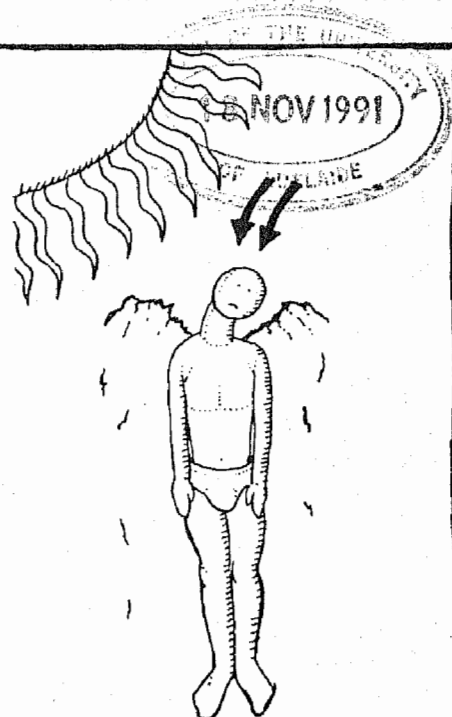




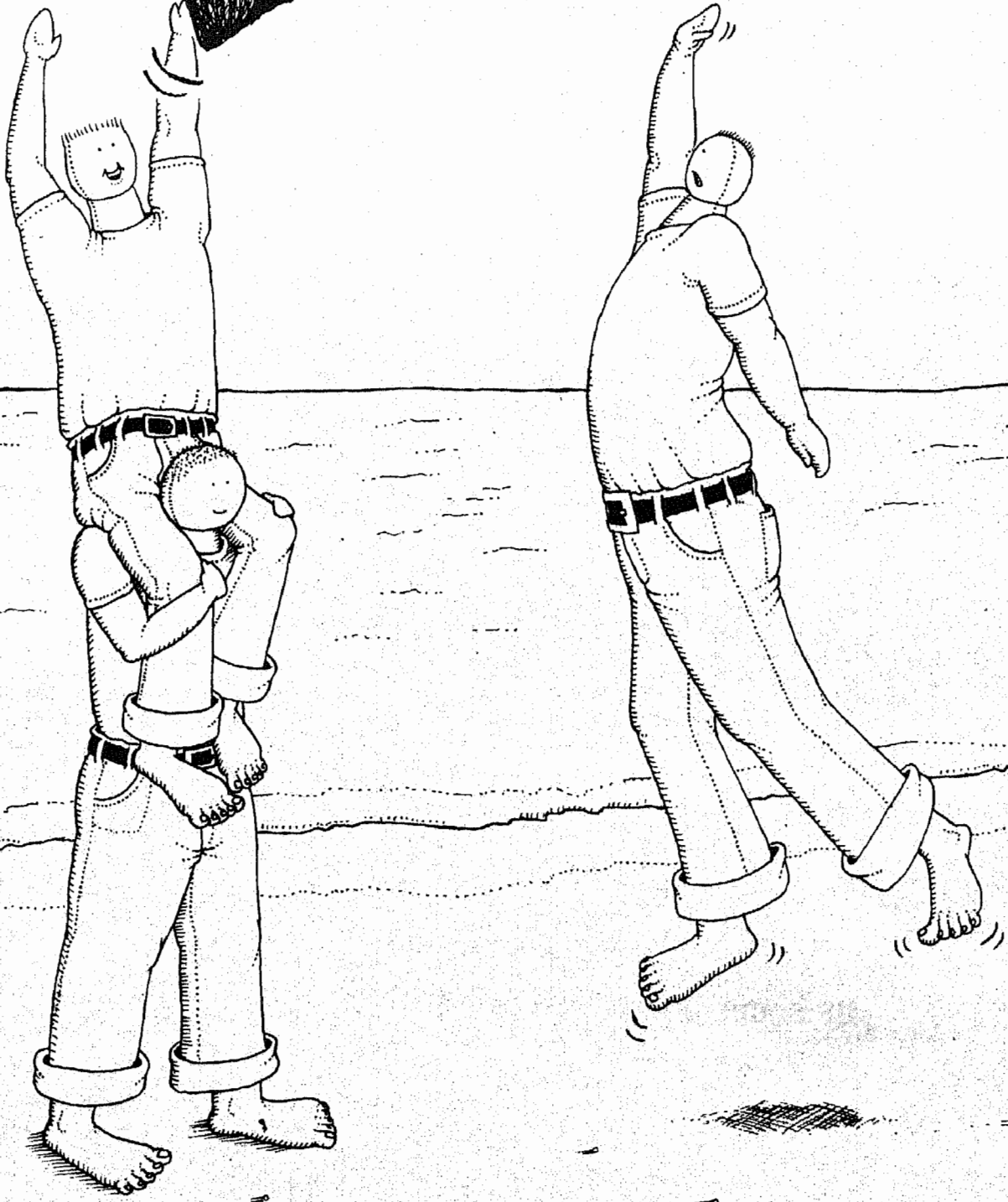
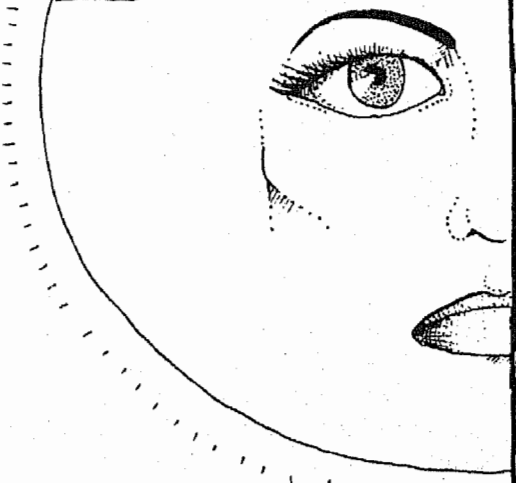
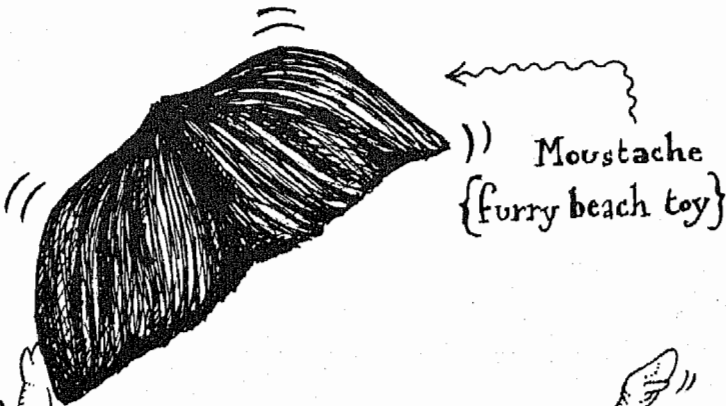
# ON·DIT

Adelaide University Students' Weekly • Volume 59 Number 23 • November 4 1991 • BYEE



A homoerotic Summer funpiece:

Crawfie!  
{An Apparition}



Where the Boys Are.



# Editorial and Goodbye

## DON'T TRY THIS AT HOME

As we wind towards the end of a long year, I guess it's time to say goodbye and to look back over *On Dit* in 1991.

This job is not fun. I thought I knew what I was getting myself in for at the start of the year. I was wrong. I can say with absolute certainty that editing *On Dit* is the most physically, mentally and emotionally draining job I will ever undertake in my entire working life. Imagine, after a hard week's work, being expected to come into work at 1pm on Sunday and work virtually non-stop through to 7am Monday. Then you get a few hours rest, come into University, get abused by a few people for your laziness.

Most of the positive things I can say about the job could only be said in retrospect. Hindsight gives a certain rose-coloured 20-20 vision to things which looked bloody awful at the time. I will look back on *On*

*Dit* as a unique, once-in-a-lifetime experience. However, a lot of the time, I just *hated* it. If anyone ever saw me at 4am on Mondays, I was usually ready to kill.

The great frustration about all this is that, because the Editors are so overworked, just keeping the office going and getting the paper out, they don't have the time to do anything about changing the system under which they work.

Two things I would have loved to have done this year, but couldn't because of time, were to establish the Student Media Association as a separate affiliate body by Constitutional referendum, and (as suggested by a friend in industrial relations) take the Union to the Industrial Commission to reclaim the tens of thousands of dollars worth of unpaid work Dave and I have done this year and negotiate realistic pay conditions for *On Dit* Editors.

I whole-heartedly encourage future Editors (or well-meaning polliies) to take up these two causes.

*On Dit* itself is worthwhile because, having read papers from campuses all around Australia this year, I believe that it is the best student paper in Australia. This isn't because of anything revolutionary we've done this year, but because the paper has actually forged close links with students over the years. Most students think it is relevant to them, which is why a higher percentage of them pick it up than at any other University.

To get all swoony and sentimental for a moment, I remember when I pushed my nose up against the door of the *On Dit* office as a terrified first year in 1988, too stricken with panic to try the handle. I'm sure a lot of people have been in the same boat this year, and all I can say to them is to keep writing and keep submitting. The Editors,

sadly, are likely to be either grumpy, unhelpful or not there half the time. *Don't* let this discourage you: even Mother Theresa would have become a soldier of fortune in the Middle East if she had been forced to edit *On Dit* for the last 20 years. An awful lot of talent passes through University every year, and it shouldn't be wasted.

Anyway, I just meant to write this to say thankyou to everyone who contributed to *On Dit* this year and to all the wonderful people I have met through doing this job. You know who you are (I hope); a lot of talented and a lot of fun people pass through the office every week, and you're all spesh.

In many ways, editing *On Dit* is a job I wouldn't wish on my worst enemy. Even so, I'd have to say that I'm glad I did it.

Best of luck to Sam & Vanessa for 1992. Betcha can't wait!

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### Production Notes

*On Dit* is the weekly newspaper etc. etc.

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18 NOV 1991  
OF ADALIDE

## Devolution at Roseworthy: Darwin Resigns

Peter Darwin, Roseworthy Union Services Manager, has resigned. In the Roseworthy Newsletter dated 1 November, he launched a parting attack on the University administration by claiming that "Roseworthy Residential College will be stuffed and bankrupt by 1995."

He claimed that the college's top-heavy management structure was not interested in serving students or negotiating the terms of the management of the College. In particular, he expressed disapproval of University Management "meddling" over the Accommodation fee.

A memo from University Registrar, Frank O'Neill, to the Roseworthy Principal expressed dissatisfaction that the Roseworthy full board fee was \$110 per week, while the

affiliated colleges in North Adelaide charged \$140 per week. O'Neill recommended that Roseworthy increase the fee to the North Adelaide Colleges' level over the next five years. He claimed that the only reason why Roseworthy was offering cheaper board was because the College was not spending enough money on maintenance and because "Roseworthy College does not yet have an educational infrastructure to support students."

According to the Secretary/ Manager's report to Union Board of 29 October, RACSUC, the Roseworthy Student Union, has a \$120,000-140,000 debt. The University is not expected to provide it with any financial assistance.

Simon Healy

## Union Building Extensions in '93?

The Union has committed itself to extending the current Union Building to the west, and now momentum is building for the project to begin.

A flurry of activity in early 1990 has slackened off over the last year, but now the Union President has presented a report to Union Board with a view to speeding along the building process.

No estimates as to the cost of the project are included in the report. The President states that a feasibility study still needs to be undertaken, and that funding still has to be arranged with the University.

There are many options available to the Union for usage of the space when the extension is completed. These are set out in an "Interim Report of the Building Redevelopment Working Party" completed in April 1990. Possible options include:

- Increasing seating in the refectories;
- The creation of an alternative coffee shop to the one presently operating in the Gallery;
- Moving the Union's present maintenance area to the level 2 extension;
- Relocating the chapel (and hooray for that!);
- Establishing a Media Centre encompassing computer/photocopying/bromiding facilities and also housing the *On Dit* office;
- Providing an improved work environment for the Graphic Designer.

The 1990 Interim Report has been attached in full to the President's latest report, with the sole omission of Appendix E: "Submission from the Graphic Designer".

The current proposal being put to Union Board includes space for the University on Level 5 of the extension. This is because the

## Shock Results in Election-Dominant Paradigm Subverted

Committed student activist Scott Wilson and pseudo-left farce Simon Healy were elected to University Council this week in what was described by one observer as "a really crap turnout." Only 558 students bothered to vote in the elections.

Scott Wilson, when asked to comment on his success, said "Obviously I'm pleased that I was elected. And Simon as well. Hopefully we'll be able to stop some of the proposed negative changes to the University coming through to students."

"For example, if the Liberals came in, then Uni. Council may be forced to implement VSU and Upfront Fees... it would be interesting to see what Council's approach towards that would be."

Mr. Wilson went on to question the quality and nature of the Council Handbook sent out to him as a new member of Council: "I would have thought that Council

would have an Equal Opportunity policy, but all of the regulations for Casual Vacancies are phrased in terms of 'he', as if there aren't any women on Council."

Mr. Wilson went on to muse on a number of further issues which might be relevant to his term as University Councillor. He concluded by saying, "I think it's going to be an interesting 2 years, myself. I'm looking forward to it."

When Simon Healy was asked his feelings about the Uni. Council elections, he pronounced, "I feel that this is a terrible blow from which democracy may never recover. I only canvassed 9 people for the whole election, and most of them were during embarrassing lulls in conversation. I'm sure the whole thing was rigged. This is the last scam Frank O'Neill will ever pull, I can assure you."

After hearing of the result, Healy's campaign

## On Yer Bike

The Adelaide City Council has plans for Botanic Park which could see one of the main bicycle routes to the University and the Adelaide CBD scrapped to make more room for car parking.

The Council recently decided to widen Plane Tree Drive, the road through Botanic Park with the aim of increasing the availability of car parking space. The Council contracted engineering consultants Maunsell Pty Ltd to prepare the plans for the works. Draft plans have been prepared and presented to the Council and some interested groups. There were several alternative plans produced, based on the idea of making Plane Tree Drive one-way in a clockwise direction and having angle parking along each side. The problem with this is that the section from the Northern gate on Hackney Road, near the Hackney Hotel, to Frome Road is a major cycle access route to and from the University. It is used in both directions and if this road were made one way this would mean a major detour for cyclists travelling from the North East to the city.

The Bicycle Institute of South Australia wrote to the consultants and the City

Council telling them that it is unacceptable for this road to be made one way and a major bicycle route lost just for the sake of a little bit of extra car parking. The alternative suggested by Maunsell is a separated path for bicycles/pedestrians which is also unsatisfactory due to the high number of pedestrians as well as cyclists that use Botanic Park to get to the University. BISA is a lone voice and will not necessarily be listened to, so if you use this road to ride to the University then write to the Botanic Gardens or the consultants and tell them that you ride your bike along this road, that there are no safe alternative routes that you can use and that it must be retained as a two way road. The addresses are:

Attn: John Walker,  
Maunsell Pty Ltd,  
Level 3, MLC Centre,  
100 Pirie Street,  
Adelaide, S.A. 5000; or  
Botanic Gardens,  
North Terrace,  
Adelaide, S.A. 5000

Ian Lundy



### No more frolicking in Botanic Park for this nifty little machine

project is dependent on the Union getting funding assistance from the University. Mark Olweny, then-chair of F & DSC, wrote in 1989 that "Funding an extension will put an enormous strain on the finances of the Union, thus it would not be possible

to "go it alone" and a University grant would be needed."

It is still impossible to say how much the building extension would increase students' fees.

Simon Healy

manager David Krantz commented, "I'm shocked and disappointed. All the smart money was on John Kyrimis, and I've just lost a fiver."

An interesting aside to the elections is that a Councillor may only be removed from Council by:

- a) death; or
- b) if, in the opinion of Council, s/he becomes incapable of performing his/her duties as a result of physical or mental illness.

The way Council interprets option b) will no doubt become an issue of some controversy over the next 2 years.

In other results to hand, Steven Jiew, Misha Scubert and Scott Wilson were elected to the University Education Committee.

And to the 11,000-odd people who didn't vote: you have now been removed from the rolls, or as they say in the business, disenfranchised. I'm sure you're upset.

Bambi Battiste

### IS A FREE TRIP TO MELBOURNE WORTH ALL THIS HASSLE?

The SAUA debates itself over who should go.

After last year's controversial *en bloc* decision, where Liberals and Independents with a majority on Council voted through a motion saying that 'the following people shall be NUS observers...', Council got its act together at its most recent meeting on October 23.

This year, Council has agreed on a *pro rata* system for electing observers, which means that candidates will run as individuals, and whomever receives the most votes will be on the plane.

A motion put forward by Councillor Tim Davis, that unsuccessful NUS delegate candidates should be given priority if they wanted to go as NUS observers, was defeated by 6 votes to 4.

## No More Regrets

Sirs,

Examinations draw night and even I must attend the warnings whispered in the warm breezes, "Study or you'll fail". The most dire thought is that come the 26th November, I shall have nothing to do. Some fellow students have asked if I will sit their supplementaries for them, silly fools.

Speaking of silly fools, I implore all for next year:-

- let's not have another offensive O'Guide;
- let's not have any more initiation rites at residential colleges;
- let's not have another round of 'Catholics have a moral right to rule the world';
- let's not have meaningless do-gooders' bilge without some practical solutions; and to those of you thinking, "let's not have any more letters from WBP"... only if the new editors won't print them or I am hit by a bus. Pray for whichever you feel is more likely.

Thank you Messrs Healy and Krantz for an outstanding year of editorial toiling. I congratulate both of you for staving off attempts at extra-editorial interference and producing a very satisfying journal.

And for all for Christmas, whether you celebrate it or not:

"Tidings of comfort and joy, comfort and joy,

Oh, tidings of comfort and joy."

Yours sincerely,

Warren P. Block

## Notoriety vs Anonymity

Dear Editors,

Who the fuck is Warren P. Block, anyway?  
Yours in turmoil,

M. Drechsler  
P. Graney  
Maths Science

Don't worry... you've got all of next year to find out.

## Discussion + Action = Prevention

I would like to applaud Maria O'Brien's intelligent and succinct appraisal of the way rape is dealt with in the media and the courts, and the impact this has on the victims of rape. Sexual and non-sexual violence towards women is trivialised, ignored, distorted and negated. This necessarily affects our society as a whole.

Sensationalised reports with irrelevant details contribute to this problem. The victim's demeanour, apparel, former sexual activity, personal life, etc. are publicly scrutinised and, perforce, judged- did she "ask for it"?

Nobody, male or female, "deserves" to be raped, bashed or murdered. It is the perpetrators who should be under scrutiny. Media trials of perpetrators are frowned upon, yet the circus around the victim continues.

I would like to extend my greatest sympathy to the family and friends of Alison Nitschke. What happened to her was senseless, brutal and unforgivable.

As the sister of a woman murdered by her boyfriend, I was gladdened by Maria's courageous article. Rape and violence must be discussed before they can be eradicated.

Ty Newnham

## Rape is an abuse of power

Once again, Maria O'Brien has intelligently and sensitively addressed one of the most tragic aspects of the abuse and oppression of women in society. I also felt outraged over the disgraceful stereotypical portrayal of the murder of Alison Nitschke in the media.

Once again, there was an excessive concentration on the victim, while our attention was diverted from the perpetrator and his horrific crime. For me, the tragedy of rape is most powerfully expressed in the poem, "Rape is an Abuse of Power".

### Rape is an abuse of power

Men rape because they own (have) the law.  
They rape because they are the law.  
They rape because they make the law.  
They rape because they are the guardians of the peace, of law and order.  
They rape because they have the power, the language, the money, the knowledge, the strength, a penis, a phallus.

### Men say that:

in any case we're asking for it,  
that we are not careful enough,  
that we shouldn't follow strangers,  
but that you can't say no to your father,  
that we provoked it,  
that we are accomplices,  
that we should learn a good lesson from it,  
that we shouldn't go out without a protector, etc.

### We say to ourselves:

what is it that dies in a woman when she has been raped?  
rape leaves you helpless, voiceless, paralysed, frigid, traumatized,  
what woman does not live in fear of being raped?  
how many little girls are 'raped' by seeing men expose themselves in public gardens?  
why is that rape is never punished?  
why is rape impossible to prove?  
why do they always refer a raped woman to a law that favours rapists?  
why is a woman not a 'real woman' until she has been raped?

Bodily rape is merely the acting out of a daily ideological reality.

Rape is an initiation

they say that we are becoming women,  
we say that we are being forced to enter the legal system.

Rape does not exist

they say it's natural,

we say: it's the law.

Rape exists; it's a reality. The raping of silent little girls by fathers, by brothers; the raping of isolated women by men.

in any case it exists in women's minds as fear, as anguish.

it exists in men's minds as a right.

Translated by Isabella de Courtivron  
"Le viol un abus de pouvoir" in *quotidien des femmes* May 3, 1975. P 195.

Jo Wilton

## Guarded Approval

Dear Maria O'Brien,

I have just read your article "Gender Stereotyping in Rape", which I found extremely interesting and thought-provoking.

Firstly, I should say that I agree with you on many of those points you raised, especially those regarding the media's habitual treatment of the issue and how the prevalence of rape in our society reflects very poorly on our culture.

