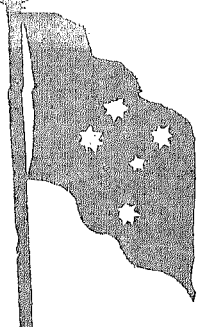


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TRUTH

On dit Edition

VOLUME 61 • NUMBER 8 • MONDAY, MAY 3, 1993 FREE



ALL THE SCORES

GPO BOX 498, ADELAIDE, SOUTH AUSTRALIA, 5001. TELEPHONE 303 5404. REGISTERED BY AUSTRALIA POST • PUBLICATION No. SPF 0274

CHANNEL TEN IN ALIEN CONTROVERSY



Beth: Alien or what?

By Steven Jackson

A COVER-UP OF GARGANTUAN PROPORTIONS HAS SHOCKED THE AUSTRALIAN TELEVISION INDUSTRY. FOR YEARS CHANNEL TEN WITH COVERT ASSISTANCE FROM THE UNITED STATES AND AUSTRALIAN GOVERNMENTS HAS USED STRANDED ALIENS AS EXTRAS, NEWSREADERS AND ACTORS IN ITS IN-HOUSE PRODUCTIONS.

Evidence has surfaced that Reg Grundy in association with George Donikian had planned this before the launch of the US Voyager Satellite System. The Voyager, with its invitation to GOGGLE EYED SPACE TRAVELLERS to visit Earth was financed solely by Mr. Grundy in order to lure them to untold years of low paid TORMENT in the notoriously

fickle industry. The CIA and ASIO trains these poor disposed souls near the satellite tracking station of NURRUNGAR thus making protection of this facility doubly important to the Governments involved.

Whispers of this have been circulating for years with certain INSIDE SOURCES claiming that the entire cast of NEIGHBOURS are actually a working class nuclear family from another planet. The treatment meted out to dissidents is harsh with cover ups of MURDER taking place. Characters that are written out of the soap are also written out of life.

This insidious plot to undermine the security that Actors Equity offers has finally come to light and we here at Truth believe that this

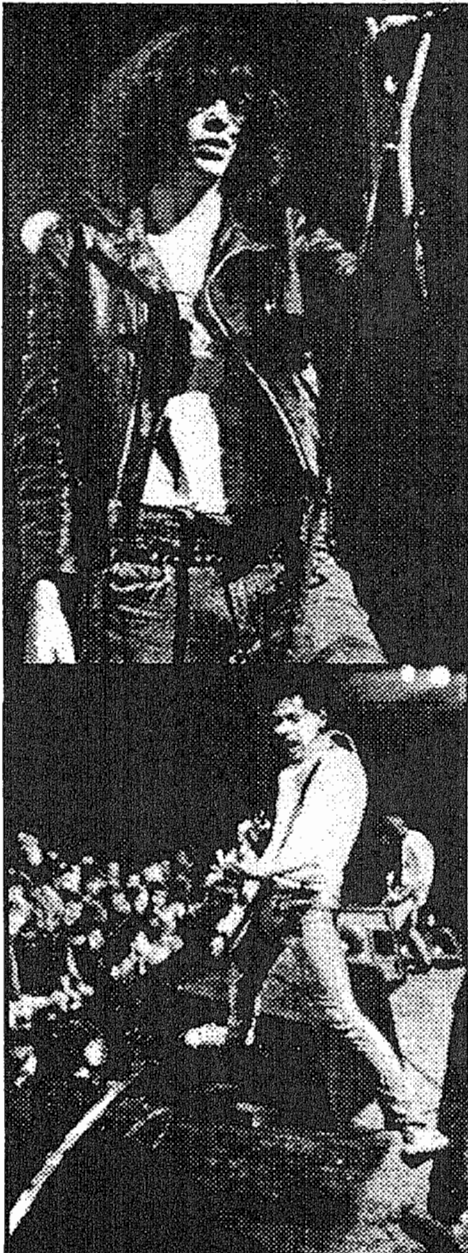
(CONTINUED PAGE 2)

TITTY TITTY BUM GONE NO PIX!

FOR FULL STORY SEE PAGE 8

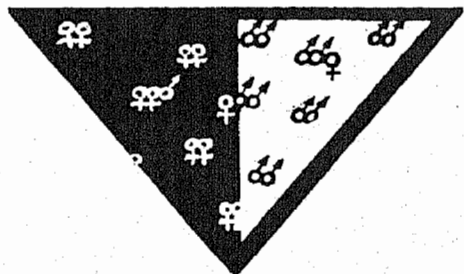
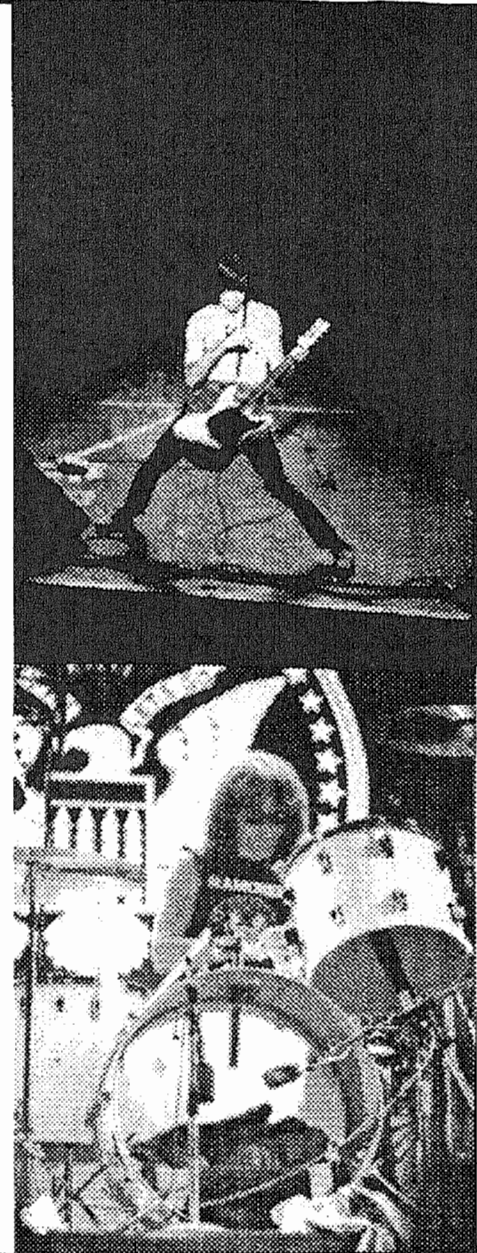
On dit

The Adelaide University Students' Association Weekly



MAKE ALL YOUR ROCK'N'ROLL DREAMS COME TRUE!

Entry forms for the 1993 National Campus Band Competition are now available at the Union Office. It won't take you long to find a group of friends and some instruments, worry about learning to play later, for now just make sure you fill out that entry form by 28th May. The finals are in South Australia this year so help get behind the competition.



PRIDE WEEK PROGRAMME

MONDAY, MAY 10: UNITY DAY

1.10pm Launch by former premier Don Dunstan - Barr-Smith Lawns

1.30pm Dr Duncan Commemoration Ceremony - River Torrens Banks

6.30pm 'Turning the Tables': A mock trial dealing with gay bashing and the justice system - Moot Court, 2nd floor, Law School (supper provided)

TUESDAY, MAY 11: GAY MEN'S PRIDE DAY

1.00pm Speakers and stalls - Barr-Smith Lawns. Including: Sisters of Perpetual Indulgence, Malcolm Cowan, LGCA. All queer-friendly people welcome

1.10pm **Lesbophobia**: Homophobia against Lesbians Workshop - Women's Room

WEDNESDAY, MAY 12: LESBIAN PRIDE DAY

1.00pm Speakers and stalls - Barr-Smith Lawns. Including volleyball

1.15pm Lesbian Image Workshop (lesbians only) - Conference Room, Level 5, Union Building

5.15pm Queer Girls' Cruise for all queer women on the Popeye - Meet outside Students' Association Office (\$2 donation)

6.45pm Cross Campus Lesbian Link first meeting for 1993 - Women's Room

THURSDAY, MAY 13: BISEXUAL PRIDE DAY

1.00pm Speakers and stalls - Barr-Smith Lawns & Union House. T-shirts on sale. All queer-friendly people welcome

1.15pm Workshop for bisexual women - Women's Room

7.00pm Pride Week Film Night including a selection of shorts and a feature film. \$3 student/concession, \$4 full Union Cinema, Level 5, Union Building

FRIDAY, MAY 14: QUEER FRIENDLY DAY & BLUE JEANS DAY

1.00pm Speakers and stalls - Barr-Smith Lawns. Wear blue jeans if you are gay, lesbian, bisexual or queer-friendly

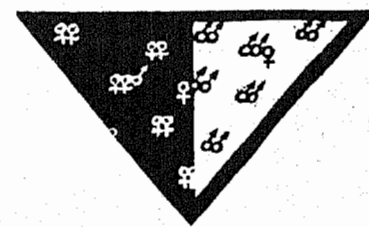
SATURDAY, MAY 15: PRIDE DANCE PARTY

8.00pm Time to let loose and celebrate your pride in being lesbian, gay, bisexual or queer-friendly! \$6 student/concession, \$8 full Uni Bar, Level 5, Union

Building. Tickets available from Students' Association Office, Bar Toons, Beans Bar, Central Station. Includes free entry to Mars Bar & Cloud 9

On dit

The Adelaide University Students' Association Weekly



On Dit next week will be a special issue for Pride Week. If you have any contributions please get them to the editors as soon as possible, preferably by Wednesday. If you have any ideas you would like to try, or if you wish to get involved in the production of the paper please come to the On dit Office and talk to us about it.

*Thanks.
G. F. & R.*



Contents



- 2-3** You're looking at it
- 4** Sewer: your elected representatives tell us what they've been up to
- 5** News. This week Tim Gow goes Republic crazy and NUS actually do something
- 6-7** Letters. Hate mail and some other stuff.
- 8-9** Sam Maiden speaks to Truth Editor in no Norks shocker
- 10** Republicanism, Tim Gow looks at our relationship with the Royals
- 11** Organ Donations: why we should do it
- 12** Report on the Women in the Media forum
- 13** On Dit speaks to Cheryl Kernot, new leader of the Democrats
- 14** Genetic Engineering: Where, What and Why
- 15** Sonja Tomas reports on the fate of women in the former Yugoslavia
- 16-17** Tania Collins goes to Nurrungar and gets arrested
- 18** On Dit visits the hallowed (!) halls of SA Brewing
- 19** A chat with Vikram Seth
- 20-21** Books, Books and more Books
- 22-23** A trip to the Theatre
- 24-25** Cinema
- 26-27** Muzak
- 28-29** Comics
- 30** Television
- 31** Classify me
- 32** Bye, then

EDITORIAL

Well here we are. It's 8:10 on Monday morning and we are putting the finishing touches to the paper.

In the holidays we went to Melbourne for the NUS media conference, which proved to be useful. We attended workshops on copyright, media law, layout. (and how to write editorials, though as you can see it hasn't helped.)

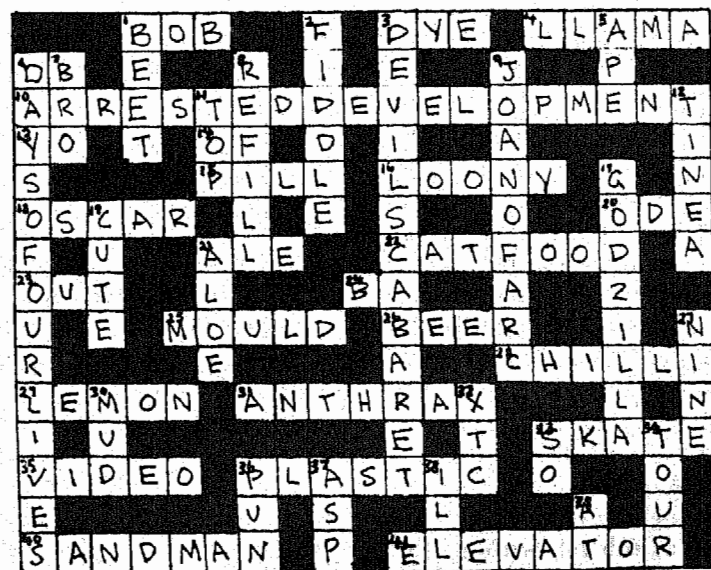
We also met with editors from various other newspa-

pers from around the country, and have copies of some of their papers in our office if you happen to want to see them.

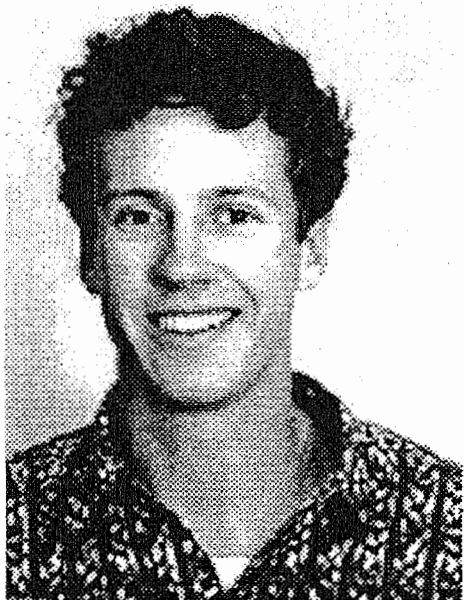
If you have anything to contribute to next weeks special Lesbian, Gay, Bisexual Pride issue then please come and see us.

Bye for now,
we're off to bed.
F. G. & R.

Feed your head Solutions



President: Anthony Roediger



ILLEGAL FEES

The University is reviewing all the changes that departments impose on students, as many of these are illegal, since the *Higher Education Funding*

Act does not allow Universities to charge for anything that is required for your degree. Our Research Officer is researching the background and we are conducting a survey of all students to find out what is being charged. Please help out by filling out the forms in the Library, SAUA Office or SUC shop. The June Vice Chancellor's Advisory Committee will formulate University policy.

LIBRARY

Thanks to media attention and campaigning, the Government has decided to earmark \$5 million of University funding particularly for Libraries. Congratulations all involved! However this does not mean any new funding will come to Uni's. We must ensure now that this earmarked funding comes out of travel perks and administrative luxuries rather than teaching funds. **There will be a Pre-Budget rally on the 26th May to emphasise students' needs and the state of Universi-**

ties. Come Along!

LAW SOCIETY

I have begun enquires into a possible legal service or pilot project on campus. If anyone has any suggestion or ideas I would appreciate hearing them, if you would like to help, please volunteer!

ECONOMICS & COMMERCE ELECTIONS

Nominations are now open for these faculty and department positions. The time commitments are **not onerous**, and if you are at all interested in what you get for your HECS fee, then apply at the Faculty office, 230 North Tce as soon as possible.

DISABILITIES COMMITTEE

This committee is calling for applications for one more student member. If anyone is interested please apply at the Counselling Centre to Mr Tony Frangos. It meets once a term.



STUDENTS' ASSOCIATION OF THE UNIVERSITY OF ADELAIDE

Notice of a SAUA Council Meeting

6pm Tuesday 20th May — Chapel Boardroom, Lady Symon Building

ALL WELCOME TO ATTEND!

Women's Officer: Liana Buchanan

Hi! Hope you all had good holidays. This term is going to be a packed one. Next week is Lesbian, Gay and Bisexual Pride Week. Events for women during this week will include the reforming of the Cross-Campus Lesbian Link, featuring a Queer Girls Cruise on Popeye so women have a chance to meet and consume champagne before the first meeting. There will be a forum on lesbophobia open to all women and a workshop for bisexual women. I'll give more details next week but the main priority for this week is to get tons of articles, poems and graphics for the special On Dit edition. The next On Dit will be entirely devoted to Pride Week and sexuality and we want lots of contributions from women. So get moving super quickly and get arti-

cles etc in by Wednesday. It doesn't have to be a masterpiece and you don't have to put your name to it if you don't want to. Just drop contributions either into the box in the SAUA, the box in the Women's Room, to myself or to the On Dit editors.

Following Lesbian, Gay and Bisexual Pride Week will the NUS Women's Policy Conference in Melbourne. Any women interested in this conference should let me know soon. It runs from May 22nd -24th and there is a chance for several women to get funding to attend. So if you want more info and think you may be keen come in and see me. (Remember also that the NOWSA — Network of Women Students Australia is coming up in July.)

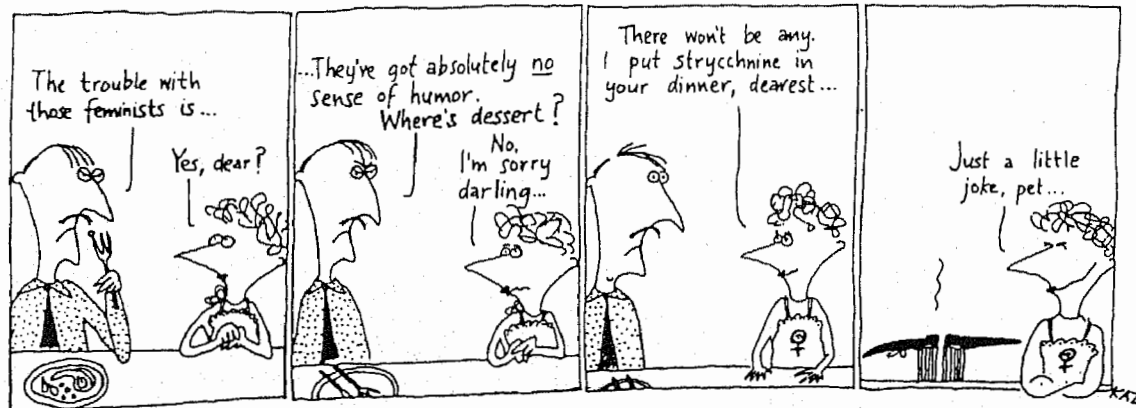
Also on the agenda for the end of term,

is a campaign on eating disorders and body image. A meeting to discuss this will be held on Wednesday 5th May at 1pm in Meeting Room 1 (5th floor, Union Building). All women interested in the topic are welcome.

So there's plenty to get involved in this term — don't plan to spend ALL your time studying! A new batch of "I'm a beer man's nightmare" T-shirts are in. If you have ordered one from me come in and grab it. If not, hurry, because the last batch didn't last long. They're only \$13 and an absolute bargain. Oh, and finally: can anyone who is doing Shawna's self defence class and hasn't paid yet please come to the SAUA and pay me!

IMPORTANT DATES

- Monday 5th May National day of Action on Personal Safety
- 10th-14th Lesbian, Gay & Bisexual Pride Week
- 6.00p.m Tuesday 11th May SAUA Council. Come along!- Chapel
- 1.15p.m Tuesday 11 May - General Student Meeting, . - Lawns or Refectory.
- 3pm Sunday 23rd May - State Library, Public Meeting - Afternoon.
- 6.00p.m. Tuesday 25th May - SAUA Council,
- 1.15p.m. Wednesday 26th May - Pre-Budget & Libraries Rally, Parliament House,
- 13th -17th September Indigenous Peoples' Week



Environment Officers: Jo, Tania and Goose

Hello again, hope your holiday's were more conducive to study than ours. If they weren't, then your excuse had better be Nurrungar. The Close Nurrungar demonstration took place over Easter and, contrary to mass media reports, was a very successful demonstration. One of the aims of the protest was to publicise the presence of the US military satellite base on Kokatha Land and the fact that every time the USA goes to war so does Australia through the operation of this base (as well as others), without the consent of Parliament or the people.

The media coverage ensured the beginning of public debate about the existence of Nurrungar.

It was interesting to note that the commercial media stations focussed on the costs of the demonstration. Little mention was made of the fact that official figures estimate the cost of the bases to the Australian public at \$30 million A YEAR! At least other political organisations are not afraid to get involved in the issues, including the Australian Democrats and the CFMEU, members of which voiced their protest by getting arrested at Nurrungar.

Anyway, if you were lucky, you would have listened to the post Nurrungar special featured on the Environment Show last Sunday on 5UV Student Radio at 4.30pm. It featured discussion of the protest from a variety of people including Syd Spindler, Hanna from the Peace Action Collective and the Environment Officers. If not, these shows are really worth listening to so do it!

Events coming up include a focus on Hyundai as destroyers of rainforests, as part of an international campaign kicking off on May 14th.

Statewide Rally Coming Soon

- WHEN: 1pm Wed 26 May
- WHERE: Parliament House (assemble Barr Smith Lawns)
- WHY:
 1. Because the Library still has not got its funding back
 2. Because the Labor Government wants to increase HECS, reduce Austudy, reduce University funding, and couldn't really give a stuff about education in general.

How? Watch this space

Also, if anybody out there has some spare time on their hands, write some letters to parliament requesting an environmental impact study into the Tandanya Development on Kangaroo Island and opposing any weakening of the Native Vegetation Legislation. For more information, contact the Conservation Centre on (08) 223 5155. Well, study hard and stay tune to our fun-filled column.

Republic Enemy-not!

In the aftermath of the federal election, the question of republicanism has resurfaced in Australia, and on the evidence of recent opinion polls, is winning an increasing level of support, with the latest polls showing over 50% of the population are in favour. As the debate has progressed, there has been an increasing air of inevitability about the prospect of a republic, with some noticeable exceptions.

The position of the Liberal Party has become less than certain of late. Pre-election, the party stood in bold defiance of the concept of republic. Nowadays, its opposition is less committed, with John Fahey, the NSW premier, suggesting that the republic may well be inevitable. Partially in response to this John Hewson remarked that he may be prepared to support a removal of the anti-republican stance from the party platform after the next national conference (pending a vote on the subject), leaving the issue to the consciences of individual party members. On the other hand, the fact that the issue has found its way into public consciousness at all has proved too much to bear for some. The most notable of these people has, unsurprisingly, been Bronwyn Bishop, who has continuously complained that the issue is a mere political tool of the ALP. This suggestion tends to ignore the impact that the Australian Republican Movement, which is wholly non party political and comprises some of Australia's foremost intellectuals, historians and authors, has had on the debate. It should also be pointed out that the two issues are hardly mutually exclusive. More importantly, however, it assumes that the republican push is somehow less important as a political issue than Australia's economic concerns, an assumption which is not necessarily valid

given the extent of the change that a republic has the potential to enforce. Notwithstanding the notion of republic overcoming the obstacles posed by such groups as the RSL, the Liberal Party (at least at present) and the newly formed Australians for Constitutional Monarchy, it still faces the even more complex question of what type of republic Australia should become. With this in mind, the Labor government has set up a new advisory committee to examine the issue. Amongst the most difficult of issues to be discussed must surely be one concerning the goals that the new republic will set itself, as at this stage the only clear aim set out on the republican agenda is the aim of ending British sovereignty over the Australian constitution. Paul Keating stated recently that he is a minimalist (ie. in favour of merely removing references to the British crown from the constitution). However, there is also support for much more sweeping change, including the abolition of the State system and constitutional reconciliation with the Aboriginal population. The latter issue in particular has been the subject of much speculation in light of the recent Mabo decision, with Keating himself suggesting that part of his agenda in the wake of the election is to institute some form of reconciliation with the Aboriginal population, be it constitutional or otherwise. Whilst many elements of the media have focussed exclusively on the "yes or no" aspect of the debate, the question of what type of republic has remained in the background. With the republican push growing in momentum, it seems inevitable that the debate surrounding the latter issue will grow in stature as time goes by.

