* is a film of unremitting optimism, as compared to *The Terminator* which left the Earth with a very unsettling future.

Needless to say, the special effects are excellent. They are so good in fact that I never felt the need to question anything, I probably didn't even notice most of the effects, they were so convincing. Probably the one thing that held the whole film together so well was the incredible tightness of each scene. Very few scenes lasted a full minute or more, giving the film a very jumpy, disorienting feel which suited it to the ground. You really got the impression of a small group of people caught up in events they really had little understanding of. You also get the impression that this time Sara Connor is stark staring mad. Her character is played to perfection as the violent gun toting escaped loony - such a contrast from *The Terminator* where she was running scared most of the time. This time we get to see her fight back.

If I were into giving star ratings for films (which I'm not, I hate the idea) I would have to give this one six out of five for sheer over the top excitement. James Cameron I thank you, you have done me proud. Go and see *Terminator 2*, it is easily the best film of its type ever produced. I would go so far to say it is the Lawrence of Arabia of Sci Fi action films. For a more in depth review I will have to see it again, and wait until all you happy readers have seen it so that I don't spoil it for you.

Yours in exile - Dave Sag.



Part man - part machine - part actor - all action  
*Terminator 2* is one fucking great film

# Cowboy Junk

Eats, Sleeps, Runs, Swims & Dances With Cows

City Slickers

Academy Cinema City

The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, tragical-comical-historical-pastoral, scene indivisible, or poem unlimited.

In this manner, Shakespeare was able to mock both Polonius and the elaborate dramatical classifications of Shakey's time. Unfortunately, unlike the Bard, the film *City Slickers* has great difficulty in deciding exactly what genre it wants to be; and this is its greatest weakness.

At its best, *City Slickers*, is a bitingly funny comedy; at its worst, it is a B-grade action movie.

If the quality is inconsistent, the plot is at least initially, reasonably fresh.

Three friends, Mitch (Billy Crystal), Ed (Bruno Kirby) and Phil (Daniel Stern) are

New Yorkers facing a herd of midlife crises, male menapases and the like. Mitch is a man who sells air, Phil is married to Conan the Barbarian, and Ed appears content with his neverending supply of nubile partners, but somehow isn't.

Every year the three go somewhere to do something daring (some might say stupid) which reminds them of their youth and vitality [and allows for one of the best opening sequences to a movie I've seen. It also simultaneously establishes thematic consistency.]

This year, the year of Mitch's 39th birthday, the intrepid trio head off on a cattle drive, their ears full of Mitch's weedy complaints.

Much mayhem, and much that is funny occurs.

We experience another diversity of quality, this time in terms of gags: some lines get our bellies aching, some make us cringe, and some simply die a painful, embarrassing death. Two of the better ones are: *The older*

*you get, the younger your girlfriends get. Soon you'll be dating sperm. And: Oh great! We're lost but we're making good time.*

We meet the other 'cowboys', a black father and son, both of whom are dentists, two brothers who own a chain of icecream franchises and one 'cowgirl' (another typical piece of Hollywood writing ... she's in the script primarily to add some sex appeal).

We witness some severe male bonding, with each of the three amigos exchanging some 'poignant' father/son stories.

And we witness some excellent work between Crystal and Jack Palance (as a Real Cowboy called Curly). Valance is great, but this could be because his character is a gem. The relationship between Curly and Mitch is the movie's spinal cord. It's a pity then, that their time together is so brief. The spine is therefore a short one, unable to support the movie.

*City Slickers* is long: it takes too long to set up (ie exposition) and too long to wind

up (*denouement*): the spark between Crystal and Palance should have been flamed into a fire. This observation was included partly so I could show off my knowledge of fancy French words.

Towards the end, *City Slickers* loses its head up its own arsehole for a while, as the genres clash and comedy becomes silly melodrama. The writers begin moralising and feeding us lines like: *A cowboy doesn't leave his herd*, said sadly enough, earnestly but without conviction.

Yet it all ends wonderfully, with each man having their respective dreams come true. But a happy ending was never in doubt. Was it?

Famous Last Words

*City Slickers* will make a great start to a video night at your place in a couple of months. Have a large supply of munchies at hand, and play it before the scary Stephen King one. If you're keen, catch it at the cinema - but there are probably better ways of spending your AUSTUDY.

And, without spoiling the ending for you, they didn't ride off into the sunset, which was hugely disappointing.