However, I object very strongly to your use of the Susan Brownmiller quote which

asserts that rape "is nothing more or less than a conscious process of intimidation by which all men keep all women in a state of fear".

As a male, I fit into the group 'all men'. I have never consciously intimidated anyone or attempted to keep them in a state of fear.

So, if you ever write a sequel to your otherwise excellent article, please try to avoid stereotypes like this because they are (sometimes) inaccurate, offensive and potentially as dangerous as our current stereotypes.

With forgiveness,

Liam Dwyer  
1st Year Arts

## Stephen: The Good Son

Letter to the Editor,

Re: "Does Electricity Give You Cancer? EMF: It's Unbelievable" by Jane Eckermann.

My son Stephen was kind enough to provide me a copy of this article and suggested I correct any misinterpretations it may have created.

As a scientist involved in the non-ionizing radiation protection field for over 15 years, I have maintained a close scrutiny of the scientific literature and have worked with the World Health Organisation and International Radiation Protection Association to develop environmental health criteria and human exposure limits to 50/60 Hz electric and magnetic fields. My perspective is one of a health protection scientist ensuring that good scientific research is used as a basis for the development of general public and occupational standards instead of the many poorly designed and conducted experiments that have been reported and widely quoted.

The debate on whether exposure to 50/60 Hz fields is truly associated with an increased incidence of cancer, especially in children, has become a public issue of some concern. The evidence stems from a series of small epidemiological studies that, although weakly suggestive that there may be a relationship between 50/60 Hz magnetic field exposure and cancer, are far from conclusive. Further, there is little or no support from the laboratory studies conducted to test if 50/60 Hz fields are initiators or promoters of cancer in experimental animals or cell systems.

All one can conclude from the evidence so far is that if there is an association between 50/60 Hz magnetic fields exposure and cancer, it is a very weak one and much larger epidemiological and animal studies are needed to determine if this link truly exists and, if so, quantitate the risk.

I am currently involved in the coordination of a large epidemiological study to determine if there is an association between childhood cancer (leukaemia and brain tumours) and 50 Hz magnetic field exposure and a large laboratory study to see if exposure to 50 Hz magnetic fields can promote cancer in animals that have been initiated with a chemical carcinogen. It will be 3-5 years before the results of these studies become available.

In the meantime, people should continue to use electricity as they would normally. As Jane Eckermann's article suggests, some may want to adopt a position of prudent avoidance where, for example, you may use an electric blanket to warm the bed and turn it off before you get in to go to sleep.

In general, one might only take measures to avoid magnetic field exposure that involves little or not cost, certainly until scientific research is able to provide more definitive data on health risk.

Dr Michael H. Kepacholi,  
Chief Scientist, Royal Adelaide  
Hospital  
currently Visiting Scientist, Australian  
Radiation Laboratory  
Yallambie, Victoria

## Big = Efficient; or Hitherto Unknown Species of Cockroach

Dear Eds,

I should like to question some of the assumptions apparently made by Jo Mills in her rather confusing article on Resource Security. One is the abhorrence of 'big business' which pervades much of the article. I always thought that by the principle of economies of scale, 'big' means more efficient, which means less waste, which means optimal utilisation of the resources we can afford to use.

This of course presents the problem- which resources *can* we afford to use? One approach which might provide an answer to this question is resource security.

Wouldn't you be a trifle put out if you invested over \$100 million in a timber project only to lose it totally because of the subsequent discovery of an hitherto-unknown species of cockroach in the area? The provision of compensation in such a situation is not an example of "rights of private companies overriding those of the broader community". Though quite possibly flawed, this country is a democracy. This means that the closest thing we have to a representation of the "broader community" is in fact the Government- not noisy demonstrators waving banners in the streets or mouthing slogans for TV cameras.

So, if the broader community as represented by the Government decides after extensive study that certain forests can be utilised for timber production (products which our society, in spite of continuing advances, still depends upon) without *significant* risk to long-term species viability, it has a perfect right- nay, obligation, to ensure that this is done in the most efficient manner. If this means private companies operating with guaranteed access, so be it.

The forests *do* belong to us all- but this does not necessarily imply glass-casing *all* of them forever and ever Amen. Ownership confers responsibility- to manage this and any other resource as we see fit. Private industry is capable of sound management- do you really think they are so stupid as *not* to be working towards a plantation-based industry?

To equate 'resource management' with 'hands-off' is simplistic and defeatist. A better approach is pointed to by Ms Mills herself in a malapropism from her article - "Resource security would lead to further explanation (sic) of these areas". A reasoned decision on the basis of good scientific, social and economic analysis is what is needed. It is time humanity began to regain some confidence in its own ability to manage the planet for its own long-term benefit, as well as for the planet itself.

Yours sincerely,

Mark Duffett  
3rd Year Geology and Geophysics



### Simply the Best?

Dear Editors,  
 Congratulations on, possibly, the best edition of *On Dit* this year. The occasionally barren pages were, this week, indeed a joy to behold with informed and intelligent debate.

I cannot congratulate Maria O'Brien enough for her sensitive and intelligent article. She managed to place an alarming issue in suitable context without indulging in the intellectual violence of her antagonists. Many people I have spoken to have consciously changed their attitudes, or at least the light in which they see the subject.

Jo Mills, Kristin Martin, Amanda Brooks and Sam Maiden's additions were also well-received. If this is an indication of the standard of the paper in the following year then it is surely well on its way to becoming a respected and thought provoking paper. From strength to strength I'd say.

Thanks for the laughs boys.  
 Good luck girls.

Comrade Bertossa

### No Animosity Here, You Stupid Fuckin' Crap Arsehole Dickhead

Dear Editors,

Thank you so much for your critique of my letter, and yes I can read. Whatever "suspicions" you have about personal anomosity (*sic*) are completely unfounded. As I hoped to point out in my letter, there are a lot of complex issues that need to be resolved before we can finalise any kind of agreement.

Face it, Simon, the sources you used for your article were crap. Taking passages from Board minutes is just plain lazy and I was not given any opportunity to address the points you raised. Be honest Simon, and write an article "Why the Union is a load of crap and should be done away with", because then, at least, we might get an opportunity to explain ourselves, rather than be subject to the kind of boring abuse you enjoy so much. The only personal anomosity (*still sic, but at least you kept trying*) I see in the Union is in the kind of pathetic journalism shown displayed by you during your time as editor.

Finally, it is not just the sporting community who suffer but all Union members as the longer this drags on the more likely it seems that the ordinary student members will have to pay.

Mel Yuan  
 Union President

Dear Mel,

It's interesting that you define 'crap' as '100% accurate but embarrassing for Rob and Mel'.

It's also interesting that 90% of students who have talked to me about the standard of journalism in *On Dit* this year have been very positive. The notable exception has been student politicians who have had critical articles written about them; although I'm absolutely certain their judgements haven't been at all clouded by personal animosity.

Anyway, Mel, I'll do you a deal: if you forgive me my failings as Editor, I'll forgive you your shortcomings as President. I'm more than happy for the ultimate judgement as to our job performance to lie

with students, which is as it should be.

Not to worry. Have a wonderful Christmas, and best of luck with that job.  
 SH

### We Confess... We Do Write the Headers

Dear Eds,

In answer to Dr Wieland of the Creation Science Foundation (28/10/91), I did not "attack" Dr Kouznetsov. The thrust of my article was not on Dr Kouznetsov, whom I am sure, is a very competent scientist, but on the hype and the information given, or more accurately, not given, in the publicity advertising the event.

To deal with Dr Wieland's tirade in sequence; we can dispense with the religious fanaticism, this is an ongoing ploy by creationists to have evolution couched in the same terminology as creationism, thereby attempting to blur the distinctions between them.

*The International Journal of Neuroscience* (New York) is taken by institutions in Australia. However, when I started my literature search, I assumed that Dr Kouznetsov would be associated with the journal indexed by *Cumulative Index Medicus*, namely the *International Journal of Neuroscience* (London), which isn't taken by any Australian institution. I was incorrect in my assumption and I apologise. Since Dr Kouznetsov has published in *I.J.N.* (NY) but is not cited in the *Index Medicus* which uses *I.J.N.* (Lond.), there must be two journals, hence my error.

I never claimed that Dr Kouznetsov's accent was obtained specifically "working for the Creationists" but that it indicated that he spent a lot, if not most, of the last few years in the U.S.A. This is at odds with the attendant publicity which implied that Dr Kouznetsov resides in the U.S.S.R. and is independent of U.S. Creationists. Dr Kouznetsov also admitted that he was working with the U.S. Institute of Creation Research- a fact conspicuously absent from the biography. Also, Dr Kouznetsov thanked the Creation Foundation for making it possible for him to talk in Adelaide (a reference to the funding body?)- again not mentioned in the publicity.

As to my statements on Dr Kouznetsov's arguments, I stand by them. As far as I could make out, Dr Kouznetsov has patented a technique for tagging mutations on proteins and having used it on over 400 proteins has not found a single mutation. That is what I believe he said. Unfortunately, I cannot find references to Dr Kouznetsov's work to check, either in *Cumulative Index Medicus*, the *Science Citation Index* or *Biological Abstracts*, even though it must exist.

Dr Wieland makes little attempt to argue against the main thrust of my article, which concerned the attendant publicity generated by the Creationists and specifically their unwillingness to disclose the close association between Dr Kouznetsov, the U.S. Institute of Creation Research and the Creation Science Foundation. Personal insults make for poor arguments, but I don't mind insults from creationists since, (a) I consider them compliments and (b) they are the last refuge of a person with nothing constructive to say. I do, however, take exception to the questioning of my trustworthiness- especially from someone I have never met. Nevertheless,

I will be charitable and allow Dr Wieland some difficulty due to the "deeply religious attachment bordering on the fanatical that is often the hallmark of devotees of" creation science.

Yours,

Christopher Nedin  
 Geology

P.S. Having been queried on this, I think I should make a confession. The headline which accompanied my article was, alas, not mine. This eye-catching piece of journalism was entirely the work of our esteemed editors. There, I feel much better now!

P.P.S. For your information Dr Wieland; *Mister* (Mr) "Title of courtesy prefixed to the surname or Christian name of a man" (Shorter Oxford English Dictionary 1973 vol 1 p.1337).

### Gee, Shucks (3 First-Class One-Way, Thanks)

I have always disliked the saying "a thankless task" After all, if it's a job that qualifies the performer of the task to be thanked, surely we ought to thank them!

Actually, this was a pretty useless phrase with which to begin, as it's not really 'Thanks' but congratulations that I wish to bestow; But we'll assume my point is capable of being applied by analogy to "Congratulations"- it's just that "Congratulationsless task" sounds pretty darn stupid!

Hmm. Maybe I should start again. No, I'll get to the point.

Congratulations, Simon and Dave. This year's *On Dit* has been undoubtedly one of the best ever. Previous ones have had outstanding issues, aspects or features, but this year's has been consistently entertaining, thought-provoking, varied and a good medium through which many a student voice was heard.

I felt the attention paid to political issues, and those pertinent to students and their rights was concentrated, largely unbiased and informative, without labouring points or overly indulging in armchair politics.

Interviews were amusing and diverse in their subjects as well as topical, and conducted with a professional and innovative manner. The personality of the reviewer often encouraged that of the interviewed to come to the fore, making for highly entertaining and witty exchanges in some cases. The Doug Anthony All Stars interview springs immediately to mind.

Music and theatre reviews were equally proficient. *On Dit* this year was not an exclusive friends-only affair, and the prevalence of students, male and female, from all years, participating as reviewers, attested to this, as well as providing welcome variety.

But to return to the original point, I also know that this job has been, at times, stressful, thankless, tiring and enough to drive you both to drink- which you did, don't try to deny it!

Nonetheless, you still managed to deliver us each week a very funny, informative and thought-provoking paper which has been one of the best, not only for Adelaide, but across the campuses, setting a standard which, to my mind, none of the other campus papers attained. This year's *On Dit* was something I actually read, not just sat on, or used for combustabricks.

So, in short, Congratulations Simon and Dave, on a job well done!!

And by the way, to any sceptics; Simon Healy is a good friend of mine. Dave Krantz smiles at me occasionally- at times we chat in an amiable manner, usually about his hair and the style thereof. I have nothing whatsoever to gain by sliming up to them, therefore, and I deny that this is a blatant attempt to score a seat on their jet to the Bahamas (- non-smoking, by the window, thanks heaps guys, no orange juice, please).

Mel Sander  
 3rd Year Arts/Law

### Dignity

Dear Editors,

On Friday, 18th October, as I was leaving the Helen Mayo Refectory, a woman sitting at the Libra feminine hygiene table held out a packet of Libra Fleur Super tampons and yelled, "Would you like some free tampons?" I politely responded, "No thanks." The woman then said very loudly, "My, my, we are squeamish, aren't we?" and she turned to the other woman and two men present and they had a good laugh at my expense.

For all that the woman knew, I may have had a personal reason for refusing the tampons. I may be infertile or have an unwanted pregnancy; in either case the woman's remark would have been extremely insensitive and distressing. I may simply dislike tampons. Or, as the woman seemed to believe, I may have been embarrassed by the presence of my boyfriend when the offer was made.

In fact, none of the above explanations are correct. I had no particular reason for refusing the tampons, except perhaps on principle, as the offer was made in a way which seemed deliberately meant to embarrass and offend me.

Whatever my reason for refusing her offer, whether major or minor, the woman had no right to attempt to humiliate me in the way that she did. This is especially so in light of the fact that it was part of a promotion for Blue Stocking Week (I assume), which should encourage unity among women, not ridiculing of them by other women.

I also feel disturbed that menstruation is seen as an issue during a week dedicated to "Women in Education". If this is the most serious women's issue the organisers can think of, they'd better think again. I don't see how periods are relevant to education at all, and feel that it is trivialising the image of women to imply that we are nothing but bleeding, sexual beings.

To the woman concerned, in your capacity as a Libra representative, you failed. In your capacity as a feminist, you also failed: women are meant to be other women's best friends, but you acted as an enemy. As I am one of the most open people I know on matters usually regarded as "taboo", your comment was not only totally inaccurate, but quite amusing.

Signed,

Pissed off, not squeamish

Thanks to everyone who has contributed letters this year. You can still write letters for the first edition in 1992 to our postal address:  
**On Dit**  
 University of Adelaide  
 GPO Box 498  
 Adelaide 5001  
 Thanks.



## SAUA President Natasha Stott Despoja

1991 saw Adelaide University students take to the streets. Adelaide University students constituted at least 50% of the protesting students in three rallies, namely, the Austudy National Day of Action (May) and the Student Transport Concession Cut Rallies (September/October).

This is despite increasing contact hours, even lunchtime lectures and tutorials, rising academic pressures and a host of problems that have never been so bad for students.

The Government might counteract that these are "hip pocket" issues, however, grievances such as inadequate Austudy / Abstudy and the prospect of paying full adult fares on public transport when students are denied full time work and income by virtue of study, are legitimate concerns.

### The Big Picture

In 1989, we were warned that with the presence of the Higher Education Contribution Scheme (HECS) and the prospect of amalgamations in 1991, we would face a turbulent time in the education sector. In 1991 an overview of the year reveals increasing problems for academics and students with over-enrolments, inadequate Austudy, over-crowding, an deficient capital works program, increasing HECS, illegal fees and the prospect of up front fees.

The work of the Students' Association this year has been tied up challenging the University and the Government on these issues and bringing student interests to the attention of these groups and the wider community through the media.

As I stated in last week's On Dit students have not had it this bad and are faced with hypocritical Government claims to access and equity and a "Clever Country" while charging us more, making us work harder and reducing our conditions. The concept of higher education being accessible and equitable and of public benefit seems irrelevant.

### Analysing Dawkins Reforms

The Vice Chancellor of Flinders University, Professor John Lovering, has openly criticised some of the "blasts of the torpedo change of the Dawkins' era" in one of the few analyses of the Green/White Paper reforms. He publicly denounces the breakdown of the binary divide; this main aim of the Dawkins' reforms has been the most devastating. Lovering claims that it has:

"led to a loss of diversity in the system so that the choices available to students have been drastically reduced." He continues; "We did not need a unified national system - we did need a national higher education system which was funded at a fair level based on what each institution did in teaching and research." He

concludes that the "Dawkins era will be seen as a major crisis point for the higher education in Australia but we would be foolish to think that the worst is over."

I agree that the effects of the Dawkins reforms will be felt for many years to come as students and staff become used to a substandard education system that moves towards "user pays" and funding per students continues to fall.

### Crying Wolf?

The Higher Education and Employment Services Minister, Peter Baldwin, claims that students and staff are "crying wolf" and that additional places have been established in the University system. But at what cost?

To the Government accessibility has simply meant providing more places, an estimated 30% more places have become available in the past 12 months. However, has this increase been met with more staffing levels, resources and most apparently, increases to capital works programmes to alleviate the overcrowding problems?

The amount of money spent per Effective Full Time Student Unit (EFTSU) in 1991 is under ten thousand dollars per student. This does not compare favourably with the Whitlam era in which close to \$13,000 was spent per EFTSU.

The Minister released in the Federal Budget a \$70 million increase to a capital works program and as recognition that it has been irresponsible in not committing capital works funding despite increasing places. The Government's policy of cutting education spending has meant that much needed building projects have not taken place, a fact admitted by Baldwin. The Government's systematic withdrawal of funds can also be seen as an attempt to pave the way for up-front tertiary fees.

The HERT has compared Australia's education spending with other nations and found us lacking. Initiatives in Europe include; the Universite 2000 Plan in France, a blueprint for major expansion of the Higher Education System creating an additional 50000 places in the next five years due to an injection of \$3.4 billion; \$1.8 billion worth of expansion in the next ten years in Germany, with the goal of 50 000 new places, with a program designed specifically to boost higher education in its eastern states; Austria has planned a new advanced education programme to alleviate congested Universities and Sweden has allocated up to \$21 million to increase students in engineering and technical subjects, while the \$1.3 billion labour market fund is being directed into research, training and education, (despite the fact their GDP is 77% of Australia's). Hong Kong is doubling its university undergraduate places by 1994 and \$273 million has been committed to capital funding and another \$448 million is allocated to new recurrent

expenditure up to 1994-95.

There is a worldwide trend towards expansion. The message been sent to Australia from the OCED countries is to not let its education expenditure standstill or decrease. According to George Papadopolous, the OCED Deputy Director for Education, "There are already signs in a number of countries that the political priority given to education is reflected in increased financial allocation, to the point that education budgets are again top of the list if public spending". (October 1991).

### Overcrowding

Horror stories continue to pile in from institutions all over the country regarding the consequences of over-enrolments, I have repeatedly talked about Adelaide University students watching video-taped versions of the morning's lecture in the afternoon; receiving tickets to first year lectures, students not attending lectures due to a lack of seats; queuing for hours to use computer or library facilities; and doubled tutorial sizes.

At Canberra University incidents of tutorials of up to forty students have been reported on a campus that is over-enrolled to 23%. Similarly, La Trobe University has reported students sitting in lecture theatre isles and even on garbage bins!

For the system as a whole, over-enrolments are at 5% with the highest rate being 23%. At Adelaide University our over-enrolments for most of this year have been 4.5% however, certain faculties have suffered massive over-enrolments, such as up to 20% in Arts and 8% in Engineering.

One step towards solving this problem was the Higher Education Round Table (HERT) a National Summit to investigate it. Adelaide students next year must continue to protest against over-enrolment levels, especially when we are paying increased costs in the form of a rising HECS, illegal fees, overseas student full fees and non-award fees. The HERT National Day of Action on Overcrowding on October 16, which involved the Federation of Australian University Staff Association (FAUSA), the National Union of Students (NUS) and the Council of Postgraduate Students (CAPA), called for the immediate funding boost of \$300 million over 1992-94, a commitment to planned and funded growth in student places of 3.5% per year until 2001 and no introduction of full fee paying places for Australian undergraduate students.

In response to the Open Letter the Students' Association addressed to all Education Ministers, the State Minister for Education, Mike Rann, that he "supports a continued program of growth in the higher education system" and expressed concern about the proposed 3.5% p.a. funded growth rate, believing it would not "necessarily be warranted or sustainable." He addressed the

problem of a limit to growth, fearing a 40% increase in places up to the year 2001 would be detrimental to overcrowding levels. This is an issue that the HERT is grappling with, whether or not there should be limit to growth.

### A limit to growth?

Since 1955 there has been a steady increase in the total number of students in our Universities, this rate has been steadily maintained rather dropping below 3%, however, the Government presume that this level will drop, defying the traditional pattern of growth. The HERT proposal of 3.5% is based on the belief; that it will allow for a constant transfer rate from school to higher education if the retention rate increases to 90% by 2000; that the best determinant is a balance of economic and social development, demand, equity in participation and the capacity of the system to grow and; that this will maintain involvement in the sector by its current three main sources; school leavers, older students and people upgrading their skills.