Tim Gow



Cap headline. Sorry readers!

"I have a dream..."

NUS Discount Card



All students should have received a National Student Discount Card and the South Australian Discount booklet in their H.E.C.S. mailout.

This card allows discounts to many national and local chains for tertiary students. The club card also has three tear off vouchers for one off special offers. The Student Discount Club Card gives discounts all year round.

Your membership of NUS automatically gives you access to the student discount club.

The national Union of Students is the only national representative body for tertiary

students. Adelaide University Student Association is affiliated to the union. For this students receive a national voice on: National educational issues such as Autudy, H.E.C.S., library resources and open learning; Training of student representatives, publications and information resources; Campaigns for free, public and democratic education; Enhancing student welfare and essential services.

NUS works to improve the quality of your education. Only \$4.20 of your amenities fee goes towards this national body. If you are interested in becoming actively involved with education, environmental, women's and welfare issues contact your Student Association or phone us directly on 410 0114.

Enjoy your National Student Discount Club card and the South Australian Discount Booklet. Proudly brought to you by the National Union of Students.

Craig Heinjus
Education Officer
N.U.S.

Arts Faculty reps speak out

As the Faculty of Arts Student Representatives, we serve an important purpose in communicating the concerns of Arts students to the Arts Faculty Board.

Our representation is focussed on Arts students as a particular group, as opposed to the all-encompassing nature of the SAUA. We vote on issues discussed at the bi-monthly meetings of the Arts Faculty Board (convened by the Dean, and attended by representatives of all Departments of the Faculty). We are therefore able to ensure that the Board discusses and attends to student matters by voicing our opinions, and having student issues placed on the agenda. It is our purpose to make you feel confident about voicing your concerns. So if you are concerned about: overcrowding in lecture theatres, curriculum content, etc, and want to talk to students who understand because we are also subject to it, then

come to our Forum, held on the first Tuesday of each month, Room 420, 4th Floor Napier from 1-2pm. Alternatively, you can contact us via our pigeon holes, or leave a message at the Faculty of Arts Office (2nd Floor Napier).

UNDERGRADUATES

MATTHEW BALFOUR	Labour Studies
JUDITH GLOVER	Politics
MICHELLE GIGLIO	Law
STEPHANIE PRIBIL	English

POSTGRADUATES

JENNI JONES	History
MICHAEL NOBEL	History
DAMIAN POWELL	History

On DIT

Controv

To the editors,
Do full-fee paying overseas students know what happens to the money they pay for their degrees? While head of the Department of History in 1991 I discovered that a full-time paying undergraduate student in the Faculty of Arts paid \$9300 a year.

After the administration took its cut, including a portion for the Vice-Chancellor's development fund, only \$4500 went to the Faculty of Arts. The dean of arts took \$1500 of this for his own development fund, leaving only \$3000 for the department that taught the student. In other words, \$6300 went to the administrators and only \$3000 went to the teaching department, to those who had the bums on the seats.

What made a bad situation worse in 1991 was that the Department did not receive its share of funds until December, ten months after the students enrolled. This worse situation became a black comedy when the Dean informed me that the Department had to spend that money before the end of the year or lose it back to the Faculty.

It gets even worse. The Department has not received its own share of the funds for those students who enrolled in 1992. The Dean never distributed the money to the departments, and the central administration decided to take it all.

I cannot speak for my colleagues in the Faculty of Arts or even for those in my Department, but as a result of this situation I do not welcome overseas students in my subjects. They merely add to my heavy teaching load and bring nothing to the Department. I wish they would go to another university.

Sincerely,
A. Lynn Martin
Department of History

Some People want it all

Dear On Dit,
What the People Want
Case of VB (with the scratch and win)
1 litre of milk
4 rolls toilet paper
bananas
shoelaces
butter (canola)
apples
razor blades (for Johnno)
toothpaste
cheese
2 minute noodles
elephant
boysenberry (sic) icecream
bush biscuits
bread (multigrain)
milo
Glen 20
Rexy Blue
And a new car!!

Yours sincerely
Benjamin Cohn, Eco
Benjamin Hall, Eco
Richard Gunner, Eco
Siman Coad, Health Science
Johnno Caughey, Eco
Mario Dreosti, Architecture

We Love you too

Dear bunch of dysloxies(sic) (aka "On Dit" Editors)

Get your bloody act together! There are a number of appalling errors I have noticed in your worthless excuse for recycling extra paper (or killing a few trees, take your choice). I recently noticed that you had informed the public (as is your wont)[sic][please note: Do not [sic] this you idiots!] about the forthcoming AUSFA AGM.

Despite the fact that I was at the meeting beforehand when the date and time of the AGM was established, I nevertheless decided to check to ensure I remembered the date correctly.

There were, however, three small problems. Firstly, the date was missing from the article. Secondly, the meeting location was erroneously described as the Union Gallery. Thirdly, the date and place were wrong! Now, I know these are strictly only two problems, but (to paraphrase Kryten 2Z3B 3000), they were such large problems, I thought I should add a third one on the end.

If you don't clean up your act, there will be more than one club member who will be rather sick of your efforts.

AUSFA Member

P.S. You actually got it wrong on both the 22nd and 29th of March!

P.P.S. The opinions of this author are not necessarily those of the majority of AUSFA.

P.P.P.S. Like B. Dube and A.E. Smith, I too have a name, but, unlike them, I am not foolish enough to give it away to anyone!

Dear AUSFA Member,

Please address your complaint to the organisers of the AUSFA AGM... dickhead. Do you seriously think that we organise their meetings and submit their classifieds for them. Yeah well you were right, we are responsible for all clubs and societies on campus actually. In fact to let you in on a secret, we actually write the whole paper ourselves.

Get a life,
Eds

I Know

Ms Tamara "Dentures" Jarvis,

As a self-righteous and opinionated young man, I am more than happy to reply to your letter, in which you attempted to formulate an argument to refute my smoker-baiting article of a few weeks ago.

While you failed to address any of the issues raised in my article, you did provide an interesting insight into the workings of your mind. It is indeed presumptuous of you to claim that your friends' silence on the odour of your smoking produces is any indication of their approval of your behaviour. Perhaps if you were placed in the position

of having to constantly challenge smokers about their rudeness, you would understand that terms like "nasty" and "defensive" are often accurate descriptions for such people. Therefore, "don't wait to be told", and use the peppermints and deodorant you say you carry (in an apparent acknowledgement of your problem).

As the primary function of my article was to bait smokers, I was glad to see you thrashing and floundering in a fit of poorly co-ordinated literary rage. Writing "slanderous (and) opinionated generalisations" about smokers is a small price to pay to provoke such entertainment. Reading your letter was even more fun than teasing small children or animals.

As for your query about the effects of substance abuses on my own physique, I am pleased to report that I'm fucking gorgeous.

Best regards,
Matthew Denby
(Honours Provocation)

WO strikes back one more time

Dear A. Barton,

Following your letter in On Dit last term there are a few things I'd like to clear up:

(1) You accuse me of making "snide remarks about men ... re the Women's Day" Sorry, but these "snide remarks" were written by Mac Duncan, one of the O'Week directors, for their O'Week programme. If it appeared in my column, that's where I got it from. I'm sure that Mac will have noted his anti-male attitude and will do his best not to display it in future.

(2) Your other accusation is that you never hear me "singing praises of progress that men have made". You are absolutely right! I personally do not think that being a feminist OR a Women's Officer includes an obligation to sing men's praises or to otherwise cater for men's emotional needs. That's what women have been doing at their expense for centuries. I don't deny that some men are changing, and I do not in any way denigrate the changes. But I don't think that women should have to feel grateful when men start treating us as equal human beings.

(3) For the last (bored) time, At the start of the year I spent a whole 15 minutes on the diary issue, and I think that as SAUA Women's Officer it was perfectly legitimate for me to do so. Of course there are bigger issues — I know because I've been working on as many as possible since September last year. It wasn't me, or George Safe, that caused a huge fuss over the diary man — enough fuss that that Union will surely think twice about graphics in the future — but yourself and the many letter-writers before you.

Yours sincerely
Liana Buchanan
Women's Officer

Some much deserved support

Dear On Dit editors,

I have read with great despair, disappointment and anger the vitriolic condemnation lambasted against Liana Buchanan, Women's Officer over the last few editions.

Particularly the controversy re: The Union Diary and the misconception that 1) this was an exorbitant waste of her time and 2) shows how petty and useless her position is. Both viewpoints show a complete lack of understanding about the scope and effort involved in this position and excellently by Ms Buchanan - Being a women's officer means not "singing the praises of men", but working on women's issues and being there to assist women. I was raped last year and Ms Buchanan was one of the first people I turned to for help. She gave me the necessary access to resources, advise, help and comfort — of which I dearly needed. She also gave me a lot of her time — much more than I am sure she spent responding to complaints re: the Union Diary and did what she does best — being there for women such as myself. I am indebted to her for being there for myself and all other women who unfortunately due to experiences, be them ones involving

sexual harassment, eating disorders, campus safety, childcare, physical abuse or rape — know that there is a definite need. A need for a women's officer at Adelaide University and one as capable and caring as Ms Lianne Buchanan has shown herself to be.

Yours sincerely
T.M. Collins
3rd yr Arts/2nd yr Law

Sing, sing a song...

As enthusiastic singers and members of the Adelaide University Choral Society for the third year running, we are angry at the handling of certain situations in the lead up to the first concert of 1993.

A 100 performer limit has been imposed on the choir for their performance of Verdi's Requiem due to their collaboration with another choir whose numbers have not been restricted in any way. We feel that this has been inappropriately dealt with.

Those in charge did not publicly inform the choir of the limit, from the beginning. After eleven three-hour rehearsals and a lot of time and effort a number of AUCS members have been told they cannot perform. Personal

warnings should have been given when the missed rehearsal limit had been reached; instead these people have been bluntly rejected with only three weeks to go.

AUCS is a voluntary choir and Adelaide University club. There should be NO NUMBER RESTRICTIONS. If performing with another choir means the exclusion of some AUCS members, the AUCS should perform alone. AUCS is not only funded by the Clubs Association, but members have also paid a membership fee and score hire for, we believed, the right to perform. No refund of this money has been offered to members who have been excluded.

Although we accept the importance of rehearsals, students have many conflicting interests, particularly those who are not studying music, and allowances must be made. The only fair way of restricting numbers in a choir is by auditions. WE DO NOT WANT RESTRICTIONS OR AUDITIONS. This is not a professional choir and should not put itself in situations requiring draconian measures.

Let's keep singing fun, and voluntary.
Sophie Beagley, 3rd year Arts/Law
Nick Dunstone, 3rd Year Arts/Law
Anita Butler, 2nd year Arts
Matt Deaner, 3rd Year Eco/Law
Cathie Fitch, 3rd Year Arts

On dit

The Adelaide University Students' Association Weekly

Letters Policy

Hello readers.

Just a quick reminder that the deadline for all letters is 5pm on Wednesdays.

All letters should include the author's name. Anonymous or pseudonymic letters will only be considered for publication if the author gives us a valid reason for its anonymity, and includes her or his phone number and name (not for publication). Finally, keep them short and sweet, or we'll edit the bastards. That wouldn't be very nice at all would it?

No.

Have a nice week.

RAISIN TOAST

1992 NATIONAL BAND COMPETITION WINNERS

AND

the EGG

In the
Uni Bar - Friday 7th May
opens 9pm till late:

All students \$4 Guests \$5

Photo by Luke Matousec

TRUTH ED'S JESUS

★ I worked for Anglican mag 'Church Scene'

By SAMANTHA MAIDEN

Around the time Australians got the first Labor government in a generation, they also got a look at what the mother country had been ogling at since the sixties. In 1972 the first page three girls started a tradition that was to become an institution at Australia's most famous tabloid, *Truth*. Now, almost twenty one years later, the *Truth* has decided to do away with one of their better known features, a residence on page three for barely clad women with unbelievably proportioned upper torsos. The final word in the debate over whether punters really do buy it for the race form guide? On Dit spoke to *Truth* Editor Tim Blair, on the reasons behind the decision to force hundreds of buxom types to explore other career options. According to him it was not a move taken lightly.

"It was a decision made with a lot of research. The page three girls have been around for over twenty years now, it began in 1972. So we were wondering if it had the same impact. And it doesn't. We've done some extensive research into what readers want from our paper and page three doesn't really figure in the final equation."

O.D: I read you're going to have a continued commitment to nudity..

"Oh yeah!"

O.D: Well how do you intend to deliver that in a more original manner?

"Link it to stories. People often wonder if women are offended by the nudity in the paper - well they're not. They just wonder about it's relevance. Now *Woman's Day* and *New Idea* have topless stories in them. Women aren't offended, and men aren't offended by nudity. But it helps to sort of make the package more readable, have it related to a story, rather than a stand alone thing."

Regular buyers will no doubt be com-

forted that *Truth* will continue to never let a few items of clothing get in the way of a good story. A perverse mix of obscure sex orientated court cases, topless women and celebrity news, the paper continues to refine the art of headlines that really grab your attention, and sexism that doesn't bother to hide under a bushel. It must be a funny place to earn a living...

"A sense of humour? Yes, it's a definite requirement. We're a 103 year old paper, we've got a great deal of history but we are still very irreverent. We generally like to have a go at anyone who imagine they're superior in anyway. We have broad coverage of sport and racing for people. We don't aim to come at them with any high important message. We're an entertainment newspaper that informs at the same time."

And inform they do. It probably leans a little more towards human interest than world news however. The issue which featured the last ever page three girls also included headlines "LOLITA!- Cabbie tells of the 14yo who wouldn't take no for an answer", "Baby Bod fodder" a story on page two about the 'Barbie Twins' who eat baby food to keep in shape, and "OVERSEXED BIKE MAN'S LUST- Raids for undies, photos". The edition, which featured a final double bonus of the busty Karen Brennan and Maria Whittaker gracing the entirety of page three is, I have been assured, 'a collector's item.'

For a paper which doesn't mind a "POPE SMOKES GIANT DOOBY AT TEEN SEX ROMP" headline, perhaps Editor Tim Blair's previous incarnation as a scribe for God offers some explanation.

"I used to work for an Anglican paper called *Church Scene* - so I'm extremely



well qualified. I used to do a bit of freelance work for *The Age*, University newspapers, Farrago (On Dit's Melbourne Uni equivalent). Only playing around though, not really serious. Mainly I've worked here for four or five years."

The last *Truth* editor On Dit interviewed in 1990 said he struggled with illiterate sub editors, was this a problem for current Ed Blair? Following loud laughter down the phone Blair managed "Well sub editors are a strange breed. Have you ever met one? You'll know when you do. They tend to stand out from the crowd. There used to be a club called the subs club which would meet in *The Age* building. Their behaviour was so appalling *The Age* eventually banned them from meeting together at any one time. They were terrible people."

Worse than the Sydney Journalists club? "Far worse. They didn't have poker machines to distract them."

Of course if there's one thing many

religious and women's groups find equally distracting it's the tits and arse school of news and features that is found in the pages of *Truth*. Considering Blair's previous involvement with campus paper Farrago it's likely he's had contact with these groups before.

O.D: Your paper has come under most attack from university women's groups.

"I wouldn't say that"

O.D: What, it's come under attack from lots of different women's groups?

"*Picture* and *People* have come under a great deal of attack, but I don't think we have. We've had people attack us but not in the same savage tone. We have many more strings to our bow, showbiz news, film news, sport, racing, funny pages. But they're just pure sex. It's a one joke thing. Were a bit broader.

Do you read the *Truth*?"

O.D: I can't say I do on a regular basis, but I'm pretty impressed with some of

WOWSER TIM TO TITTILATE NO MORE

"It's a page three cover up"

FREAK PAST

those headlines. Are they difficult to think up?

"Comes naturally after a while. In fact you think in them all the time."

O.D: So what's your response to groups that claim *Truth* increases violence against women?

"Well it doesn't increase violence. That's ridiculous. When we first tried to run topless women in *Truth* we had to battle the conservative forces, the Liberal Party. They would block us at every step of the way. The people who were championing our stance were the left wingers, the Labor party people who would say freedom is good. Now it's the other way around. Now the leftwingers, feminists, socialists are

tell them they're brainwashed."

If there's one thing *Truth* is guaranteed to rail about it's conservatives and intellectuals of any kind. The tabloid could never be accused of having an up to date portrayal of women, but it's treatment of other issues is less predictable. Others have noted it's one of the few media outlets to happily run homosexual advertisements, and readers of Australia's conservatively worded editorials should take a peak at last week's salvo which ended "The republican train is leaving the platform and the Liberals can't even decide if they want to be on it. Pathetic!". Even the paper itself notes in an earlier edition that *The Age* "lacks our grasp of complex social issues". Or "We're a wired bunch!" an article proclaiming which professions are the "Top male drunks", "Biggest Dopes" and "Speed freaks" Flight Attendants are apparently "flying high as the nation's biggest female boozers". Then there's Mick Malloy from the D Generation on page 6 who is obsessed with Bronwyn Bishop, proclaiming Elle, Claudia, and Cindy OUT and the definitive

According to Blair more changes are coming to capture the hearts of new readers.

"Younger people? We have a columnist who's part of the D Generation. Have you seen the late show? He is one of those fellas. We'll improve the sport pages by adding new columnists. The tone of the paper will remain irreverent, and sticking it up people who would make us feel inferior. At same time be a more cheeky and readable paper. It's a gradual improvement of the paper. All papers go through change."

Obviously Tim Blair intends to usher in a new era at *Truth*. What sort it will be remains unknown until the next edition, which promises to reveal the page three replacement. We ended off our conversation with a discussion on Blair's preferred reading material outside of *Truth*.

"I occasionally read the American version of *Rolling Stone*, that has a few good columnists in it. The Australian version sucks."

O.D: Even since Toby Creswell left?

"Terrible writers. He was pretty bad I know. I've only seen one copy since then and it was kind of bland. *Premiere*, a film magazine which treats film properly, like it doesn't go crazy about it or slash it's wrists over films but has at the same time an intelligent view of film. *Spy*, a clever New York satirical monthly."

O.D: Is *Village Voice* the left wing *Truth* with it's headlines?

"I've read a few, it is left wing but it's also very PC, and they struggle very hard to do that."

O.D: They've got Nat Hentoff, an anti abortionist, so there's your balance..

"Doesn't Murdoch own it now?"

O.D: No, he used to, who owns you?

"Mark Day."

O.D: So you're up with the Canberra Times as an independant operator?

"That's right. We won't be silenced."

"Chomsky? He's paranoid. He's terrified of the media... He's a brilliant mathematician, no, a linguist, but his politics are very undergraduate."

babe for the nineties Canberra Times Ed. Michelle Grattan. Says Malloy "What I wouldn't give for a good hard spanking with a riding crop from a leather clad Senator Bishop..." and then "Two words - Janine Haines. It's no secret that Janine turned her back on a job as an exotic dancer to enter the political arena.. It's also no secret I like to throw on a frock, some glasses and a wig, and walk around the house quoting Democrat policy speeches."

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RANDY'S RAVER OF THE WEEK

Truform DAILY UPDATE

Aussie workers on booze, dope

BARRY Manilow likes to sunbathe the nude at his plush Hollywood home, but he is moving out of the \$5 million mansion so he won't embarrass former President Ronald Reagan and wife Nancy, who almost daily fly over the Manilow grounds in their helicopter.

Fish 'n' snips

WINSTON Austin, 25, has paid a huge price for a shopping a lobster from a fishmonger in Boston, Massachusetts. The lobster, which Austin hid in his underpants, clamped a claw around his genitals. Doctors have told Austin he might never father children.

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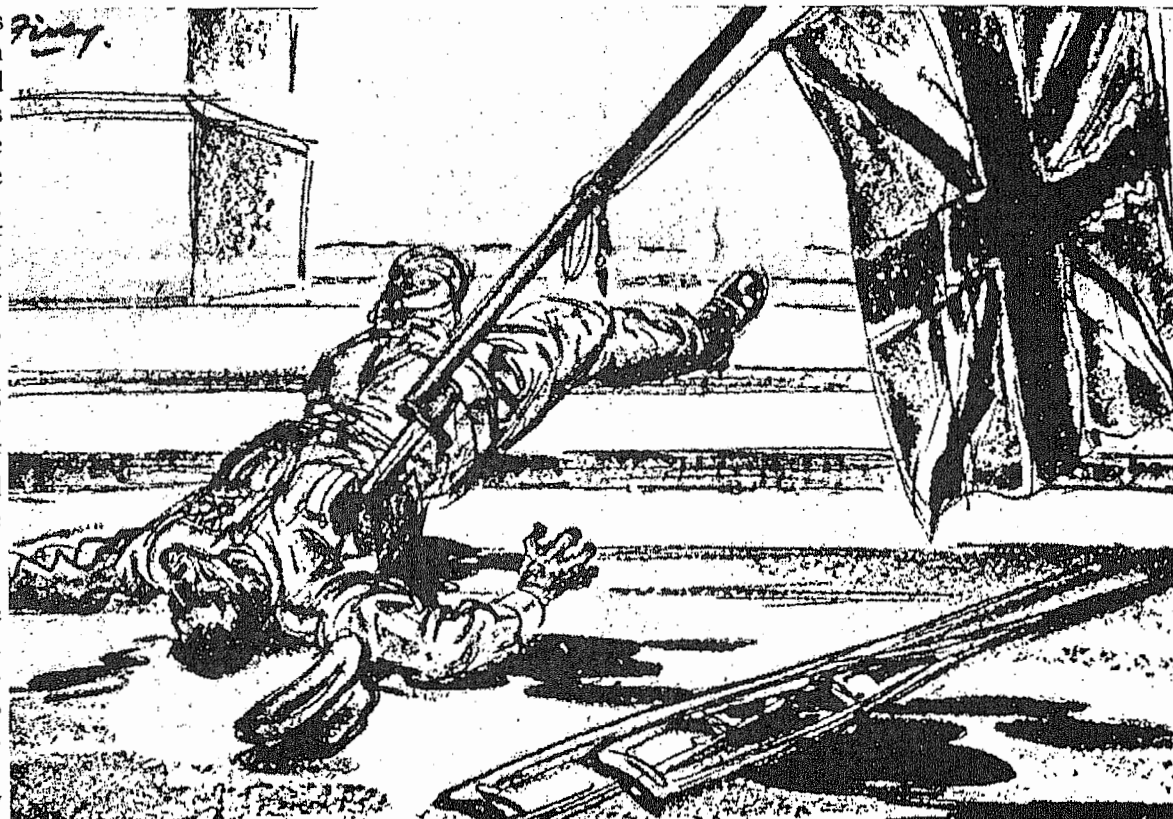
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The Queen is Dead

Until recently it has been taboo to criticize the monarchy. However, partly, because of an apparent positive development in the maturing of the national mind, and, partly, because of the antics of the Royals themselves, we Republicans can confidently sniff change in the air. But, why has it taken so long, and, is their end truly nigh?

Their demise has taken so long because of the irrationality of the subject mentality. I grew up in an intelligent, but monarchist family. For years I have been witness to the pitiful vision of common people, with this subject mentality, not only adoring the Royal Family, but vehemently defending their existence. This irrationality has created the phenomena of worship. This worship is primitive. Reactionary royalists see worship in "primitive" cultures as whimsical and barbaric. They clearly see that symbols are confused with reality. However, their eyes are closed to their own form of worship. Subjects confuse symbols of the past with the reality of today. The Queen, as a result, has become feverishly fettered. Many arguments have been put forward to defend this worship. Firstly voluntary subjects claim that the Royals provide continuity and stability.