Glyn R. Johns

# Pump it up

"Go and see 'Pump Up The Volume', it's a pretty great movie," said my friend Adam from Melbourne over the phone last February. Well, in true Adelaide fashion, it arrived here last month. I dragged my friend Emily along with me, which admittedly wasn't too hard, her being as enamoured with Christian (Heathers, Young Guns II) Slater's hair, body, voice, eyebrows, as she is.

"Do you ever get the feeling the world is screwed up? Hard Harry does, so he steals the airwaves to start a teenage revolution." For God's sake! Whoever writes these promos ought to be shot, how corny can a film be made to sound? The trailer also promised us 'frequent coarse language and adult concepts' (shock, horror, naughty bits!), so we settled in with our popcorn and M&Ms.

By day, Mark Hunter, a 'new kid' at an Arizona highschool, finds it exceedingly difficult to talk to people, let alone make

friends. Hiding behind his glasses, he is usually to be found in a stairwell reading a book. At night he converts his two-way radio in the basement to an elaborate one-man radio station. Starting at 10 pm, Mark goes to air for four minutes or four hours depending. This is a station worth a hearing and news travels fast about the school - pretty soon all the kiddies are listening and shy Mark becomes a teen icon if you like. Happy Harry Hard-On (or Hard Harry) broadcasts anything from simulated masturbation, titbits of corruption in the school system to poetry sent in by his fans (one being the inevitable love interest, Nora who is unendearingly played by Samantha Mathis - a brassy brunette with bright red lips. I'm probably being unfair, but she is no Winona Ryder or Julia Roberts).

Predictably, there is a teen suicide (but

Slater doesn't orchestrate it in this movie!) and the traditional baddies (teachers, parents) call in the broadcasting authorities to hunt Hard Harry down - they needed a whammo excuse to shut down the 'filthy' little station anyway. The film examines the unfeeling, dictatorial powers highschools can possess, it also includes a terrific performance by Ellen (Little Shop of Horrors) Greene, as the schoolteacher inspired by Harry to try and change things by standing up to the tyrannical principal.

The film has some good points about the frustration of teenagers, the pressures they are under and growing up feeling (Gush Gush - I know). I feel the main message was 'just survive through highschool, then it's easy ...'. Mmmm, questionable? "Pump Up The Volume" is a teen movie but honestly a cut above "Sixteen Candles" and the like. Slater brings the film to life with his

enthusiasm, acting ability (yeah, and eyebrows!), despite a few flaws in a script that tends to stereotype things. By making it a little predictable and commercial, director Allan Moyle, allows a great loss of power from a film that has the potential to make a genuine social comment, which is tragic.

The film has an excellent soundtrack (including music from the Cowboy Junkies and Concrete Blonde), a great deal of humour which is fabulously delivered by Slater. If you enjoy this kind of thing and remotely like Christian Slater - this is a must-see. Some say it is Slater's best film to date, personally not much can beat his psychopathic Jason Dean in 'Heathers'. Overall, it's a painless hour and a half, and a viable alternative of escape when you can't bloody afford to go to Melbourne for the weekend ... so ... "talk hard".

Mellie Hamilton

# Whale of a Tale

Jonah  
State Theatre Company  
The Space

A rollicking good yarn seems to be the appropriate expression to describe what Jonah could have been. The first half, full of song, dance, and bawdiness was fun and lighthearted. It promised much, but the second half did not deliver.

Jonah (the novel) was written in 1911 by the great writer Lewis Stone. The simple, rather contrived story is set in the Sydney slums, and tells of bad boy hunchback Jonah Jones, made good by the love of a good woman, Ada. They are poor but happy among their circle of friends. Then Jonah is given some cash and sets himself up in the shoe business. The second act opens 9 years later and Jonah is now king of the Silver Shoe Store Empire. He has forgotten his roots and left the past behind. The moral of the story is, as usual, money can't buy you love!

The bold and brilliant idea of turning Jonah into a piece of musical promenade theatre accounts for the success of the first half. The Space Theatre is transformed into the back streets of a slum. Mary Moore's sets are beautifully constructed, and touches of realism are added by the outdoor dunny and

washing lines. The audience are encouraged to take their places virtually anywhere in the theatre, and the action takes place around them. Under Neil Armfield's direction, the actors make good use of the space available, and members of the audience are used as enthusiastic extras. We sang, danced, and clapped along with the cast. It was fantastic to observe the actors technique close up, and to become involved in the play itself.