### NUS

This year's National Union of Students, while being represented on the HERT, has had little public profile in challenging the Government on the above issues. Understandably, NUS congratulated the Government on some of the Budget Austudy changes, however, did not attack Baldwin over claims that were not introduced. Students expect their representatives to present their views and concerns to the Government and public, something the SAUA has done effectively this year, but NUS continues to keep a low, almost non-existent, profile in the media and on campuses (ie: campus visits or state wide forums). A national voice is essential but we must have one that speaks! And one that is not dominated by party political interests.

### Fat Cats

Academics and administrators must also support students in their struggles. "The Bulletin" has recently exposed the "Fat Cats of Academe", Vice Chancellors who receive attractive salary packages that may include maids, private school fees, million-dollar mansions. I am glad to say that the support that I have received during the past year from Professor Marjoribanks has been much appreciated. His outspokenness in opposing full fees, promoting teaching quality and against overcrowding has been appreciated and is the first step towards changes in the direction of the Australian Vice Chancellors' Committee (AVCC).

I urge students, academics and administration to challenge the Government and to continue the good work of the SAUA this year.

### Source

Higher Education Round Table (HERT) "End the Overcrowding Crisis" Bulletin (1991)

## Education Vice President Misha Schubert

### Teaching Quality

Extensive discussion at last Tuesday's Education / Services Standing Committee saw a number of proposals for SAUA action on the quality of teaching at Adelaide University mooted. ESC members discussed the impracticalities associated with attempting to retrieve any further questionable data from the SAUA Teaching survey which was commissioned by last year's President Wendy Wakefield. Problems with a low return rate, 'suspect' data and incomplete questionnaires meant that much of the information gathered cannot be used by the Students' Association to effectively lobby the University or State and Federal Governments. The limited resources of the SAUA make it is virtually impossible for us to undertake an effective evaluation of teaching quality which will be recognised by the University. The responsibility for such evaluation should lie with the University administration either through their Advisory Centre for University Education (ACUE) or a separate teaching quality monitoring body responsible to the Vice Chancellor. This year the University received an external grant to investigate "the character and quality of teaching and student learning" at this institution. A National Priority (Reserve) grant will fund a research and development project headed by

Professor David Boyd of the ACUE. The working party (argh) will be discussing issues such as;

- quality in teaching and learning
- evaluation of teaching and learning
- university policies and practises related to teaching and learning
- the teaching-research nexus
- equity issues in teaching

Although this sounds a little pie in the sky to those of us who understand the need for urgent teaching quality reform, what this body may lack in urgency, it makes up for in funding. The Students' Association has a representative on the Working Party who will be monitoring the progress of the committee and pushing for a continuing University commitment to monitoring student opinion. Stay tuned for more information on how you can get involved!

### SRSC Meeting

This has been rescheduled for today at 1 pm in the Union Cinema. As a comprehensive review of the faculty and department student representative election processes will be undertaken next year it is important that we get your feedback on elections in your faculty/department. Come and see me in the SAUA or leave a message in a Campaign Complain box to let me know your thoughts / comments / opinions.

### Cheers

Finally I would like to add a huge thank you for her help in my first few months as EVP and congratulations on a fantastic year as Prez to Natasha Stott Despoja.

Onya.

## Women's Officer Annabel Crabb

Just a few notices as the year draws to an end; events coming up include a NUS (SA) Women's Committee Forum, on Saturday, 30th November in the North/South Dining Rooms from 9 am - 5 pm. Any interested women students, for the sum of \$15, will receive pre-conference information, lunch on the day and will attend forums and discussions on curriculum, abortion and other crucial issues. For more information contact Misha Schubert, Education Vice President, Natasha Stott Despoja, President or myself in the Students' Association.

The first NOWSA collective meeting, in order to start planning next year's conference, will be held at 1 pm on Saturday, 7th December in the Women's Room. All interested women are urged to attend.

The annual Reclaim the Night march was held on Friday, 25th October and many late-night shoppers seemed quite taken aback at the

large group of yelling, whistling, chanting women marching around the city; others simply joined in. An Adelaide University Law student, Maria O'Brien, addressed the rally at Victoria Square, speaking on women, rape and the law and was universally well received by all present. Those who felt like dancin' the night away then proceeded to the Upper Refectory where very groovy, green and purple balloons and Sylvia the friendly DJ had been installed, and enjoyed a great night.

The SAUA office is currently overcrowded with pads, courtesy of Libra Fleur, who donated entire boxfuls for Blue Stocking Week. The pads, however, are going slowly and we implore those of a mercenary turn of mind to come on in and capitalise on this great opportunity. Or do your mother a favour! Pads are intrinsically useful things which make good travel pillows, footballs, super-wipes, "facial wipes" or budgie cage liners. Please come in: we are drastically overstocked.

Otherwise, good luck to all currently facing academic trauma, and I hope all students have a pleasant holiday.

**Suggestion Boxes are located around the campus, so you can have your say.**

**Let us know how you feel about your course, subject, assessment, grievances, teaching quality**

...

**Brought to you by the SAUA.**

**For more information, see Natasha Stott Despoja, President or Misha Schubert, Education Vice President in the Students' Association.**

### NUS National Conference (Free Trip to Melbourne)

If you are interested in attending this Conference from December 8-13 at Deakin University, Geelong, please apply in writing to Natasha Stott Despoja, Students' Association President, by 5 p.m. Wednesday, November 6. You are able to speak to your application at that night's Council meeting at 6.15 p.m., where observers will be decided.



# Bannon

## as green as he is cabbage-looking

When the State Government announced in October 1989 that it intended to introduce a Wilderness Protection Bill, the Wilderness Society (SA) through their two year long struggle for a separate Wilderness Protection Act to prevent disturbance to wilderness areas was finally coming to fruition.

As you may well know, currently the National Parks and Wildlife Act protects 17 per cent of South Australian land. However, what is not so well advertised is that the mining industry, under the existing legislation, has been allowed access to a whopping 77 per cent of our state's national parks and reserves. This is why Wilderness Protection legislation is necessary to recognise that wilderness is valuable in its own right and should not be destroyed.

The White Paper on Wilderness Protection received approval from Cabinet. The major initiatives it suggests to be incorporated into the Act include the establishment of a scientific programme to identify and evaluate areas for protection; a process by which public submissions on areas proposed for protection are assessed; and a structure within which the Government would consider the scientific information obtained and public opinion in order for it to make an informed decision as to the use of the land.

Sound too good to be true? Well, let me let you in on the secret, it is.

In typical Labor Party fashion, the Government has given in to pressure from the mining industry. The White Paper's suggestions have been modified by our always-searching-for-an-extra-buck Government so that the Bill will contain a commercial resource assessment committee. In effect, this means that when a piece of land is nominated for wilderness protection, it will be assessed by the committee and if any land use department, such as mining or agriculture can find a commercial use in the land, then it will not be granted protection. Once again, commercial value will be given priority to environmental value. This inclusion will render the Protection Act totally ineffective, no better than the existing legislation, and a mere token gesture to nab a few 'green' votes. The proposed committee goes against all the Act intended to achieve - the recognition of the value of wilderness as wilderness, not as some potential money maker.

It seems once more that the Bannon Government is finding short term solutions for its economic woes, while the long term need for wilderness to conserve nature and protect genetic resources is ignored. Mr



A tree recently

Bannon should perhaps be reminded that "we have not inherited this world from our ancestors, but have it on loan from our children". Let's hope there's something left to give back.

To help the Wilderness Society in its

campaign for *effective* Wilderness Protection legislation, write to your local MP, calling for the commercial resource assessment committee to be omitted from the Act.

Anne Freeman

# A For Effort

## Keating on the warpath

In Adelaide to launch the Fringe, Paul Keating took time out to speak to Senator Rosemary Crowley's Supper Club: Farah Farouque was there for On Dit.

He was decidedly coy about the leadership. Perhaps even a touch fatalistic.

"The Labor Party might one day support me. There's an old saying in the antique trade 'everything goes in its turn' ... it's a bit like public life, it all happens in its own natural way. These things take care of themselves," he say with much irony.

Paul Keating says he is reconciled to the possibility he may never lead his Party. But there was an unmistakable aura of an election campaign at Adelaide's South Park Motor Inn on Thursday: a flurry of handshakes, a quip or two with the Party faithful and smiles all round.

Broadening the image is the name of the game. And today's pitch is at the Women of Australia as represented by the good women of Senator Rosemary Crowley's Supper Club.

More at home talking J-curves, trade deficits and current account, it is unfamiliar territory for the former treasurer and collector of French Empire clocks.

Though also said to harbour antiquated views on woman's role as wife and mother, the super salesman soon warms to his theme-of-the-moment.

"I've always taken the view that the system was basically loaded against women



and wherever we could change the way the system works in favour of women we should," he proclaims to a room of more than one sceptical raised eyebrow.

Judge Labor on performance not platitudes, he says.

Under Labor, Keating says employment participation by women has increased in leaps and bounds. Only Labor can deliver for women in education, health, childcare and income support: "This government has quite radically changed the outlook for women in Australian Society," he says.

The rhetoric is vintage Keating but

ironically sprinkled with macho sporting references:

"... We've kicked a lot of goals on equal pay, we've kicked a lot of goals in areas where most women are employed - low paid jobs." (He does generously concede, however, that Labor may not have yet "kicked all the goals" on discrimination.)

Asked about his expectations for his young daughters, the Keating cool is momentarily ruffled. He is not prepared for this question - but the devoted dad has plenty to say about the son "who can talk under wet cement". Given a moment or two

to reflect, he says, as the father of three girls, he has a personal interest in "making the place better for women". In the future, he says, he wants his daughters to occupy "interesting jobs" in the "interesting economy their father designed".

Australia in the 1990s, Keating emphasises, is at "a very exciting time in its history": it has got on top of its productive weaknesses, inflation is under control, school retention rates are up and new training opportunities have been created. The result - he promises - will be "a most effervescent country" for women to participate in.

And to lead?

Most certainly, says Keating, he is all for "letting women take important positions and manage important parts of our Party in government".

The words maybe ill chosen, but it is acknowledged that women and women's concerns cannot be ignored.

He may be a Johnny-come-lately to the cause but not even Bob Hawke can dispute his political savvy.

To win the hearts and minds of the women of Australia, all he need to do now is work up a little more passion and sincerity. But in the first foray into the lioness' den, Paul Keating cannot be denied an "A" for effort.

Farah Farouque



# David Sly:

David Sly: Pretentious Wanker ...  
or, erm, Pretentious Wanker?

This is an opinion enjoying an (un)healthy degree of popularity betwixt our hallowed walls. But how much truth is there behind this "Sly-Bashing"? Donning their SA•FM t-shirts, your intrepid reporters Fiona Dalton and Georgina Safe (resplendent in KA-FM sunvisors) sallied forth into the Advertiser's corridors of power, in search of the truth.

It was the Monday of the October Long Weekend and your dutiful correspondants discarded their string bikinis, thongs and reef oil in favour of attire suitable for confronting Adelaide's guru of pop.

Presented with impressive laminate security passes, we caught the (less than salubrious) lift (actually, come to think of it, the whole building was somewhat less than the throbbing icon of modern capitalism we expected it to be) up to Editorial.

And there he was. Adorned casually for the Long Weekend in faded jeans and a much-loved Elvis Costello T-shirt (surprise No. 1: it was not a Led Zeppelin T-shirt), we were confronted with what could only be described as the antithesis of pretension: a real genuine kinda guy. But was he? Almost an hour later, the answer was definitely Yes. We found him to be someone simply doing his job, under all the constraints and restrictions placed upon him by not only The Advertiser, but also the fickle fancies of the masses. So, here in its unfettered, unadulterated entirety, is David Sly (i.e.: the guy who writes the Gig Guide).

What does David Sly do on a long weekend?

Well, I work on Monday. Friday night I

went into the city and saw a couple of bands, Saturday I went with a couple of friends and rented a house down at Kangarilla, we stayed down there on Saturday night and had dinner, and yesterday, I went via the Bushing Festival to come back home again. Actually, it was the Sip and Savour Festival, where the wineries team up with restaurants and present wine and entrée size serves.

How did you start at The Advertiser?  
I actually started at The News. I left school

I got sick of The News, and got a job at The Advertiser, starting as a general reporter before I went into features.

Why did you choose music?

It wasn't so much a matter of me choosing music as of music choosing me, in some ways. I just wanted to be a journalist, so I got into journalism and did heaps of different things. I worked in finance, in sport, in court, and basically did everything. When I was in Melbourne, I started doing interviews with a few entertainers who were going to

you've got The Advertiser, The News, Rip It Up and The Sunday Mail does a column, and that's pretty much it. It's basically a matter of being able to adapt into a position when you're put in there.

I've had a really big interest in music since I was really young. I had a brother who was about nine years older than me, so I grew up on his record collection. At a time when all my friends were listening to The Beatles and Fleetwood Mac, I was listening to John Lee Hooker, John Coltrane and all sorts of weird stuff that was way out of my age group. I just had a fascination with music - I always read lots of liner notes, went to lots of gigs, and started sneaking into pubs when I was really young so I could go and see lots of bands. It was just an interest, and I had a chance to do stories on what I found really interesting, so I tended to do them reasonably well. So they said, "Fine, you're doing that really well, so keep doing it," so it's just followed through to this point.

What's it like working for The Advertiser?

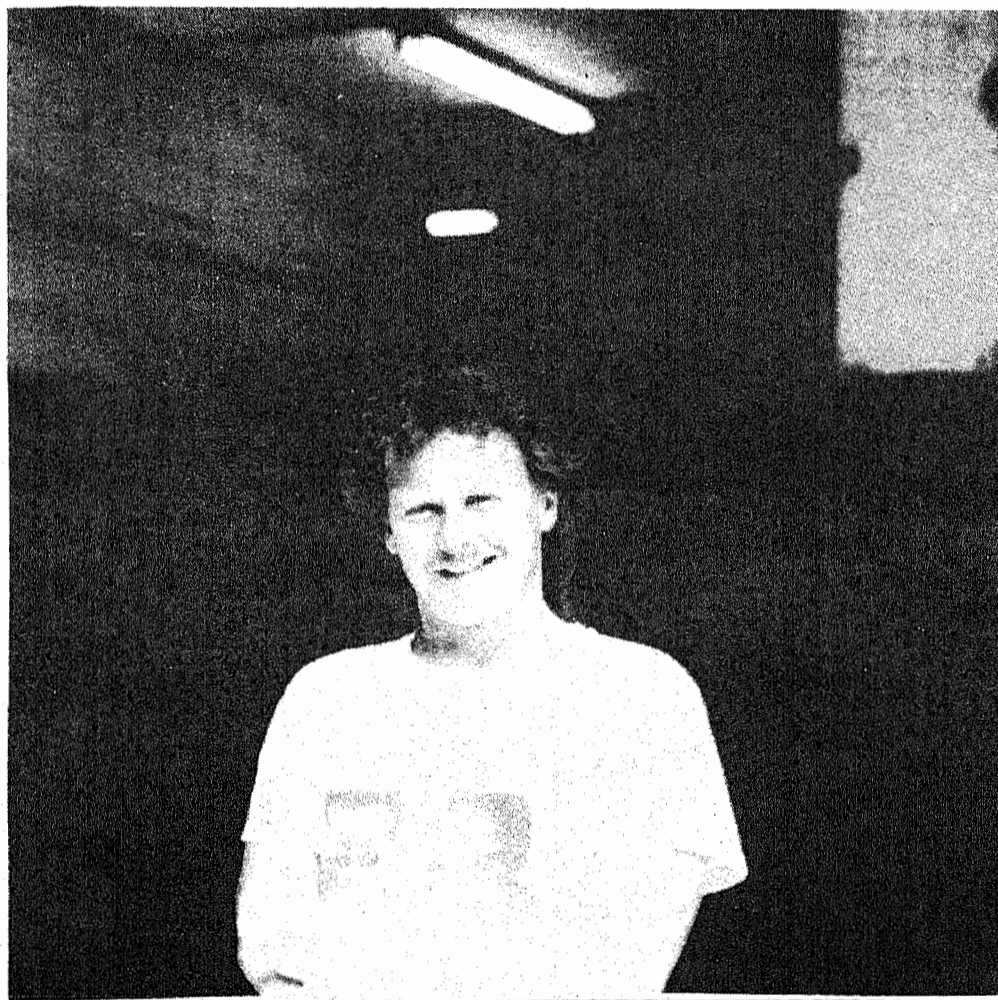
Without pandering to the readership, you've got to be aware of what the readership's interested in, and what is going to be suited to it.

Do you find yourself constricted in what you can write about for The Advertiser?

Yeah, it's always a bit of a tussle. I never usually have the final word as to what goes in. I can put forward all my suggestions as to what I think is going to be a good story for a particular week, but they'll get accepted or rejected on those merits. It's a matter of how good an argument you can put up as to why you think something should happen, but by the same token, editors and subeditors can put forward equally good reasons as to why they think something shouldn't happen. Sometimes I've just got to wear it.

What else determines what stories get in?

We're trying to make things as current and as topical as we can, i.e. if a particularly popular group just releases a new album, for example, Guns 'n' Roses just released a new album - then it's imperative to get something out as soon as possible. There's going to be a rush on the stores and people are going to want to know (a) what the record's about, and hopefully (b) what the band's doing. It really is important to be getting on top of those things. If we're not doing that, then the whole section seems a bit futile. So, if any big entertainer's coming into town, then we're obliged to meet that as close to that time as we can. It's always a juggle of the calendar. There's always two big things happening on one night, then absolutely nothing happening the next weekend. So, it is very difficult to juggle what you've got. We're also trying to keep



David Sly- jovial

*"I'm nailed to the stereo at least one full night a week"*

and started as a copy boy in the old days when you could start as a copy boy, and if you were worth your salt you eventually got a cadetship. You'd work through your cadetship and finally get graded. After working at The News, I went to Melbourne and worked on The Herald for a couple of years, then came back to The News. Then, in '85, I came across to The Advertiser 'cos

be coming through to Adelaide, and I really enjoyed that. It seemed to be an area that not a lot of other people were interested in or have much of an interest or a background in.

Is the job competitive?

There's just not that many jobs in Adelaide concerned with music journalism, so I suppose it's not that competitive. Basically,



# Man or Beast? We have a chat to the man behind the Guide

an eye on what's coming over from overseas. Either contributors through the newspaper network, or magazine features that get available on wire service that we can pick up. Record companies are always lobbying to get interviews in with new acts that they particularly want to try to push. So, there's always so many different forces lobbying for what they want to go in. So, I suppose the main thing is that we're trying to keep everything as current as we can.

I specifically like to keep a focus on what's happening live in Adelaide. So, if Adelaide acts are doing good things, I really like to try to keep the focus on what people can see in this town on that particular weekend. So, that's where I try to push most of my powers, whether it works or not. And that's getting a bit hard at the moment, because the space is getting constricted.

Do you feel constricted by a lack of space?

Primarily we haven't been getting as many advertisements since we went from a broadsheet into a tabloid section. The idea for that was that we would be able to entice more advertising to make it into a bigger section - say a thirty page liftout. But, we've never been able to get that advertising to come in.

There's a lot of things in there that are starting to raise a few question marks as to what actually constitutes a gig and what doesn't.

Like karaoke?

Exactly. At the moment, we've had to try to think about that because while karaoke isn't a gig as such, people are very interested in it and want to know which pubs it's on at and things like that. We get queries sometimes when people ring up the newspaper about karaoke. But the bottom line for that page is that it should be a public service. So, we have to think: "Is it really right for us to take that information away because we don't really like it on a personal basis." That's where the obligation as a daily paper, not as an industry magazine, lies, because we're still trying to get across to the population.

How do you feel about local music?