Those that say this are subject to illusion and are in a benighted state. The opposite is quite evidently the case. We only have the status of subjects, rather than that of equal citizens. The dictatorship of our minds and hearts is hidden under the illusion of a caring monarchy, as they spend about 1% of their hard earned money on charitable organizations. Subjects need to be liberated from this state of darkness. When they recognize the illusion for what it is they too will hate it, and love the light. Fourthly, subjects say that the Royals are important for our cultural identity. I fail to see how an inbred English person identifies with our Aboriginal, Italian, Vietnamese, Irish, Chinese etc cultures. We, Australians, are no longer the dull toddlers of the xenophobic years of the White Australia Policy. We are now a vibrant multicultural society. People



"Our happiness and identity does not, should not, depend on illusions. The Royals are no longer relative to Australia. They are images in magazines, which relegates them to a deserved position of ridicule."

How can they justify such a claim when only a cursory glance at English history provides us with enough evidence to refute it. They have had a bloody and violent past. Edward VIII during WWII was himself a Hitlerite.

Secondly, subjects argue that the Royal Family are preferable to the caprices of a U.S.A. style presidential government. To start off with, we won't necessarily go down this path anyway. We have other choices which will be discussed over time. But if we did have a President, I would rather run the risk of having a Nixon than a Henry VIII. Presidents such as Washington and Lincoln were far greater than any King or Queen. We have as much chance of having a bad monarch as a bad president. The only difference is that we, as citizens, will have the opportunity to vote them OUT! Their reign, under a strong constitution, will never become despotic, because it would be too short. If would be a temporary annoyance, rather than a life of tyranny.

Thirdly, subjects say that the monarchy are stalwartly for democracy because it is a "guarantee against unchecked political power and against executive or elective dictatorship."

come here to be citizens of a free country, not subjects to the old world.

The Queen, and her successors, in order to be legitimate are bound to uphold Protestant ascendancy. How is this representative to the secular majority? The Catholics? The Jews? The Muslims? The Hindus? It is not! The monarchy negates one of the important gains of the Enlightenment that is the separation of the Church and State. They also demonstrate the prejudice for one temporal church. In time, the current problems in Ulster will pale into insignificance if this precedent continues, as it will fuel growing unrest within England itself.

I do not preach nationalism, that in itself is problematic. However, I wish us to create the right to be citizens in our own nation, without the caprices of a distant monarch dictating our direction. Our happiness and identity does not, should not, depend on illusions. The Royals are no longer relative to Australia. They are images in magazines, which relegates them to a deserved position of ridicule.

Subjects would refute this, claiming that it is Republican rhetoric. They would argue that the institution of the

monarchy would not interfere with the Australian political system. This naturally brings up 1975, our year of national shame. This event, more than any other, highlighted our institutionalized immaturity. It also brought to the fore the fact that the monarchy's functions do not only lie in the garish fantasy of pomp and ceremony.

The Queen has more power over Australia than she does over Britain. She can veto our legislation, annul our laws. Powers that she does not have in England. Only the British Parliament has the power of monarchial appointment or removal; we have no say, as we are truly involuntary subjects to England. She may never use the power she has. If this was the case, then what is the use of having a power that her subjects claim she would never use anyway? Why? Because it is a foil to real social change.

Subjects claim that talk of a Republic is just a diversion to take us away from our current economic problems. They say it is not the time to discuss this issue. But when will there be a right time? During an economic boom the reactionaries will say, "Why bother with this Republican talk when we are enjoying such a harmonious time?" This argument is a smoke screen put up by reactionary subjects and should be treated with the contempt it deserves. Is the end of the Royals truly nigh? This is a difficult question. They have proved over the centuries to be resilient. And their popularity is almost as immense and irrational as it always has been. One cannot deny that pomp and ceremony paints a more colourful canvas than that of reality. It is because of this we will soon hear that the "annus horribilis" was not of the monarchy's doing, but it was a consequence of the incursion of the so-called commoners. Subjects will further destroy the images of Di and Fergie. This criticism will not be undeserved, however it will

certainly be out of proportion to their actual blame.

The infection of cretinism that is evident in most journalism will continue the process of weakening the national intelligence. Subjects will lap it up, as the Press caress their dull minds. We will soon discover that jackhammering negative information, no matter how true it is, about the Royal Family, will not chip away at the Royal totem, it will instead fortify it. Therefore, it is safe to suggest that their demise will take longer than I would have hoped for.

Another fact that threatens to stop the demise of the Royals is that the English cling to the past, simply because it can be considered a glorious one. Take away the destruction the alienation, and the instability created by the English hegemony, and you are left with an illusion of glory. Without the Royals sheltering subjects's eyes they would see what England has become. The English must be made to realise they are no longer an Empire. They are a small crumble mess, desperately clinging to the remnants of their youthfully destructive past. Their flag, on top of ours, only inflates their belief in unreality.

England, the world does not admire nor envy you. Let go of the shackles that bind you, and join the World on a journey towards the 21st Century, not the 16th. Having said that, it is not my place to dictate their direction, just as it is not their place to direct ours.

The magic of the monarchy must be compromised if reality is to filter through. The monarchy is an opiate to the masses, and our arms are red raw and bleeding with this addiction. Withdrawal will be by referendum. A referendum will be our first role as fledgling citizens.

Rise citizens and leave the rubble of subjugation under your feet.

Michael Hepburn

Organ Donation

"There are people like you and me, with families who have to sit by and watch their loved one dying slowly and painfully from an incurable disease, with the dim hope at the end of the tunnel that the country with the lowest rate of donors in the world might just possibly supply one in this case."

Last month, somewhere in New South Wales someone died. I have no idea who that person was, or even if they were male or female. All I know is that he or she was young, was an organ donor, and saved my father's life.

Later that same day in St. Vincent's hospital my father had his heart cut out and replaced with the donor organ. In another operating theatre a man received a new pair of lungs. I don't know how many other organs were supplied (its possible for one donor to save as many as four lives with heart, liver, lung and kidney transplants) but my family at least is eternally grateful to this anonymous life giver. Somewhere a family is mourning a lost loved one. There are no words to express my sympathy and my thanks — so often death seems such a waste, yet I cannot think of a better way to go than to give others a new chance of life through your death. Before my father contracted cardiomyopathy and began to die I'd never

really thought about organ donation. It was something I regarded as a purely personal matter, with vaguely queasy visions of my body being chopped up. Now when I hear this attitude expressed I tend to get rather dangerous and have to forcibly remind myself that I was once just as selfish through ignorance. Each year people on the "waiting list" are dying for want of organ donors. The hundreds of men, women and children on this death row aren't just numbers in a medical journal, they are people like you and me, with families who have to sit by and watch their loved one dying slowly and painfully from an incurable disease, with the dim hope at the end of the tunnel that the country with the lowest rate of donors in the world might just possibly supply one in this case.

My father was one of the lucky ones. He hung on for eighteen months, with several near death experiences on the way. By the end he couldn't walk, could scarcely breathe, and had lost his busi-

ness. This was by no means abnormal. The doctor's in the transplant unit have to play a deliberate waiting game weighing the needs of one patient against the other. There are simply not enough donor organs to go around and so transplants are rarely given until the situation is urgent and the patient can wait no longer. Obviously playing with lives like this produces casualties, many die on the waiting list, but the doctors simply have no choice. These are needless deaths. Quite simply if organ donation was compulsory these people would not die.

Since we live in a democracy the choice is yours alone, but I beg you not to make your choice through ignorance. Organ "harvesting" is done with extreme sensitivity to both the body and to family members. Let's face it you won't feel a thing, but you'll be saving someone else's life.

My father came within a whisker of not making it. I visited him last week and he's now walking around, going shopping and living almost normal life within a month of the operation. Australia has the highest success rate in heart transplants in the world. Basically its not the operation that is the risk but getting to it alive. Spending eighteen months watching my father die wasn't exactly a picnic. By contrast a thoroughly mundane few weeks to-

gether over the holidays was bliss. No rushes to hospital or gasping for air.

The people on these lists only want that much — the chance to live a normal life. In my Dad's case this simply means a chance to organise the spit roast at my 21st, and maybe get to meet his grandchildren in a few years. I beg all of you reading this to become donors if you aren't already. It will take you two minutes. It will give people like my father a chance to live again.

Catriona Barr

To become an organ donor is simple, you can either:

a) visit your nearest Motor Registration Office and ask for a donor's card Fill this out, whack a sticker on your driver's licence and you've done it. &/OR

b) inform your next of kin of your wish to be a donor so that they know should an accident occur.

OR c) ring the Kidney Foundation who can also supply you with a donor card.

The driver's licence is probably the best way to go but all are equally valid. For further info call The Kidney Foundation on 267 4555.

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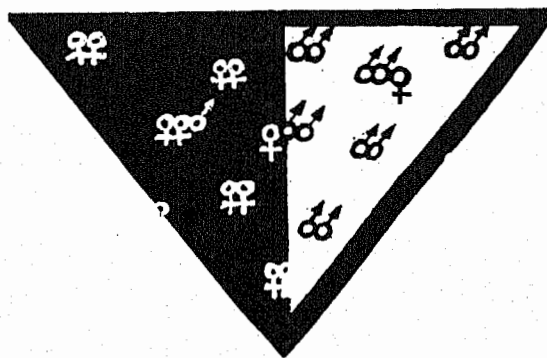
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Girls on FILM

Resistance reports on the recent "Women in the Media" Forum

One does not have to be an "over sensitive bull-dyke severely lacking a sense of humour" to notice the offensive portrayal of women in our media.

By now you should all be familiar with the infamous Eagle Bitter "beer man" commercial. The ad where women are nonexistent except as attractive, young bar staff. I believe a quote from John Singleton (the "brain" behind the beer man concept) sums it up best.

There is no such thing as a beer woman, only female beer men. Read this to mean "We don't mind if women drink our beer and make us rich, but they must still expect to be insulted and ignored by our advertising ploys because its not good for our image." And this image of what a "beer man" must be is a sexist, homophobic, lowerclass, middleaged, red meat eating man.

The Toyota advertisement, discussed in previous issues of *On Dit* objectifies women to appear as a mere vehicle — made to transport and protect the baby — with no other purpose, she has no head, she is a non person — a body — and as such we are unable to relate to her.

The various Clarksons ads, featuring a hysterical housewife shaking her feather duster about because she broke a window are yet another example. She

admits (after Several Clarksons trucks have come to save her from this hideous situation) that "it was only a little window", which can only succeed in portraying her as totally stupid and irrational.

However, not all ads are so blatantly offensive, but on closer examination make a clear statement about the position of women in society. The beef shortcuts ads first seem to be different with a woman coming home from a tough day at work to find a man cooking the evening meal. She must approve of his cooking because (as we all know) the woman is still the domestic cooking expert, he is just helping her out by trying the short cuts recipe (which is by design supposed to be very simple).

Have you ever noticed how sanitary napkins are always advertised using blue fluid? This is because blue fluid cannot in any way be likened to blood. Menstrual blood is seen as disgusting yet it is an integral part of all women's lives. Menstruation is a totally natural process that signifies not only that pregnancy has not occurred in that month, but also that the womans reproductive system is in working order. Yet, the media shuns it as such a taboo subject that it was not until recently that tampon and pad ads were even allowed on television.

In the news only selected stories are reported. An activist group called Women Against Sexual Exploitation and Patronisation ammended a Berlei underwear billboard on Henley Beach Road, Torrensville on the 20th of April. The board in question featured a scantily clad woman being gripped by a giant King Kong hand with the words "you'll always feel good in Berlei". W.A.S.E.P. changed it to read "women don't feel



How often do you see images like this in the media? Not very much at all, really

"Not all ads are so blatantly offensive, but on closer examination make a clear statement about the position of women in society"

good in violent Berlei ads". On the same day the judgement on the Justice Bollen trial was heard, resulting in the W.A.S.E.P. story not being shown. (Two "womens issues" stories is too much for one news programme).

One may ask why it is that women are portrayed in such a way in our media. This was explained by Maggie Emmett, media analyst and tutor at Adelaide Uni, at the *Women in the Media* forum held on tuesday the 29th of April by the Resistance Club.

The oppression and portrayal of women is closely linked with capitalism. It is under the capitalist system that sexism thrives as a tool of patriarchy to keep women in their place — at home, feeling intellectually inferior and insecure about their bodies. This is very important because a pool of unpaid labourers (women) is essential to the survival of capitalism. (It is not profitable to pay all of society for its labour).

Under capitalism only a rich minority have power. This is primarily because the Government (Labor or Liberal) needs rich people (big business) to keep the capitalist economy going. However, a second reason why the rich have power is because they own the media.

In Australia, most of the media is controlled by a handful of wealthy men, namely: Packer, Murdoch, Fairfax and Plack. Packer and Murdoch between

them own 90% of Australian print media. As a result it is these men who set the agenda for what is important to think about, who decides what (and who) will be marginalised and what will feature in the foreground.

Adverting costs a lot of money. On television, the more popular the programme, the more it costs. This means that the images one sees are most likely produced by big business, owned by wealthy men who have vested interests in confirming and reinforcing the conservative images and values of popular (capitalist) culture.

As I hope I have made clear, the images we see of women and of their roles and importance in our society are shaped by capitalism. One only needs to think of how many jingles we know the words to and advertising slogans we can identify to recognise how vulnerable one is to these images.

To combat this we need to open our eyes and critically examine the images we see and look for material from independent resources. One way we can do this is by reading and sponsoring *Green Left Weekly*, Australia's only national independently owned progressive newspaper.

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The Republican Democrat

Cheryl Kernot, newly elected leader of the Democrats, is accused by some of planning to 'mainstream' the party and hailed by others as its great electoral hope.

The Democrats, who remain characterised as a party lacking the pragmatism and electoral clout to make the tough decisions, is on the verge of an overhaul. The election of 44-year old Queensland Senator Cheryl Kernot as leader signals the party is ready to try a change of direction, moving to a more pragmatic, and many hope, more successful future. Already reported as advocating a change of ethos, pushing for the party to dump some of its "60's baggage" Kernot is not a Democrat whose language fits comfortably with the imagery of 'a bunch of fairies at the bottom of the garden'. According to Kernot it's time for the Democrats to get tougher in an effort to stop the leadership rot which left the party with only 5.4% of the Senate vote in the recent election. Characteristically the Democrats continue to do things a little differently. While other leadership tussles are decided inside the closed doors of the party room, the Democrats entire membership involve themselves in a cumbersome, time consuming exercise in participatory democracy. According to Kernot. "It's quite nervewracking. Wherever I go politicians say to me 'have you got the numbers?' But in the Democrats it's not a matter of ringing up your colleagues. We are very spartan too about this, nobody gives you a membership list, in fact with the ballot goes out candidates phone numbers and they are encouraged to ring us."

Effectively however Kernot became interim leader almost as soon as her candidacy was announced. Appearing on the ABC's Four Corners she represented the Democrats position on the Republic debate, and began what will no doubt be a concerted campaign through the media to get her name and face better known within the community. In fact, media relations and marketing appear to be subjects Kernot has no problem declaring her interest in. It's an attitude which plays a large part in the criticism aimed at her from some sections of the party, particularly ousted leader Janet Powell, who believes she will "mainstream" the party. Kernot leans heavily on the language marketing in explaining her priorities for the party.

"In the short term winning back that vote which has traditionally stayed with us but this time went to Labor. The tertiary educated, professional couple around thirty five. That has always been a strong base of ours. So many of them this time went to the Labor Party. In the longer term I want to work with my colleagues to refine our focus. We are going to have to work out, as a party, some sort of priority of messages. At the moment every community group comes to us and asks for amendments because the Labor or the Liberal party won't listen. We've been very

conscientious legislators, but I think we've sacrificed visibility in the electorate so we've got to find a better balance. And I feel certain we can. I think most importantly we've got to be prepared to simplify our message a little without compromising its integrity so that we sell it, communicate it, package it more successfully. I don't think there's anything wrong with our fundamental message. We are not like the Liberal Party in having to rediscover some sort of ideology because the public didn't like what we were about. I think in the case of the Democrats research shows the peak of our vote has always been identified as voter identification with strong leadership, voter identification with the Democrats balance of power issue."

Kernot's position on the republic is one which will aid and abet neither the Liberal or Labor parties.

"Oh we welcome it. But we're overhaulists. We think if you are going to change to a republic you don't just change the name of Governor General to President and change nothing else. In our view we should be looking at a whole range of things- what is the role of the state, what are you going to do about recognizing Aboriginal people. And we ought to take the opportunity to debate more things than just the name. There's got to be a position for overhaulists in there, we're not going to stick to that and die in the trenches for it but we want to say O.K, this is a complex issue, but let's look at the facts and then by some sort of consensus arise at how far we're going to go with the first referendum."

Clearly Kernot faces a job where it will be impossible to please everyone. While her tag as the tough Democrat has drawn admiring media glances, it is not a position upon which the Democrats were founded. She openly criticises founder Don Chipp's original vision.

"There are two views in the party. There's the Don Chipp view, which some people still agree with, but a minority of people, that the role of the Democrats is only ever to be a Senate party, an issues raiser, a pain in the neck for those who are trying to do the wrong thing. There are other people in the party who believe that we have something to offer to Australia. Now, I belong to that second lot who believe we've got something to offer. But it's not easy to get into the House of Reps and we've got to keep plugging away. Nevertheless there is a big dissatisfaction with traditional politics and people are looking for someone else to vote for. But we've got to show them the vote will not be wasted."

But it's difficult to convince people their vote isn't wasted when the party has a leader who most cannot identify in a line up, or in the case of Janet Powell is publicly ousted in a bloody slanging match involving her personal

liaisons. How does Kernot intend to excavate the Democrats from their present position?

"It's a bit of a hole, but we have to remember it's being compared with all time high. So it seems worse than it probably is. Last federal election campaign was with Janine Haines running for a House of Representatives seat in a very high profile way. We had a strategy called a flying wedge campaign. She was the spearhead, in each state we had one high profile candidate in each state in one targeted electorate. When the electorate mood is there, when the symbolism and the figurehead is there as well, people think you have a chance of winning so they are prepared to give you a go. In 1983 there was a very polarised election campaign, very divisive, and we got squeezed in that one too in the House of Reps, but we increased our senate vote. We knew this was going to happen. We knew we had to make a decision about what sort of campaign we were going to run. And we knew it was going to have to be on maintaining our senate base. What people don't understand is although on election night everyone said "Oh the Democrat vote has collapsed" here in Queensland we have elected for the first time a second Democrat Senator. So we doubled our representation. The problem is it takes a month to count the vote and a month to reclaim that lost territory in public perception. The public perception that was reinforced on election night was that the Democrats are down and out. So we do have a way to come back."

Kernot is suitably diplomatic when asked to detail the failures of her predecessor John Coulter, who on Friday pledged his 'total support' as the new deputy.

"Well..let me start at the beginning. John Coulter did a very good job in the party room after the tensions of Janet Powell's departure. He was a very good party room chair, and he was a very good consensus person. But for some reason, no, I know what the reason is because people tell me. His didactic approach which comes from a lifetime of experience as a scientist was not appreciated by the media. I can understand the view that says the media doesn't dictate on who the leadership be or how we should run our party, and I agree with that, but what tended to happen over the last year in particular is that some of the really good things we have done have tended to be ignored because certain sections of the media have a particular attitude about the Democrat leadership. So I think that there's been a strained relationship with



the media. Secondly I think that during the election campaign there was a point where there was a recognition of a lack of political intuition. John did not redefine the message. When he was saying up to 11 30pm on election night 'I think the Liberals are going to win',..... certainly our national executive commented strongly on that fact when we had our campaign debriefing. I think Janine would have been noticed, because her personality is very different from John. I'm not a Janine but I think I bring a different range of communicating skills and relationship with the media which gives me a slightly stronger starting point."

At the end of the day the Democrats are currently remembered for being "fairies at the bottom of the garden" as much as they are known for holding the balance of power or making Janine Haines a household name. Kernot suggested during the interview that tags do not appear in a vacuum, that Labor ran a campaign based on fear but that fear had a legitimate basis. Where then does their reputation as political lightweights originate?

"It comes from John Button and Peter Walsh. It was a very clever tag, I don't know whether it was a rehearsal. And in hindsight I can see why they did it because they had to deliver what they'd call the intellectual rigour of making the hard decisions, they had to deliver, and minority parties don't have to they say. But you see it isn't true we don't cost our policies. They used to say that, but we cost everything we do now. We spend a lot of time working on our economic credibility. I think we're ever so slowly breaking it down, because whatever you do with your actions it's very easy for your opponents to just slip back into the label. I think it's because a lot of people assume we are just an environment party, which we never have been solely. We've always been a broad issue party. I don't know who's there to judge if we're fairies at the bottom of the gardens. Of course, your opponents are going to find some way to wound you."

Sam Maiden

GENETIC Manipulation

What is Genetic Engineering and What are its Implications?

Every living cell contains DNA. This is the substance which carries the hereditary instructions for structure and behaviour. Each molecule of DNA is subdivided into genes which are responsible for particular inherited characteristics. Genetic manipulation is achieved through recombinant DNA technology.

In recombinant DNA technology genetic material (a piece of DNA) is transferred from one organism to another. If the new DNA is transferred into the nucleus of germ cells (sperm, eggs or fertilised eggs) then the genetic change may be inherited by the offspring of the organism. Now totally novel organisms can be created and genes can be transferred, modified, deleted, cloned spliced together or manufactured in vast quantities via fermenting products (as in the case of BST, a genetically engineered bovine growth hormone).

Scientists are now transferring DNA from bacterial cells into plants and animals in attempts to produce "new" plants and animals.

Genetic engineering is potentially a very profitable business, and researchers and agri-chemical companies have not been slow in recognising this. If a scientist can design a creature with a novel gene in its make-up, that creature can be used for all types of exploratory vivisection. If its novelty can be used for testing dangerous substances then the way to profit from it is to patent it. Once a patent has been granted, the technique and the creature can be huge patent royalty earners for at least 16 years.

Scientists are also working on transgenic farm animals which, they aim, will grow fatter on smaller amounts of food. Animals are also being implanted with human growth genes. Work is also being done transferring animal genes to plants. There are areas of moral minefields.

Ethical vegetarians and people of particular religions may, in the future, not know whether the food they are eating contains animal genes or from which animal the genes may have come. Non-vegetarians, even if they wish to visit upon themselves the diseases caused by meat-eating, may not want to find out what else might happen to them if they eat a pig that grows fat on a diet of zinc, a chicken that has been mutated by growth hormone, or even a transgenic pig that has been mutated with human growth genes. Meat-eaters may be able to handle eating animals with the genes of another species, but how will they cope with eating animals with the genes of their own?

Researchers claim that genetic engineering has the potential to solve world hunger, but this doesn't ring true. World hunger would be solved by a worldwide adoption of a vegetarian diet and at much less cost and suffering, but scientists don't appear to be in a rush to tell us this. This would be better for our own health, (obviously) the animals concerned, and our environment.

However, even if scientists did develop a strain of animal that grew fat on very little food and/or water, that didn't shit, piss or have non-edible bones or skin (and thus add to pollution problems), and that didn't erode the soil in any way, the patent to that animal would still be held by a company—a company that would obviously be out to make a profit. It is hardly likely therefore that the meat industry or whoever owned this patent, faced with such a surplus of dead animals made so many with so few resources, would embark on some philanthropic mission to provide the starving of this world with all the industry's excess "meat".