In the second half, the interaction was greatly reduced. The second half introduced too many wandering subplots, and then raced to resolve them all, the action switched at a lightning pace from one part of the theatre to another and then back again. This device was confusing, and quickly became bogged down. The ending was particularly weak, and left the audience unsatisfied with the outcome, and unsure if Jonah had really (at last) ended.

The actors were all competent performers, but were unfortunately left wallowing in the poor scripting of the second half. David Field gave a strong performance as Jonah - he didn't appear to be encumbered by his hump, and was up there dancing with the best of 'em. Nancye Hayes as Mrs Yabsley, and Jane Harders as Mrs Grimes, demonstrated their experience and executed their roles

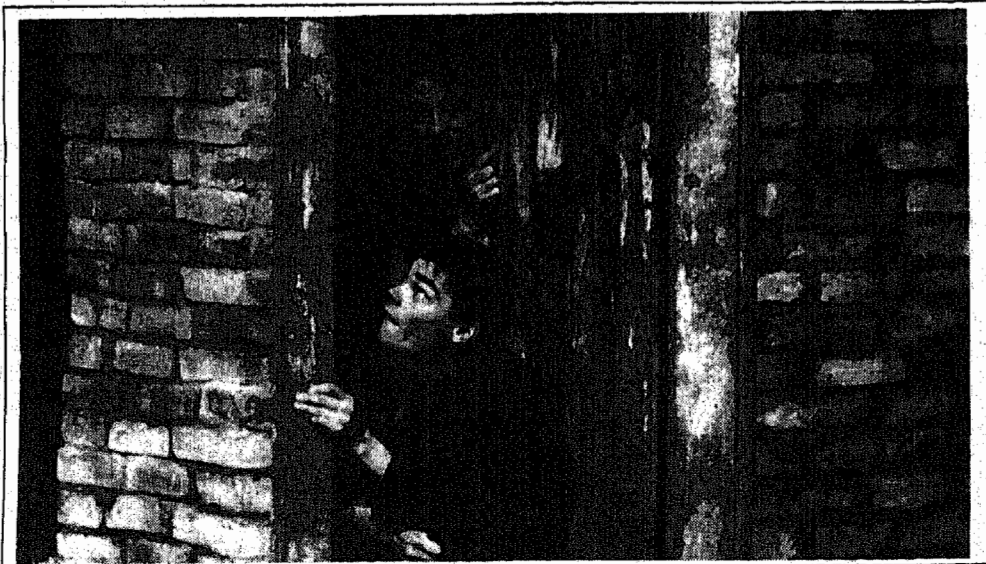
with enthusiasm. Hayes obviously enjoyed the interaction with the audience, joking and passing comments with often embarrassed individuals. Showing his versatility was John Woods hamming it up as the Canon and Mr Partridge. William Snow performed well as John's son Ray.

Musically the show was characterised best by the catchy tunes of Alan John, which inspired some audience members to sing

along.

Jonah has much potential to be a thoroughly entertaining piece of musical theatre. The performance is hindered by a lacklustre story, but the first half of the story indicates that this can be overcome. The play has already undergone one transformation, and I feel that with further pruning of the script the charm of Jonah can be fully exploited.

Sarah Roberts



# S C I F I

## Classics



MGM PRESENTS  
**FORBIDDEN PLANET**



ROGER VADIM  
JANE FONDA  
A PREMIER FILM  
d'eros & fiction  
**BARBARELLA**

PROSH PICTURES PRESENTS  
**Barbarella (M) plus Forbidden Planet (G)**

Adelaide University Union Hall  
Wednesday, September 18 at 7.00 pm

AU Students \$4 - Concession \$6 - General \$8  
TICKETS FROM STUDENTS' ASSOCIATION - PROCEEDS TO CHARITY

# PROSH '91 AND JUSTICE FOR ALL

Take another stroll down the path of Social Irresponsibility with this years PROSH organizers.

Written in a haze of egotistical self-worship by Jonathan F. Polasek and Paul C. Draper. Katie Hillier helped with spelling and punctuation.

## LETTERS

Over the last couple of weeks, since our last PROSH article, we've had a huge response. Just have a look at some of the mail we've received...

Sirs,

Let's get down to basics. Not only is PROSH irresponsible and decadent, but it gives the University of Adelaide a very bad name. I can't understand why you would want to push such garbage on the clean minded average student. It is obvious that you're PROSH schedule is designed to lead them astray.