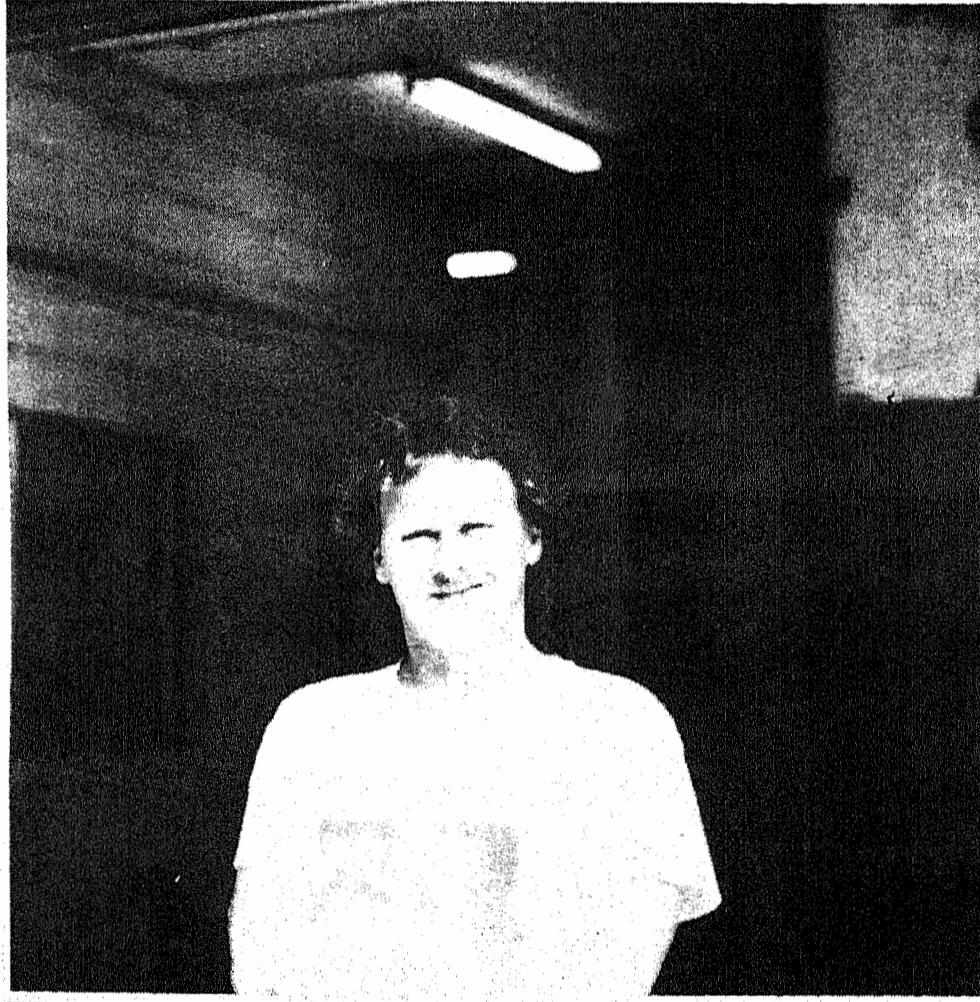
One thing I find very funny in Adelaide is that it's a very parochial, insular band scene. Although it's getting a lot better now because there's more bands travelling interstate to do gigs and put our records, and that gives them a better idea of what they can achieve, perhaps even on a global level. The bands that are complaining about karaoke are quite laughable, because they have to look at why it's popular. And the reason that it's popular is that people want to get involved. They don't want to just stand there, they want to be entertained and they want to participate in that entertainment. One way that's been addressed

has been concept bands. But there's been no thought processes behind it that was "We want to entertain people, so we'll become a concept band", it was more like "We want to get lots of gigs and make lots of money, so let's become a concept band."

This week, I'm doing a story on This House Is Jumping, a prime example of a band which is supremely entertaining, and manages to get excellent crowds because they have devised their own show. They've devised their own personality over five

Mandelbrot Set - when they arrived on the scene, they created interest because of their lightning shows and the visual presentation, as well as their music. They were a young band, and they'd only done about five gigs before, Pow!, everybody was going to see them.

There are a lot of bands that sit back and moan about things, but they never bother to think about *why* people go to see karaoke and cover bands. Bands need to address that question and come up with an answer.



David Sly- quizzical

## "This week, I'm doing a story on This House Is Jumping"

years, and they keep working at it, and they're doing very well. They've a band giving people the entertainment that people are looking for from karaoke or concept bands, and yet they're original. Well, about half they're material is original, and it's leading further that way all the time.

There has to be some sort of concession to entertainment. Even something like The

More stuff on local bands?

I'd like to, but I'm hamstrung by space. The space in the guide is distributed between music, television and film, and there's a fight each week to try to get even a balance between the three. That's very hard, as it also is to argue with an editor as to why a story about a local band should get precedence over a story about an overseas band, or a

band that's just got a top ten hit. It also comes down to whether a story is newsworthy or not. The fact that a band is playing a gig at the Tivoli on Friday night really isn't worthy of a story.

A Catch 22 situation?

Yeah, although if there is a story involved of interest about the band, then they'll get a story. For example, in a couple of weeks, we're having a story about The Mandelbrot Set and My Love Pumpkin. We're hanging off until we finally go into colour; I specifically wanted to do that so people won't think that colour is going to be specifically for people from LA and London. I find both of these bands very interesting, but there are a lot of bands who aren't. Also, some bands don't really seem to know what they're doing as a unit - often there's just one person who takes care of set lists, publicity and the like. Bands need to start promoting themselves more, selling themselves more, if they want to get anywhere.

Do you see many bands?

In the last couple of years, I've had more and more time taken up with doing major reviews for the Arts section. I probably don't see local bands as much as I should - but at least once a week. It gets difficult trying to do everything, and maintain a home life as well. I'm nailed to the stereo at least one full night a week, then there's always at least one or two concerts in a week that I have to review, so that's three nights gone out of the week to start with. Then if I see a local band, that's another night gone, so it is fairly time consuming.

Record reviewing?

There's about four of us who review records. When they come in I have a loot at the records and decide which would be most applicable to the tastes of the individual reviewers. They get reviewed, and when they're brought back, I probably only publish half of them. Some of them are automatically printed - if they are particularly popular, but from there, anything that's new or that the radio isn't servicing, I try to get something in on. I also tend to look at how well each of the reviews has been written.

What do you think of On Dit?

I think, generally, it's an OK student newspaper, some of the parodies could be thought out more, but generally, I suppose, that's what the students want.

How do you feel about the way On Dit has portrayed you?

As I write the Gig Guide for the Advertiser, I suppose I have to put up with it. Music's an area that most students are precious about, so, I guess I just have to take the side.

Indeed. Trust David Sly ... (sound of jovial pattering of paint tins) ... sure can!



# Keeping the Bastards Bearded

Farah Farouque spoke to Senator John Coulter, newly elected leader of the Australian Democrats.

When party founder Don Chipp left the Senate in 1986, the political pundits predicted doom and gloom for the Australian Democrats. But Janine Haines' mixed bag of middle-class populism saved the day.

When Haines' bid for the Lower House failed in the last federal election, the Party turned to Victorian Senator, Janet Powell, to fill the leadership vacuum. But Powell's brief and angst-ridden tenure ended amid allegations of personal impropriety.

Can new party leader, South Australian Senator John Coulter reinvigorate the Democrats?

He is sober, bespectacled and passionately green. The complete antithesis of larrikin

party: "We need to strip the things that we do down to those things which advance us philosophically as a nation in the direction we believe we need to move... There's a tendency in political life to get too involved in everything that goes on and really get sidetracked from the main issues."

From Coulter's perspective, the central issue in the 1990s is the achievement of a sustainable economy, "... a relationship with our environment which is sustainable".

According to Coulter, Australia is uniquely placed to do this and perhaps even develop a model for other nations to follow.

The Coulter path to sustainability also has its social dimension. To achieve sustainability, Coulter favours a selectively interventionist's role for government.

"We musn't go down the road of economic rationalism which is neither economic nor rational ... which is progressively shifting the wealth from the poor to the wealthy in the vain hope there's going to be some sort of trickle down". But does this signify a shift to the left of the political spectrum?

relationship between people, and the relationship with the environment didn't matter".

From Coulter's green spectrum "a major paradigm shift" is going on in society. And in terms of this paradigm, he says the Democrats are streets ahead of the major parties.

"Now we have an up and down axis (he stabs an imaginary line in the air to emphasis his point). This axis is to do with human relationships to the rest of the living universe - and the non-living universe and the way in which we can relate to that. That, in a sense, has nothing to do with 'leftness' or 'rightness'.

Critics accuse him of being anti-growth. Coulter says he just believes in rigorous quality control.

He says he is all for new technology and development provided it is "appropriate" and "has substance". He opposes the Multi Function Polis concept proposed for Adelaide, for example, "because it represents an enormous diversion of funds away from all these areas of in which ... money should

immigration to about 50,000 a year (it is currently 111,000) with renewed emphasis on family reunion and humanitarian considerations. The substantial infrastructure savings which would result, he suggests, should fund an enlarged foreign aid programme to address refugee and developmental problems "at source".

But can a minority party confined to the Senate have any meaningful impact on government policy?

Coulter is confident it can. He argues that the Democrats have "a very significant" influence legislatively because they hold the balance of power between the major parties in the Senate. And despite the conventional political wisdom, Coulter suggests that the "effective" legislative work is done in the Senate and not the House of Representatives where the government can "jam" legislation through on the strength of its numbers.

The lessons of the Haines' debacle have clearly sunk deep into the new leader's psyche.

Given a mix of single member electorates and the varagies of preferential voting, cautious Coulter says he has no plans to try his luck for a seat in the House of Representatives.

But, in time, he is confident the Democrats will make inroads into the Lower House.

The possibility of transmuted into a stronger Green-Democrat party is also on the agenda. The Democrats have been involved in discussions for some time with Green Independents in Tasmania and Coulter says there is a basis for "closer co-operation" subject to ratification from the rank and file.

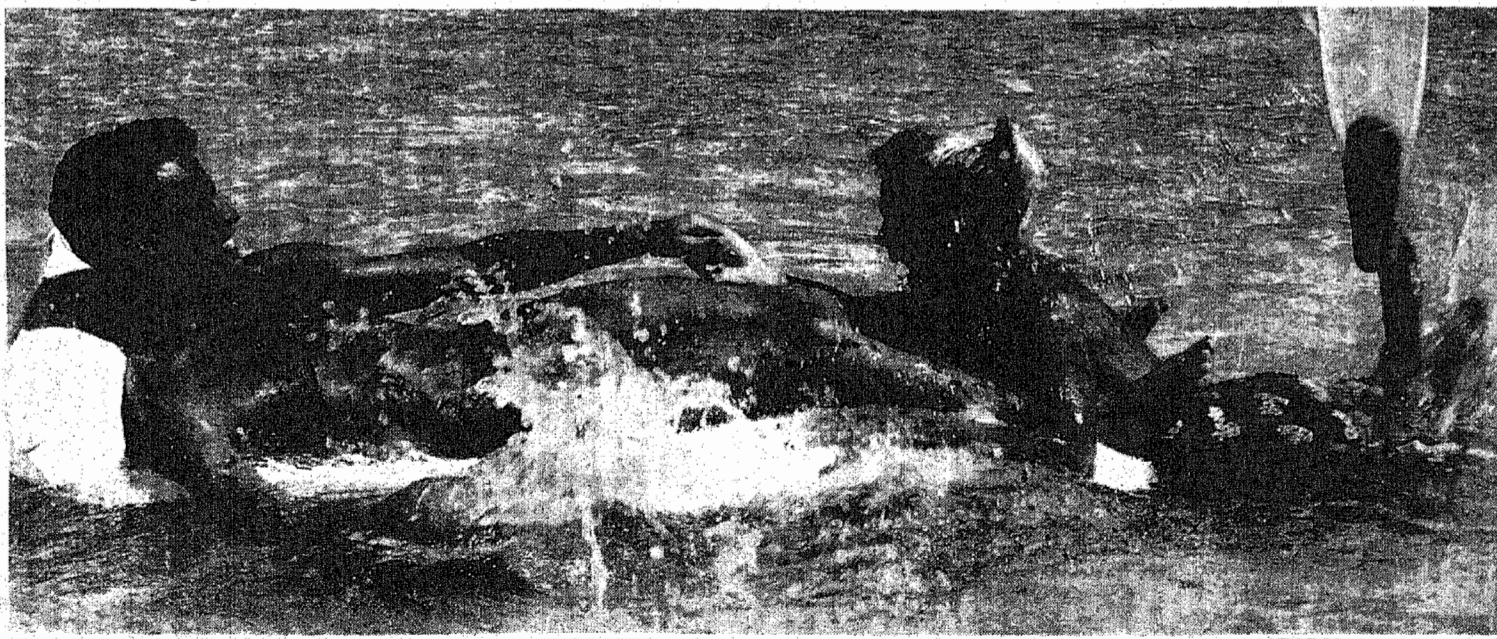
It may seem a fairly cumbersome way to make decisions, but all party policy - including leadership - is determined by ballot of grassroot members. Coulter says this is the "ultimate expression" of democratic values.

He is bound by party policy not to disclose members (some say the Democrats' membership is embarassingly small), but Coulter points to active Democrat Clubs on the campuses as growing evidence of the party's broad appeal. He is not, however, without pride that the typical Democrat profile is "middle class, well educated, middle income, more likely to be female than male and aged 35 to 45".

This very middle of the road party seems to have chosen in John Coulter a reflection of itself. The style is moderate, the panaceas non-confrontationalist. He is the archetypical middle class hero.

In the post-ideological world John Coulter inhabits, green is good, and since there is little possibility the Democrats will have to engage in the pragmatic politics of governing, the prescription is always relatively painless.

*"The lessons of the Haines debacle have clearly sunk deep into the new leader's psyche"*



John Coulter, seen here relaxing recently

Chipp who conceived the Democrats "to keep the bastards honest".

You could not even imagine Coulter saying those words. He communicates in precise, clipped tones, reminiscent of the academic he once was.

But Coulter says he represents a shift in emphasis rather than new directions for the

Coulter says rather pompously that he is always disappointed when he is asked this question. He believes it reflects a certain backwardness in the questioner's thinking.

He rejects the tags "left" and "right". These notions, he argues, stem from the thinking of the 1920s and '30s and perceived antagonisms between employer and employee which assumed "society was about the

be going in now."

The Democrats' perception of Immigration has also attracted much criticism. But Coulter makes no excuses for the Immigration policy. It is a non-discriminatory policy he says but if you are serious about environment protection, you must have a longterm concern for limiting population.

He advocates an immediate cut in



# Daring To Be Different

Last month, Tommy Emmanuel launched his third solo album *Determination*. Since the success of *Dare To Be Different* and extensive touring, Tommy Emmanuel has established himself as one of Australia's most gifted guitarists and vigorous live performers. Over coffee, Michelle Gillam-Malone spoke to him about his new album.

**What's different about *Determination*?**

Well, I've written every song except "Imagine". There are also two collaborations - "Mountain of Truth" with Roger Mason; "The Sweetest Love" with Sam McNally. This album was a lot tougher than the last one.

**Why is that?**

Because it's more representative of what I perform live on stage. There's nothing I like more than seeing a show and the band sound even better than the record. That's exactly what I want people to feel after listening to this album.

**How did this album take shape?**

It really took shape at home. I started writing songs with my four track cassette and I managed to get quite a few together. From there the feel of the album took shape like a snowball effect, and because *Dare To Be Different* did so well, it allowed me the luxury to take time off from the road to concentrate on this album. I've never been in that position before. I feel my songs are very accessible. They're not simply for people who can understand the guitar. They're quite the contrary. My music is believable, and that's how it should be because I have to perform it.

**What inspired you to write "Initiation"?**

It started out as a very simple piece and then it just evolved. The music for that song really led me, which happens a lot when I'm writing songs. With "Initiation", when I play the piece, I close my eyes and get into a rhythm, bodily as well as musically, and I hear all the sounds that I make. I associate them with my visions of the outback, of being part of this vast land and the times I have been there.

**That's a dominant theme in your music, that feeling of the outdoors, the country experience. In fact, many of your songs reflect the Australian landscape. You tend to enjoy conveying this feeling through your music.**

Well, I am Australian. With "Across the Nullarbor", think of it this way when you listen to it: Imagine you're on a train going across from Adelaide to Perth and you're looking out the window at the beautiful land and open spaces as the train goes by. Imagine that when you hear this song and it will leap to life for you.

**In a way, you're like an impressionistic guitarist. Many of your songs share elements of classical music. What do you think?**

Yes, I do paint pictures with my music, it adds more depth to my songs. As for classical elements, if you listen, for example,



to "Who Dares Wins", there's a definite classical structure to that chorus. I wrote the song in an afternoon. I used my real "gut" feelings of where the music was leading me, and after I completed the first part, I realised it was musically strong, so I continued simply by building onto the next chords. When I played back the song, I knew I had got it - the sound was right.

**It's a compelling song - would you agree?**

Actually, I'll tell you where the idea for "Who Dares Wins" originated. My manager

said to me, why don't you write something with the feel of "Everybody Wants to Rule the World". So, I listened to the track by Tears For Fears and got the feel of that song, which has nothing to do with "Who

Dares Wins" musically, but the idea put me into that frame of mind.

**Again this album contains a broad collection of musical styles, ranging from the blues to Latin American. It appears you are fascinated by cultures in your music.**

There's something great about learning from different cultures, and every country and race of people has their own special indigenous music. I've learnt from many - Spanish, Greek, Irish, Japanese...

The Spanish influence is definitely captured in your song "Fiesta". It's a fun song.

We had a lot of fun recording that. For "Fiesta", I played the guitar like I did in "Tequila Sunrise" from my *Dare To Be Different* album. I used ten different guitars playing traditional Flamenco, real aggressive Spanish rhythms. There's a lot of power in a bunch of guitars being played together... spank the plank, as it's called. Then sound effects were randomly added... like a brass band going by, people laughing, etc. "Fiesta" is like a real spirited celebration and I want listeners to feel like they're actually there having fun.

Then there's the more mellow side to your music. "Imagine" seems to fit this category. Why did you choose "Imagine"?

So many times I was approached by people after

performances who had never seen me before saying 'You should record that'. It's been done a lot but when I play it, it's my song. I also observe my audience's body language when performing and with that song in particular, people tend to feel free to close their eyes and listen. Whereas with my other songs, they either dance around or watch me like a hawk. When I play "Imagine", a certain stillness occurs and that to me says something special's happening. "Imagine" is on the album for every person who has asked me to record it.

**Do your album titles reflect your personal**

experiences as a musician?

To an extent, yes. It's been an ongoing battle for me because I'm really the only Australian instrumentalist in the Top 40. I've been fighting this kind of battle with the established people in this industry (TV, radio stations) for some time, but it's paid off after much hard work. In one way, *Dare To Be Different* reflects my efforts and struggles. I remember when I recorded "Guitar Boogie" and wanted to release it as a single. The record company was adamant about it. So I went to the radio stations in person, gathered people in the tearooms, played it to them and won them over. They agreed to give it airplay, and they did. I also wanted to do a video for that song. Again, the response was negative. I wanted to know why and was told - 'It Just Isn't Done'. Well, to me, that was a perfectly good reason why it should be.

***Dare To Be Different* you could say?**

That's exactly right. It got played on MTV, *Video Hits*. People loved it because it was a fun video. To me it's a case of not being afraid of trying different things. As for *Determination*, to me, it's a substance that you put all over yourself to get you through life. *Determination* sums up a lot of things in my life. Apart from never giving up, it's the determination to get better, to learn from life, to see people enjoying themselves. I want them to walk away saying - "Well, he was better than he was last time, I'm going to come back."

**What aspirations do you have for your career in the future?**

I'd like to become a better songwriter. It's never easy to say exactly in what direction I would like to go, but I do have dreams that may one day come into fruition. There's a song from my last album called "Ran a Great Race", which comes from a scripture that says: You'll run the good race, lead a good life and there's a great prize at the end - which is eternal life... I certainly want to see more of the world, to tour or play overseas. In particular, I'd like to do a tour with a string quartet playing music that people haven't heard me play before. My other songs, classical type songs, my beautiful ballads, which I could perform in an intimate situation.

**Like chamber music?**

Yes, but pop chamber music. Why not? I could do it with one other guitarist and a string quartet. I'd especially like to do a show where I could have other guitarists as my guests like Ian Moss, my brother Phil, all playing together. That would be great fun.

*Determination* is the culmination of 30 years of guitar playing ... slogging it out around the traps ... doing it hard ... hopes and dreams coming to fruition. *Determination* is a smorgasbord of musical delights that should be added to your collection.

Michelle Gillam-Malone

**"I'd like to become a better songwriter"**



# Summer Fun!

There's a lot of bands planning to rock out and give the kids a real good time in summer... and no doubt a few planning to put on a mediocre show and piss off with the money. Ian Richardson, sporting a summery yellow Ride T-Shirt and healthy tan, picks the best of 'em.

Let's face it, 1991 has been a bloody great year on the international tour front. Those of us cool enough to have seen Fugazi, Ride, Straitjacket Fits and Jesus Jones aren't likely to forget it in a hurry; throw in Jane's Addiction, the Dream Warriors, Elvis Costello, the Lemonheads, De la Soul and the Butthole Surfers and I guess no-one was too perturbed when EMF cancelled. And the quality just keeps coming... the next few months reveal a smorgasbord of some of the best bands in the world from around rock's various sub-genres.

First cab off the rank is Gary Clail, exponent of big, in-ye-face dance sounds, at Le Rox on Wednesday, November 6. He is touring Australia without his On-U-Sound System, and so will be doing his best to best to restore faith in the quasi-live, dance concert experience and generally avoid "doing a Betty".

The Wonderstuff may not be (ahem) "The Best Band in the World" but they do have one of the better back catalogues in English pop and they are confirmed to play



The Stuffies' first album from back in '88

at Le Rox on November 20. Not your average catchy, energetic pop band, you're more likely to be greeted with "you can all fuck right off" than "Hello, Adelaide" at a Wonderstuff concert. Don't go expecting any cheery stage banter and a fun exam pressure-reliever is guaranteed.

Q. What do you get if you take Ratcat, add another bass, teen angst, originality, hair crimpers, and even more energy?

A. Ned's Atomic Dustbin. Teen fun personified, the Ned's are one of the most happening bands to emerge in recent years, and are Gunna Be Huge. Due in February.