Lastly, on top of animal welfare issues, we must consider the effect that the genetic manipulation of plants and animals would have on our fragile ecological system. We have no idea of how the eco-system would react in both the short and long term if genetically manipulated plants and animals were to be released into it. Are we prepared to take the risk?

So it appears that the bulk of the research currently being done into genetic engineering is, at best, unnecessary and, at worst, decidedly dangerous. But how does the law make sure that things are under control?

The Law on Genetic Engineering

On September 5, 1989, the then Minister for Industry, Technology and Commerce, Senator John Button, said that animal patenting would go ahead in Australia. In 1990 the Patents Act was passed, allowing "new", genetically manipulated animals to be patented for up to 16 years.

Australian Patent Law covers genetically engineered animals as it covers a newly developed toaster or light bulb. It fails to mention genetically manipulated animals and thus allows them by administrative decision. Thus also, it ignores the special circumstances that must surround the patenting of an animal as opposed to the patenting of an inanimate object. Patent law doesn't allow the patenting of particular animals to be opposed by animals rights or welfare groups and ethical issues are

decided by Patent Office staff with no public input.

Now the Queensland government, with no opposition from the Democrats on behalf of the animals, is attempting to pass legislation so that it holds the patent on all of Queensland's flora and fauna. This is so that when industry comes in to exploit nature the government, rather than attempting to protect the interests of the free-life of its state, will be able to take a bigger slice of the genetically mutated cake.

The National Health and Medical Research Council (NHMRC) has published ethical guidelines on human gene therapy which are directed towards the development of treatments for human patients. Various Codes of Practice relate to safe laboratory procedures for the manufacture of biological products for the purpose of quality control. However, these measures discuss only the humans involved in genetic engineering, and fail absolutely to address the treatment of animals in genetic manipulation experiments.

Australia effectively has no specific safeguards relating to the safety of animals in recombinant DNA experiments. Sections 4.60 to 4.63 of the "Code of Practice for the Care and Use of Animals for Experimental Purposes" leaves the regulation of genetic engineering experiments up to the Genetic Manipulation Advisory Committee (GMAC) and the Animal Experimentation Ethics Committees (AEECs).

The GMAC, the main regulator of genetic engineering, does not mention animal welfare or suffering in its terms of reference and, in any case, the code of the GMAC is a voluntary one. Furthermore, in the area of genetic engineering, the Code of Practice must be complied with only by government institutions (i.e. universities, etc). Even then, when it is enforced, the Code is hardly an effective protector of animals' interests.

This situation is shockingly unsatisfactory and has resulted in the misuse, abuse, and deaths of thousands and thousands of animals in Australia alone. What exactly is going on in Australia's laboratories then?

Genetic Engineering in Australian Laboratories

People appear to believe that Australia doesn't involve itself in any significant amount of animal experimentation. This belief is held doubly so with regard to S.A. However, genetic manipulation research has been conducted in laboratories around Australia for more than fifteen years. Commercial organisations are now beginning to use technology in the manufacture of biological substances such as hormones and, most recently, organs.

In 1986 in South Australia the first field trial in Australia of a genetically altered organism took place. By the summer of 1990 in Australia there had been about twelve patent applications concerning genetically engineered animals with six reaching the stage of being open to public inspection. It would be accurate to say that, at any one time, there are thousands of genetically engineered animals in laboratories in South Australia alone. It is also

true that South Australian researchers have 'produced' tens of thousands of genetically engineered animals since genetic engineering began.

A main player in research into genetic engineering is Adelaide University. Scientists at the University have developed pigs with the extra growth gene, activated by zinc in the diet, which are now 15-20% more effective at converting their food and are ready for market 7 weeks earlier than usual. In 1990 these pigs were sent to market without the Genetic Manipulation Advisory Committee being directly advised.

The University is also closely connected with Bresatec, a private company setup by (now ex) University employees. The University is a major shareholder in the company and the University's Ethics Committee also acts as the E.C. for Bresatec. Bresatec is currently attempting to develop transgenic pigs with human organs in conjunction with a Victorian research team. Although Bresatec hasn't released its current studies documented trials of transgenic pig production in S.A. indicate a mortality of 7-10% and a showing of significantly pathological behaviour that could be directly related to their transgenic status.

Reports are that scientists have been nowhere near as successful in their experiments than they expected. Judith Hughes, a member of Adelaide University's Animal Experimentation Ethics Committee (AEEC) said, "As a member of the Ethics Committee, in my capacity as the animal welfare representative, I would like the public to be aware that the progress of genetic engineering has not gone ahead in the way researchers had hoped. There is still a huge rate of abnormal births in genetic engineering animals and from a welfare perspective this is intolerable."

What to do about

Genetic Engineering

It is obvious that genetic engineering has to be placed, at the very least, under some very strict controls and regulations. The researchers and multi-nationals will not do this themselves as their self-interest in this area is too great. If we fail to act, animals are destined to become the drug and chemical factories of our future. It is up to you to make sure that this doesn't happen. The best way to do this is through public demonstration.

On Saturday, May 15 at 10.30am, the Anti-Vivisection Union will be holding a rally on the steps of Parliament House to oppose genetic engineering experiments on animals. If you care about what is being done to them, please be there.

Jennifer Duncan

Information from: "Owning Life", a leaflet compiled and distributed by The Australian Conservation Foundation Genetic Engineering Campaign; "Genetic Manipulation" compiled by the Law Reform Commission of Victoria; "Designer Genes" in *Strike Out*, Summer 1990; "Debate is a Priority in Animal Patent Issue" in *S.A. Liberator*, March/April 1993.

Have we, as part of a Western World "close our eyes" philosophy become completely desensitised against sadistic violence and human suffering? As you read this article a war that involves the most horrific crimes, murders, rapes and destruction since the Nazi campaigns, rages full force in another part of the world. Perhaps it is because the culture is so alien and the place so far removed, that we cannot relate and therefore decide to turn a blind eye. Or perhaps it is easy to ignore because it poses no threat to our country's capital gains, there is no precious commodity at stake here only the torment of the soul and the absolute loss of human life. Something, I fear, we have become accustomed to.

The war between the former provinces of what once was the kingdom of Yugoslavia began in 1991. It is now 1993 and aside from the countless lives that have been lost and the once beautiful historical cities that have been completely destroyed, it is estimated that over 40 000 women have been raped. Most of them Muslim, many are girls as young as 6. Whilst in a war situation both sides are guilty of committing crimes, the raping of these women is being performed and instigated by the destructive Serbian army who have created this war in an effort to take over provinces that had seceded from Yugoslavia.

The Crisis - A Greed Driven Refusal Of Independence

The kingdom of Yugoslavia was formed in 1918 and was comprised of Croatia, Serbia and Slovenia. King Alexander, a Serb, was placed in charge and his people were allocated all the positions of power. King Alexander imposed martial law and many Croatian, Slovene and Macedonian intellectuals and dissidents, were forced to flee their homeland for fear of death or imprisonment.

Many did not escape in time and were killed without trial, including Professor Sufraj, a great friend of Einstein, who was beaten to death by Serbs.

During World War II, Croatia was actually declared an independent state, but at the end of the war it lost its independence and was forced back into assimilation into a communist Yugoslavia. After 1945, Serbs deliberately began inhabiting and populating areas of Croatia, under the iron fist dictatorship of Tito. They then claimed that a majority of Serbs lived there and insisted these areas be joined to Serbia to form a "Greater Serbia". In 1980, after the death of President Tito, the foundations of Yugoslavia began to crumble as people became dissatisfied with communism and its rule of oppression and bleakness, hence when for the first time in 50 years, free elections were held in Croatia, the communists were voted out by an overwhelming majority.

The problems being faced today are a result of the decision of Croatia and Bosnia-Herzegovina to secede from Yugoslavia. Although these provinces were now recognised by the United Nations as independent countries, the Serbs would not accept this fact as it meant they no longer had power over

Women and



ETHNIC CLEANSING

these people and their land. Intent on taking the territory by force they began the war which continues today, a war which involves the killing and torture of innocent civilians.

Rape - A Weapon of Ethnic Cleansing and Genocide

This war is not just about ownership of land. It is about ethnic cleansing, a technique attempted by the Nazis during World War II, which involves the complete extermination of a 'race' of people and their culture. Rape is a crucial element of ethnic cleansing and has been committed by the Serbs in horrifying numbers and circumstances. The main

"Rape, it would appear, has been the coup de grace bestowed upon an already suffering culture"

victims are Muslim women and children - the male population being carted off to prison camps where they are 'liquidated' along with any person guilty of holding a university degree, owning a business or being involved in the Party of Democratic Action. Rape, it would appear, has been the coup de grace bestowed upon an already suffering culture.

These rapists have no mercy. Young 7 year old girls are repeatedly violated in front of their families by Serbian troops who callously pull back their hair and slit their throats to complete their gruesome mission. Perhaps these females receive more mercy, for them death is the only escape from this absolute shame and torture as many are virgins brought up in the Islamic spirit, and would perhaps never be able to live a normal life. Something hardly possible for any woman in a rape situation. Muslim families often conceal rape to ensure the woman is spared from marrying beneath her or from the humiliation of being labelled 'tainted'. What is to happen to the 30,000 to 50,000 Bosnian women who have been violated in this fashion? They have absolutely no support, no home to return to, and many no longer

have a family to care for them. In some parts of Eastern Bosnia entire villages have been converted to rape camps, imprisoning up to 100 young Muslim women and girls who are expected to cater to around 10 Serb soldiers each, every night. Two young Serbian men, now in prison for deserting their army, told NEWSWEEK how they were ordered to rape and murder to amuse their commander. The women were told that if they did not satisfy they would be forced to witness the slaughter and 'cutting into pieces' of their children, as this had been done before. One of the former soldiers also explained how he had been given the command to

butcher a number of captured civilians. He refused and so the soldier in command had jerked back the victims head and cut their throat.

NEWSWEEK reported the story of Vasvija, a 12-year-old girl for whom the terror began when she was evicted from her home village, Jelec. Singled out from a group of 70 women, two soldiers dragged her to an empty flat where over nine consecutive nights she was raped at the hands of several different men. She was also taken out with her mother and another woman and all three were raped by the same soldier. Her father was beaten and taken to a prison camp, with no news being heard since. Both Vasvija and her mother are currently residing in a refugee camp near Sarajevo. The Serbs are cunningly using the U.N. to their best advantage. Food sanctions imposed upon cities and the constant threat of shelling has prompted the evacuation of thousands of civilians. By shipping starving people out of Srebrenica, allowing only men of fighting age to stay, the U.N. are inadvertently assisting the Serbs in their plan of ethnic cleansing. An arms embargo has also been imposed on Bosnia and Croatia, prohibiting them from purchasing arms.

for love and physical touch but receive none for these children are despised as they are nothing more than a reminder of suffering. Although families in other parts of Europe and America wish to adopt these babies and provide them with the caring they need, Croatian and Bosnian officials refuse to let them leave the country.

The only means of defence they have against the Serbian army, which is the third largest in Europe, are weapons obtained through underground means.

Unwanted Evil Babies

The purpose of this rape is not just sexual gratification of brutal soldiers, it is an integral facet of the planned genocide. These women are made to feel they have no desire to ever return to their homeland as it holds gruesome and painful memories. Rapes are committed explicitly to impregnate the Muslim women who are then held prisoners and expected to cook and clean for their violators until it is too late to abort the child. This vicious plan results in the birth of 'evil' babies, unwanted by their mothers but left as a bitter legacy of Serbian cruelty. It is not just physical violence that is prolific in this war but also the severe utilisation of psychological manipulation.

Recently THE ADVERTISER featured a tragic story about one of these unwanted babies, abandoned by his mother, a young 26-year-old Croatian woman who was held captive for six months after her rape, as a slave to her protagonist. Officials at the Croatian hospital where the small, defenceless child has been abandoned, believe his father is a Serbian fighter. Both the child's mother and grandmother had been raped and imprisoned but had managed to escape six months into the pregnancy. The mother had approached the hospital and begged for an abortion, but being so far in term her only choice was to give birth to the baby before disappearing. The fear which plagues these people is the very understandable thought that the evil genes may be passed from father to child, therefore adoption within the community is almost an impossible solution.

Presently, hospitals and basements in Croatia, Bosnia and Sarajevo are full of pregnant women hiding in shame from their families. Babies lying in cribs cry out

for love and physical touch but receive none for these children are despised as they are nothing more than a reminder of suffering. Although families in other parts of Europe and America wish to adopt these babies and provide them with the caring they need, Croatian and Bosnian officials refuse to let them leave the country.

Gloria Steinem made the valid point that "What happens to men is called politics, what happens to women is called culture". At the moment the world is caught up in politics and the rape is acknowledged by those who could step in and help as an 'incidental atrocity of war'. Groups like the Ms. Foundation, International League for Human Rights and the Center for Reproductive Law & Policy are lobbying to place the Bosnian rape crisis at the centre of international attention, but there is only so much they can do. It is up to the U.N. to step in with more force but they claim to have their political reasons for not intervening on a larger, and more successful scale. Women sadly do not share the same market value as oil.

Sources: Lily Romanik; Newsweek; The Advertiser.

I Fought the Law

There is nothing quite like sitting on the back of an army truck with eighteen complete strangers in the middle of the desert for three hours, surrounded by a myriad of police people and their empty McDonalds containers for holiday entertainment. Saying the words "I was arrested", certainly adds excitement to those post holiday discussions that we all inevitably have back at University - particularly with whatstheirname from last years tutorial group. Watching people's reaction adds an amusing anecdote to the humdrum of life- (particularly when they are your boss at work, friend's parents

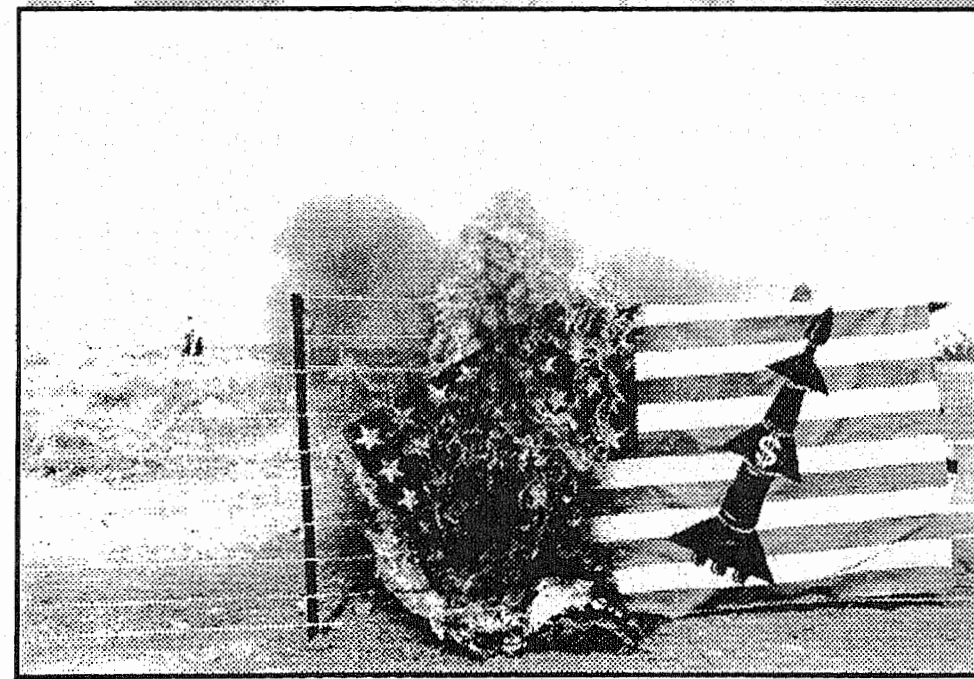
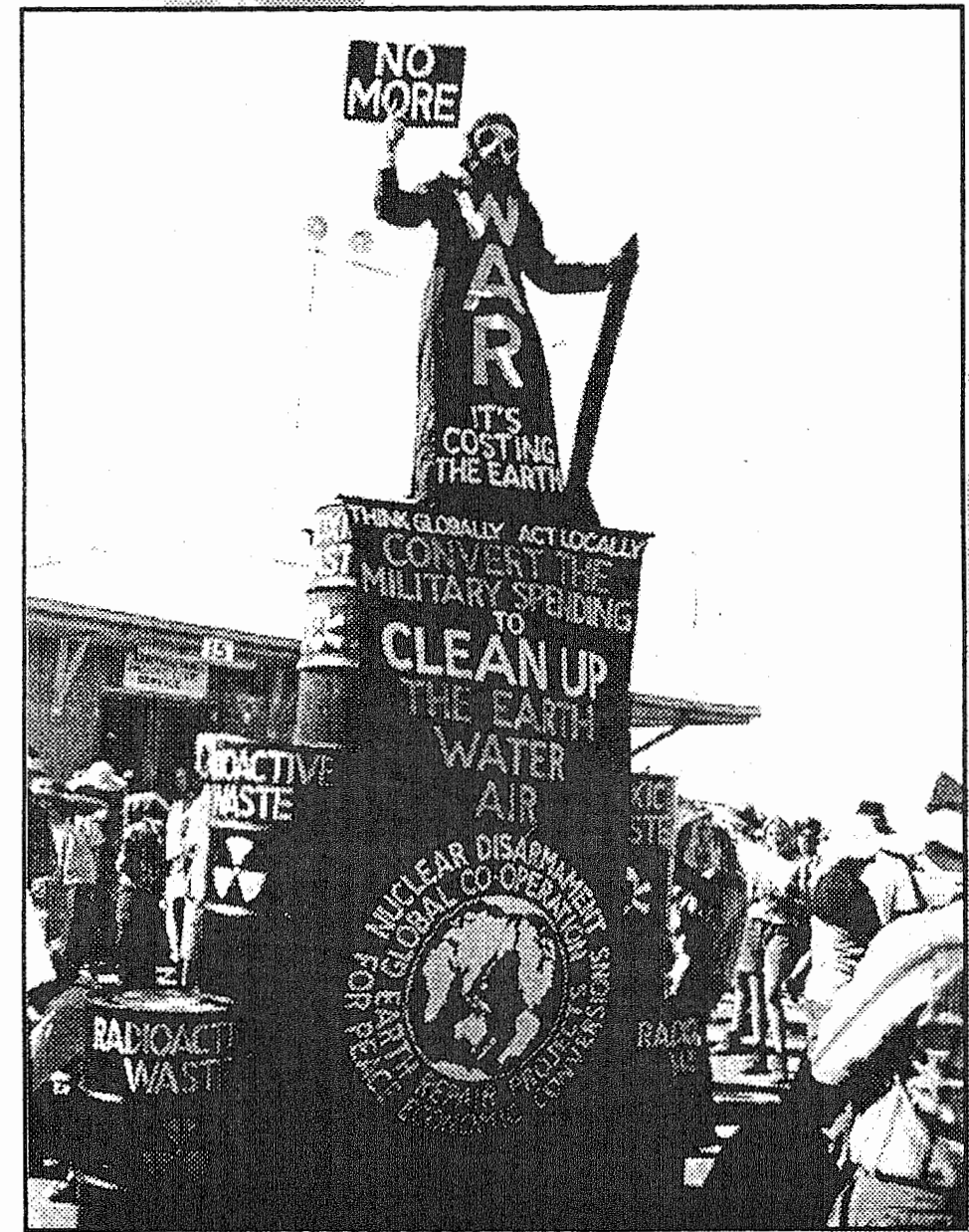
or your own-my mum hung up on me when I informed her). But of course these are just some of the rather pleasant by-products of what was one of the most inspiring, exciting and interesting events of my life. Being arrested was incidental to why I went to Nurrungar, it just happened to be a penalty for what is considered a Crime against the Commonwealth government, namely, entering Kokatha land prohibited due to the imposition of a U.S base. With my visa close at hand giving me permission to enter the traditional tribal land of the Kokatha people, I and 350 others walked, ran,

chanted, through the gate or over the fence into prohibited area on day three of the protest. It was the most exhilarating feeling I have ever felt, as I and my friend ran hand in hand up the road towards the base, nothing was going to stop us, (especially not the motorcycle cop who grabbed my arm trying to put me under arrest). After a couple of minutes we turned to see a mass of people following behind and we joined up with ten others who had got as far as us without being picked off by the men and women in blue and green, and waited for the others to catch up. Then in unison over 100 of us linked arms singing and walking towards the second gate and the boys and girls in blue with horses and dogs in tow. It was a great sense of accomplishment and oneness, as all of us from various backgrounds, there as part of differing groups and diverse reasons, were truly united in a common cause and a common goal: the next gate. Like two flamenco dancers challenging each other across a ballroom we moved one way, the police and horses followed, and we moved the other- all we needed were the castanets and spanish guitars to complete the mood. After a few fandangos a bunch of us made a run for the fence and, again in the spirit of unity, held down the barbed wire for each other as we clambered over, and kept running. Fifty or so of us regrouped, realising the importance of safety in numbers particularly in light of the police dogs and their so called dog controllers- who slackened the leashes on these snarling tools of manipulation to the words of "kill the hippies" and the accompanying sound of the ripping of protesters clothes and in some instances, flesh. Realising that the shorts of the person next to me on the outer of this group were well and truly in shreds, and that my leg could be next, I decided to give myself up. We joined all those who had already been arrested near the bevy of assorted police vehicles and army trucks waiting to be processed. It was soon pretty clear that some of the officers did not know the meaning of peaceful or the oxymoron reasonable force- so in between giving out my very melted easter eggs I and the others spent our time

writing down and collecting evidence to be used against the police at fault. One particularly nasty policeman, who assaulted a protester for no apparent reason was kind enough to ride up near our bevy of eager documenters-of-cases, so we could resort, not only his number, but obtain a clear description together with corroboration from witnesses that it was he who perpetrated the assault. We then were photographed for identification purposes, (although I would like them to try and verify that the photograph was me- complete with hair tucked up under my knitted beano and black "I'm Bono from the Fly E.P. un-

"It was soon pretty clear that some of the officers did not know the meaning of peaceful, or the oxymoron reasonable force."

glasses!!") and asked who we were. Although I deliberated over whether or not to give a false name, I decided that I was proud of what I had done, and quite prepared to be attributed with it. We were then carted onto the back of an army truck where we resided for the next 3 hours apparently waiting for the 100 before us to be processed at Woomera Gaol. Luckily we had water with us since the police refused to give us any, content at nibbling their necessary survival supplies from Woomera's supreme multinational takeaway. We amused ourselves by documenting our arrests and other peoples arrests (best use I have had for my constitutional lecture notes all year) and singing songs with the assistance of someone who had brought their guitar. Apart from the heat (it was 36+) and the police, it was rather pleasant to see the saltlake and beauty of the surrounding desert. It was also very sad to think that this was no longer allowed to be appreciated or cherished by the Kokatha people who consider it not just their home, but their mother. Eventually the police vans arrived, which resembled narrower, more cramped versions of those giant freezers in Ma-