Yours Sincerely  
Warren P. Block

Dear Jon,

I know that you aren't the only organiser of PROSH, but when I saw your name I just had to write. Why did you ever leave me? What went wrong, we were always so good together. Every time I think of that summer in Paris I get an aching feeling inside. Please, while I'm in Adelaide for PROSH, let's get together like the old days. I think of you often.

Love always  
Elle  
XXXXXX

Messrs. Hill, Draper, Polasek,

My husband and I wish to thank you for the invitation to participate in the PROSH Car Rally on Thursday 19th Sept.

Unfortunately on that date we will be engaged at Balmoral. However The Prince of Wales has expressed interest in attending.

Elizabeth II R

Dear Peter, Paul and Jonathan,

I have just heard about PROSH after dark on the 21st of September and am very upset that Darien, the organiser, hasn't invited me to perform. I know it's over between Darien and me, but I miss him so much. Maybe if you could talk with him he might understand how much he really means to me.

I have enclosed a tape of my recent work which you can play on the night:

Really you don't need me there anyway.  
Keep Bopping  
Betty Boo

## PROSH CHARITY

Yes, the big winner of the week is charity. We have decided on the charities, which we're sure you'll pass at the GSM. They are, 'Community Aid Abroad' and 'Service to Youth Council'.

**PROSH EMPEROR AND EMPRESS**  
It has been decided that this year's PROSH

monarchs will have the title Emperor and Empress. Gives a nice Roman Orgy feel to the occasion.

To nominate the suckers of your choice all you have to do is write about why you think they deserve the position. We're looking for two people who have done something outstandingly stupid. Who have gone beyond the normal boundaries of self restraint to make truly phenomenal fools of themselves in public.

Of course if you can't think of anyone who fits this description, you could always just nominate someone you really hate.

But don't get the pen out yet. As an added bonus all you have to do is give us some ideas of what duties you think the Emperor and Empress must carry out. We've got a few, but we could do with more.

The top ten entries will go directly into the PROSH Rag. Out of these ten, one male and one female will be chosen to



represent all that is good at Adelaide University. The final choice will be decided by the masses, in the Uni bar, on Friday afternoon. Any attempt to default from their responsibilities will result in enforced compliance. Please post all letters in the *On Dit* box, which is conveniently on the front desk in the SAUA.

## T-SHIRTS

In anticipation of an all time enormous occasion, the PROSH committee has deemed it fit to produce a ceremonial fashion accessory. Available during PROSH week in the imaginative colours of black and white (and various pastels of Paul's choosing)

## AGENDA

Wednesday 18th September

**NOT THE PROSH, PROSH FILM NIGHT. 7:00pm UNION HALL**

You thought Jane Fonda's planet-wear fashions were good on TV, but wait till you see her spread over 40 by 60. *Barbarella* hits you in a big bouncing bastion of biospheric boobosity. See Fonda in this fantastic family fantasy film.

Along with this, the unforgettable *Forbidden Planet*. Unfortunately Paul and I haven't seen it quite to the extent we've seen Fonda. However, we are assured that this cult classic is well worth sitting through *Barbarella* for.

Thursday 19th September

**PROSH CAR RALLY. 12:00. Meet in the cloisters.**

The Big event through town, Thursday Lunch .

We've already hit Draper's little Datsun 1200 and covered it with numbers, Shell stickers and other assorted advertising. In true safety conscious style we've also added, 'Danger-ejection seat' and 'Rescue' about the doors and 'Stand Clear' over the exhaust pipe. I think I'll be wearing my ceremonial Top Hat and tails while the other guys are still deciding whether Arabic is the way to go in the heat.

Unless we are really impressed we've decided keeping the prizes for best car and costumes for ourselves (there's money involved- Loads of dosh).

Also *Cooper's* will be supplying assorted paraphernalia to decorate all cars.

**DRINK THE HOTEL ADELAIDE DRY.** 7:30pm, Hotel Adelaide. Corner Brougham pl. and O'Connell st., North Adelaide

Read Peter's interview for full enlightenment.

Friday 20 September

caught short without a squad, is there?

Also, we'll be seeing the finalists of the *Emperor/Empress competition* flaunting their manoeuvres on stage.

3:45 Adelaide's own, and Piers Gillespie's favourite, *Choose Groove*. Come and shake your '82 with a Bullet' for a great way to end a drunken day in comatosed oblivion. *Cooper's* will be lubricating the entire event with what they do best. Special Prize to those ending up in the Royal Adelaide Hospital.

**Evening.** Go home you bastards, for tomorrow is Big Bad Darien's night of madness with *PROSH AFTER DARK*. You need your rest.