In the Rock Legends category come Dinosaur Jr., makers of the "Freak Scene" 45 and four fine LPs besides. They toured the Eastern states in 1989, but may make it to Adelaide early next year supporting none other than those Barnesies of the "alternative" world, Violent Femmes, who you may have heard of. This rather strange double bill is not confirmed. Dinosaur's loquacious lead singer J. Mascis has been heavily involved with pet Satan worship band "Upside Down Cross". It remains to



Mark Knopfler: Balding Bastard

be seen whether he can be weaned off his virgin goat's blood addiction in time.

Dinosaur have probably inspired more apathetic white boys to buy distortion pedals than any other in recent years and two of their better proteges are due here soon, too. Swervedriver (March) are four wild, untamed boys from Oxford, England with Jack Daniels pulsing through their veins. The line from their song "Son of a Mustang Ford" says it best: "Been driving for days now/ Oohhh yeeaaaahh". We're talking sonic, we're talking heavy American iconography, we're talking a little bit derivative for my tastes.

Whereas Swervedriver are an ideal band to burn down the Kansas interstate on a Harley to, the Teenage Fanclub (January) implore you to ease back, shrug your shoulders and maybe do a bit a soulful whistling. They're into much more subtle forms of wildness, and having ten times the song-writing nous of Swervedriver, are able to weave their loosely-strung, sticky-sounding guitars in much more interesting ways. Dazed, whimsical, and above all cool, the Fanclub stand poised to leave a Dinosaur-sized footprint on the rock landscape over the years to come.

In 1990, Seattle's Mudhoney won the distinction of being the only decent international band EVER to play in Adelaide twice in one year (you can't really count Concrete Blonde, can you). Well, fellow Seattleers Nirvana are worth two Mudhoneys for sure and no less an authority than Hot

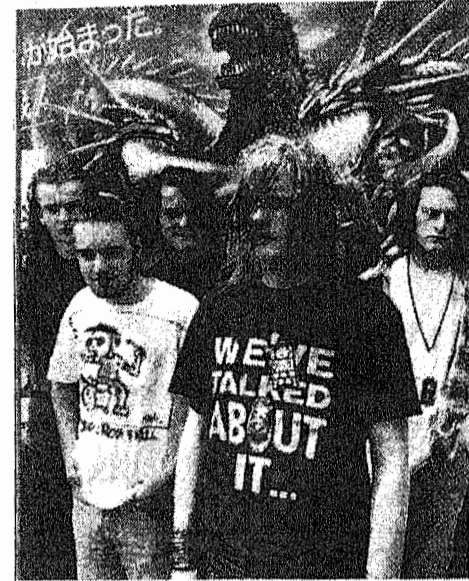


Teenage Fanclub: mmmm...

Metal magazine says they'll be here next year. Nirvana's new album *Nevermind* is widely rumoured to be the best rock album of the year; their combination of melodic nous and botty-booting ROCK POWER may be unique in music today.

Slightly less rock'n'roll are My Bloody Valentine. My Bloody Valentine shot to prominence in 1988 with the release of their album *Isn't Anything*, a pretty apt title since it was a real mould-breaker, ranging in styles from noise-core to the most gentle, introspective daubings. They've kept a pretty low profile since then, experimenting in dancier things, but their wispy, mesmeric side continues to inspire thousands of sensitive Arts students the world over to discard their drum kits, sit down, play the same chord for fifteen minutes and call the result "Morning Rise" or "Worm". Call them Shoe-gazers, Afraid-to-Rock or Pure, even, but don't write them off until you've heard Chapterhouse's "Pearl". Chapterhouse may be out here as soon as December. The Valentines are touring mid-November, bypassing Adelaide unfortunately but MMM will drive you to Melbourne and get you into the gig for \$60. Not bad, eh?

In Monsters-of-Rock scenario, Mark "Bald Bastard" Knopfler and his cronies get wheeled out at Footy Park one more time on November 26, with supports Hothouse Flowers. And on February 4, the Big One. The hard, street-sussed, pent-up angst of the ghettos of black America tears through Adelaide's suburban complacency as the New Kids On The Block play the Entertainment Centre. Be warned... they're



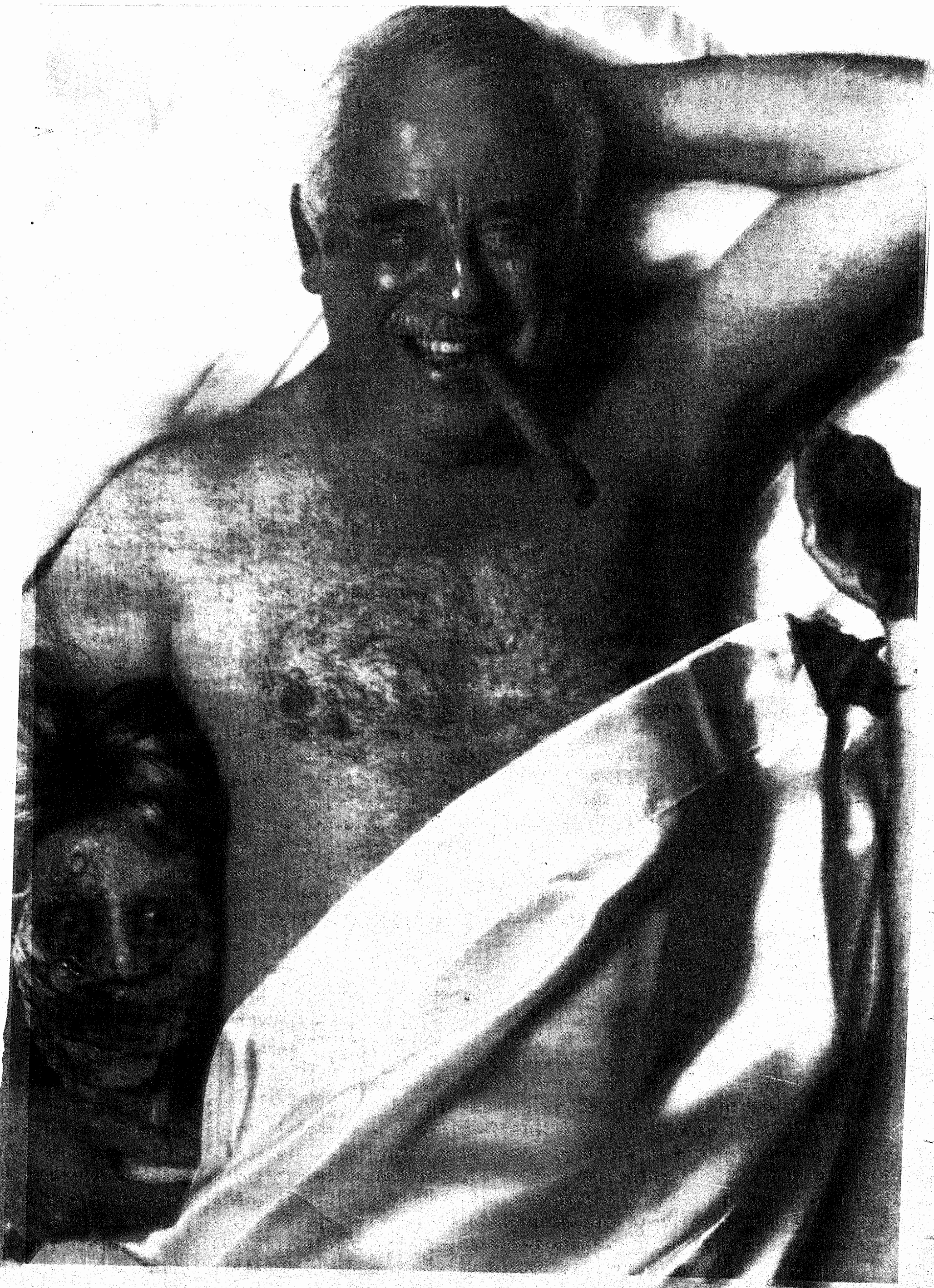
Ned's Atomic Dustbin

Ruff. The funny thing about the New Kids is that from their high-tops to their stubble to their "songs" they are entirely the creation of a single black man. That's right, post-modern ironists, the most shameless debasement of black music in history is all the work of one Maurice Starr. Starr was also responsible for that sickly sweet early 80's monstrosity *New Edition*. Pissed off with the racism he encountered with promoting a black group back then, he decided to take his ultimate revenge with Joe, Jordan, Dannie, Donnie and Poncy. So maybe the New Kids are the voice of black repression after all, though they just don't realise it. Let's face it, they're a bigger threat to decent society than Public Enemy.



Nirvana: Afraid of nothing but obscenity laws







# The Best of 1991

Our music writers look back on the best records and shows of 1991 and give us their expert, unbiased opinions.

## Richard Vowles

### Best Records

Cosmic Psychos, "Dead Roo" (Sing.)  
Cruel Sea, "I Feel" (Sing.)  
Manic Street Preachers, *You Love Us* (EP).

Some things are so crass that they're good.  
Mega City Four, *Terribly Sorry Bob* (LP)

Ned's Atomic Dustbin, *God Fodder* (LP)

Pixies, *Trompe le Monde* (LP)

Ride, *Today Forever* (EP)

The Wedding Present, *Seamonsters* (LP).

Easily my favourite album of 1991.

The Wonder Stuff, *Never Loved Elvis* (LP).

"Imagine his surprise when he opened his eyes and I'd run the lawnmower over his thighs."

Carter USM, *30 Something* (LP)

Chapterhouse, *Whirlpool* (LP)

The La's, *The La's* (LP).

### Best Live Shows

Noodles Romanov and His Band of No Goods

I can't really remember it ... I think it's a good thing!

Ed Kuepper and Mark Dawson

The *Today Wonder* album performed live, best show of '91.

The Butthole Surfers

I don't know about enjoyable but it sure was an experience, cute video too.

Falling Joys

Every time!

Ramones

Old things are fascinating.

Straitjacket Fits

Oh yeah, put their album in with the year's best.

## Twisty

### Records

Pixies, *Trompe le Monde* LP

Nirvana, *Nevermind* LP

Mudhoney, *Every Good Boy Deserves Fudge* LP

Ned's Atomic Dustbin, *God Fodder* LP

New Stone Roses album - Ha!

### Shows

Lemonheads, Le Rox

Fugazi, Le Rox

Jesus Jones, Le Rox

TISM, etc., O'Ball

Ratcat / Plague / My Little Princess

(aka *My Love Pumpkin* - Ed.), Tivoli

Morrissey - Ha!

## Fiona Dalton

### Records

The Wedding Present, *Seamonsters* LP

This album proves that it is possible to improve on the wonderful George Best and Bizarro. Miracles will never cease.

Swervedriver, *Raise* LP

Ride, *Today Forever* EP

Revolver, *45* EP

The Field Mice, *Coastal* LP

My Bloody Valentine, *Tremelo* EP

Straitjacket Fits, *Melt* LP

Carter the Unstoppable Sex

Machine, *30 Something* LP

Moose, *Cool Breeze* EP

Throwing Muses, *The Real Ramona* LP

Ned's Atomic Dustbin, *God Fodder* LP

### Gigs

Ride, The Palace, Melbourne, 23rd June.

Dry ice, frenetic guitars and Mark Gardner - what could possibly be more perfect?

Morrissey, Thebarton Theatre, 17th September.

This would have been the gig of the year, had it not been cancelled.

Straitjacket Fits, Old Lion, 30th April. Straitjacket Fits supported the Church. It should have been the other way around.

Lemonheads, Le Rox, 30th July.

Jesus Jones, Le Rox, 5th June.

Clouds / Falling Joys, Tivoli, 9th June.

## Piers Gillespie

### Records

1. Died Pretty, *Doughboy Hollow* LP

2. Jesus Jones, *Doubt* LP

3. Not Drowning, Waving, *Tabaran* LP

4. Ride, *Today Forever* LP

5. Straitjacket Fits, *Melt* LP

6. Greenhouse, *Full Circles* LP

7. Carter the Unstoppable Sex Machine, *30 Something* LP

8. Kylie, "Shocked" Single

9. Ned's Atomic Dustbin, "Happy" Single

10. Pixies, *Trompe le Monde* LP

## Ben Boxer

### Records

Jesus Jones, *Doubt* LP

One of the most innovative bands around; fantastic live. This is the way that music will head in the '90s.

Pixies, *Trompe le Monde* LP

Straitjacket Fits, *Melt* LP

Released last year but acclaimed this year.

A crisp, bittersweet and indulgent album.

Ratcat, *Tingles* EP.

Six powerful, energetic songs - good value for money.

Ned's Atomic Dustbin, *God Fodder* LP.

Basses and guitars and more basses, making a swirling, grungy, fast and infectious album.

### Gigs

Jesus Jones, Le Rox, 5th June

This is Serious Mum, O'Ball, 9th March

Fugazi, Le Rox, 22nd October

Falling Joys, Club Foote, 26th January

Ratcat / The Plague / My Love

Pumpkin, Tivoli, 8th February

All Cerveza Y Putas shows.

## Simon Healy

### Records

(in a vague sort of order)

1. Pixies, *Trompe le Monde* LP

2. Nirvana, *Nevermind* LP

3. Lush, *Gala* LP

4. R.E.M., *Out of Time* LP

5. The Wonderstuff, *Never Loved Elvis* LP

6. Fugazi, *Steady Diet of Nothing* LP

7. The Hummingbirds, *va va Voom* LP

8. Violent Femmes, *Why do Birds Sing?* LP

9. Nova Mob, *The Last Days of Pompeii* LP

10. The Mark of Cain, *The Unclaimed Prize* LP

Oh, and I left out Straitjacket Fits' *Melt* because it's technically a 1990 record. Otherwise it would've been No.1.

### Shows

Straitjacket Fits, April, Old Lion

Fugazi, October, Le Rox

Butthole Surfers, March, Old Lion

The Mark of Cain, March, Old Queen's

Arms & Le Rox (2 Shows)

Bob Mould, August, Tivoli

Clouds / Falling Joys, June, Tivoli

Lemonheads, July, Le Rox

Elvis Costello & the Rude 5,

September, Entertainment Centre

Jesus Jones, June, Le Rox

My Love Pumpkin, February, Tivoli

(supporting Ratcat), amongst other shows

Cerveza y Putas, June, Uni. Bar

(Battle of the Bands first heat)

## Daniel Kearney

### Records

Nirvana, *Nevermind* LP

Brokenhead, *Point* EP

Various Artists, *Gabba Gabba Hey*

LP (Triple X Compilation)

Various Artists, *Positively*

*Cleveland Street* LP (Bulb Records

Compilation)

Various Artists, *Crunchhouse* LP

(Glitterhouse Records)

Alice Donut, *Revenge Fantasies of*

*the Impotent* LP

Flesheaters, *Drag Strip Riot* LP

Eleventh Dream Day, *Lived to Tell*

Jeff Dahl, *Ultra Under* LP

Cosmic Psychos, *Blokes You Can*

*Trust* LP

### Live Shows

Noodles Romanov & His Band of No Goods, University Bar

Lemonheads, Le Rox

Beasts of Bourbon, Le Rox

Cosmic Psychos, Le Rox

Kim Salmon & The Surrealists, Le Rox

All, Nursery Crimes & Thrust, The Old Lion

Philisteins, Plague & Blades of Love, Old Queen's Arse (sic)

Psycho Zombies, some dive in Mt. Gambier

Ramones, New Christs & Hard-Ons, Festival Hall, Melbourne

The Cruel Sea, The Big Ticket

## Ian Richardson

### Records

Ned's Atomic Dustbin, *God Fodder* LP

Hummingbirds, *va va Voom* LP

Fugazi, *Steady Diet of Nothing* LP

Silverfish, *Fat Axl* LP

Bats, *Fear of God* LP

### Favourite Gigs

Ride, The Palace

Straitjacket Fits, Old Lion

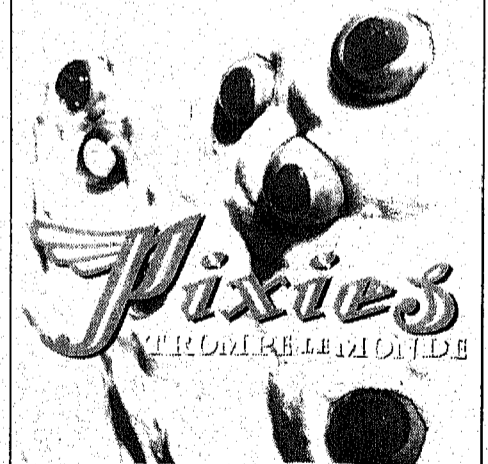
Fugazi, Le Rox

Jesus Jones, Le Rox

Underground Lovers, Annandale Hotel

## The Results

By processing our results through an extraordinarily complicated computer which cost NASA millions of dollars to develop, we have collated the results into our scribes' ten favourite records of the year.



1. Pixies, *Trompe le Monde*
2. Ned's Atomic Dustbin, *God Fodder*
3. Straitjacket Fits, *Melt*
4. Nirvana, *Nevermind*
5. The Wedding Present, *Seamonsters*
6. Jesus Jones, *Doubt*
7. Ride, *Today Forever*
8. Fugazi, *Steady Diet of Nothing*
9. The Hummingbirds, *va va Voom*
10. The Wonder Stuff, *Never Loved Elvis*



# "Get fucked, the lot of yas!"

## The Wonder Stuff serenade Adelaide

The Wonder Stuff have been around since mid 1986. Over the last five years, they have established themselves as one of Britain's finest independent pop bands. They have released three wonderful albums to date, *The Eight Legged Groove Machine*, *Hup* and this year, *Never Loved Elvis*.

Malcolm Trece, guitarist of the Wonder Stuff is in Canada, on tour with the band. In mid October they will return to England, have a bit of a break, make a video, then be in Australia for their "Welcome to the Cheap Seats" tour, starting in Perth on Tuesday, 19th November. I ask him what the band's expectations of Australia are.

"Lord knows! You tell me. We've heard the vibe is good for the band, we hear the shows could be a bit raucous which should be a bit interesting, and, well as far as the place goes, well, I mean, I've never been to Australia before. We're all looking forward to coming over, the weather's going to obviously be nice, we're looking forward to it you know."

Do you like touring as a band?

"Yeah, pretty much, it's quite a necessity, I suppose, with our band as we always seem to get the point across better live. Anyway, we're pretty much a good live band, he says blowing his own trumpet. We're a pretty good live band, so we always hope to convince people live."

I point out to Malcolm that we have been reading rave reviews of Stuffies concerts in the NME for a few years.

"We've got a lot of friends in the music press. It's all bullshit, I'm sure. We're a pretty good live band and Australia's geared up for live music, so it should be a good experience for us."

Last year saw the Wonder Stuff almost break up after Bob (the Bass Thing) left the band. What happened?

"We were teetering, teetering on a break up. You see, Bob decided he wasn't into it anymore, that's the bottom line. We've always said if we're not into it ourselves, we'll call it a day. Bob said, well you know, I've had enough. It was a bit sad when he left, it was the beginning of 1990 and we thought we'd have a bit of a break from one another. We weren't sure what we were going to do, to be honest, it was a bit of an awkward time for the band. We basically split up for a few days, really had a break from each other, decided that it was a complete waste of time. We had more songs to write, you know, it's what we enjoyed, we decided we can't pack it in. There was a short time when we weren't sure what was going on."

Since the recording of *Hup*, Martin Bell (Fiddly) has gone from sometimes helper, playing fiddle and banjo on the album, to an official member of the band, Malcolm explains.

"Well, come around the same time Bob left, we asked Martin to join, and then he joined, and then Bob left, and the band split up (*que? - Ed.*). It was like a terrible nightmare for Martin. But I mean he'd worked with us live in the UK and Europe, anyway, and we thought it would be the

**"Never Loved Elvis could have been called anything. It could have been called Never Loved Jim Morrison or Jimi Hendrix, really, it's just all the blatant commercialism which we feel uncomfortable with."**

right time for him to join as a full-time member. He wanted to join anyway. So, he decided to join, obviously he's got more input now and stuff."

How do you go about writing your songs? Does Miles sit down and write them or do you all have input?

"They just float around, we pick them out of the sky (laughs). No, we all have input, I mean Miles does the lyrics but the idea can come from anywhere, a rhythm, a melody, from anything really. We put a lot of emphasis on melody and stuff 'cause that's what we kinda like. We like songs by people who write songs you can get your teeth into. But it's an input from everybody."

In the band's early days, Miles said you would never play stadiums, and now you're doing it. I've read some of Miles' comments on it, but what do the rest of the band think of it?

"Well, we're not massively keen on massive shows. You lose the contact and stuff. I

mean, on the one hand it's easy to do, I suppose, because you've got everything working for you, a good PA, lights, you can have the whole works, you know, but really, we don't like playing to over 4 - 5 thousand maximum capacity, like a medium-sized venue. We like playing good sized venues but we did that show in the summer in the UK which is because we couldn't really play the Reading festival this year, so we thought we'd put our own day on. The area was near Birmingham anyway, which is where we all come from, so, we thought, yeah, we'll do a home town kinda show, put the tour on ourselves and so it was kinda like a one off thing. It was a good day, but I wouldn't really like to be doing them all the time to be fair. It was a small stadium anyway, a personal one."