Because the Law's Wrong



separate ways. Those refusing bail were placed in the official holding cell and the rest of us sat outside waiting for our bail agreements to be processed. After comparing arrest stories, and utilising the Gaols best facilities i.e., the toilets to give back to the police some of what they had given us all weekend, those finally processed and with bail forms in hand- were free!! At camp we were greeted by a round of applause and all departed for our various affinity groups to eat, plan for the next days action and recuperate. The protest was an incredible success considering the eclectic groups of people involved, such as Grans Against War, Trade Unionists, and Activists from all types of movements from all over Australia and the world. It was extremely well organised with each day having a central focus, be it solidarity with the land rights of the Kokatha people or the question of Republicanism. There were support groups set up, including the Media Liason Team, general maintenance of the camp, and Legal Support Team- all there to give assistance and facilitate the productivity of the protest. Not to mention the great entertainment generously provided by Auntie Raelene and Mutiny amongst others. It was great to be part of an event which despite the many obstacles in its path, achieved its aims so well. Disputes were solved within the group and the aim of non-violent direct action was upheld. As with most inspiring things, much of the emotion seems irremediable when translated into mere words, but the general sense of belonging and acceptance was exemplified by the recognition of the entire group of the role of women in the peace movement and the complete and whole hearted support displayed by everyone in the call for women to lead the march to the gate for the major action. Looking back on it now, a couple of

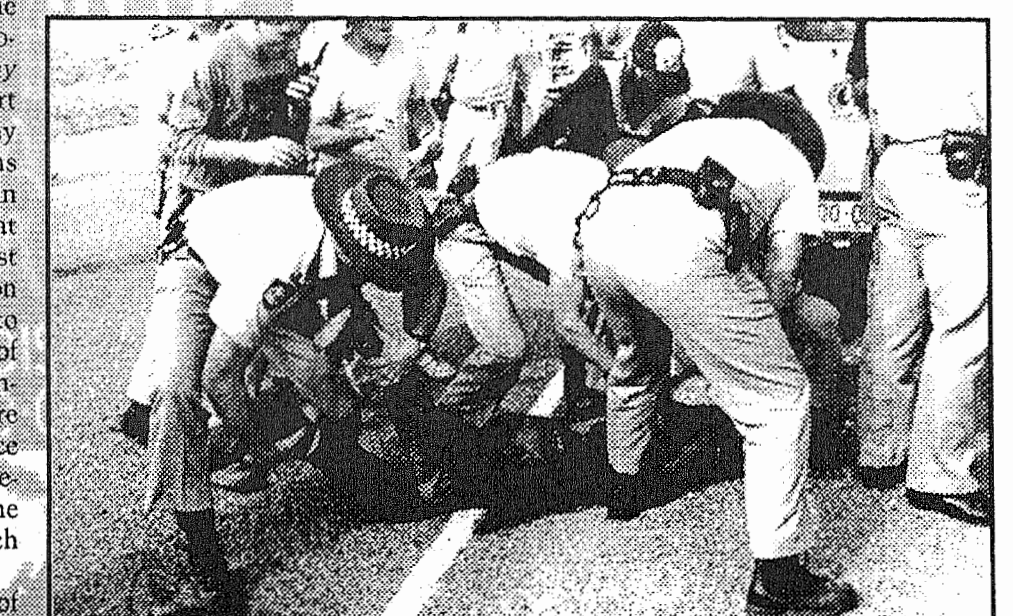
weeks later, and in the light of the biased abysmal media coverage and criticism that the protest has received for wasting money and being a pointless exercise- I, and everyone else who was there, know that these criticisms are not justified. It is not fair that peaceful protesters are treated like criminals whilst the U.S. government and its extremely junior partner the Australian government lock people up for entering a place used in the world-wide network of militarism and war. Nurrungar gave me the opportunity to translate my beliefs into action, to demonstrate my opposition to this Base and the murder, environmental destruction and dispossession that it stands for. It has inspired me to continue to stand for what I believe in, in solidarity with those throughout the world who do the same. It is not wrong to fight against a bad law.

"Police vans arrived, which resembled narrower, more cramped versions of those giant freezers in Mafia films, minus the meat hooks."

via films, minus the meat hooks. The interior resembled straightened galvanised steel, and was a metre wide and 6 metres long. About 18 of us were unceremoniously bundled into this area and carted back to Woomera. As I was fortunate to be near the tiny barred double glazed glass window looking out on the driver's seat, I was appointed the extremely honoured task of saying when we were passing camp, which met with mass screaming, banging and kicking. There was not enough room for us all to sit on the tiny narrow bench, some of us leaned, curled and stood as the air conditioning provided our only contact with the outside. This was the most hellish aspect for me, it was incredibly claustrophobic, particularly after being in the desert for 3 hours, and we were confined in this for a further hour once we arrived at Woomera police station. Without access to water, the air conditioning only exasperated our dehydration and heat induced migraines. In an attempt to stop it getting to us, someone was running a meditation exercise, whilst others tried to sleep. Finally, after much noise making, the police opened the door to let someone go to the toilet and we all demanded to be let out into the compound. It was great to see sunlight again, it was also a great place to reunite with all those people we had not seen for the last five hours or so since the protest began and we went our

Looking back on it now, a couple of

Tania 'The Crim' Collins
Photos: Jamnes Dannenberg



Behind the lines with the Thompsons

Here's how you get your gear off: First you need a bitch to pull your pants off (when I say bitch I mean dog of course!).

Then you need to down copious quantities of green bitter and then you need to ignore the bare and lusciously naked arses of broads on the beach. Being a labourer with the consummate intelligence of a lobotomised dinosaur works in your favour. "Hey Macca, what that fuckin' university poofter doing there with his fuckin' poofters' band t-shirt. Who the fuck's ever heard of the fuckin' Welcome Mat anyway. I heard from a mate that they all take it up the arse!". I think we've heard all that before. If you've said it as well then you qualify for a raucous evening of getting your gear off at the thug-brain Mecca of football park wit and chivalry: West End Brewery.

The Romans had the games. The Romans had blood thirsty mish-mashes of flesh rending fun held at the local coliseum. If Eagle Bitter had been invented in 12AD then West End would have been a major sponsor of every match. Thousands of screaming hoards would have marvelled at the sight of some poor sod's blood being splashed all over the already offal caked soil of the ring of death, then they would have sipped the refreshing drink, belched, cried for more blood and yelled out with all the testosterone they could muster "that's a beer man's beer!". The dignitaries of the court would retire to their harems, down a tinnie and shag the shit out of any buxom wench who he desired. That's a beer man! Rome burned didn't it?

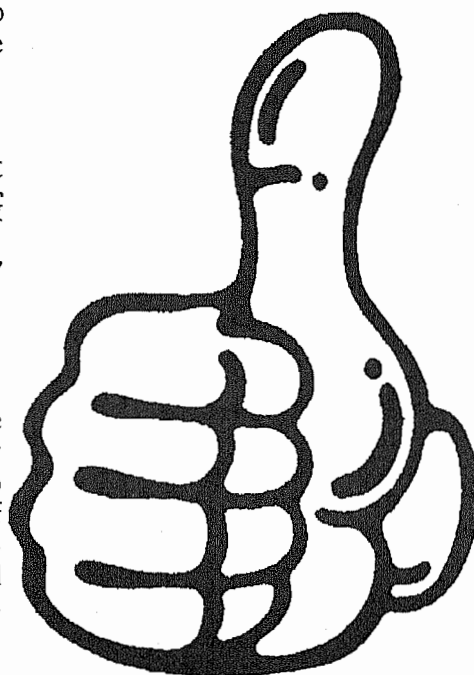
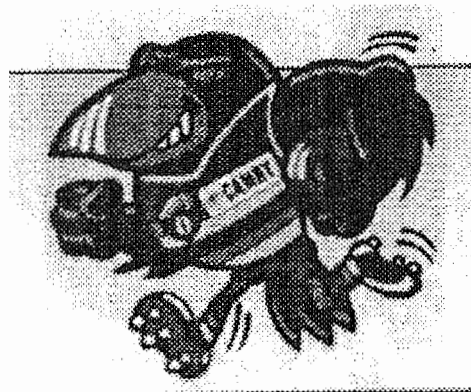
"Buy a home brewing kit. It costs less than half a slab of Super to buy on concentrate, so do it!"

We in Australia have footy. We do have West End sponsorship. Behind enemy lines we spent our Tuesday night. Deep within the bowels of the well spring of the Crows support base a tour was conducted. They'd probably call it a guided tour. I'd call it a mediocre public relations scam with dodgy headsets.

Here's the tour in a nutshell. Make sure you get it right. Each sport has its respective froth ... Super: SA's state XI down this groggle and if you wanna play a bit of the ol' bowl a ball swing a bat then you'd better too. The 36ers have the export (chill filtered of course to lock in the flavour). they're so cool it's got to be chill filtered. The Opus Magnum of the range is the Eagle Bitter. Crows rejoice it's one of yours. "Play foota, drink bitta" it goes hand in hand. Morrissey and Marr, wine and cheese, Torville and Dean, foota and bitta, poetry in motion, yes?

The place has history and I'll grant you that. Perhaps there was a day when the place spat out a brew you could drink and didn't have a marketing campaign that reduces your IQ by three octaves. If you believe the tour guide then nothing has changed. If you watch telly, read the newspaper or just plain open your eyes then you know otherwise. The place is full of insidious deceptions. Broken Hill Draught, the draught that "is only available in kegs in the Broken Hill area" is also known as West End Draught in the Broken Hill locality. Why the smeg is it brewed in Adelaide? Who can spell "flim-flammed"? Who in all the sane people in the world really wants to drink a beer made from Adelaide tap water? Who wants to get enveloped in one of the most socially debasing marketing campaigns ever? If you want to do it right go to Bi-Lo, crack the piggy bank and buy a home brewing kit. It costs less than half a slab of Super to buy on concentrate so do it! All the fun has left the sloshed world of brewing. Sanitised and pasturised, you can buy a brew with a flavour so processed you might as well mix up a batch of alcoholic Cottee's cordial. West End is a prime example of engineering excellence and cultural insubordination. Watch the next Torana that flies by you at break-neck speed as it cuts you off on a bumper-to-bumper ANZAC Highway stretch and check to see if it's number plate says "SA — the 'Bitta' State". PS. SA FM rocks The West End.

The Thompson Brothers.



HISTORY TODAY

Four public lectures on History, its present state and future prospects...

6 May, Greg Dening:

"The Theatricality of History-Writing or the Art and Science of Claptrap"

13 May, Paul Bourke:

"Doing History When There's a lot of Improving Theory About: Case Studies from the Archives"

20 May, Geoff Bolton:

"Writing about Daphne St.- the Micro and the Macro"

27 May, Susan Magarey:

"If it's Not Even True, Why Is It So Dull? Engagements between History and Literature"

NAPIER THEATRE G03: 4.15PM

Presented by the Department of History, University of Adelaide: Ph 303 5611

Queer Girls' Cruise

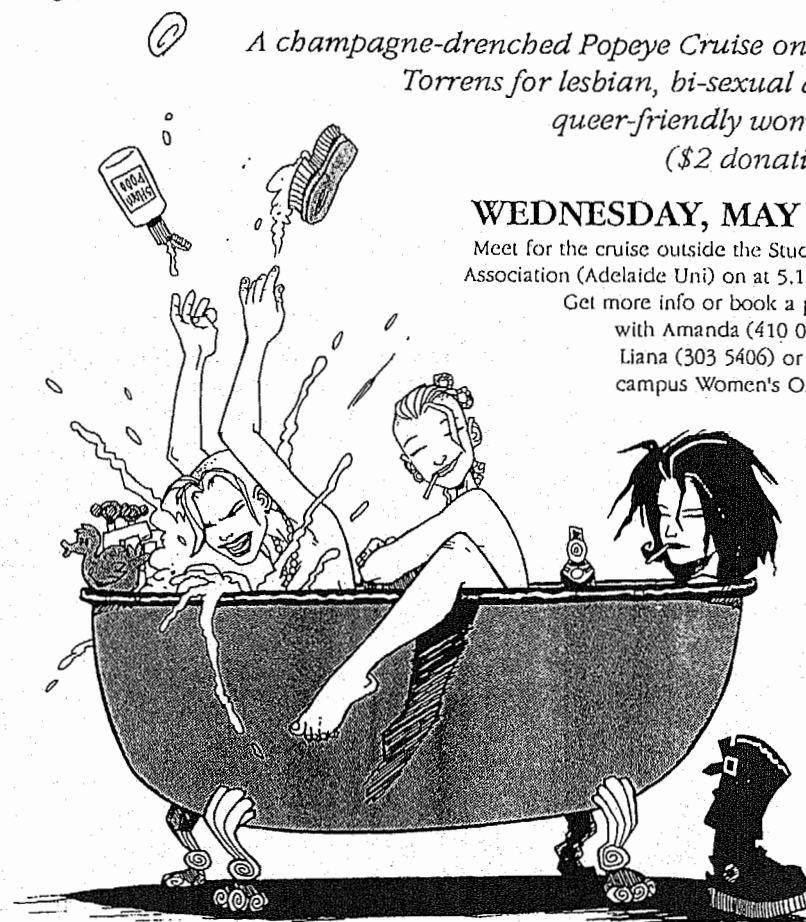
A champagne-drenched Popeye Cruise on the Torrens for lesbian, bi-sexual and queer-friendly women.

(\$2 donation)

WEDNESDAY, MAY 12

Meet for the cruise outside the Students' Association (Adelaide Uni) on at 5.15pm.

Get more info or book a place with Amanda (410 0114), Liana (303 5406) or your campus Women's Officer



followed by the first 1993 meeting of the

Cross Campus Lesbian Link

(in the Women's Room, Lady Symon Building, Adelaide University Wednesday, May 12 at 6.45 pm)

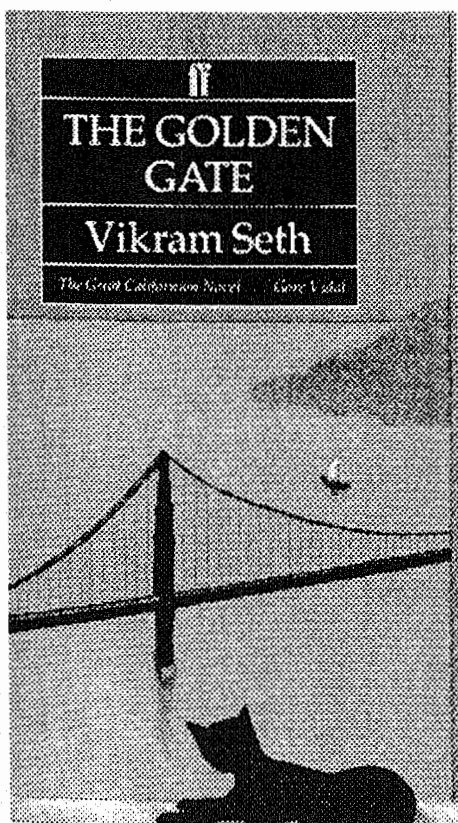
Sponsored by your NUSSA Women's Dept

Chewing the fat with Vikram Seth



Vikram Seth is famous. His new novel, *A Suitable Boy*, is touted as the longest single-volume novel in English ever written. *The Weekend Australian* compares him to Tolstoy. Having met Seth we beg to differ. Seth is alive. Past and present students of English One should be familiar with Seth's verse novel *The Golden Gate*. When he was last in Australia we disturbed his Sunday afternoon nap to talk to him about the first novel, the next novel, his poetry in general, his travels, our koalas, and those plastic flying toys that are found in cereal packets.

Once we had uncorked the wine and poured the tea (the tea was his safeguard against intoxicated indiscretions), he told us that he was in Australia by mistake. He had received a call from the High Commission inviting him to Australia for a conference, or as he put it, "Someone had dropped out, so could I drop in". After considerable train and bus travel which took him to Perth, Darwin and Alice Springs, he was in Adelaide to visit friends made on his one other trip to Australia. Then, he had been busy at the Spoleto Festival in Melbourne talking about the recently released *Golden Gate*. When we saw



him he was still busy talking about *The Golden Gate*, but with four years of comments and criticism behind him. Initial reception of the novel ran the gamut of criticism. Some proclaimed it "too conventional, treating English literature as if Joyce and Kafka and Mann had never existed", while others regarded it as "too modernistic". Some

tween his work and his life, he was amused that his friends recognized themselves in *The Golden Gate*. One particularly contentious character, Ed, was the source of great concern for the mother of Seth's friend Ed. Seth assured us that the only thing the two men had in common was their name; his friend's mother, however, did not

appear to be more autobiographical than *The Golden Gate*. He explained that the novel moves between Calcutta and New Delhi, but centres on a small provincial capital such as the one in which he grew up. He focuses on clans and families rather than the individuals of his earlier works. Set soon after the revolution, during the abolition of landlordism, the novel is "a love story, a political epic, ... a soapie writ large", detailing the dispossession of the landholding rulers, and the resulting loss of patronage for entire classes of people such as courtesans, musicians and retainers. Some people have inevitably compared Seth to Rushdie in terms of characters and the motion and colour of the text. Seth however sees himself as a much sparer writer, believing that language does not need to be ebullient to reveal the innate richness of India. His new book is due for release in Australia through Allen and Unwin on May 21. When we asked him about the treatment of writers in India, he made the comment that they are "mildly respected and starved". With an advance of \$850,000 for *A Suitable Boy*, Seth won't be going hungry for a while.

Stephanie Pribil and
Celia Brissenden

"Well my friends had told me to get serious, and the poetry publishers rejected me outright."

loathed the use of rhyme and meter, others loved it. The *New York Times Book Review* critic was so enthusiastic she wrote her review in iambic pentameter. Is imitation the sincerest form of flattery? "I was flattened not flattered", Seth laughed. So much for the public reception. What of the publishers' reactions when he initially approached them? "Well my friends had told me to get serious, and the poetry publishers rejected me outright. Then a poet friend of mine passed the manuscript to a friend who passed it to a friend who gave it to a fiction editor at Random House." After this relay Seth was dubious about Random's commitment but his editor convinced him to stay, and so *The Golden Gate* eventually made it to the shelves.

Given the nature of the novel, these reactions were not unusual. As he admitted, "if they are going to lose money on a sixty page book of poetry then they are going to lose a lot more on a three hundred-odd page novel in iambic pentameter." With this in mind, why use that form? And why insist on calling it a novel? His short answer: "Because it is a novel." It is not an heroic epic like *The Odyssey*, nor a picaresque tale like *Don Juan*. Rather it is like Pushkin's *Eugene Onegin*, which Seth had read the summer he began writing *The Golden Gate*. Contrary to our expectations he did not feel constricted by the iambic pentameter. It was more flexible than he thought, as in the same way "a dancer is not constrained by the steps of the dance". Instead the form gave power and strength to the text, ensuring a greater sense of control and unity than offered by free verse.

Some have seen within this framework a clear "Indian-ness" in Seth's style. One Russian critic (a sanskritologist) saw Seth's use of language as being elaborate in an Indian way, particularly in his manner of appropriating other traditional styles. He insisted that he did not go out of his way to stress his Indian background in *The Golden Gate*, arguing that an Indian character would not have fitted the scheme he had for the novel, and would have been merely token. He has of course received criticism because of this, although his other books, *From Heaven Lake* (which begins, "I am Indian") and now *A Suitable Boy*, clearly reveal an Indian viewpoint and voice.

Given that there is no clear link be-

know this and phoned Seth in a panic after reading the manuscript. He related the conversation:

She-"I just have this question."

Seth-"Yes?"

She-"I hope you don't mind my asking..."

Seth-"Well I haven't heard it yet."

She-"The Ed in the book..."

Seth-"Yes?"

She-"Well, um, is he..."

Pause.

She-"Is he..."

Pause.

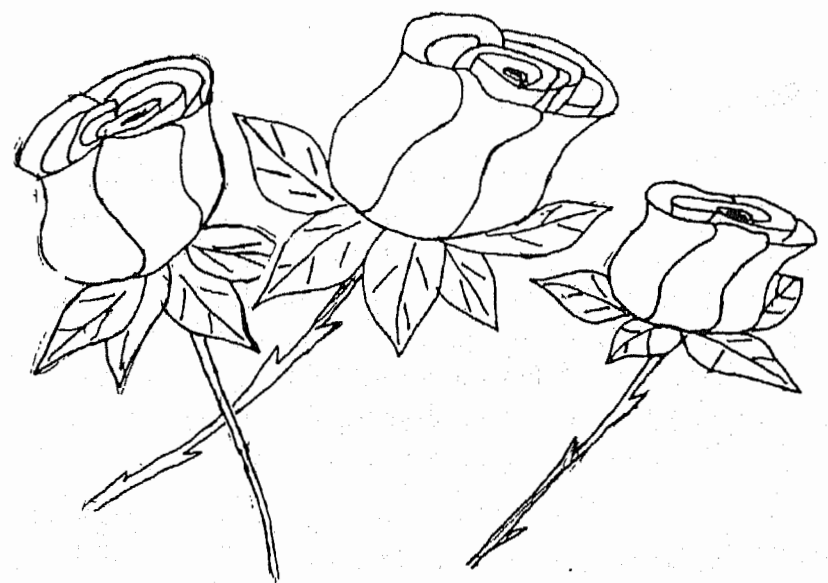
She-"It's not my Ed, is it?"

Very long, deliberate pause.

Seth-"No"

Seth's new novel, *A Serious Boy*, ap-

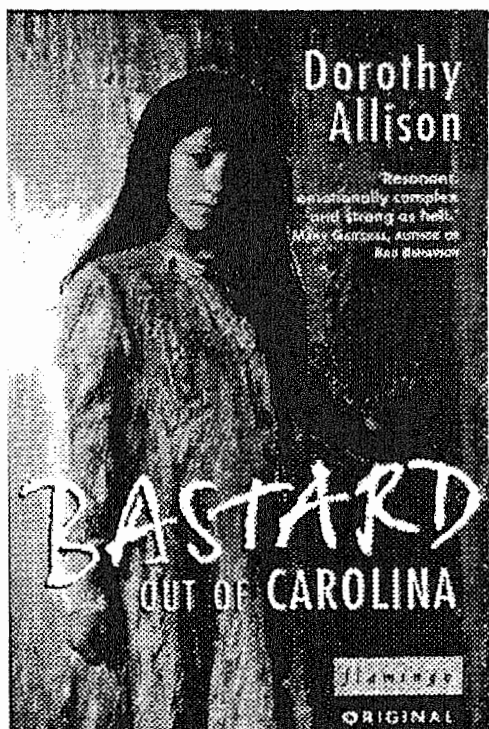
DR DUNCAN COMMEMORATION CEREMONY



May 10 marks the 21st anniversary of the unsolved murder of University of Adelaide law lecturer, Dr George Duncan. Join us for a ceremony, after the Pride week launch, on the River Torrens where Duncan was so tragically drowned. Flowers will be placed on the water in his memory.

1:40 RIVER TORRENS BANKS,
WEST OF THE FOOTBRIDGE

Me, My Mom, My Dad, and My Brother



Bastard out of Carolina
Dorothy Allison
Flamingo Original
\$14.95

'Bastard out of Carolina' is a wonderfully sad novel, centring on a young girl's loss of faith in her family, religion and, ultimately, herself. Dorothy Allison addresses those issues (rape, violence, abuse) that most of us would rather sweep under the carpet. Bone Boatwright is illegitimate and part Cherokee Indian, two of the worst things a girl could be in the racist Greenville County of South Carolina. Greenville is where women, in between spitting snuff and making chow-chow, spend most of their time conceiving, carrying or raising kids and where "men could do anything, and everything they did, no matter how violent or mistaken is viewed with humour and understanding". Greenville is where family is everything, and you're nothing without them.