Saturday 21st September

**PROSH AFTER DARK. 8:00pm. Union Complex**

What we've all been waiting for. The night of nights, where it all happens.

*Show us your Complex.* Have a scintillating successful soiree and shag your best friend's squeeze. Or maybe just watch the bands. What a selection, what a range. Something for everyone to get their teeth into. Just take a look at this...

Died Pretty  
Falling Joys  
Lizard Train  
Subterranean Clover  
Cerveza Y Putas  
My Love Pumpkin  
Bye

Our only concern is that with such an extensive line up, life afterwards, may simply not be worth living. In light of this, we wish to make it clear to all students that *THERE WILL BE OTHER PROSH WEEKS. SO, IT WILL NOT BE THE END OF THE WORLD COME SUNDAY MORNING 22ND OF SEPTEMBER.* Stick in there, the DT's will be terrifying, but we know you'll pull through. Remember you won't be the only one suffering withdrawal symptoms, and psychiatrists assure us that a perfectly normal life after this year's PROSH is possible. The prognosis is even better with the right rehabilitation programme.

**BATTLE OF THE SOMME.** Lunch time, Barr Smith Lawns

The Lamps go out Friday Lunch as the Barr Smith becomes 'no-man's-land'. Courtesy of the Armageddon enthusiasm of the French and German Clubs. Tommy and Frenchie go over the top in the 'Big Push' to give the Bosche a jolly good hiding. But don't think Jerry 'll take it lying down. Oh no.

So why not join the side of your choice, as an ally to make the morning a true 'Flour and Water War to end all Flour and Water Wars'.

**FREE SAUA/PROSH BBQ.** Lunch time, Barr Smith Lawns

In association with that great underground organization- the SAUA - we are supplying you with plenty of sausages for your sandwiches- or buns, whichever you prefer. All washed down with oceanic quantities of everyone's favourite drop-*Cooper's Draught.*

**BANDS IN THE BAR.** All afternoon.

1:15 *The Sharp* shakes you silly in an afternoon of extraordinary excitement. It's a pity we don't know what type of music they play.

3:00 *Interfaculty Skulling.* This is most important children. We need you to nominate your faculty team at the SAUA office ASAP - and the delightful SAUA staff will be happy to help. There's no point being

# TYPEWRITER HIRE

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Join us for an outback experience in the Flinders Ranges!

6 day fully escorted tour - September 21 - 26 (mid-semester break) lead by Dr David Corbett, Environmental Studies who is an acknowledged expert on the Flinders Ranges. Overseas students are particularly invited to participate. Contact John Pryzibilla Continuing Education (228 5236) by 13th September, 1991, as places are limited.

**"Transformations of Japanese Politics and Administration: From a Policy Making Perspective"**  
Public lecture by Professor Akira Nakamura, Professor of Political Science, School of Political Science and Economics, Meiji University, Tokyo, Japan.

5.30 pm, Tuesday, 17 September, 1991. The Council Room, Level 7, the Wills Building, North Terrace, The University of Adelaide.

**Adelaide University Baha'i Society presents Mr Lynn King, visitor from Alaska.**

"Current events; what is happening to the world and where are we going?" Monday, 7.30 pm, 9 September. Adelaide University North/South Dining Rooms, Level 4, Union Building.

**AU Amnesty International**  
Letter writing meeting with guest: Allan De La-Cruz from the Philippines. Tuesday, 10th September, 1 pm, Jerry Portus Room.

**Amnesty Film Night**  
With "Hamburger" - a tale of greed, hunger and the environmental impact of Ronald McDonald, plus "Sweetie" - the acclaimed Australian film directed by Jane Campion ("An Angel at my Table"). Tuesday, 10 September, 6.30 pm in Napier Lecture Theatre 101/102. Donations appreciated.

**Maintain Sanctions Campaign Meeting**  
Monday, 9 September at 1 pm in the Jerry Portus Room. Open for all those interested in working on this state branch of a National Campaign funded by NUS.

**Anthropology Club**  
Annual General Meeting. All welcome. Wednesday, 18 September, 1.00 pm, Jerry Portus Room.

**Barr Smith Library Copy Services prices for 1991**  
This schedule of prices applies to bulk and specialised copying undertaken by library staff on behalf of University Departments and individuals. The schedule does not apply to self-service copying on the public copiers located in the Library. Enquires about bulk and specialised library, telephone 228 5059.

High volumes or regular copying jobs will attract lower charges than those below. Please phone to discuss details.