Recently, Miles and Martin Gilks went to the United States on a press trip and did some acoustic shows. What did the rest of the band do whilst they were away?

"Went on holiday. What happens on press tours is they only want a couple of people really, usually Miles plus somebody else. We kinda rotate and take it in turns, you know. We had a bit of a break and they had a bit of a break on the press trip, so it was all OK."

On the day they got back to England, Martin's wife gave birth to their first son. How is Martin Gilkes coping with fatherhood?

"I think you ought to ask him that, a lot of sleepless nights, I think. I mean, he's obviously jilted, very pleased about the whole thing."

How did the album title, *Never Loved Elvis*, come about?

"It could have been called anything. It could have been called *Never Loved Jim Morrison* or *Jimi Hendrix*, really, it's just all the commercialism, the blatant commercialism, that got attached to Elvis. The marketing machine, all that kind of stuff we don't feel comfortable with and we don't really like."

With regard to commercialism, what about the Wonder Stuff videos? There has been a fairly dramatic change from the videos off the first two albums, to the more recent ones, why is this?

"I suppose it's a necessary evil, really, to be fair. I mean, we're not massively keen on videos but we found a director, a friend of ours called Simon Smith, who, I suppose, we tolerate making videos with. He knows the band members, knows how far he can push us. We have a few ideas bandied around between us and so we've basically enjoyed making the last three videos. In the early days, we didn't really like all the hanging around, all the bullshit, you have to go through."

Kirsty MacColl's features on *Never Loved Elvis*, how did that come about?

"She recorded at the same studio at the townhouse in London. If I remember rightly, Martin Gilks heard she was downstairs, stumbled into the control room, slightly worse-for-wear in the drinks department, and asked her if she would sing. She liked the song and came and did it. It was superb, as we say. She's got great vocals and it's as simple as that."

Will we have to wait for the next album as long as we did for *Never Loved Elvis*?

"Who can tell? We want to tour on the strength of this album for a while, we probably won't record until May next year at least, we have got a few new songs."

The Wonder Stuff play Le Rox on Wednesday, 20th November, it should be a night to remember. So, if exam commitments don't interfere, get along to see one of the finest pop outfits around.

Richard Vowles





# The Millards: Microphonies?

The Millards play the Austral on the 9th November. Fiona Dalton talks to vocalist/guitarist Jason Sweeney.  
Photo: Tracey Grady

"Microphones tend to have a deep hatred towards me."

Oh dear.

"Everytime we play we have big problems with feedback... rather than having feedback on guitar, it's feedback on the voice."

Giving me just enough time to wipe those sub-machine-gun-wielding-microphone terror stories from my head, Jason continues:

"It's a bit of a problem."

Indeed.

A problem, however, that can be mended. In a world where a great many bands have the (major) problem of just not being able to write good pop songs, the Millards are armed with enough heavenly pop songs to have them all packing up their acoustic guitars and trading in their Smiths songbooks. The Millards' microphones may hate them, but no one else is going to.

Formed late last year, the Millards other than Jason consist of Richard Wilson (bass), Brock Swain (drums), John Kyle (guitar) and Nicole Lowry (vocals, keyboard and flute). Their first sojourn into the world of pub gigs was early this year with rock/grunge combo GSD: "Everyone thought we were a grunge band." Grunge the Millards are not, and if the presence of flute brings the nasty memory of Jethro Tull to your mind, then quickly eradicate it. There's not a bearded man with a long blond perm in sight.

Quite the opposite- the Millards' sound is a mixture of benevolent, jangly guitar bliss and swirly cynicism, "We're all mainly influenced by the English, New Zealand even Australian independent guitar band sort of thing ... I guess it's just up to the other people to decide what we sound like, I don't think we can really say we're aiming for anything in particular, we try and do quite a wide range of styles, it's not 'well, let's just concentrate on the acoustic guitar', it's mainly a variation on things."

Indeed, listening to the band, the most obvious comparisons to draw would be with the Smiths, Sundays and the Pale Saints, but it definitely can't be pinned down to any of those. However, unlike many other bands drowning in the attempt to keep up with current musical trends (along with their effects pedals), the Millards are not afraid to jangle: "I like to think it's jangly. It's one of the things we were trying to avoid in the beginning, I was going to get rid of my acoustic and get an electric guitar and sound like that, but ... I guess because we have both the acoustic and the electric guitars, it just gives it that sort of jangly sound."

Responsibility for the writing falls largely on Jason with Richard and John also contributing a fair share and Nicole writing most of the lyrics: "It's turning into a bit of a conglomeration, really." One moment they're singing about wearing their grandma's dresses, and next about a dead boyfriend: a tangle of antitheses to say the very least. "My stuff in particular has been described

by members of the band as nonsensical lyrics, sort of like silly lyrics (laughs). But I don't like to think that, I like to think they're serious."

Does this come from listening to lots of Morrissey?

"Yeah, I'm a pretty big Smiths fan."

And what about the rockabilly?

"Oh, I really like it, I'm not a big rockabilly fan, but I don't know, it's like he's come alive again, it's like he's been dead and risen (laughter all around)... Yeah, he's gaining some life and getting back to what he used to do."

Moving away from the pop-guru, discussion turns towards the two Millards demos, the sound of which is far lighter when compared to their live shows.

"I think it's just something that happens when you record. We've definitely got a rougher edge when we play live. It would be nice to get a bit more intensity on to the demos. Usually when I play people our demo they say 'it should be louder, faster!'"

They're also hoping to get into the studio early next year to record, something to look forward to, especially if you're mourning the death of vinyl:

"The band wants to put it out on CD, I

want vinyl. Vinyl looks better, but I think more people are buying CDs, though."

At this stage, if they do record it will be an EP gloriously adorning the record shop shelves:

"EPs are fairly nifty things. EPs seem to be really big at the moment, so maybe (we'd record) a four track or a six track. I like the idea of putting out three EPs and then an album, so it will probably end up being an EP."

With less than a dozen live performances under their belts, the Millards are speedily building a loyal and devoted following. Apart from the occasional presence of a slide projector, they stray away from elaborate lighting and smoke machines.

"It's basically a process of getting to know each other and feel confident with one another on stage. I think we've got to the point now where we can get up there and feel confident that we're actually going to do something good."

"The problem with the slide projector is that we need other lights when we played at the Exeter we couldn't see what we were doing. Also, we've got to be more careful about what actually we're projecting behind us because we had some songs which were probably more serious and we had this

daschund and it just didn't really suit."

As well as live music, the Millards also have a (rather close) connection with radio: each one of them are station workers at our very own Triple M.

"Whether or not that's a good thing, it just happened that way. We were all associating with each other quite a bit and at the beginning it was just treated as a fun thing. But it's a problem 'cause propel tend to label us as 'a Triple M band' and we want to avoid that. It's not such a bad thing, but we don't want people to think we're out to promote ourselves. We sat down at a rehearsal one day and said, 'Look, none of us are going to play the Millards on any of our shows'. So, we don't. It just would look a little in-house if we did." Still, without their own support, the Millards have managed to get their demo tape at No. 2 on the KAOS Charts in September, and even some airplay on the Triple J Australian Music Show.

Indeed, throw away your distortion pedals and get along and see them at the Austral on 9th November. Nonsensical? On the contrary, the Millards make a great deal of sense.



The Millards seen collaborating on their lyrics





# The AXEMAN

Yes, as foreshadowed in previous lack of detail by the Axeman, venues about Adelaide are falling asunder in their endeavours to be the first to close down. It seems Limbo gets the gurnsey by the narrowest of margins (thanks Ethel). The landlord of that particular building changed the locks on Wednesday; shortly afterward news came through that Club Foote has limped through its last week- allegedly leaving a number of bands unpaid, a situation that all concerned should remedy immediately or names will be named.

The Wall has been suspiciously quiet of late, staff have been getting early minutes and the like: what's going on there? Rumour has it the owner of Control Niteclub has quietly placed it on the market-anyone need a tax deduction?

There's some good things in the pipeline for the summer touring season; more names will be announced later but for the moment consider a December date for Ratcat, and Billy Bragg for a February tour.

Birthdays for your delectation: on 4th November: James Honeyman-Scott of the Pretenders was born in 1956 and died sometime thereafter, one of Squeeze's songwriters Chris Difford was born in 1954.

On 5th November: Art Garfunkel born in NYC 1941. Did you write 1941? That's older than my dad!

Dates to remember: 7th November: 1969: Rolf Harris' finest moment, the irrepressible ode to child sex "Two Little Boys" is released onto an unsuspecting and largely unprepared public.

1975: an LA based guitar player by the name of Steve Anderson proves he is one of the worlds' greatest living fuckwits when

he goes into The Guinness Book of Records for the amazingly useless feat of playing guitar for 114 hours and 17 minutes. It's a zany, mixed up world, don't you think?

David Sly yet again proved his *bona fides* for the title of Holder of The Worlds' Most Useless Job, when he wrote in Thursdays 'Tiser of Raging your way through the Grand Prix. Like the rest of Adelaide The Axeman was amazed to learn that UK grind groovers Killing Joke were going to be at Leroy's that very night. A phone call assured the intrepid one that the band was in fact Killing Time from Melbourne, thus not worth rushing out to see. Most of the population of Adelaide agreed; 30 believing souls turned up...

It is believed The Lizard Train have completed master tapes for their follow-up album to 1990's *The Ride*. Now they seek a record deal for its release, as a consequence of the apparent demise of Greasy Pop Records.

With holidays in the offing, The Axeman is contemplating a new role as a writer of pulp fiction- some may argue that this is what he does best, but not so! However the outline for a novel has fallen into his hands which has great potential. The plot, briefly, is of a young publishing magnate whose singular talent is the ability to turn gold into useless base metals. The name of this James Bond of journalism? Warwick Fistfuck....

And so, until next year, adieu.

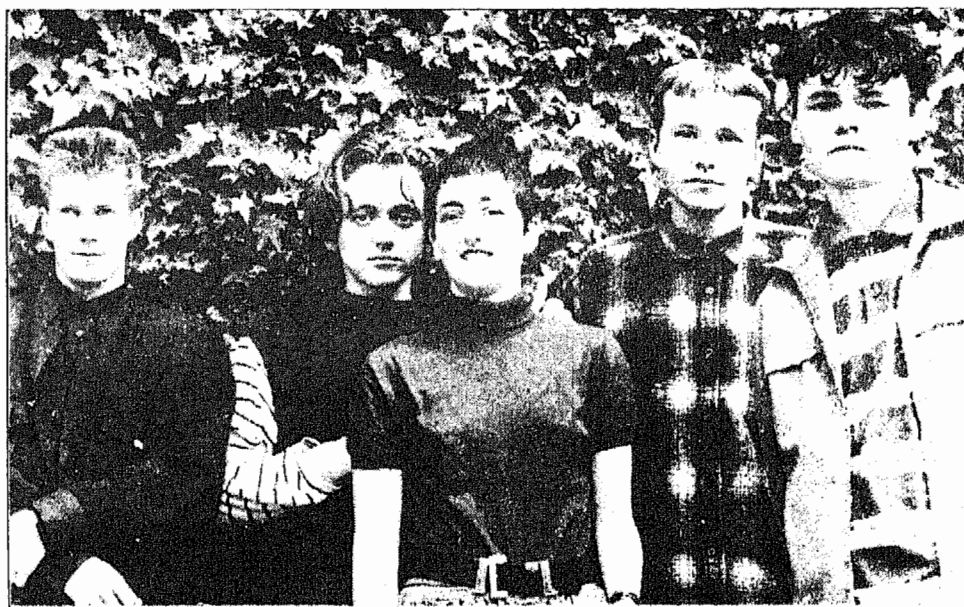
NOTE: THE AXEMAN HAS NO FAVOURITE RECORDS OF '91. HE JUST DOESN'T, RIGHT.

## Youngblood III Various Artists rooArt LP

There's been a resurgence in interest in Australian independent-based bands since the release of *Youngblood 2*. Record companies Sony and Warner started up subsidiary labels to release alternative music, meaning all six major record labels now have independent affiliation. Bands like the Hummingbirds, the Falling Joys and the Clouds are getting a much better run on mainstream radio and TV, and, with the advent of Killing Time, we even have such a thing as a bidding for a new Australian alternative band. All this is due to one thing- Ratcat - just another struggling pub band until they put themselves in the hands of rooArt's canny marketing men. Their extraordinary success has caused the Australian Music Business to completely reconsider their notions of how much independent bands can sell. Now comes *Youngblood 3*, a ready made opportunity to assess the cream of the new crop and sign your very own Ratcat.

Which puts the 14 bands on *Youngblood 3* in an enviable position. And, thankfully, the music itself is equally encouraging. You've heard about Sydney pop (Ratcat, Hummingbirds, etc., etc.), now let me tell you about Melbourne. The **Underground Lovers** are my kind of dance band, interested in songs, not "vibes" and other druggy concepts that a straightedge white boy just can't relate to. They give us "Ripe", a fully-blown Hummingbirds co-production with Simon Holmes producing and Alannah and Robyn providing their trademark harmonies. Its wobbly synthesizer fun is miles away from the grainy sub-Valentines scrawls on their debut album; the Underground Lovers are producing some of the most exciting dance-rock in Australia- nay, the world- and not a wah-wah pedal or funky drum beat in sight.

In an extraordinary rock'n'roll irony situation, *Ripe* is also the name of the Underground Lovers' chief rivals in the street-cred stakes down Melbourne way. *Ripe* are headed straight for the left-field- they will not be the next Ratcat- but they ain't bad at all. The pop tendencies of their debut album *Filterfeed* are gone; "Gaze" is



The Mandelbrot Set: You Can't Help But Love 'Em, Can You?

a dark, rambling scree; Mark "soul torture" Murphy and his band are seriously hitting their straps ... the next of the Great, Darkly-Evocative Bands!

Into this intimidating company step Adelaide's very own overnight sensations, **The Mandelbrot Set**. Looking at their tender young faces staring meekly out from the sleeve you just don't have the heart to say anything bad about "Dream So Hard". More "run and hide" than Ride, impact, passion and hooklines just aren't on the Mandelbrot Set agenda. You have to be a little bit patient with this band, but a few listens down the track and a cool, slippery, playfully-melancholic tune is revealed. So come on guys, a little bit of self-assurance, please!

The producers of *Youngblood 3* are to be commended for choosing fairly progressive,

cutting-edge sorts of bands (saving stadium-rockers Circle) and the inclusion of Sex Industrie, The Lab and Caligula on this album might give Australian music at least a gram of '90s cred. Sex Industrie cheekily remix ACDC's "Jailbreak" whilst Caligula have great fun parodying Pop Will Eat Itself with "Wardrum".

Of the remaining 8 bands, only Custard really disgrace themselves and The Welcome Mat, Glide and the Snow Leopards all fully deserve your money. *Youngblood 3*, incidentally, retails for only \$10 on cassette or CD which is a pretty reasonable price for (at least) ten of Australia's best up-and-comers. And the new Ratcat? I would say, but I thought Fear of Falling were the future stars of *Youngblood 2*.

Ian Richardson

# Triple M fm

93.7 STEREO

## TOP 21 WEEK ENDING:

Pos.	Artist	Record/ Format	Label	LW
1.	Clouds	<i>Penny Century</i> CD	RedEye	-
2.	Pixies	<i>Trompe le Monde</i> LP	Liberation	1
3.	Kim Salmon & the Surrealists	<i>Essence</i> LP	Polygram	9
4.	Swervedriver	<i>Raise</i> CD	Creation	-
5.	The Wonderstuff	<i>Never Loved Elvis</i> CD	Polydor	-
6.	Right Said Fred	"I'm Too Sexy" S	Liberation	21
7.	Cosmic Psychos	"Dead Roo" S	Survival	-
8.	The Gadjlys	<i>The Gadjlys</i> EP	Phantom	6
9.	Mudhoney	<i>Every Good Boy Deserves Fudge</i> CD	Augo-go	-
10.	Club Hoy	<i>Thursday's Fortune</i> LP	Festival	14
11.	The Bats	"The Black & the Blue" S	Flying Nun	-
12.	Primal Scream	"Don't Fight It, Feel It" 12" S	Creation	-
13.	The Cenobytes	Demo: "Jellyfish"	-	-
14.	The Cramps	<i>Look Mum No Head</i> CD	Warner	-
15.	Velocity Girl	"I Don't Care If You Go" S	Summershine	-
16.	U2	<i>Negative Land</i> CD	SST	-
17.	The Doves	"I Wouldn't Know You From the Rest" S	WEA	-
18.	Be Brave	Demo: "Bring the Rifle"	-	13
19.	Billy Bragg	<i>Don't Try This At Home</i> LP	Liberation	3
20.	The Cult	<i>Ceremony</i> CD	Beggars Banquet	-
21.	The Millards	Demo: "Wearing Grandma's Dresses"	-	-

## THE TOP 20+ONE SHOW TRIPLE M-FM 93.7 SATURDAYS 5-7pm

This chart is compiled from the number of actual plays in the preceding week



# From St. Mark's

As newly elected Interim Women's Officer of St. Mark's College, I would like to inform the University and students of some developments which have taken place.

The students of St. Mark's College have for the past few months closed to remain silent to the wider University community regarding issues of sexual harassment and the treatment of women in College in light of the ongoing discussions and developments taking place. We felt it inappropriate to publish mere ideas before they had been thoroughly discussed and implemented at a College level. While this might have frustrated Women's and other groups on campus, it was a process which has been proceeding for two years now and needed to be completed at a College Club level. For although discussion at a campus level may have proved beneficial, it was considered that such debate would dwarf discussion and implementation at a College level. Nevertheless, we sincerely appreciate the concern. Indeed, this article has been written at the suggestion of Annabel Crabb, SAUA Women's Officer. The aim of this article is to disclose the developments that have taken place with regard to the women of St. Mark's.

At the time of the women's meeting, there was also a meeting for the men of the College, where behaviour, attitudes and feelings concerning the treatment of women were discussed. The responses of the students after both meetings were positive and directional to the extent that male members of St. Mark's now seem more sensitive to women's issues than some women themselves.

The main outcome of the women's meeting was the election of a Women's Officer from the female student body. A proposal for an Equal Opportunities Officer was put forward at an earlier meeting of the women of the College, with the proposal being rejected. At that stage the women of St. Mark's felt that this position was already catered for by the sufficient number of female members on the College Club Committee, who all, including myself, could be approached concerning women's matters.

The new position of Women's Officer, is to be elected by the women of College, and shall hold an executive position on the College Club Committee. In this way, the Women's Officer will be able to ensure that

the women of St. Mark's have a specific voice, if it is required.

The main role of the Women's Officer is a "sympathetic ear" and as an intermediary between the students and the administration (if action is desired by the student). It is proposed that the Women's Officer will also have basic training in counselling and sexual harassment grievance procedure. The more formal role of Counsellor will be held by a female Chaplain who will be residing at St. Mark's from the beginning of 1992. Hers is a full time, paid position which will require considerable involvement in College life.

The members of the College Council also recognise the importance of having more female representatives on the Council, and are taking action to achieve this. It is hoped that as a result of proposed constitutional amendments at least three more women will join the Council within the next year or so. It is also hoped that one woman

member of the Council will be appointed to its Executive Committee. From 1992, there will also be a male and female student representative on it. In the past only the President of the College Club has attended these meetings. It is likely that the Women's Officer will hold the female position, unless a female President is elected.

The issue of external security has also been addressed as part of an ongoing general concern for safety, with the installation of heavy Lockwood locks on all doors and the option of chains for those who desire them. Combination locks have also been installed on the doors of the main buildings. In addition to the closure of the King William Street access, a new fence has been planned to secure the rear of the College, and increased lighting has made it safer to walk around College after dark. These improvements have been taking place over a period of years, and have not just come about because of recent events.

Due to the large intake of first year students, the character of the College changes very rapidly. For this reason, present residents should not be judged by the actions of their predecessors, as has happened in the past. The current morale and feeling in the College is very positive, especially considering the recent tragedies, with more members intending to return next year than have in the past. Next year's legal proceedings will again prove a hard time for the College, especially considering insensitive commercial media coverage. However, I am confident that developments have, and will, create a safer and more comfortable atmosphere for all students, particularly women.

On behalf of the women in College, I would like to thank those members of the University who have shown concern for our well being.

Rebecca Egan  
Interim Women's Officer  
St. Mark's College



## POETRY

### Alive

The walls in her life are man-made  
Beyond them nature lies still  
Waiting...  
For something  
To disturb, destroy, dominate.  
And she feels safer inside.  
Where familiarity of routine and ritual  
Restrict, conceal and cleanse  
Of any unusualness.

To her, the tree outside is not alive.  
Its branches protrude irregularly,  
It's harsh trunk vulnerable  
To the rain she runs from.  
With nothing to shield it,  
Shape it, belong to,  
How can it live?

She closes the curtains,  
And then her eyes.  
In nothingness she escapes.  
Slowly, darkness envelopes  
Outside the walls,  
And the tree sways, silently  
As she sleeps,  
Oblivious to the whipping chill of night air,  
The warm buzzing of street-lights,  
The accordian of dawn bird calls.  
She lies senseless-  
Unconscious, yet alive.