Bone's mother, Anney, has little luck with men but finally meets and falls in love with the handsome and charming Glen Waddell. Few members of the Boatwright family like or trust Glen, being a teetotaler who doesn't "mess around" or "talk dirty" is enough reason, in Greenville at least, to distrust

someone. But Glen has other, far worse, "problems" than drinking, cursing and screwing around.

As money and family problems take their toll on the marriage, "Daddy" Glen begins to beat and rape Bone. Allison does not use the former as an excuse for the latter, but there is undoubtedly a connection between Glen's own feelings of self-worthlessness and his abuse of Bone. The more insecure Glen becomes, the more afraid of his father's disapproval and Anney's rejection, the worse the abuse. Bone, unable through fear, shame and anger to seek help or comfort from her mother, turns to religion for salvation.

Shannon Pearl, racist, creepy and self-righteous, is Bone's only non-family friend. Shannon is the sort of friend you could well do without and it is quite a relief when she torches herself (in one of the novel's few bright, sorry, moments), and thus Bone's dreams of religious salvation, at the Sunday family barbie.

Everyone in this novel is looking for love (which, I know, sounds like a tired-out and cliched Country & Western

song, though Allison's emotive style of writing prevents it from becoming just that). And as Bone says, "Love would make me beautiful, a father's love would purify my heart, turn my bitter soul sweet, and lighten my Cherokee eyes". Anney, aside from making a few half-hearted attempts at leaving Glen, does nothing to help Bone and the novel concludes with the heart-wrenching realisation of a mother's betrayal. It's hard to know which crime is worse, Glen's abuse or Anney's betrayal. This frustrating passive female acceptance of male dominance is perhaps only outweighed by the truly amazing strength of these women. The novel ends with a sense of hopelessness as Allison tells us that "What men did was just what men did". And these women are left to simply left to pick up the pieces and to begin re-building their lives. And they will.

Melanie Newstead

Basic Instincts

WOMEN WHO RUN WITH THE WOLVES



CONTACTING THE POWER OF THE WILD WOMAN
"The most important thing you can do for yourself is to get yourself out there, to get out there."
Clarissa Pinkola Estes
CLARISSA PINKOLA ESTES

Women Who Run With the Wolves
Dr Clarissa Pinko Estes, PhD
Rider
\$19.95rrp

Clarissa Pinkola Estes, a noted and respected Jungian psychologist, combines both her extensive knowledge of psychology and her many valuable years as a *cantadora*, a collector and teller of stories to "dig into the ruins of the female underworld" and unearth our roots. Roots, Estes claims, that lie deeply buried within our natural instinctive psyche, smothered by a woman's constant pressure to be all things to all people and not the woman she really is — a wild woman.

The idea of *Women Who Run With the Wolves* stemmed from Estes study on wildlife biology — wolves in particular. She noted the significant similarity

between the psychic characteristics of wolves and women. She cites these as a shared keen sensing, playful spirit and a heightened capacity for devotion. Perhaps the most recognisable sameness is that both have been accused of being overly aggressive and therefore controlled, harrassed and manipulated for more desirable purposes and by those who misunderstand them.

Through the novel use of fairytale and myth, Dr Estes paints a vivid picture of womans true instincts. Her wild and beautiful nature, suppressed for centuries and still discouraged to reveal itself. A Wild Woman who runs barefoot and discards her corset is bad, the young woman who featured in the tale "Bluebeard" who reverts to using her instincts to make dispositional attributions must pay for naivety with her life. And so the stories continue.

These legends, retold and explained in new light by Dr Estes, help us recall from where we truly came. It also serves perhaps to remind us of the strength of character we all possess, whether it be surfaced or hidden within our psyche. *Women Who Run With Wolves*, though quite a lengthy book, is also very readable. Dr Estes keeps the reader captivated with her many entertaining stories and whether one feels it credible to believe the comparisons drawn between women and their theorised howling lupine sisters, is quite irrelevant. It is worth reading purely for its rich South American cultural content and perchance to resurrect in some, the lost spirit of La Loba.

S.J. Tomas

\$

Survey of Departmental Charges

\$

Help us help you by listing below what you get charged for as an ordinary part of your course. The University is not permitted to charge for anything required to complete a subject or course, so we need to know what this includes. Please fill out and return boxes in the SAUA Office, Library foyer and SUC shop. Examples are compulsory notes, lab manuals, equipment hire/purchase, field trips and services.

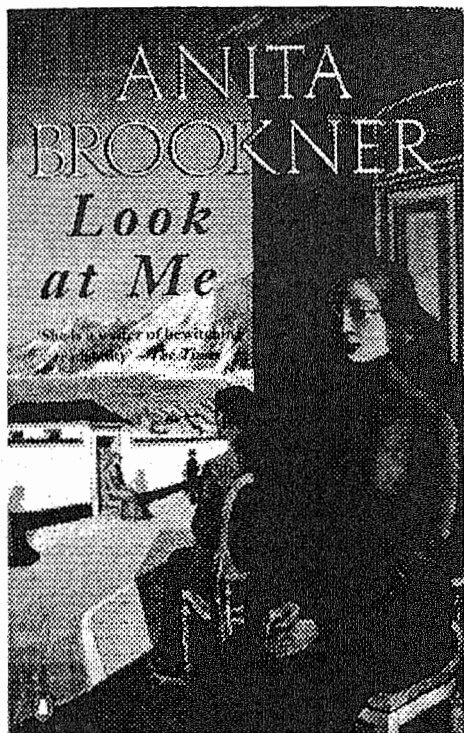
Subject/Faculty	Charges for	Cost
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Please indicate whether these are "compulsory" or merely highly recommended.

A Students' Association Survey
For further information, see Anthony Roediger, President



An oldie but a goodie



Look at Me
Anita Brookner
Penguin \$14.95

Penguin has republished Anita Brookner's 'Look at Me' ten years after its first release. This makes a good excuse to read it, and read it you should. 'Look at Me' is fascinating in its ability to make the reader feel and experience with Frances who is both the novel's subject and its narrator. Its well-executed first person narration makes for a frank and companionable style while at the same time always leaving the reader aware of the misjudgments that Frances makes. Frances' hopes and desires to break out of her isolation and obscurity and also to be loved and needed mean that at some stages she is blind to what is happening about her, refusing to believe that once she has experienced being loved and wanted it

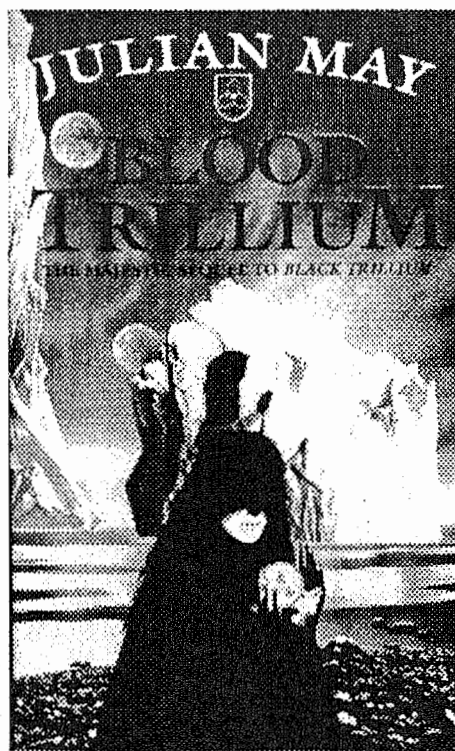
can disappear again. The reader is aware of her blindness but at the same time doesn't want the fairy story to end for her.

If Frances almost becomes a fairy-tale princess for a time, Nick and Alix will eternally be the king and queen. Frances' job in a medical library means she meets Nick, a successful and charming doctor, and consequently the captivating Alix, his wife. Both are attractive and have a magnetic ability to draw people around them to save them from ennui and, it is implied, to make them feel important in their role at the centre of their social circle. In their total disregard for others, unless those others are somehow of use to them and fit their expectations, they are supreme egotists, in contrast to Frances who is resigned to obscurity when they take her under their wing and into their inner circle. The consequences of her deci-

sion to be acquiescent in this makes for the novel's exploration of Frances' development and learning.

The novel is also an exploration of Frances' desire to say 'look at me' and to be important to others and how to survive when this does not happen. Frances is used to the paradoxes of bearing the unbearable, living through the unliveable. Ultimately, the overall sense of the novel is one of suppressed desperation mixed with determination. The difficulties of living that arise daily rather than coming from momentous world events and which at times can seem overwhelming and insurmountable are portrayed to perfection by Brookner. But in the end Frances is seen to escape obscurity in a way which does not involve being used by others whose glitter makes her feel dull. She certainly makes an interesting character in an absorbing novel.

Sci-Flyer



Blood Trillium
Julian May
Grafton (Harper Collins)

The majestic sequel to *Black Trillium*, *Blood Trillium* tells of the triplet princesses, the Archimage Haramis, Queen Anigel and Kadiya, each bestowed with a magical talisman.

Haramis bears the Three Winged Circle. She has devoted her life to studying the powers of her talisman. Anigel, who possesses the talisman known as the Three Headed Monster, and her husband Antar govern their kingdom using the power of the talisman for good. Kadiya, with the Three Lobed Burning Eye, protects the little folk and fights for their right to trade.

These talismans are capable of protect-

ing the owner, locating where others are, and speaking to those faraway, and possibly more awesome feats are capable, but the true potential of the talismans are unknown.

When Kadiya loses her talisman in the deep waters of the Southern Sea, it is found by the evil sorcerer Portolanus, who claims it as his own. His greed is proven when Queen Anigel's husband and children are kidnapped; the ransom, Anigel's talisman.

Only Haramis can save the world from Portolanus control, but first she must learn of her talismans true potential and fight against the power of her former love.

Although I have not read *Blood Trillium*, this is complete in itself and is a captivating story.

Julian May takes time to grab the interest of the reader, but once achieved, it leads to an absorbing tale that holds the attention until the very end.

Julie Kitto

Craft Studio

courses about to begin 

POTTERY

Starts Tuesday May 25th
6.00 - 8.00 pm
8 weeks

MEDITATION

Starts Thursday May 13th
1.00 - 2.00 pm
5 weeks

BEGINNERS

PHOTOGRAPHY

Starts Wednesday
May 12th
6.00 - 8.00 pm
6 weeks

**YOGA CLEANSING
WORKSHOP**

on Saturday
May 9th
9.00am - 1.00 pm

**HOME
BREWING**

on Thursday
May 13th
6.00 - 9.00 pm



FOR FURTHER INFORMATION about these courses
see **Sherry** or **Helen** at the Craft Studio
Level Four -- Union House -- phone 303 5857

Deadly

Dead Set
Shaken And Suspicious

Get your bum into gear and catch Shaken And Suspicious' latest offering, Dead Set. It's very very good. I saw this company's hilarious production of Dig at last year's Fringe, and on the opening night of this production (proudly billed as being 99% crap), I entered the dark confines of the Red Shed with high expectations, and I was not disappointed in any way. Dead Set is more than a giggle. It's a scream!

Shaken And Suspicious are a talented Tasmanian duo, comprising of one Sue Giles and one Ian Pidd. It seems that there is not much that they can not turn their hand to successfully. They act, they write, they sing and, best of all, they have an extraordinary ability for making people laugh.

Dead Set is the wonderfully silly story of the peculiarly-named Lionel Tonks and Verity Charity, two secondary-school teachers who moonlight as dream-struck songwriting geniuses. Their particular dream is to write The Great Australian Musical which they call, typically enough, Humping My Swag. The play depicts the passion Lionel and Verity have for their work, the passion Lionel has for verity, and the passion Verity has for telling outrageous fibs. This little foible lands her in all sorts of trouble when a bizarre supernatural figure comes to tell her he will tear her limb from limb if she continues.

After various bizarre and paranormal goings-on, Lionel and Verity wind up on a ledge outside the skybound office

of a theatrical big-wig producer, auditioning their li'l hearts out. And I don't think it wrong for me to tell you that all their dreams come true. Aw. The songs in Dead Set are funny, well-delivered and suprisingly groovesome. They keep the pulse of the show thumping along happily, particularly the number "This Is A Song About A Chair". On the opening night performance Ian Pidd was unlucky enough to break strings on both of his guitars. While this did not affect the quality of the songs (to my tone-deaf ears at any rate), it was the source of many improvised one-liners. Sue Giles and Ian Pidd display a refreshing stage informality.

The improvisation and comic business of the duo works brilliantly because they bounce off one another so well. Watching Dead Set gave me all the delights and unexpected laughs of watching theatresports. You just can't stop their zest. It's infectious.

The play featured all kinds of observations about life in natty little one-liners. Scads of them. And I was too busy with laughing to write any of them down. Sorry about that, reader. But the enjoyment Sue and Ian have on stage is obvious. They have great fun as they play, sing, climb the walls and do great rubbery things with their faces.

I urge you to see Shaken And Suspicious when they next return to Adelaide. We would be a cursed lot indeed if they didn't make it over for the 1994 Fringe Festival. I'll be there, front row centre.

David Mills.



Come Out: not just for the kiddies

ComeOut!, Australia's premier festival of the youth arts (whatever they are) is a happening thing. Over the next few weeks, Adelaide will play host to a panoply of diverse and exciting new acts. The festival kicks off on Monday lunchtime at the Railway Station when Australia's self-appointed spokesperson for young people everywhere, Angry Anderson, presides over a Spectacular Opening Event. Although it's easy to be cynical about Come Out!, there are some interesting new works on the boil. Here's some information about just some of them:

Two Weeks With The Queen

At The Playhouse from May 5. Tickets a mere \$8 Concession.

The rite-of-passage story of a young boy, who discovers what really is important in life and finds the courage to follow his instincts. Based on Morris Gleitzman's acclaimed novel. **The Fostering**

At the Lion Theatre from May 4. Tickets a mere \$8 Concession.

A short work (1 hour) from Magpie, the company that presented the acknowledged "hit" of last year's Festival, Friends And Circuses. A young Aboriginal woman's life is thrown into conflict when she is reunited with her family on a mission after being brought up by a foster family. **All Stops Out**

At the Little Theatre from May 4. Tickets a mere \$4 Concession.

A play by Michael Gow, author of Away. A play exploring the tension, sacrifice, success and failure associated with exams.

Ikons

At the Norwood Concert Hall from May 8. Tickets a mere \$7 Concession.

Twenty young dancers from the Restless Dance Orchestra in a devised movement music piece focusing on ancient manifestations and contemporary iconography.

Kingdoms And Kaos

At Union Hall from May 7. Tickets a bargain basement \$5.

A programme of two plays by Singapore's leading playwright Stella Kon. "The Naga In The Swamp" and "Asoka". A production encompassing a unique fusion of Asian and Epic theatre styles, sustaining a distinctive Asian flavour that has been captured by way of the acting techniques, use of music and an unusual design concept. The work of final-year drama students, Kingdoms And Kaos is on for two performances only. Group publicist Joni Combe says, "See for yourselves what the drama students are taking out to the youth of this country in the name of your University!"

The Autumn Collection

La Mama Theatre Presents
The Autumn Collection

The Autumn Collection at La Mama Theatre, consists of three oddly-contrasting one-act performances. Harold Pinter's *One For The Road*, Edgar Allen Poe's *The Raven* and Johnson and Agg's *Little Glass Houses*. It is a pity that Adelaide theatre goers do not provide amateur theatre with wider patronage. The Autumn Collection is a glowing example of what they are missing out on. During the evening's performances the few who did attend (admittedly La Mama Theatre only holds 50 people) were witness to some of Adelaide's best acting talent; raw, untainted and delightful.

Opening the evening is David Grybowski who plunges us straight from autumn into winter in Pinter's chilling portrayal of government oppression, *One For The Road*, directed by Enzo Fardone. As the cool, calculating leader of the armed forces Grybowski brilliantly creates a chilling emotion as he interrogates each member of a rebellious family. Amanda Shillabeer is also outstanding as "Gila",

the wife and mother of the offending family, and she brings the play to an emotional climax when confronted by her interrogator. These two actors work beautifully together and should be eagerly pursued. Enzo Fardone, although he doesn't shine in the role of "Victor", deserves credit for his direction. He captures the icy oppression and despair of the play perfectly in the appropriately claustrophobic theatre. Fardone gives Pinter's play the dignity and power it deserves.

And here my praise will take a rest. *The Raven*, directed and performed by David Moore, was awful. Although one gets the impression that David might be able to act, his painfully unsophisticated portrayal of Poe's powerful and evocative poem is unforgivable. David attempts to establish a feeling of awe and to capture the gothic qualities, of which this poem is dripping with, but they were lost amongst his confusion and misgrasp of the poem. Apart from one beautiful technical effect at the end there was hardly a jot of appropriateness in the entire piece. Homer Simpson did a

much better job.

However, the autumn trilogy comes to a tantalizing finish with *Little Glass Houses* directed by Raechel Carroll. When one punter was heard to say, "Delightful!" I had to agree. Although in need of some polishing direction wise, this Eighteenth Century spoof provided some superb and high-spirited acting. Michelle Arbery gave the most enjoyable performance of the night as the young and listless Jane Orpington. Julia Farrell also deserves credit as the dreamy yet sharp-witted house-maid-come-French-opera-singer, Madame Rosignol, who successfully shatters the little glass houses of every other character by exposing their unsavoury gossip. Healthy belly chuckles abound.

If The Autumn Collection is a promise of the new direction that La Mama is taking then we are in for some enriching entertainment. Good luck La Mama!

Ben Fitzgerald

Another Chalk On The Board

Oh JOY!!! After several months of sitting through some tired and tawdry dross, entertaining theatre makes a welcome return to Adelaide, and I am once again a happy theatre-goer. I saw Shaken And Suspicious' production of *Dead Set* and Parting Company's production of *As You Like It* on consecutive nights, and I am now wonderfully and stupidly happy.

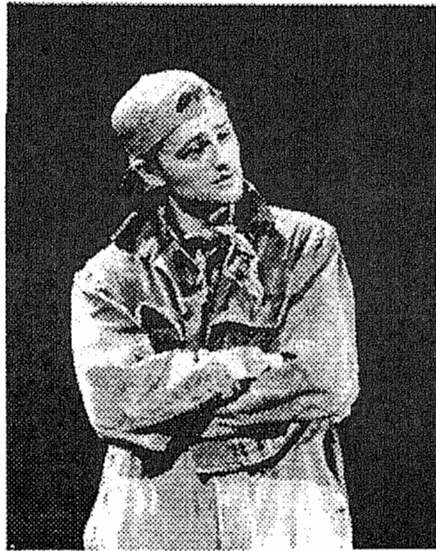
The first comment to make about *As You Like It* must be about its length. Clocking in at a beefy three-and-a-quarter hours (with a first half of nearly two hours), the show is certainly L-O-N-G. But an inspired approach to the script, together with some excellent character work and a swag of funny gags ensure that it is never boring. *As You Like It* is more than funny and a lot better than good.

The events of the play have been made contemporary, although they hardly need to be. In the first part of the play, the action has moved from the Court of Duke Frederick to "The Court", a slick metropolitan daily newspaper; and in the second part of the play from the Forest of Arden to the Australian outback. While the change in the latter frames and focuses the action nicely, the change in the former is cosmetic only. It does not add or detract from the play in any way. As changes go, the whole newspaper sub-plot is neither here nor there.

Directors Cate Rogers and Gina Tsikouras have been successful in drawing out some excellent performances from the cast. Juliet Nicolle as Rosalind is instantly likeable and perfectly at ease in her role, and is superbly complemented by James Mullighan as the namby-pamby Orlando. The audience waits in tingling anticipation as these two young 'uns go through all kinds of Shakespearean rigmarole (lies, deceit, transvestitism, the usual) and inevitably come together, at which point they

indulge in quite a lot of snoggery. A bit too much than is entirely tasteful, actually.

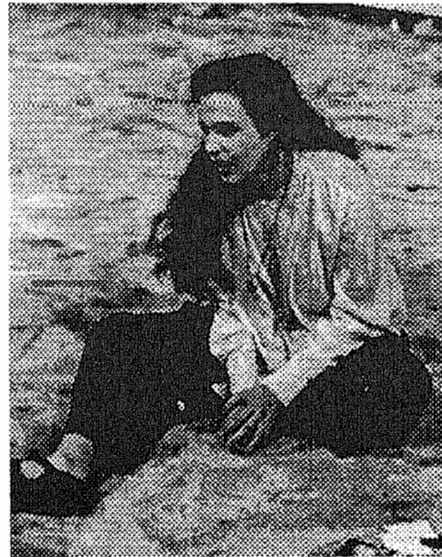
Newcomer Michael Kumnick is excellent as the usurping Duke Frederick. He had the audience rivetted (there is no other word) with his chilling voice and moves. He also displayed an amazing versatility when he came out later on as a drunken good-timing layabout and did astounding things with his



eyeballs. Watch out for him, he could go far.

John Wells, in playing the clown Touchstone, brings a Finnbar Saunders sense of mischief to the part, eking out every possible double entendre from the script, and coming up with quite a few new ones. Scott Whitters as the screamingly camp Le Beau is equally clever in the rude-comic-business department, although experiences considerable difficulty maintaining his accent. His voice flits disconcertingly between France and Germany, finally settling somewhere over Alsace-Lorraine. As the yokel shepherd Corin in the second half Whitters' accent is far more convincing.

Elena Carapetis is hilarious in a cameo role as Amiens, the nightclub chanteuse, showing supreme confidence in a part that could easily have been a dud. She shows off her strong singing voice in fine style and her renditions of Shakespearean songs to the tune of modern pop hits had me in stitches and very nearly wetting my pants. My personal favourite was her version of "Hey Nonny", sung to the tune of Madonna's



"Erotica" which will be remembered fondly on this campus for years to come. Of this I am certain.

I really do wish I could say the same thing about John Gill's performance as Oliver de Boys, but it would be a complete lie. So I won't. He displayed none of the thoughtful character study displayed by his co-actors and trundled out a perfectly bland performance. Strictly ordinary. He just did not match the high standard of his contemporaries, and came across as merely reciting his lines, rather than actually acting. Fortunately enough, in later scenes he is completely upstaged by Caroline Mealor, who played Celia. Dolled up like a complete dag with horn-rimmed

glasses and Ken Done T-shirt she is a delight, and her scenes of infatuation with Oliver are immensely funny. The relationship between Caroline Mealor's Celia and Juliet Nicolle's Rosalind worked nicely and was very convincing. It gave me a nice glowy feeling, particularly in the scene of Rosalind's banishment. Nice.

The acting from the rest of the company was reasonably solid, with some performers of course more impressive than others. Ann d'Angelo as the old servant Adam and Matthew Boyce as the simple country lad Silvius both claimed their share of the audience laughs, and deservedly so.

The laughs *As You Like It* received were not solely for the gags: as a play it is one of Shakespeare's wittiest, jam-full of whimsical verbal sparring and word play, and the lines were delivered faithfully. The comic bits that were layered on top did not impede the flow whatsoever, but demonstrated the directors' thoughtful analyses of character and situation in the text. A good example of this was the "seven ages of man" speech. The deliberately highlighted treatment this speech received satirised the way Shakespeare's famous speeches have been lifted out of context so frequently that they can not help but seem interpolated into the action proper.