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Sign lettering - various sizes of self-adhesive letters and numbers in black and white. To be quoted individually depending on requirements, with prices per character ranging between 25 and 80 cents.

**EU Meeting**

Tuesday, 1:10 pm, Union Cinema.

**Friends of the Earth**

**The Nuclear Energy Forum**, 16 September, 7.30 pm in the Union Cinema. The Panel will include a wide range of speakers from the different political parties and Western Mining Corporation.

**General Meeting**, 19 September, 1.10 pm in Union Cinema.

**Tree Planting Day**, 21 September, Departs 9.00 am outside of Railway Station. If interested, contact FOE at the previously mentioned events, or in the club room.

**Annual General Meeting**, 10 October, 1.00 pm in the Union Cinema.

**Multiculturalism at the University of Adelaide**

Meetings are open to anyone with an interest in this area. We would like to hear the views of any students, particularly recently arrived migrants and overseas students.

Meetings are held at lunch times in the Training Room of the University of Adelaide Club.

Contact Sr Marie Nien, Convener, Centre for Asian Studies, Schulz Building (ext 74 1737), or Kay Rollison, Director, Equal Opportunity Board, Rm 644b, Wills Building (ext 5962).

**German Club Play**

The AU German Club will present 'Trommeln in der Nacht' - a play in German by Bertolt Brecht. Little Theatre, Thursday, 12 September, 1 pm; Friday, 13 September, 1 pm and 8 pm; Saturday, 14 September, 8 pm. Tickets \$7/\$4 concession, available at door.

Winners in the "Catacombs" underground coffee lounge Coke raffle drawn on Friday, 20 August are as follows

Ghetto Blaster - Kayvan Shahsavari Haghghi. Large esky with soft drinks - A. Neeman, Bruce Schaeffer. Small esky with soft drinks - Greg Dufour, David Krantz, Phillip Dempster, B. Anderson.

Pick up prizes from the Catering Manager's office, Mayo Refectory 10 am to 3 pm weekdays.

**AU Law Students Society**

AGM Monday, 16 September 1 pm. Location to be posted on LSS noticeboard.

**Writers' Group next meeting**

Thursday, 12 September, Meeting Room 2, 1 pm.

**Lit Soc**

Dinner and Film Visit - Tuesday, 17 September. Meet at the Rakuba 5.30 pm for dinner, then get to Piccadilly Cinemas by 6.45 pm for Terminator II. Tickets \$3.50 from Lit Soc on the night. Ph Sara Wilcox 339 5700.

**Alzheimer's Association Australia 2nd National Conference**

Adelaide Festival Centre, Adelaide, 2 - 4 March 1992. "The Dementia Dilemma".

Contact Jill Smith on 373 2670 or at 252 Greenhill Road, Glenside.

**Youth in Solidarity with the Philippines**

presents Allan Cruz from the League of Filipino Students for a forum on the US Bases negotiations.

Monday, 9 September, Union Cinema, 1pm, followed by IGM.

**Playwrights and budding writers.**

The Adelaide University Theatre Company is on the lookout for original works to be performed in 1992.

Contact Maryanne Nestic (Anthropology) or Tracey Deutrom (German).

**Resistance - is useless!**

Thursday, 12th September, 1 pm, Union Cinema - Violence, Pornography, Censorship.

A feminist discussion speakers Amy Barrett, Rebecca Meckelburg.

Thursday, 12 September, 7 pm, Napier 101 - 2 rare US pro-choice videos including an answer to "The Silent Scream". Only \$2.

Saturday, 14 September - Thrash the State: Kultural Komposit, Babaganush, Clowns of Decadence, Hoot McKlout, 9 pm, Adelaide Uni Bar \$5/\$6. Cheap spirits all presented by AU Resistance Club.

**Adelaide University Theatre Company**

Special General Meeting, Wednesday, 16 October, Union Cinema, 1 pm.

**Notice to Undergraduates**

An election of:

a) Two undergraduate members of the Council, each for a two-year term commencing 23 October 1991; and

b) Three undergraduate members of the Education Committee, two to serve a two-year term and one to serve a one year term commencing 1 January 1992

will be held on Wednesday, 23 October 1991.

The following Undergraduate members retire: From the Council on 23 October 1991:

Geoffrey James Robert Griffith, Anthea Rowena Frances Howard

From the Education Committee on 31 December 1991: Natasha Jessica Stott Despoja, Geoffrey James Robert Griffith, Wendy Jill Wakefield Penelope Ying-Yen Wong

Of the above, only Natasha Jessica Stott Despoja is ineligible for re-election in this category.