And upon waking,  
She pulls back the curtains,  
Looks out at the tree  
And breathes in 'normality' -  
An image of nature, fixed  
In her ordered head.  
It surrounds her.  
She is happy.  
She needs the idea  
Of a garden at least  
To make her feel active,  
Fresh, natural, and growing.

She showers, eats and dresses

Keeping to the hour  
And, umbrella in hand,  
Steps quickly into the car,  
Passing the tree as she leaves,  
Thinking it needs a trim-  
Something for her to do  
In a spare moment,  
Between phone-calls, aerobics and dinner.

Years pass...  
She grows old and wilted.  
The tree blooms,  
Out of control,  
For she has no longer the strength  
To cut it back.  
It shields her window view.  
A busting, bulging bunch of branches,  
Tight against the glass,  
Trying to get in.

And she feels frail and frightened  
Waiting... watching...  
Her body submitting slowly  
To the unknown.  
And during her most tranquil moment  
She wonders whether she is not  
On the edge of death

But the beginning of life,  
And why she never ventured out -  
Into uncertainty  
To explore the limitlessness  
Which she had filled with unnatural darkness  
All her years.

She smiles, satisfied  
With her new discovery,  
And manages to peak  
Through the leaves  
At the piercing openness  
Of the warming sky.  
She breathes in once more,  
And lets her soul detach itself  
From her body,  
Flowing like the foliage,  
Independent-  
Like her tree,  
Uncontrolled and unshackled,  
She wavers in the wind,  
Possessing nothing-  
Yet, in herself,  
Perfectly aware.

Alison Barton



# Borderline

## fells like I'm going to lose my mind 'cos you keep on pushing my love over the borderline

Border Country  
by Anne-Marie Mykyta  
Theatre Guild  
Directed by Myk Mykyta  
Until November 9

Borders have fascinated writers and artists since the human race first perceived that there were things different to itself. As Australians, we are perhaps subjected to more borders and more borderlines than most nations. We don't have borders with other countries, but we have many internal

borders, both culturally and spiritually. This is due, in no small way, to the fact that our country is a nation of migrants: only a very small percentage of Aborigines can claim this land as 'theirs'. Everyone else has been, or still is, a victim of the borderline condition known as "Migration".

This play, obviously enough, is about several of these borders. It looks at the relationship

between Mary, an Australian born, white Anglo-saxon woman, and Jerry, a migrant, Ukrainian born male. It explores the differences in sexuality, responsibility, 'cultural expectations' and mentality that the two characters encounter.

Unfortunately, it doesn't do so in a very penetrating way. No shattering observations are made, no conclusive climaxes are reached. The writing shows promise, but it almost

seems too scared to push over the border between good and great. Too much borders on the clichéd and trite.

It is not Mykyta's best work. I have seen several of her other productions, all of which surpass this in quality, entertainment value, and thought provocation. A problem with this play may be that it is such an autobiographical work that there is not enough distance between Mykyta and her material.

This problem is further complicated by the fact that her husband, Myk, (the real life protégé for Jerry) directs the show:

nothing like keeping it in the family. But more distance was needed between life and art. Myk seems to want to simply relive old memories rather than give the performance a life of its own.

As to the quality of acting ...

Well, the Theatre Guild's copped a bit this year, but having seen two of the three productions, it is easy to see why. If they're going to put themselves up in front of a paying

audience, they need to provide a slightly higher standard of acting. No one expects to see the RSC, but neither do we want a Year 7 end-of-year concert.

Most of this production was slow and dull. The lighting ranged from being non-existent to some silly shadows on the back wall to represent a surreal arena; Jerry's folk dancing was lifeless and monotonous; the delivery of all the actors was without variety or



energy; and the momentary spasms of anger were so predictable they were telegraphed a week before they happened.

The most moving moment came late in the second act, when we discovered why Jerry was haunted by nightmares of his past. I won't spoil it for you by saying why, and if you're prepared to fork out the \$8, this scene almost makes the whole lot worth it. It is a tender moment, due mainly to the writing, but it is also acted with some rare sensitivity.

However my best bet is that you forget this production and catch Anne-Marie's other current production, *The Force of Gravity*, due to open at the CPA in November. It promises to be a better night out.

Glen R Johns

Play ad here

# SAWT Nothing to do With Kylie

South Australian Writers' Theatre (SAWT) are conducting another of their Lunch & Listen Sundays at La Mama Theatre, Port Road, Hindmarsh on November 17, 1991. Lunch 1 pm. Moved play-reading 2 pm, \$5.

Kelvin Butcher writer (and SAWT member) is having a moved play-reading of his play *Sacred Women*.

On Di: How long have you been a member of SAWT?

KB: I joined in 1987.

OD: What is the main theme of your play?

KB: The theme is generally the idea that traditional values and attitudes aren't simply good because they've been around a long time. We need to constantly re-assess our values in order to progress, otherwise we tend to become fanatical and prejudice and see people as groups rather than individuals.

OD: The play is set in an interesting

time-era (Roman era) why did you choose this era?

KB: Because it was a formative period in human history, it's also a Brechtian device which allows me to discuss topical issues in a non-threatening fashion.

OD: Are you happy with the finished product?

KB: Yes. I had good advice from cell-meetings and I had a reading at a general meeting last year.

OD: What is your next project?

KB: Two more political plays about Eastern Europe.

OD: Do you recommend writing to anyone?

KB: Yes, I can recommend writing but it involves a lot of hard work and hardly any glamour.

People interested in joining SAWT should contact Tony Brooks (085) 57 7147 or Pip Fletcher 267 4428.

Randi Cernaz



# Those Pockets Are Empty, And So Are You

The Empty Pockets  
Zuluz Nightclub  
North Adelaide  
30th October, 1991

Remember the heyday of *The Big Gig*? A Tuesday night just didn't seem complete without that galah, Wendy, DAAS and the guys from the Empty Pockets- Matthew and Matthew. Chances are you missed seeing them give their first Adelaide show last Wednesday night at Zuluz. You missed out on a good night. It was a hoot!

The Empty Pockets gained infamy for their violent and completely over-the-top antics on screen, but in their stage show they revealed a cleverer, more biting edge to their humour. Gone are the eye gouges, decapitations, quick cuts to pornographic movies and most of the headbutts. Instead, we get wit.

Opening the show for them was a balding middle-aged man who screamed into the microphone and said "fuck" rather a lot. His name was Dave Flanagan, and boy was he crass! Lots of one liners about things that go plop and squish and squelch- I felt ashamed laughing! After some initial fidgetiness, he settled into his stride with a telling portrayal of the nightclub scene. His depiction of boys "out for a root" and the girls knowing they ain't gonna get none with *them*, was merciless. The rest of his routine consisted of paying out Adelaide, the venue and the audience. It was alright, I guess, but the kind of thing post-DAAS audiences are used to. I felt sorry for one poor guy up the front who happened to be

an accountant.

After Mr Flanagan, we were given half an hour to talk and drink ourselves silly. The audience had been put into a pretty jovial mood by "Flanners", his act culminating in telling the manager to fuck off (ooh, how anarchic!).

Eventually, The Empty Pockets came out and got launched with a routine about drugs in sport which was, of course, bloody funny. Can you imagine cricketers on acid, lawn bowlers on coke, or footballers on ecstasy? It's hard to picture... but they managed.

Their ability to work singly or as a team impressed me. At times, one or the other of them would drop back and let the other take the limelight. When they worked together, there was no talking over each other or throwaway lines: when one picked up on something, the other would come straight in. It's the kind of rapport that takes time to develop, and after four years as a duo, the Empty Pockets have it down to a fine art.

There was one short fat woman in the audience who was a real pain in the arse. I don't know if she was drunk or just normally obnoxious, I just hope she remembers how embarrassing she acted. After every comment, The Empty Pockets made she would sing out "Yeah!" or some such witticism. They handled the situation pretty well and got the audience laughing at her, but if it had been *me* up on that stage, I would have been tempted to smack her one.

Aside from her royal Meatheadedness,

the audience responded well. The two Matthews treated feminist jokes very deftly indeed. "Why did the woman cross the road?" asked the short Matthew. With perfect sobriety, tall Matthew replies "Because she had a perfect right to." At another point, the guys started listing euphemisms for the penis, getting progressively more-ahem- colourful. From "dick" and "John Thomas" they eventually got up to "Mutton Dagger" and "Yoghurt Cannon of Bliss". By this stage, the audience was collectively going 'Bleeuurgh'.

The Empty Pockets finished their act with a hilarious skit on water-skiing. It was entirely visual (i.e. had to be there) and reminded me more of their *Big Gig* work than anything else they had done on the show. They left on a high note.

Flanners got back up and told the audience if anyone had been offended by the bad language, then he was fuckin' sorry about it (ha ha) and invited us all to stick around for a drink and a dance to some funky jungle rhythms. I decided to follow the Empty Pockets and get the interview of a journalistic lifetime. Why? Hard to say.

Actually the idea of interviewing them was totally spontaneous. I guess I must have looked like a bit of a Pinhead when I barged into their dressing room, saying 'Hi, that was a great show would you mind answering a few questions?'

But we had a good chat. The two Matthews are both really nice guys who know exactly what they're on about in their work. They explained that the show is a process of

evolution: keeping what works, junking what doesn't and always being prepared to try something new.

Touring allows them certain freedoms they never got with the *Big Gig*, aside from the obvious chance to use the f and c words. They say they prefer to write original material for themselves as an act, rather than material which suits a particular programming format. Management at the ABC, they said, was hesitant to allow them to do new things. The result was that sticking to formula quickly became boring.

Zuluz is a good venue for comedy acts. It's an interesting place... tribal music, a large African mural on the wall and snakes on the ceiling ... it looks kind of hellish. But the drinks were reasonably priced, and I for one will be interested in checking out one of their African DJ nights. They even had a real live black person at the door! (Am I allowed to say that ...?)

Do, do, *do* try and catch the Empty Pockets when they return to Adelaide. They are an act of quality, and worthy of your support. They've played in Melbourne, London and Edinburgh, but they've got their heads firmly in the right place. As one of the Matthews (the tall one) said: "We don't want to do stuff about tits and bums, black people or short people... it's all been done before." How true. Go and experience original Australian comedy. You'll laugh a lot.

David Mills

## Detail, Research and Presentation

The University of South  
Australia Art Museum  
dis(t)ance

This exhibition was held in response to a national project for the self-expression of women in society. Four female graduates from the School of Art at Underdale met the challenge of contributing to this exhibition.

I discovered Becky Davis, Lois Turner, Kerri Phelps and Louise Haselton were passionate and simultaneously diligent in confronting the demands of their work. They delivered the fruits of their labour in an original and thoughtful manner. The

perimeters of the gallery were exploited to individually identify the artists' work and lend meaning to their displays.

Observations coupled with a brief discussion with the four artists revealed that attention to detail, research and presentation were essential ingredients in their gifts of self-expression.

Three of the four artists' work required the viewer to become physically involved in the displays.

Louise Haselton used old domestic towels to interpret the theme of security. People needed to feel protected and defended from the outside and unknown.

It seemed that the common theme of the exhibition was interpersonal relations. With some careful analysis, this interpretation becomes apparent in the four artists' works.

David Ward



RAW NOVEMBER



Adelaide's wildest happy hour presents the best in RAW acoustic entertainment every Friday evening from 5-8pm. Throughout the month of November the quest is on to find JAYNES ACOUSTIC a new name. Entry forms are available from The Lion Theatre & Bar during RAW!

NOVEMBER 1-22: JAYNES ACOUSTIC 5-8pm  
Winner of competition announced 22 November. Fab prizes to be won... Enter now!

NOVEMBER 29: NEPTUNE LOLLY SHOPPE 5-8pm  
RAW presents the exciting! the original! the distinctive SHOPPE sounds of these five hip boys!

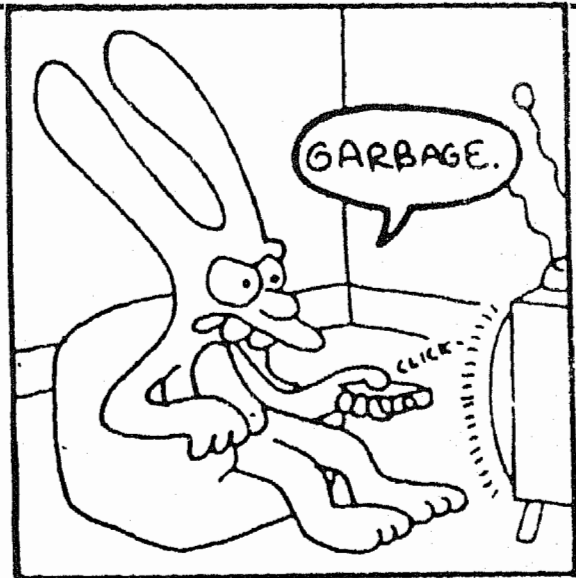
Join us for a drink at RAW... free entry! Free entertainment! Wildly cheap drink prices and the best chili chips in town!

Coming events... ring Deborah at the Fringe on 231 7760.





# this week in SPORT



With the sad departure of on dit for another year, it's apt that we turn our attention to the sports telecasting highlights and lowlights for the forthcoming summer. Naturally, high on the list of must watch is the continued excellence of ten pin bowling and all that ten pin bowling encompasses. We all know what that means. The cricket telecast is over for the first session, "Kermit" Benaud dissects the failings and the strengths of both sides, shows a few replays and crowd shots and then the fatal words are uttered: "Lunch". Kermit slips down the local for a counterie, probably a schnizzel 2 veg chips and gravy and in the meantime Wide World of Sports brings us the neverending, gut churning excitement that is 10 pin bowling.

Usually held in Queensland, with a whole range of social rejects clamouring to enter; the Ten Pin Tournaments are a joy to behold. Why is it that the kids who play the game/sport are automatically rejected by all and sundry? Is it because 10 Pin bowling is a game for social rejects played by the same and sponsored by the same? Both Johnny and I agree that this is so. The prizemoney is a farce, (\$15.65 plus a photo portrait for the winner, 3 milkos and a chokito for second, a pat on the back and a free pinny token for 3rd through 5th) the different camera shots only enhance the already considerable mirth value of the game. Only so much tension can be manufactured by 16 different camera angles of basically the same thing. Only so many bitemarks can be made by one person during the luncheon interval.

But getting off the subject a bit, why do 10 Pin bowlers have to wear Fat Cat shoes? You know the ones, the ones with the 2 to 6 different colours all of which wouldn't mix correctly or complement each other even in an acidheads wildest hallucinations. The shoes are invariably much too large hence making the bowler feel that she/he is wearing winkelpickers and also giving the feeling that your feet are anything up to 4 feet long. Shoes are only a small fraction of the fashion cost that must be endured by the serious bowler. Oh, the woe for the child's parents when the wee one decides that 10 Pin bowling is the game for them. "You realise that you'll have to wear hiphugging, bell bottomed flares". "Yes, I know that and I don't care." You also realise that this flares will be of a canny combination of rayon, perspex and polyester guaranteed to be shiny and most of all checked". "Yes I know and I still don't care"

This leads us to the two classes of bowlers; the youngsters and the golden oldies. The two class system of bowling has led to serious differences between them and quite often violent and bloody fighting. The Youngsters can be recognised by their garishly

coloured balls, murky pink, yellow and in the leaders a bright electric cobalt blue. These are up against the traditional black with the occasional brown ball peeking around the corner of the Golden Oldies. The struggle is even but the Youngsters have time on their side.

Certain rulechanges have been mooted by administrators in the vain hope that this might attract a more vibrant class of people to the sport. Playing the Joker is one idea that would make bowling better. An idea culled from Almost Anything Goes, playing the Joker could mean several things depending on how played. The bowler who plays the Joker could take double points with the crowd allowed to try put them off when delivering the pinshatterer or getting to run halfway down the lane before delivery. Another idea is transporting the dug up SCG hill to the lane before the game so that the sport is taken to all the people not just the elitist few. Imagine Greg "Hammerball" Smith of England versus Judy "Swinger" Gifford of Australia. Greg delivers, the crowd shouting "aveagoyapommiebastard" before swilling another little soldier, chanting and rioting. This would lead to more crowd participation and hence more adulation of the winner hence more publicity hence bigger crowds bigger prizemoney and the better clothes for all bowlers.

Another idea is to use the Mexican version of the game which means getting rid off the electrics, employing a small street urchin to sit in a box near the pins which they then set up again after each and every ball has been rolled down the lane. They then return the ball by rolling it back up the aisle. Extra points are earned by not harming the little tacker and tipping them slightly after the game.

Certain rules are sure to be introduced in the near future to make sure that the game doesn't solely on "talent" but also on a hefty slice of luck. After each strike, the successful bowler must bowl the next ball with both eyes shut from when the ball is successfully fingered. This would lead to more gutterballs and who amongst us doesn't mind a bit of a laugh at the expense of others. Next rulechange is that at least once during the frame a bowler must face completely the wrong way and bowl the ball between their legs. Facing the pins upside down is a sure recipe for giggles. Hopefully these changes will lead to a wider acceptance of this noble game.

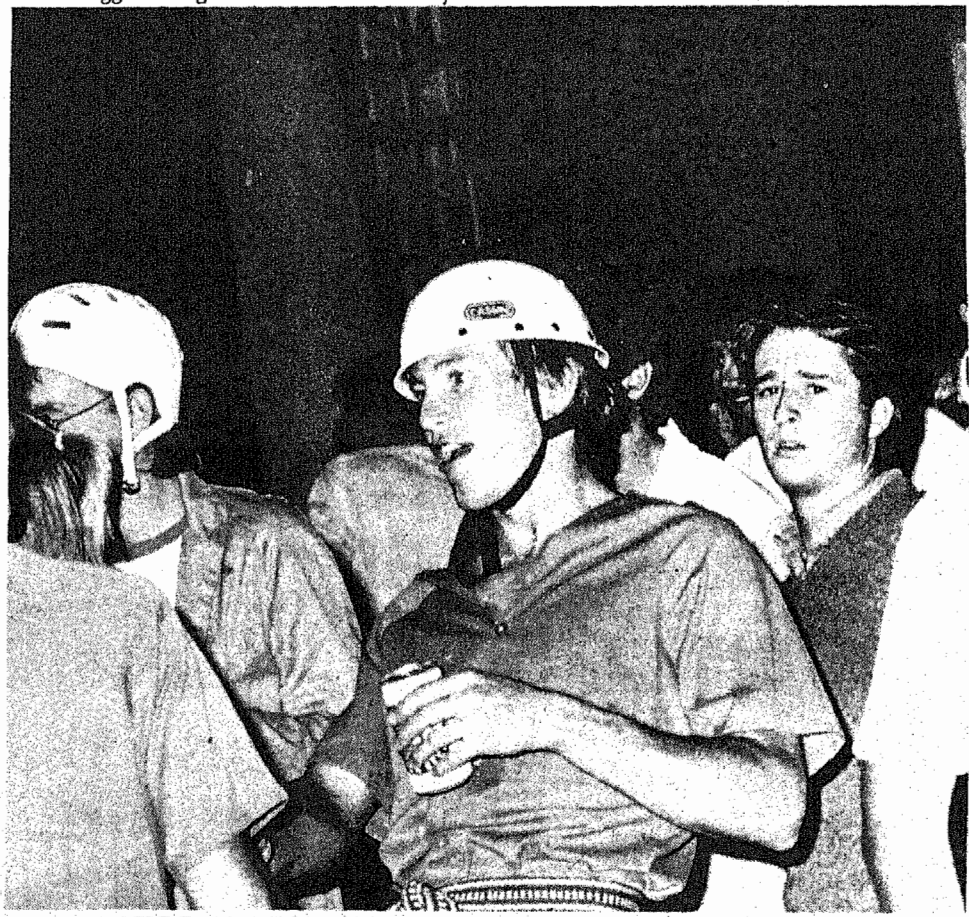
Now that that is off our chests we'll return to the original subject, that of telecasting. All good sportswatchers know that the key to successful sportswatching is having a ready supply of nibbles and drinks close handy so that no portion of the game is missed. For a complete list of refreshments see boxed section. Sportswatching is good, sportswatching is easy and best of all

sportswatching is non-participatory.

Last of all, it's that time when the Clones come in for another slugging. The Clones starting training for another debacle beat the Rucker Union victory of Australia over the allconquering Allblacks off the front sportspage of our esteemed rag, the 'Tiser. What sort of crap reporting is this? Is the World Cup nothing but nonsense? The photos of the New Kids on the Block were nice but not needed, Scotty "Tonner" Morphett, Paul "Dishpanhands" Prymke are good but what were Bob "Halfcase" Hammond, Kingo Taylor and Coach Cornesy thinking in not picking Einstein Mandemaker, Nick "Pluggger" Chigwidden and Paul "Feisty"

Page in the training squad.