As You Like It was a very clever and funny piece of theatre, and one more chalk up on the board for the Parting Company. With nary a peep out of Footlights for over a year now, they have firmly established themselves as the most dynamic theatre group on campus. Watch out for them!

For myself, I'm already looking forward to next year. Can't wait to see them do Othello.

David Mills.

Too Simple By Half

Rattle Of A Simple Man Q Theatre

My lasting impression of *Rattle of A Simple Man* is of wasted potential. Charles Dyer's script contains many bright moments and the Q theatre in Halifax St is an example of intimate theatres at their best, yet Joanna Webb's production did not fulfil the expectations of the small (albeit supportive) opening night audience.

A place focused on human relationships, *Rattle of A Simple Man* depicts one evening in the life of Percy and Cyrenne, two society misfits who meeting in a London drinking club. One nervous and naive, the other hiding her secrets behind a facade of street-wise confidence, the two manage to find a common ground of loneliness and desire. As the characters' lives are discussed in more and more detail, just enough unexpected facts are revealed to sustain interest.

The play's long-running success in England is easily accounted for, as a strong sense of the British lower-class identity is enforced on many levels — through Dyer's use of vernacular, and his development of each character's social background. Webb's decision not to use English accents prevented the creation of a truly authentic atmosphere, however considering the tendency of attempted accents to slip and slide, her approach could probably be justified.

Credit must be accorded where it is due, and Anne-Marie Spagnuolo's portrayal of Cyrenne, a "Lady of the Night", is a definite strength of this production. She brings the necessary warmth to the role, allowing the audience to empathise with her struggle to break away from her past and find happiness. Dyer's play relies heavily on the actors' ability to develop and sustain a meaningful and lively relationship with other characters, as well

as achieving complete and many-layered characterisation. In this respect, Spagnuolo was fighting a losing battle playing opposite Maurice McShane as Percy. Even allowing for first-night nerves, McShane is stilted and monotonous, highlighting the discrepancy between portraying an awkward character and merely being awkward before an audience. Paul J. Turner makes a brief appearance as Cyrenne's brother Ricard; alternating alarmingly between being very loud and very quiet, (clearly he is the "confused, inarticulate but inwardly sensitive" type).

The set was unadventurous but adequate — conforming to the realistic genre of the script. In the crew of three, recognition for set design is not given, but whoever it was only made one real mistake in their recreation of Cyrenne's clean yet well-worn London flat — which was the infuriatingly loud bead curtain dividing the kitchen from the sitting-bedroom. Even this could have

been overlooked, if it were not for the actors' tendency to stand, "moodily" playing with the beads. Generally, behind-the-scenes effort was as variable as onstage performance.

Despite an energetic, if not entirely effective effort on behalf of the cast, and a strong script with which to work, there were too many weak links in the chain to induce me to look forward to the second act (I stayed, but only 'cos I had to!). Perhaps if the Q Theatre locates a few more talented actors, their productions will do justice to the standards of their surroundings and directors, until then save your money.

Hannah Birdsey

That's one expensive shag!

Indecent Proposal Greater Union

Well! Demi Moore is back with a few more good men and a greatly enhanced cleavage in this 90's drama about love, jealousy and money. This time, however, she shares the big screen with a suave but aging Robert Redford and the ever angst-ridden Woody "White Men Can't Jump" Harrelson. Apparently Tom Cruise wanted too much money for the part.

The film starts by documenting the teen lurve and marriage between Woody, a budding architect, and Demi, a real estate agent. Their relationship is placed suddenly in jeopardy when the recession arrives and Woody is retrenched. The timing could not have been worse because the adorable couple have just mortgaged their lives up to the hilt to construct Woody's dream home on a piece of Californian coast.

So what to do in these dire financial circumstances? Why, take \$5000 from Pa and head off to Vegas. Amid the excitement and tragedy which the glitter city deals and rolls their way, Demi is spotted by Redford who falls immediately in lust.

At this point the indecent proposal is made by Redford: sleep with me for one night and one million dollars. With Woody and Demi financially and emotionally desperate, (their passion is inextricably linked to financial success), they

succumb to the offer. They believe, mistakenly as it turns out, that, though financially weakened, their love is still strong... The rest of the film deals with the repercussions of this encounter.

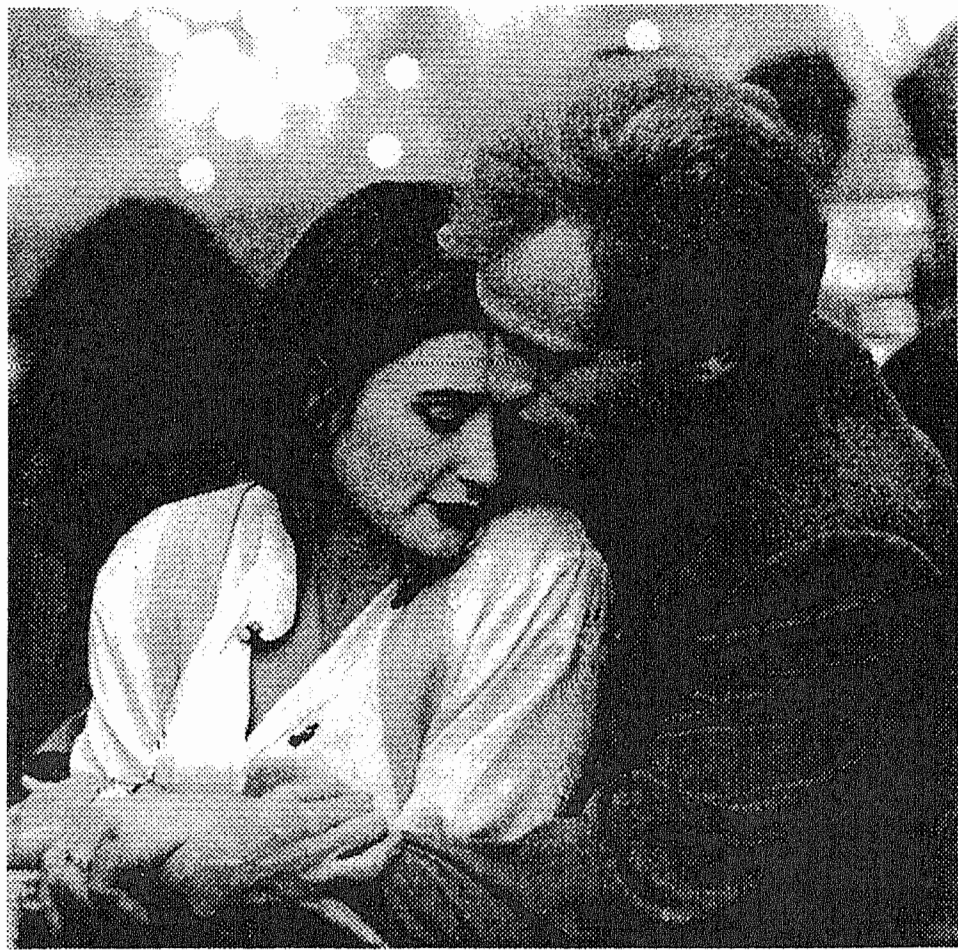
This is a very slick film. However, the glossy production values are exemplary of typical Hollywood formulas. The look and feel of camera angles and story elements are familiar while the sanitised treatment of issues and human relations verges on the schmalzy. The heavily augmented Demi repeats her role which she perfected in Ghost and A Few Good Men. Redford, after a succession of box-office bombs (anyone remember Sneakers?) has returned as a wizened Gatsby figure. The use of Law Vegas as a lavish au-go-go backdrop is appropriate because it highlights that behind the glitter is an essential shallowness.

Big things are expected of this film as it has been some time since the last box office hit. In Indecent Proposal director Adrian Lyne, of Fatal Attraction fame, provides the recession-hit mass market with what it wants most: dreams and escapism. For the men there is the gentle titillation of seeing Woody and Demi in scenes of passion. For the women, there is the alluring and wealthy Redford. The package is made complete with the patronising inference that in reality you don't need to be rich to be in love for being in love is to be rich in yourself. Indecent Proposal is eligible for inclu-

sion in the fast-film category. While providing quick dollars for the studio, it gives the average punter an easily digestible

and mildly pleasurable experience, but one which is ultimately insubstantial.

Tom Pikusa



"FIENDISHLY FUNNY..."

HILARIOUS! THE 'SPINAL TAP' OF POLITICS!" -New York Times

"THE BEST AMERICAN FILM SO FAR THIS YEAR. It is even BETTER THAN 'THE PLAYER'...rarely misses a beat! Full of jokes, sustained energy and anger. Robbins is one of America's BEST SCREEN ACTORS...a STARTLING complex performance. It is hard to imagine that a more savagely funny and elegantly structured film will come from anywhere this year" -Neil Jillett, The Age

"MASTERFUL...Remarkably Clever" -ABC TV

"AN EXTRAORDINARY WORK, SEE THIS MOVIE at least TWICE!" -Filmnews

"MARVELLOUSLY RICH AND ENTERTAINING...A ruthlessly clever and bitterly FUNNY parody. What Altman did for Hollywood, Robbins has done for Washington... HUGELY ENJOYABLE" -The Australian

VOTE FIRST,
ASK QUESTIONS LATER.

TIM ROBBINS
IS
BOB
ROBERTS



OFFICIAL SELECTION
DIRECTORS FORTNIGHT
CANNES
1992

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MATURE AUDIENCES
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LOW LEVEL COARSE LANGUAGE

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POLYGRAM WORKING TITLE PRODUCTION IN ASSOCIATION WITH BARRY LEVINSON - MARK JOHNSON - LIVE ENTERTAINMENT
BY TIM ROBBINS - BOB ROBERTS - DIRECTOR OF PHOTOGRAPHY: GIANCARLO ESPOSITO - RAY WISE - GORE VIDAL - COSTUME DESIGNER: JOHN CUSACK - PETER GALLAGHER - ALAN RICKMAN - SUSAN SARANDON - JAMES SPADER - FRED WARD
MUSIC BY: LISA CHURGIN - EDITOR: JEAN LEPINE - EXECUTIVE PRODUCERS: DAVID ROBBINS - PRODUCED BY: RICHARD HOOVER - PRODUCED BY: DOUGLAS AIBEL
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Turtles gone off

Teenage Mutant Ninja Turtles Three Hoyts Cinemas

Let's talk fads. Let's talk 1990 and we'd be talking a worldwide kids epidemic of green things spawned from a rather good black and white comic book. Syndication grabbed the moment and with a greater dose of mass-market mutation, the TMNT cartoon show let out its 'dude' and half-baked kidspeak onto the world. A fairly reasonable movie ensued and basked in the glory in the most transient money spinner since the first Batman film.

TMNT II was feeble. One could say that it was as feeble as the strength in the arms of a quadriplegic. TMNT III was better... marginally.

Yet again the age of the target audience dips below the shoe size of your little sister. The turtles provide the answer to every six year old male fantasy. They fight. They slug it out with the baddies. And when the baddies are bad, boy are they ever bad. Cardboard cut-out bad is what they are. Hey, the average six year old couldn't tell the difference so what do the film producers care? They still collect their pay on Thursdays.

This time the turtles go back in time to seventeenth century Japan. They take this little sojourn to rescue April O'Neil (they've retained Paige Turco from TMNT II). There's the small problem of a power hungry warlord and an unscrupulous British arms trader who both get in the way of the valiant efforts of the local resistance. The warlord gets his hands on April and the turtles concoct a way to rescue her. GI

Joe never saw such action.

There are fleeting moments when a wry smile sneaks to the face. The humour is cheap and relies almost solely on the character of the turtles themselves although the unintentional funnies make the laughs. In this region Casey Jones excels and works well as the buffooning antithesis of the turtles polished camaraderie. At least someone is still here from the first movie.

The turtles' world is an ideal one. No one gets killed and fights are resolved with a deceptive snip of the top-knot. At the end of the day they go home and everything is like it was. They live in a specialised microcosm and aren't bothered about the semantics of how they could they possibly come up with a time machine in a couple of hours? For the kids? Yup!

There's no point hanging on to past glories and let's face it, the turtles are washed up. Everyone who was ten in 1990 has grown up a bit now. They're into Sega. TMNT II should have been the nail in the coffin but they've come back for more. It's a slight improvement but just by the skin of a non-existent turtle nose.

Rohan Thompson

There are no Mr. Smiths in Washington

Bob Roberts
Now showing at the Trak

Bob Roberts is a new examination of the political process in the USA. Written, directed by and starring Tim Robbins, the title character is an immensely successful figure of popular culture, who has built his reputation on a new 'radical' conservatism: "the sixties are over" Bob tells the panting thousands at his rallies, "crack is a drug of the ghettos". Bob exploits the discontent among the middle class about the rising number of people on welfare and the drug "problem", promoting himself as a concerned

helper of the downtrodden, he forms an organisation called Broken Dove which spews out a stream of BR converts. The 90's have been ruined by the all-out permissiveness which started in the 1960's- Bob's the guy to bring the US back to a middle ground of middle-class morality. He quickly builds a fanatical following, and is first in line for senatorship of Philadelphia, whose incumbent is senator Brickley Paiste, played by Gore Vidal. The TV showdown between Bob and Paiste reveals the clear thinking of the incumbent senator as being no match for the modern fanati-

cism of Bob, although a cynical TV anchorwoman sees through him: "a rebel conservative- brilliant!".

But Mr. Squeaky-Clean is not as clean as he would have us believe. Investigative reporter Bugs Raplin (Giancarlo Esposito) digs up some dirt on Bob: he was involved with a failed S&L, and Broken Dove appears to be a front for some serious amounts of money diversion. There is a public outcry: What can Bob do to bolster his public image? Distract the public from his indiscretions - a gunshot at a public rally, and Bob is elevated to the status of crippled saviour of the US.

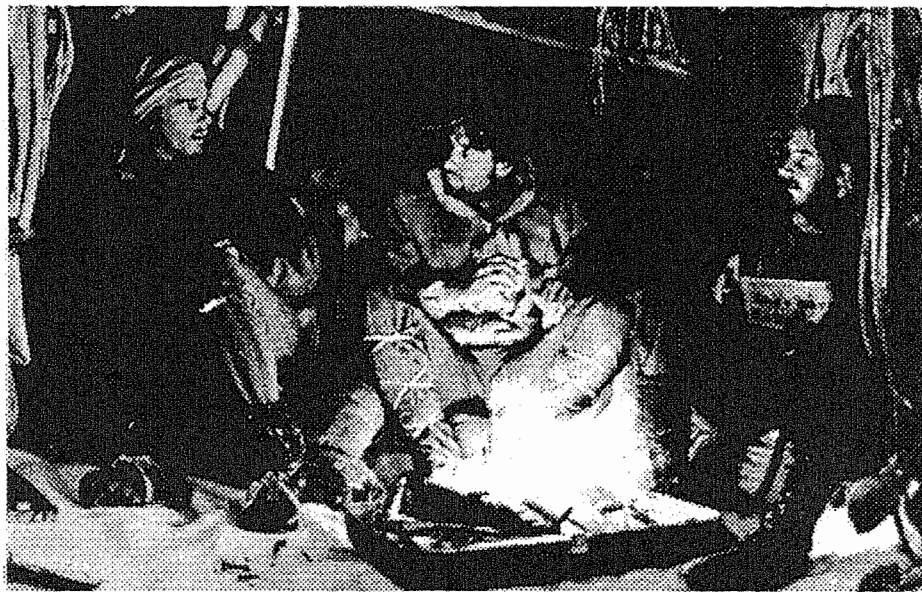
A wheelchair-bound sage whose credibility is beyond reproach- the electorate puts Bob in the place of Brickley Paiste. *Bob Roberts* is a brilliant satire on the political system, filmed in a documentary style. This allows people to speak directly to the camera, with Vidal being allowed to expound some of his brilliant political theories which have made him both respected and reviled in the US. As a welcome change from the usual self-congratulatory, good-will-always-win-out type of Hollywood film, *Bob Roberts* is a must-see of new cinema.

Alan Merritt

Bring out your dead, we're hungry

Alive
Greater Union

Here is the pitch. It is 1972, and an airplane carrying a college rugby team from Uruguay to a game in Chile crashes into the Andes mountains. Flying in poor visibility, the plane clips the mountainside losing the tail and the wings, with the wreckage tobogganing down the mountainside finally coming to rest at an altitude of 11,500 feet. Though several of the passengers and crew die instantly, most survive and wait to be rescued from the mountaintop. Eight days after the crash the survivors learn via transistor radio that the search for them has been called off. Forced to exist in sub-zero temperatures with nothing to eat, they survive by resorting to cannibalism, eating the near frozen flesh of their friends and fellow passengers who were not fortunate enough to survive the crash. Eventually, two of their number trek through the Andes into civilisation and alert the authorities. The survivors are finally rescued 72 days after their plane crashed on the mountain. Sounds like a shlock Disney midday movie doesn't it? Ordinarily I would agree, but *Alive* is set apart from this category by the simple fact that it is actually a true story and therein lies the key to this film. Without this simple premise it would appear unrealistic, in poor taste and completely ridiculous, but when you bear in mind that this film



is an accurate as possible account of what actually happened, it takes on a different quality and essentially becomes an amazing story.

Alive begins with what would have to be one of the most spectacular and realistic crash sequences in film. It is a happy departure from typical Hollywood movie crash scenes which always seem to consist of tilting the camera to make the plane appear as though it is falling and having the passengers throw their arms in the air and scream hysterically.

Ethan Hawke of *Dead Poets Society* fame and Josh Hamilton give good perform-

ances as Nando Parrado and Roberto Canessa, the two survivors who trekked out of the Andes to get help, and Vincent Spano is also good as Antonio Balbi, the captain of the rugby team who became a leader of sorts to the group after the crash. Ranging from intense to quite funny, the script was generally well written though some parts, specifically just after the crash, were quite strange and almost comical. Sure it is hard to imagine how people would react after their plane has just crashed into a mountain but when a person with a large piece of metal shrapnel sticking out of his stom-

ach asks "Is it serious?", you are left wondering whether you should be laughing or not. There are no such doubts, however, in the scene in which survivors first taste human flesh. For the ghouls amongst you, this consisted of cutting out chunks of a dead man's buttock with a piece of broken glass. And just in case you are wondering how much artistic licence was used in the making of this film, some of the real survivors were used as consultants to make it as accurate as possible, right down to what clothes they were all wearing.

Though *Alive* is visually powerful with spectacular crash and avalanche scenes and enough mountain footage to make a llama feel at home, and though the acting and directing are basically competent, it is very much a plot motivated film and other aspects of it tend to take a backseat to the story. The odd occurrences of poorly delivered lines or strange or inappropriate dialogue do not seem to detract much from this film as they might from others.

The nature of this film is such that it will have a very variable appeal. Essentially it is for those who enjoy tales of survival against the odds. If that kind of film is for you then *Alive* certainly won't disappoint, however it has very little else to redeem it in the eyes of those who are not particularly attracted to that genre.

Andrea Fabrizio

Mad bomber in Love Freebies

On Dit has received 10 free passes for the crazy new no-budget Australian feature film *Mad Bomber in Love* which screens from Thursday 6 May at the Mercury. Many students will be able to relate to the trials and tribulations of house sharing. This film explores in mad-cap fashion, the antics of living with a flatmater from

hell. The film features cameos from many illustrious Australians such as Marcus Graham, Craig McLauchlan, Zoe Carides, Anthony Ackroyd, Roy and HG and Andrew Denton. If you would like a free pass, come to On Dit after 1:15 on Tuesday and ask for Tom or Alan.



AU Film Society presents

CHINATOWN

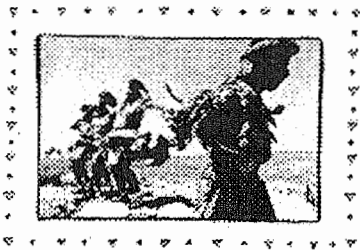
Tues 4 May
Union Cinema
7.30 pm
Members Free

Membership of the Film Society is \$10 for 1993 or \$5 for 3 films (non-admission). The Society is proudly sponsored by the University of Adelaide Foundation, the Mercury Cinema, Union Bistra and the

Commonwealth Bank 

Womad: So much to answer for

THE BEST OF MAHLATHINI AND THE MAHOTELLA QUEENS



The Best of Mahlathini and the Mahotella Queens:
Mahlathini and the Mahotella Queens
BMG Arista/Ariola Ltd

For all those who enjoyed dancing to these very groovesome ladies — look no further. BMG released a user-friendly "Best Of" collection of Mahlathini and the Mahotella Queens which serves as a wonderful introduction to their music. Those who missed out on WOMAD but heard the good reports about this act (they were one of the big hits of the festival) — there is no need to despair — owning this is almost as good, and certainly more value for money. The CD contains some of their most danceable/crowd friendly hits — such as "I'm in love with a Rasta Man" and "Pitsa Tse Kgolo (Melodi ya Ila)". The music of Mahlathini and the Mahotella Queens is in the style of Soweto (South African Townships) and this is known as "mbaqanga". Distinctive features of this style are the clear dazzling guitars, the fast but syncopated beat (at times akin to reggae), the simple song structures incorporating call-and response patterns and the rich vocal arrangements. It has a freshness about it, an uncomplicated happiness that is very enticing, soulful and true. As far as world music goes, Mahlahtini and the Mahotellas Queens are one of the most easy-to-listen-to groups — the melodies are catchy, the beats can move even the most stubborn wallflowers and the general sound bright and breezy. If your interest extends even vaguely to world music — this CD is a very good start. Also, if you looking for something different to play at your next party — give the Queens a whirl and experience their golden groove.

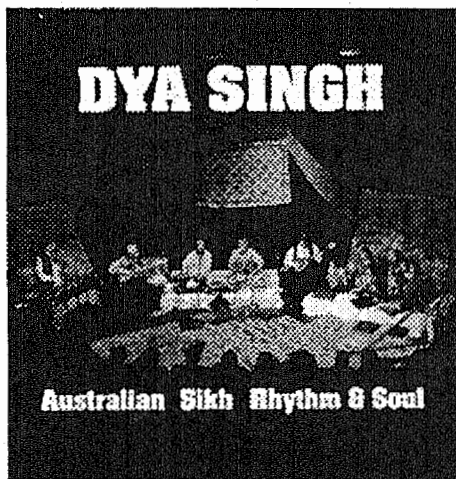
Danielle Poulos

Peter Gabriel
US
Real World

Peter Gabriel, to those who have only heard his singles, is known as the joker who has those really bizarre videos (this has been a consistent trait from "Shock the Monkey" onwards) and who assaults the charts at regular intervals with memorably funky pop songs. My

first suspicion that there may be more to the man this was when I saw him live at WOMAD. Upon listening to "US" I have become convinced — the man is a musical genius. In "US" Peter Gabriel reflects upon the significant love relationships in his life. His exploration of the emotional boundaries has produced a creative masterpiece. Some very fine music is present on this album. Two distinct styles emerge in his musical output. There are songs such as "Steam", "Dig" and "Kiss that Frog" — synthh-based pop tunes awash with funky guitar/keyboard riffs and imaginative bass lines. It is apparent that these songs are earmarked as singles for radio-overplay. This is unfortunate as the other side to Gabriel's song-writing personality, far more powerful and exciting, is kept hidden. Tunes such as "Secret World", "Love to be loved" and "Blood of Eden" are much softer, quieter with awe-inspiring melodic lines that wrap themselves around you with unsettling intensity. The instrumentation is done with consummate skill. A master of creating a mood, Gabriel is not afraid to reduce the instrumentation to almost nothing or to increase the potency by rich and gradual layering in arrangements, in order to express each emotional message more succinctly. The use of piano and hand drums are particularly effective in this regard as well as his muddy yet warm vocals. "US" is an pinnacle-reaching album — it is musical endeavour at its most exceptional.