Nominations of candidates for either or both elections are invited. A nomination must be made on the appropriate prescribed form, and must reach the Returning Officer at the University before 12.00 noon on Friday, 13 September 1991. Nomination forms and further information may be obtained from the undersigned. (Please apply, in the first instance, to Room 730b, Old Classics Wing, at the University of Adelaide, or telephone 228 5207).

**FJ O'Neill**

Returning Officer

**Women, Staff and Students.**

All women staff and students are invited to a general meeting organised by the Women's Advisory Group on Thursday, 19 September at 12 noon in the Council Room, Level 7, Wills Building.

Contact the Equal Opportunity Office (Ext 5962).

**Election 1991**

Many thanks to the following people who voluntarily gave lots of their time to assist in the counting of the 1991 Election: Kate Hillier, Erik Chmielewski, Haroon Hassan, Mel Coad, Melissa McEwen, Mel Yuan, Guhan Sabapathy, Andrew Lamb, George Karis, Stephen Packer, Dave Sag

for the use of his stereo, the many who I unfortunately can't think of at the moment, and above all, James Smith, whose unstinting efforts gave us a Union Board result (and a very nicely presented one too) before the New Year.

Paul Champion, Returning Officer.

### CLASSIFIED ADS POLICY

Classified ads must not exceed 25 words, or they will be edited!  
Luv the eds.

**Monday, September 9**  
9 am - 5 pm Sound Sculpture by Ros Bandt in Union Gallery. Continues daily for 2 weeks until Friday, September 20.

**Tuesday, September 10**  
12 - 2 pm Red Cross Staff in Gallery Coffee Shop to generate interest for blood donors (also in Mayo and Upper Refectory on Wednesday and Thursday nights).

7.30 pm Cinematheque Film Programme in Union Cinema with "The Act of Seeing with One's Own Eyes" (Directed by Stan Brackage, 1971, USA, Colour, 32 mins.) and "The Servant" (Directed by Joseph Losey, Britain, 1963, B/W, 115 mins.).

Speaker: David Hester, Classics Department.

**Thursday, September 12**  
1 - 2 pm Jazz in Gallery Coffee Shop with "Judd Nieman All Stars." Free.

6 - 9 pm "Chris Roberts" in Union Bistro.

**Friday, September 13**  
9.30 am - 3.20 pm The Red Cross Mobile Blood Donor Unit will be on campus in the Wills Refectory. Free glass of beer or orange juice to donors. Representatives will be on campus in various areas of the Union earlier in the week to sign up potential donors.

A Union Community Outreach Project.

6 - 9 pm "Chris Roberts" in Union Bistro.

8 - Midnight Engineering Society Quiz Night in Union Bar.

**Saturday, September 14**  
8 pm - 2 am AU Resistance Club Bar Night with "Clowns of Decadence", "Cultural Compost", "Babaganush" and "Hoot McKlout". Concession \$5, Guests \$6. Incredible value, 4 bands for 5 bucks. Special priced spirits available.

**Monday, September 16**  
9 - 5.30 pm Clothing sale in Airport Lounge with tops by "Cherry Lane" and "Weavers". Reasonable student prices. Sale continues Tuesday and Wednesday.

**Tuesday, September 17**  
7.30 pm Cinematheque Film Programme with "Hardware Wars" (Directed by Ernie Foselius, USA, 1978, Colour, 13 mins.) and "Allonsan" (Directed by Paolo and Vittoria Taviani, Italy, 1974, Colour, 111 mins.).

**Thursday, September 19**  
1.10 pm Jazz in Gallery Coffee Shop with "Two Guitars".

**Friday, September 20**  
1 - 5.30 pm Free entertainment in Union Bar with "The Sharp" and "Choose Groove".

**Saturday, September 21**  
8 pm - 2 am Prosh After Dark complex show with "Died Pretty" (exclusive), "Falling Joys" (exclusive), "Lizard Train", "Cerveza y Putas" (exclusive), "My Love Pumpkin" and "Subterranean Clover".

**The Catacombs**

Fine coffee, light snacks and cakes available from this underground coffee lounge in basement of Union Hall. Open from 8.30 am - 5 pm.

**The University of Adelaide Student and Staff Exhibition 1991**

Exhibitions Dates: 11 - 25 October.

Entry forms are now available from:-

The Union Gallery, SAUA office, Union office, Architecture Department office or turn to the centre pages of this Semester's Activities Booklet for an entry form.