These guys have the necessary craplobber taste to proudly wear the Clones/ Hungry Jacks strip and wear it well. Most of all, why wasn't Micky "Mr Bad" Parsons in the squad? Inside sources have revealed that the big fella was constantly taunted at his job for his "performance" the previous Saturdays somewhat along the lines of "unco arsehole who'd be lucky to get a game in the minileague if not 7 feet tall". This is the sort of player the Clones need to make a go of their second year with the big boys and if the selectors are too stupid to realise this then the Clones deserve to come eleventh and be fucking proud of it.



Johnny enjoying another days viewing

## Sportswatching Refreshments

Whyalla Sunrise: Riesling and Fanta  
 Night of the long knives: Riesling and coke  
 Yamba Fantasia: Riesling and Solo  
 Ouyen Oiler: Riesling and red creaming soda  
 Coopers Ale  
 D'Arenberg Dry Red: Nights only  
 Coopers Pale Ale: First thing  
 Jiminy Cricket: Gin and Big Sars  
 Red Hot Poker: Bacardi and raspberry  
 Balltwister: Riesling and Lemonade

Drink, Watch & Enjoy



### Watch Out Cheats!

**Rules for the Conduct of Examinations**  
Many students are unaware of the serious nature and implications of cheating. Candidates are warned that cheating is an offence under the statutes of The University of Adelaide. Any candidate guilty of cheating may be expelled from this University for a period of 3 years.

Elizabeth Dines  
Academic Registrar

### Hey Home Boy...

**For Sale**  
1 pair LA Gear crosstrainers, size 7 1/2, brand new - never worn. 1/2 price - \$90. Telephone: 332 6162

### One For The Oldies

**Notice to Postgraduate Students of the University.**

Election of one member of the Education Committee

There having been received the same number of nominations as vacancies, I declare *Kevin Christopher Jones* elected to the Education Committee for a two-year term commencing 1st January, 1992.

F.J. O'Neill  
Returning Officer

### Total Farce

**Declaration of Result**

Election by the Undergraduates on Wednesday, 23rd October, 1991 of two members of the University Council.

The appointed day for the election was Wednesday, 23rd October, 1991. There were seven candidates for the two vacancies on the Council, each vacancy being for a two-year term.

I declare that the election resulted in the following candidates being elected - *Simon James Healy, Scott Richard Wilson.*

F.J. O'Neill  
Returning Officer

### Kyrimis Misses Out... Again

**Declaration of Result**

Election of three undergraduate members of the Education Committee.

An election of undergraduate members of the Education Committee was held on 23rd October 1991. There were six candidates for the three vacancies on the Education Committee (two vacancies for a two-year term and one vacancy for a one-year term). I declare the following elected from 1st January, 1992 - *Stephen Chiong Hung Jiew (one-year term), Misha Kristina Schubert, Scott Richard Wilson.*

F.J. O'Neill,  
Returning Officer

### Left Alternative IGM

1.10pm Wednesday November 6, Clubs Executive Room.

### Campbelltown High School

**Farewell Reunion**

Famechon St Modbury North  
Tickets \$20 includes 4 course dinner, bar available with wide range of lagers and Polish spirit.

Bookings through Isobel Wilson 3365000.

### Film Society

Final screening on Wednesday November 6, 7.30pm. An animated extravaganza, culminating with "Yellow Submarine". Union Cinema, \$4 membership.

## Advertising Manager

### Wanted

**Enthusiastic, motivated, greedy type to make lots of money for On Dit next year.**

**Experience is nice but not essential. Only the ability to rip large amounts of cash off unsuspecting businesses is paramount.**

**Send name, ideas and telephone number to On Dit.**

**Interviews in holidays.**

**Lurve Vanessa and Sam.**

## Fun In The Sun

**Tuesday, November 5th**

Noon - 3 pm Union Bistro. See the big race on the big video screen. 3 course buffet lunch for only \$12 which includes a glass of champagne.

Book now at Union Bistro or phone 228 5858. See the race on the big video screen.

Noon - 3 pm Union Bar. See the race on the big screen. Meals from \$5. Schnitzels, mixed Grills, chips, etc.

### Clubs & Societies Marketing Workshop

Discover how the Union can help you organise and market your activities. Wednesday, December 11th, 12 - 2 pm. Free lunch. Invitation to all clubs and societies' representatives, particularly those who are involved in Orientation. More information from Barry Salter, Marketing Activities Manager.

The ADELAIDE UNIVERSITY SCIENCE ASSOCIATION IN  
CONJUNCTION WITH THE ALUMNI SCIENCE CHAPTER  
PRESENT THE CENTENARY

AUSCA  
BUSH  
BASH

SATURDAY DECEMBER 7  
BEER, SALADS, BBQ, 6.30pm  
BAND: PATERSONS CURSE  
VENUE: WAITE OVAL  
\$10 per HEAD

to purchase tickets contact: AUSCA  
157 Marlborough  
Henley Beach SA 5022  
Ph 3534629

After Exams, what could be better  
than celebrating with the

~~1991 AUSCA  
Christmas  
Party~~

Great Party band -  
Toy Minds

Full Party

Saturday, November  
30, 6 pm. - 7 kegs of  
beer, cider on tap,  
wines and heaps of  
food.

Tickets are available from Andrew  
Macdonald (organic chem) 263 6634,  
Lyon Barret (maths) 391 2623, or  
Greg Butler 250.7131 Or see them in the  
cellar before the exams.

\$10



Here are two letters we received, allegedly from students. You might find it interesting to compare the handwriting on the J. Lamb letter (right) to that of Misha Schubert, current Education Vice President (left). Particularly interesting is the word 'student'. If the real J. Lamb is out there somewhere, we would be interested to hear from him.

1/ ERSC mtg Wed  
 ESC mtg Tues

(2) STA STUFF

(3) Student Grievance issue weeks before  
 Calendar how effective

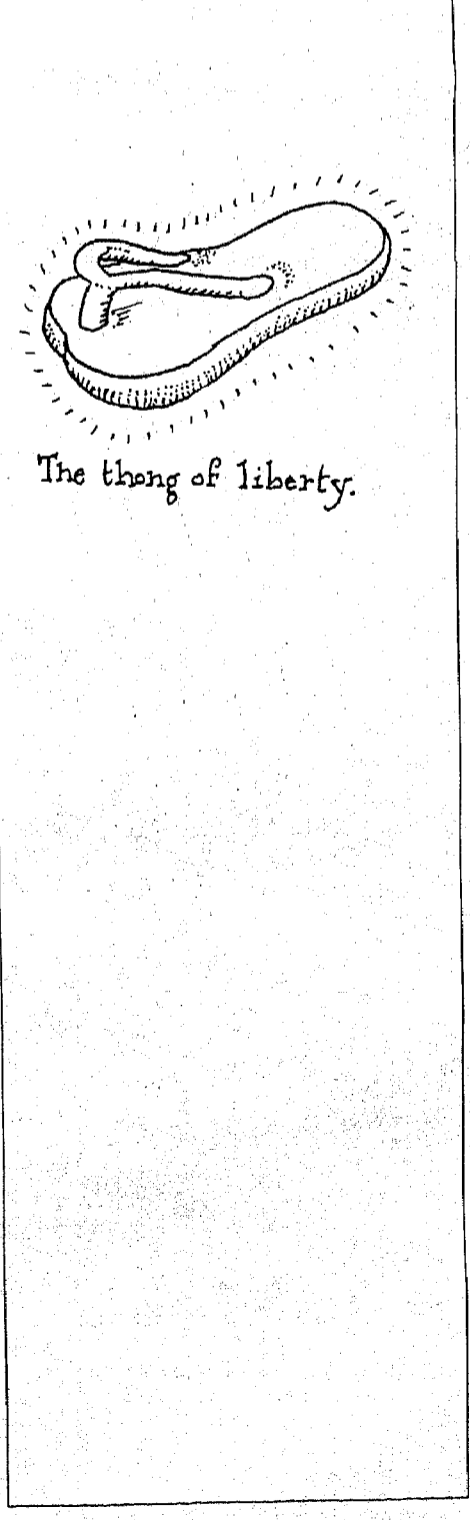
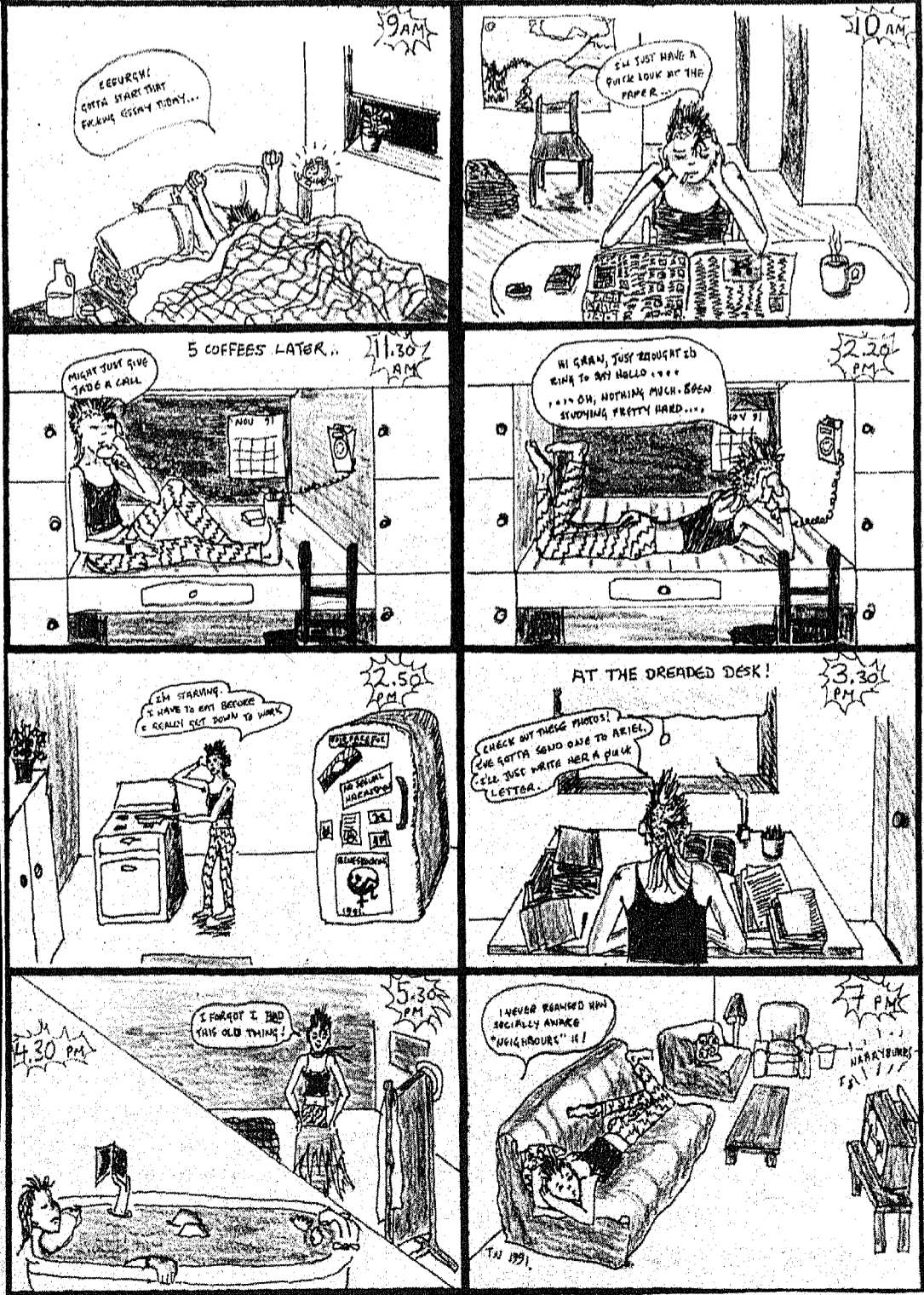
(4) how far ahead is.

J. Lamb,  
 Science.



Dear On Dit,  
 This being the last edition of On Dit for the year and the last opportunity for public recognition of their work, I would like to thank the office bearers of the Students' Association for their work this year. In particular, recognition must be given to the many and varied education campaigns and the constant student profile in the media which were a result of the hard work of SAUA President, Natasha Stott Despoja. Her work is valued by those of us who do not have the time, energy or skills to get more involved in these issues. Congratulations on a fantastic year - may there be many more to come.  
 J. Chung  
 Medicine

Dear On Dit,  
 Congratulations to those people involved in organising the STA Rally and campaign for student concession fares. It gave students the opportunity to demonstrate our anger at this ridiculous decision and to be involved in attempting to overturn it. Thanks also to our Students' Association who started campaigning on the issue weeks before NUS got involved - just goes to show how effective the SAUA's media pressure can be and how far ahead of other campus student organisations it is.  
 Keep up the good work guys.  
 J. Lamb  
 Science



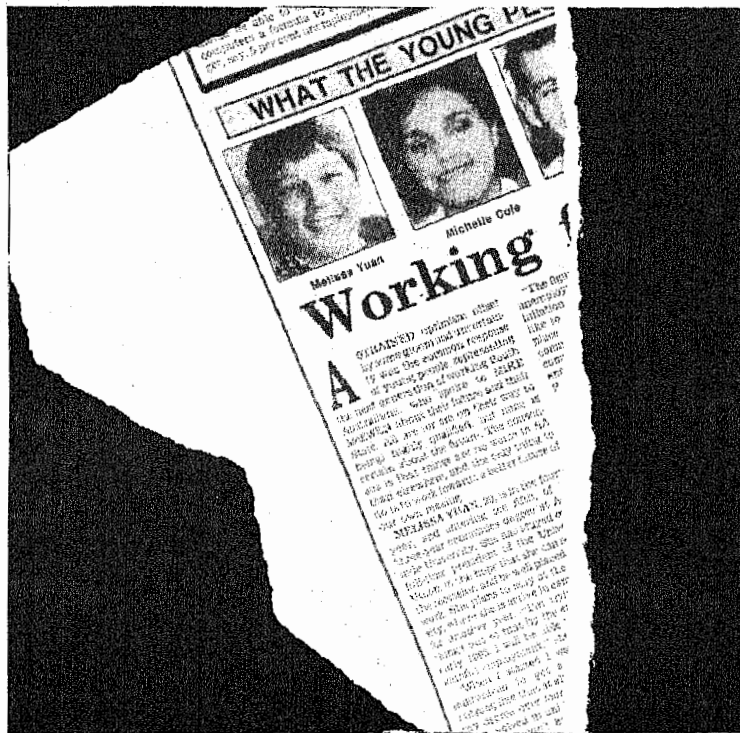


# PRES IN NO

# JOB GIZZA

# JOB

# SHOCKER



Adelaide's Daftest  
Columnist  
Des Colquhoun

It's amazing, isn't it? Or as my mate Don would of said in his inimitable Fifties style: wouldn't it rock ya, fella? I did my deep-and-meaningful in approachable man-in-the-street language last week, so this week, buddy, it's all technique.

But it's amazing. You never get tired of the kiddies' bright shiny shoe-button eyes round the tree. God love 'em, I say, and that old whisky mate Santa, too. Could that have been me, you ask? Yes, I brushed up the old Santa suit and made an entrance you wouldn't credit. Tripped over the crazy mistletoe that had dropped from the mantel piece. Oh well.

Jeez it took me back a bit. To when my mate Don and I were in the UK. Just kids away from home for Christmas, homesick as hell, and not a quid between us. Happy, though, as only two Aussie kids with the whole damned world at their feet and not a care in the world, despite being broke to the wide, can be happy. We weren't used to snow, though, all that white stuff that got in our Vegemite as we ate our Christmas morning breakfast in God's glorious fresh air. Fresh? It would freeze a monkey's... but there were miles to travel before dark.

We went to the post office and God bless him, there was a parcel from Sir Lloyd Dumas, then the toff of The Advertiser. What a bloke, with a heart of gold. But where do you cash a cheque on Christmas morning? Silly old buffer. So off we hiked on shank's pony, which is how my mate and I travelled this bloody marvellous world of ours which seemed more like ours then, every precious bit and drop of it. Kids today wouldn't even know what shank's pony is, would they? But Donny and I did, all right.

Anyway the upshot was we spent the night, Christmas night, mind you, in a stable. And it was a smelly, over-ripe, itchy, scratchy, lice-ridden dump of a stable too.

But, do you know, it brought us closer to the spirit of Christmas than two acne-faced, cheeky young fella-me-lads from Oz could of expected to, damn it. And the memory I cherish is of Donny and me sitting in the hay, our lips ruddy with the last sweet drops of wine as red as the red of the sunset, and as sweet as the sweet gals we'd left behind, and singing with a great pair of honest, frenetic, fresh Aussie lungs each, "Away in a manger, no crib board, no bed" and only a cheque from the sunburnt land to play poker with.

Makes you think doesn't it? Bloody marvellous, bloody amazing. And that's what I thought when I tripped over the mistletoe and made my entrance a hundred years and many more lines on my craggy face later...as Santa Claus.

You gotta laugh.  
Don laughed.  
I hope you did too.  
God love ya if ya did. And Merry Christmas again, fellas.

Des

Union President since 1932, Mel Yuan, Age 20, has reached the point of desparation in her all-year job search. Mel gave a clue that things were getting bad in the *On Dit* of August 26, by confessing that "there is every indication that the number of employers seeking ex-Union Presidents is very low." Things had begun to deteriorate further when she was forced to reapply for the Union Presidency on October 7 to guarantee her physical survival in 1992.

Her quest for a real job expanded into the mainstream press in *The Advertiser* of 28 October with her confession to a flabbergasted

readership that she is about to enter the fifth year of her 3-year Economics degree. Mel shocked the Adelaide University community by confessing that "in my field... if you're good enough you'll probably head for Sydney."

The next day, the University Registrar, Frank O'Neill, announced that the University was planning a fundraising Strudel Drive to buy Mel a plane ticket to Sydney. "If this doesn't work, we'll probably try a bric-a-brac stall on the lawns, or maybe one of those dunking machines". The Strudel Drive Sub-Committee is preparing its final report

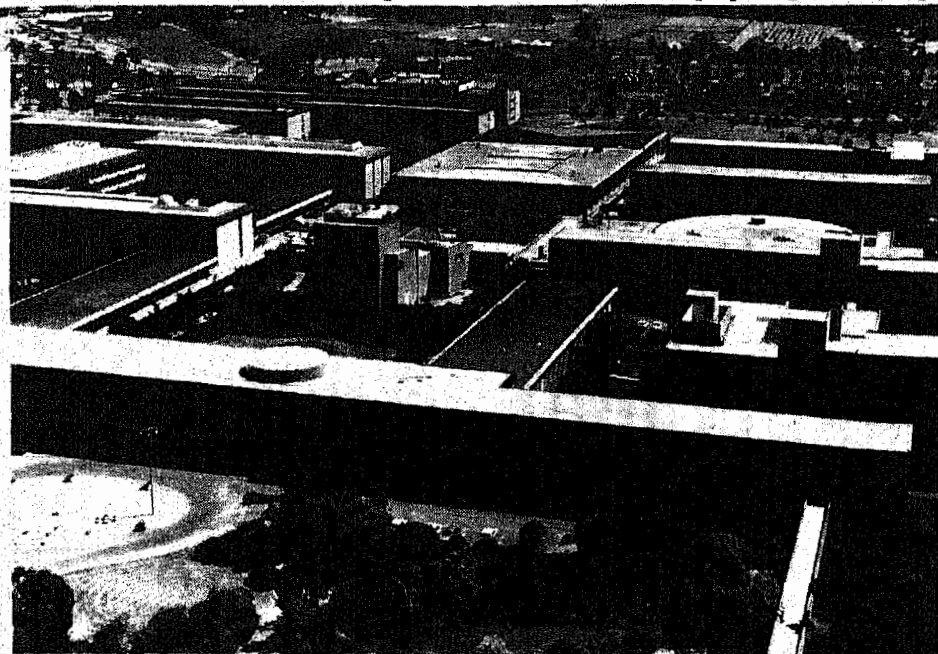
to University Council, and collections are expected to begin soon.

The Students' Association, not to be outdone, proclaimed the establishment of a Mel Yuan WorkAction Board in the SAUA Office last Wednesday. "If anyone has any jobs for Mel they should contact us immediately on our 228 5383 hotline," Project Manager Fiona Friedman told *On Dit*. "From tutoring Year 6 Maths students to rescuing large multinational corporations from bankruptcy, we'll put them all up there. We feel that this is the most positive use of Union funds the SAUA has offered in many years."

Also rumoured to be in the pipeline is the Mel Yuan Extension to the Union Building. At a cost of about \$5 Million, the 4-story extension would house 50 people working around the clock, all attempting to procure full-time employment for Ms Yuan.

Federated Clerks' Union rep. Leon Trotsky said to *On Dit*, "We would have no objections to the plan provided it was based on a series of incentives for the staff. For example, getting a nibble would earn a staff member \$50, an interview \$200, and if one of our members assisted Mel in actually obtaining a paying job they would expect free University Car-Parking, a series of dinners with the Registrar and a planned redundancy package."

The Union refused to confirm or deny the plans last night. That's because it was a Sunday night and no-one was in. Lazy scum. Sack 'em all, I say.



Artists impression of the proposed "Mel Yuan" wing