Entries close 19 September.

Works to be delivered to Gallery, Friday, 4th October.

So, pick up your entry forms and return to the Union Gallery Loft Office as soon as you can.

Prizes to be awarded in the following categories:-

- Painting
- Works on paper (prints, drawings, etc.)
- 3D (sculpture, assemblage, etc.)
- Photography
- Craft

Enquiries: Jenni Jones, Loft Office, Union Gallery, Level 6, Union House, or telephone 228 5013 9.15 am - 1.15 pm. Sponsored by Uni Books, Eckersley and Denim Iniquity.

**Coke Special**

Cans of Coke 75¢ from all Catering Outlets until the end of Semester period, September 20.

Presenting...

## THE 1991 ECONOMICS AND COMMERCE DINNER

Wednesday 18 September  
7:30pm-12pm

at Pickwick's at the Stonyfell Winery Complex  
Stonyfell Road, Stonyfell

Tickets \$20 available from the Economics Front Office  
include pre-dinner drinks, Buffet/ A la Carte dinner then...

## PARTY ON WITH CHOOSE GROOVE

Proudly Sponsored by:

STEVENS SEARCY HILL  
Chartered Accountants



ANALLY  
RETENTIVE  
GOOD  
TIMES!

# Bunyip Peril

CRAP  
SCHOOL  
YARD  
HUMUOR!

## BUS GOOD TIMES with Mr Blevins

The State Government recently decided that tertiary students would be ineligible for concessions on public transport. "We needed the money", claimed Mr Blevins (State Transport Minister) in a frank interview.

"I've had my salary cut, I can only get the limo 6 days a week, and the wife's had to cut down on her float tank sessions".

Students are up in arms over the new rules, which mean that only students eligible for

Austudy will be able to travel cheaply. John Bannon yesterday dismissed the students as "whingeing fucking bastards", and continued to say that they should "get a job" like he has. "And a haircut", he added in an off-the-cuff comment later on. He stated that

the next thing on the agenda would be refusing students the right to hold part-time jobs. "They're only taking the jobs of decent blokes and sheilas out there in voter-land", he said, sipping a glass of lightly iced

Bollinger. "Why can't they get more pocket money from mummy and daddy?", he asked, before heading off for a round of golf.

Victorian RSL President Bruce Ruxton fully supports the new moves. "Put them in

the army", he screamed, before punching our reporter in the face.

Old people around Adelaide are also reported to be excited about the move, as it will mean more seats on buses, with more students driving stolen cars to university.

"put them  
in the  
army"



Mr Blevins models the new 'student detector' glasses, soon to be issued to all STA staff

### The Monster Pissed Lager Hut

Come in to our palatial premises and get monster pissed- and then drive home! Here at MPLH, our dedicated and hard working staff will be the last people to stop you from having that last drink.

*"Come on... how about just one more pint you bastard?" - Nigel, MPLH bar manager*

#### What we have to offer:

- Lager
- Irresponsible drinking
- Fights with other patrons
- Fights with staff
- Drink-driving
- 'Four for the road' drink specials
- 'Blood Alcohol Level' competitions every night- free drinks all evening for anyone over .3

**So come along and try us- you know you want to**

### Multipurpose Family

RAUFLOSS has introduced a unique design for gunfired ammunition. Calibre ranges from 12.7mm to 20mm, denominated by multipurpose projectiles because of its high performance. Destruction against a multiple of targets. The multipurpose projectile combines: Penetration - blast-delayed detonation - lethal fragmentation and high incendiary effect. Ignition of diesel, JP-4 and JP-5 fuels in self-sealing fuel tanks or protected fuel tanks in vehicles or aircraft is most impressive. Multipurpose ammunition is today in operational use with several NATO countries. meets the requirements of MIL-STD-1410 "Safety Criteria and Qualification Requirements for Pyrotechnically Initiated Explosive (PIE) Ammunition".



**Raufloss A/S**  
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Tel.: + (4761) 52 000, Telex: 71144 ra n, Telf.: + (4761) 5

Check out these little beauties! Ads courtesy of the AIDEX defence exhibition pamphlet.

# **STUDENTS TO PAY \$500 EXTRA IN TRANSPORT COSTS!**

*Protest against the State  
Government's decision to  
make tertiary students  
ineligible for concessions on  
public transport.*

*Meet on the steps of  
Parliament House,  
Wednesday September 11,  
at 1.30pm.  
Be There!*