Danielle Poulos



Dya Singh
Australian Sikh Rhythm & Soul

The number of world-class acts in one's hometown is generally pretty close to zero. Dya Singh is certainly no world class act, yet. What he has done so far though — successfully combining Greek (Bouzouki), Australian (Didgeridoo) and Western instruments (Electric Guitar, Vibraphone) with Indian music — is remarkable. The diverse instrumentation makes the music quite unique; a musical sphere that is an untapped wilderness of experience into which Dya Singh has taken small but firm steps.

The melodic invention of his vocal line

is conservative compared with say, Sheila Chandra or Nusrat Fatch Ali Khan, which leaves the music relatively devoid of energy. The high points are when he uses his voice in interplay with the voices of the young girls (sometimes their poor intonation is a bit jarring through) and the excellent didgeridoo, tabla and electric guitar solos. This CD oozes charm. If Dya Singh can

now go away and do further study of vocal techniques, the next CD would ooze world-class.

(The group has only been playing together for just over a year and after 8 weeks on the market, the sale of this CD had already covered all costs.)

Shane Doohan

Live Jazz

Dale Barlow and Carl Orr
Live at the Office
April 21st

This was a performance I had long awaited — Carl Orr, guitar maestro and Dale Barlow, saxophonist extraordinaire, playing together at the Office. Both jazz musicians had an impressive resume — Barlow having played with Vince Jones, Art Blakey and Chet Baker among others and Orr with Monica Trapaya, Billy Cobham as well as in his own quartet.

To say that I was disappointed in their performance would be putting it mildly — I was horrified. It wasn't that Carl Orr and Dale Barlow weren't brilliant soloists. However two soloists do not good music make. To make the music a quality standard they have to be supported by a tight, imaginative backing section. This is something that is taken very much for granted — you only recognise how important quality backing for a soloist is when it is not there. The two backing musicians on bass and drums may well have been very good ordinarily. But for this performance they were only given the chance to rehearse with Barlow for two hours on the day. It was the type of prank that one might expect younger, more irresponsible, musicians to indulge in but not renowned professionals such as Barlow and Orr that you could have paid \$10 to see. Naturally (and let me say that this was to be expected and not a personal slur upon their true abilities) the bass and drum performances failed to reach their full potential. The bass player, frantically reading the music as he went could not help but fail to miss some golden opportunities to create a groove in some of the more uptempo, funkier stuff. The drumming, for the most part simply put a beat where it otherwise would not have been — fills, solos and interesting phrasing were out of the question, although in the latter part of the evening he started to come alive and flesh out his rhythms a little. Overall, the sound was sparse and flat. Whether the use of barely rehearsed musicians was abject un-professionalism on the part of Barlow and Orr or the result of a real emergency is not known. This reviewer suspects that, since Barlow and Orr were giving a

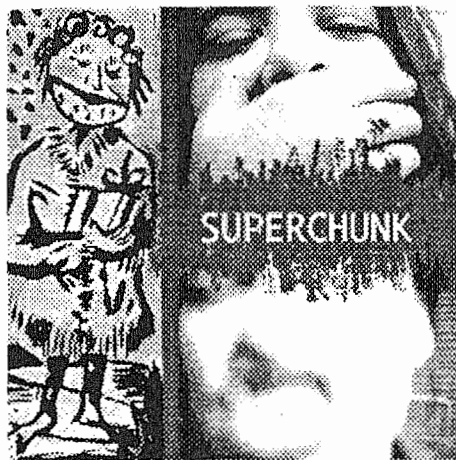
one-off performance, the last-minute fill-ins were hired to save the trouble and expense of rehearsing with a backing band. Shame, shame, shame ... (if this is not the case, come back Dale, this time with a real band and all is forgiven). One thing was certain, Barlow and Orr did not have to worry about being upstaged.

Barlow and Orr, despite being creatively and technically brilliant, were also incredibly indulgent and selfish soloists. They would let their individual solos go on for hours, something that the monotonous backing could not adequately sustain, and whenever they came up with a new idea, they would continue using it until well after its novelty worn off. Carl Orr was particularly prone to these meanderings before the slower numbers. Dale Barlow, at times, seemed to be concentrating on how many notes he could produce in a minute, rather than giving real thought to what he was playing.

Barlow, to his credit was audience-friendly, talking to the audience, introducing songs etc. Carl Orr did not communicate (in a broader sense) with the audience. He stayed for the most part hunched over his guitar off somewhere in his own private world. Don't know why he bothered, really.

In summary — the evening's performance was a shambles. This was a shame for the Office as they are one of the few places in Adelaide that brings in interstate jazz acts, and were friendly and helpful in all respects. Let us hope that this night hasn't put them off keeping jazz in their programme. If you enjoy endless indulgent saxophone or guitar solo then it is possible to have garnered some pleasure from it. If you expect more from your jazz — then I suggest you save your money, give these guys a miss, (if they ever come back), and go and see Ugetzu (their support act) who play for free on alternate Tuesdays at the Cargo club instead.

Danielle Poulos



Superchunk
On The Mouth
Matador

Despite the rumors that Superchunk are all in their forties and living off the coast of Algiers, they have produced a superb third album. The four peice from North Carolina have maintained a feeling of youth, excitement and good times with songs that are very rough edged yet well structured, maintaining some nice melodies. These guys play their guitars loud and know how to crank out some great sounds. The songs that really appealed to me are the first single off the album, "The Question is How Fast", "From the Curve" and "Swallow That". However, it is a very solid album with no real highs and definitely no lows. Give this CD a good hard listen and I'm sure you'll end up liking it as much as I do. Also, check out the cactus on the inside cover, its fucking enormous.

Urge Overkill
The Urge Overkill Story
Shock/Touch & Co

Remember the t-shirt that Kurt Cobain wore at Nirvana's Adelaide show? Remember the Chicago band that were supposed to tour with Lemonheads only a few months ago? Urge Overkill — and I'm pissed off that they didn't come to Australia. This CD is a best-of — from 1989 -1992 and it's hard to pick a bad song. The variety of this band is immense, ranging from very laid back, bare and simple songs such as "Stull (Part One)" and the beautiful cover of "Emmaline", to fast, sonic, grungy tunes such as "Out on the Airstrip" and "What's This Generation Coming To". All along however, never are the vocals swamped by the guitars, which means 100% gravelly-sometimes and really-richly-pleasant-other times singing can be heard all the time. Good to see also that Urge Overkill retain a bit of humour, in the song "The Candidate" which every dickhead student politician should listen to. I also liked the bottle/drinking theme in a couple of songs eg. the cry in "What's This Generation Coming To" of "don't throw my bottle away". It's always reassuring to know that some bands eg Uncle Tupelo/Urge Overkill are still writing songs about the simple things in life. "Bionic Revolution" is a bit boring, but there are some excellent songs that have to be listened to there's no point in trying to describe them. "Now That's

the Barclords" and the slow but very steady "Wichita Linemann" and the fast riff-o-matic "Ticket to LA" Urge Overkill are cool. Catch the Fever.

Vanessa Paradis
Be My Bay
Polydor

Man, this is a catchy little pop tune. Written and produced by Lenny Kravitz it has a kind of 60s Motown feel with a phunky/soul kind of beat and neat little orchestral riffs — but by far the best part is Ms (Gitanes/baquette/beret/croissant) Paradis' cute and kind of sexy vocals. She has a bit of a lisp, but even that's cool. The melody just flows so well, and so far for a Top of the Pops song — it rules arse. The film clip on the promotional video is pretty simple with lots of shots of Vanessa Paradis looking pretty gorgeous — but all that aside — the song is good, so listen to it if you feel that way inclined.



Frank Black
Frank Black
Festival

Quite some time ago I learnt that Black Francis was recording a solo album. As a result of this I pondered the future of The Pixies until a couple of months ago I received sad tidings. Well Black Francis is back as Frank Black in so much as it is the same person. Same music, same style as the Pixies? (well a Pixies comparison was inevitable. I might as well get it out of the way) Not quite. I don't think that Frank wanted this to be the fifth Pixies album, just as I imagine, nor did Kim Deal with the Breeder's releases. Instead, young Frank has set out not so much to find his own style, but to forge a new style. There are definitely elements of the past in this most impressive album. Perhaps the inclusion of Joey Santiago (ex Pixies guitar el supremo) has something or other to do with this. Then again, perhaps not, he only plays on a few tracks. I was surprised to learn of the prevalent usage of keyboards in synthesized beats and other keyboard elements seem to work very well in aiding Frank to find a truly unique style. When I first heard Frank Black, I was very sceptical, but my opinion now is that there is not a song on the album that is not worthy of some sort of praise. Frank blends melody his unique vocal style and powerful guitars quit exquisitely in songs about U.F.O. conven-

tions, the Ramones, Biosphere 2 and many other exciting and interesting subjects. All songs are quite different from each other, yet they combine to create a freeflowing masterpiece. Thanks Frank.



Ka-Bloom!
Flowerhead

"Ka-Bloom!" is the self-produced debut album from Flowerhead, a relatively new band from Austin, Texas, who have managed to create an album of extremely varying styles. They are essentially a grunge-rock band, but don't hold me to this classification.

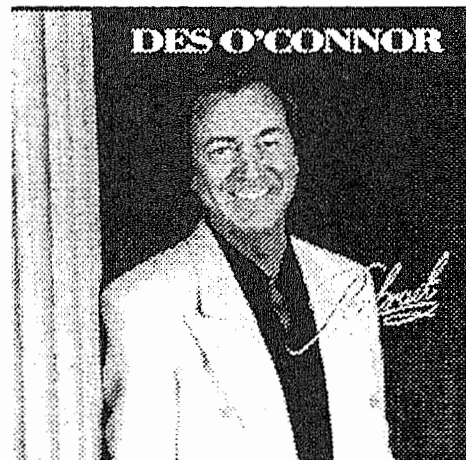
I was pretty unimpressed on first listen to this CD. After reading the press releases I was expecting something that would reach out and grab me by the balls. It never did this but, as the most things, after three or four listens I became more familiar with the tracks. Flowerhead have a likeable sound that is very rock orientated but unfortunately have a few wanky guitar solos that build up to big cymbal crunching endings (you know the ones!). The worst of these is to be found on track 7, "What?!", which was quite appropriate.

There are obvious Beatles, Hendrix and Zeppelin influences throughout. The most obvious Beatles influence can be found on "Coffee" which is to be released as a single. This song could have almost come straight off Sgt Peppers with the use of some very psychedelic vocals whining out "If I was alone with you, I would change your point of view". This and Acid Reign, the debut single are probably the two most well constructed and likeable tracks so look out for them.

A lot of the songs sound too much like Pearl Jam for my liking, but there are some good songs on this CD and it's worth checking it out to hear the variety of style ("Sunflower" is quite bluesy with "All Along the Way" having a funky feel to it), and the weird and wonderful noises that continue after "Sunflower" for an amazing fifteen minutes.

These guys from Texas have produced a pretty solid debut that deserves some attention. If you do happen to lend an ear to this CD, take the advice inside the cover, "Play this sucker loud!"

Simon Lee



Portrait
Des O'Connor
Columbia

Des attempts to sing some of the worlds greatest love songs. He sounds terrible. Doesnt even get close.

Prakast Sabapathy

Four on the Floor
Dag Nasty
Epitaph

Despite having broken up and promised not to tour, various members of this semi-legendary band got together in the studio to put together a new album. This 'studio only' approach appears to be the main flaw on this recording, the songs do sound very produced, perhaps lacking some of the fire of the '87 "Wig Out at Denko's" LP. (Perhaps it has something to do with the fact that the drummer is the only constant between the two lineups.) Having said that, I find this CD really easy to listen to. The tuneful vocals, nifty three minute pop tunes and guitar with guts is fairly infectious. 'Million Days' and 'S.F.S.' are standouts, not surprisingly they feature on the 'best of' Epitaph compilation. Two perfect examples of melodic pop-punk, a field that Epitaph specialise in. I feel though that some of the young guns may have knocked Dag Nasty off their throne.

Daniel Kearney

Twenty Five Hours A Day
The Hooters
MCA

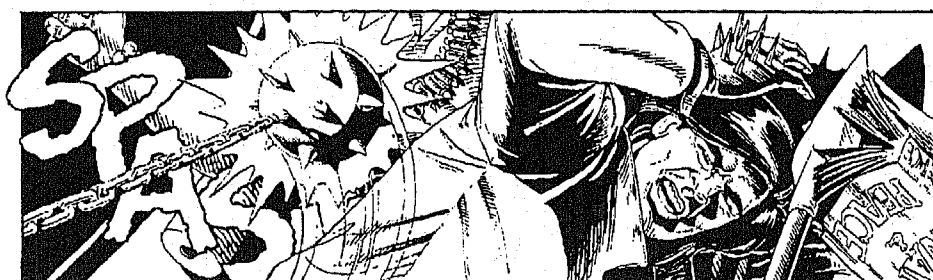
Yes, they're back — the whole gang plus a new addition. This song is typical of The Hooter's previous work, and I must admit that it isn't half bad. I remember when The Hooters came out with their first single, "And We Danced", but for the last couple of years, they have roamed the musical wilderness — the last Hooters' album I heard was "One Way Home". Now the band has just released their new album "Out of Body", and the single "Twenty Five Hours A Day" is a promising sign. Hopefully the rest of the album leaves the same fuzzy feeling.

Nick Pickard

Forget the Yanks for a while. Let the Yanks drift back over the Pacific ocean for a short while and we'll concentrate on something more pertinent. What could be more pertinent than the Yanks? The past few years have shown that it could be the Brits. Simon Bisley, Neil Gaiman, Alan Moore, Grant Morrison all these guys show that there is more to life than Yanking.

Now it's time for the Australian wave. Now it's time for a relatively small nation to exert its artistic muscles in the Yank dominated field of comics. When you turn to that small nation two names stand out as the people perched on the top of the leader board in the competition to decide who comes first in surfing with style on the initial wave of Australian success. David de Vries and Glenn Lumsden are two guys working out of the Barossa Valley. They're two guys riding that first wave and they'd give Martin Potter a run for his money if he was a comic creator. Their current projects are numerous. Valiant has given them a virtual carte blanche to do whatever they want. Marvel was ecstatic and gave them a *Phantom* project. ABC TV's *Round the Twist* is being given the David and Glenn treatment as well. Prolific? Well, almost.

David is the writer. He can also draw a bit but he's primarily the writer. That seems to be the very antithesis of what the kids want these days. Really it should be an artist who can't really write tries to write, spits out a flashy but mediocre comic and utterly nose-dives in the writing stakes. David admits this is the way of the day but he's not buying into it. It's been a hard slog to get to where David is now. He's come up through the horribly obscure ranks of low-sale black and white Australian comics such as *Cyclone* and *Dark Nebula*. These were comics of the eighties. They've either died for good or they've been reincarnated in a more palatable form for the nineties. It could have



been easier. David could have put on a funny accent and forged a British passport and work would have been literally hurled in his direction from every corner. A country bias is a strange thing. It began for David when he did what most self respecting primary school kid does. *Tin-Tin* books provided the source for David's interest in comics. *Asterix*, forever the stalwart of the primary school library also played a part in igniting the flame of interest. Comics then slid by the way side until later when he was doing an art course *Batman* reared his head. David said it was more for "cultural reasons" that his head was turned toward the Caped Crusader. He liked the strong graphics of the black and white art style. Neal Adams and the progenitor of *Batman*, Bob Kane proved to be the people whose art rose to prevalence for David. "I preferred the Bob Kane stuff oddly enough because it had a more

Let's chat with David de Vries



Eternal Warrior © 1993 Voyager Communication Art by Glenn Lumsden

graphic style. It was a lot more clunky and I think that transferred better into the black and white." Something else that was brought to the attention of David was that all of these heroes of American

comics were just that, American Heroes. They were (and still are) icons of America. The thought came to him that if the Americans have theirs then there is no reason why Australians can't have heroes as well. In 1983 *The Southern Squadron* appeared in *Oz Comics*. *The Southern Squadron* is still running today and it actually has a bit of a following stateside. That's not too bad for a couple of Aussies. America still lies as the primary driving force behind comics. The honchos of Marvel and DC will most probably always pull the strings of the comics world and when the spoils of success start knocking at the door the question has come to more than a few "Do I dump my country and start eating apple pie and twinkies and start calling my mother Mom?" Sure, it could be construed as a bit of a sell out but why not do it? If you really want to make it big then you have to prostitute yourself sometimes. Appar-

ently this is not the case for David. He claims "I have no desire to become an American." You can't help but notice a hint of sarcasm in his voice. It's almost as if he'd been asked if he'd like to dump comics and pack shelves at the corner deli full time. America can't be that bad can it? Obviously not if they're paying the bills. Since the Americans are now taking an annual sojourn down to Australia the need for extensive travel has been considerably eliminated. If there's oil then you have to go and get it. Australia is a well of black gold. "The sorts of people who are likely to come down are going to be those who be those who will be dealing with Australians such as us so a lot of people we deal with will meet us half way." And meet them half way they did. *Oz Con II* showed that there is a foetal comic industry burgeoning out of



Australia and the Yanks want to be there when it's born. With projects such as *The Eternal Warrior* and *The Phantom* under their belts, the recognition that David and Glenn have obtained means that Americans are now popping open the green cans of VB and coming south in search of Australian talent.

Speaking of *The Phantom* he's hardly trendy. He's not exactly selling by the bucket loads and his continuity has become remarkably cluttered. How's it going to sell then? There are still a lot of hardcore fans of the Ghost who Walks out there so it could still slowly stroll off the shelves. "What sells and what doesn't sell and why it sells I could go on forever on that. Before *Return of the Dark Knight* came out *Batman* was struggling and there was even talk of the title being cancelled because sales were very poor and no one thought *Batman* would sell." The advent of the movies and Frank Miller's now classic graphic novel were two of the greatest boons ever granted to man in the grey tights. It's amazing how a movie can generate the sort of interest and hype of the sort that has surrounded *Batman*. If *The Phantom* turns out the same remains to be seen. There is a *Phantom* movie in the pipe line but large scale sales remain to be seen upon the release. David is optimistic, "our belief is that *The Phantom* is a good concept, it's just been allowed to self regenerate too often." According to David it was getting to the stage where *The Phantom* was just feeding off itself. "It's a bit like sticking a picture under the photocopier and then making a copy of that copy and so on and so on. The more times you copy it the simpler the image becomes and the more refined it becomes but it also loses a lot of detail." Just like *Batman* and *Superman* lacked definition in the eighties *The Phantom* is lacking definition in the nineties. *Return of the Dark Knight*, *Batman Year One* and John Byrne's *Man of Steel* redefined both *Batman* and *Superman*. John Byrne's wholesale dredging of the *Superman* character didn't work quite so well because the subsequent trend was to fill in fifty years of history in the space of five years so now they have to kill him off to boost interest again. David hopes to avoid the *Superman* syndrome with *The Phantom*. "We intend to do with *The Phantom* what Frank Miller did with *Batman* which was to keep ninety per cent of it and throw out the stuff that's starting to become too incestuous and then start to inject a bit of reality back into it."

Lee Falk, the creator of *The Phantom* has been quite easy-going about his creation and the changes that are being instituted. "He doesn't want to see it turn into *Ghost Rider*," was David's com-

ment. Other companies have tried their hands at *The Phantom* and have repeatedly come up with snake eyes. DC had a go at it back in 1989 and the product was shonky to say the least. "The biggest problem we're having is getting things approved. It has to go first through Marvel and then through King Features who hold the licence to *The Phantom* and there's Lee Falk overseeing it all." The changes being put over the *Phantom* will be a few costume reworkings. "We want the *Phantom* to be more of a creature of the night." As a result the costume will be a darker purple in colour and the wrists will have flanges on them which house computer consoles. "Both *Batman* and the *Phantom* have their costumes to use the art of superstition and fear as a way of maintaining that power balance."

One of the most important aspects addressed is the inherent racism of *The Phantom* in Africa where the white man leads the black men in the heart of the jungle. "That sort of stuff went down well in the thirties and forties but these days it's blatantly racist and not on. We've tried to deal with that by taking the stories toward a more religious angle where superstition gets tossed in for religion." The whole concept of religion and ancestral worship makes the *Phantom* slightly easier to stomach. His status amongst the natives of Africa as the descendant spirit of his father makes it



"Women in most mainstream comics have for too long been simply men running around with oversized floppy appendages hanging off their chests."

plausible and gives the concept of the *Phantom* credibility. Racism is not the only aspect of comics that David is trying to redress.

Women in most mainstream comics have for too long been simply men running around with oversized floppy appendages hanging off their chests. The *Round the Twist* graphic novels are set to target both male and female audiences. David seems to have a strong conscience of this and more than a passing interest in the machinations of both the male and female minds. "When you go out to get a video on a Sunday night, if you're a guy going out with a girl it's such a mess getting one that both people will like. The guys will go for the action and grunge



and all that, and the girls will go for the sappy romance. Inevitable you end up hiring something that's a mystery/suspense with a bit of romance thrown in and it's more often than not set in New Orleans. They're the ones where the guy's face and the girl's are heavily shadowed, film noir style with a venetian blind in the background. It's evil enough for the guys and sappy enough for the girls." It's what sells in movies so it should work in comics too. Most comics do tend to grab hold of the lumpy crotch but leave the more tender female side well alone. *X-Men*, *Avengers* etcetera, these are testosterone books. *Sandman* and writers like Neil Gaiman and Dave Sim bother with people and their character and they send out a line of human intricacy that draws in female readers that have been brave enough to make the initial plunge into the male dominated comic reader environment. David spends time on characters and the development of real people. The twisted convolution of characters that appears in the X-Books are to be left far behind by David. He's striving for what is in his own words "a level of sexual tension" between male and female characters. *Romancing the Stone* is one of the examples given of that tension and the film's sequel is the predictable follow on where there's nothing left but to recreate the initial tension. The American dream has perhaps become one where you get happily married, divorce, hate each other for a while then get back together again. Boy meets girl, boy loses girl, girl and boy concede their differences and rediscover their lost love. Take a look at Lieutenant Smith in *The Southern Squadron* and you'll know what tension is all about.

David is only half of the team. Being the writer he's the quick one and he has time to do other things such as *Green Lantern Corps Quarterly* and a *Magnus* project. Glenn Lumsden is the other half and collectively they click. From the straight and narrow of the core DC heroes to the adolescent filthy adventure of *Round the Twist* the ideas fly forth from David de Vries' mind and the Yanks are eating it up like they've had Vegemite on their diet since birth. If the industry still does lie overseas it doesn't matter. Invade and conquer. The Brits have done it why can't we? The flag is already being flown.

Rohan Thompson

In This Week

MARVEL

Wonderman #22
Avengers #363
G.I. Joe #137
Barbie Fashion #30
Punisher 2099 #5
Silver Surfer #81
Spectacular Spiderman #201
Thor #463
X-Force #23
X-Men Classic #84
Dark Angel #10
Motormouth #12
Warheads #12
Black Axe #3
Death's Head II #7
Deathlok #24
Doctor Strange #54
Dragon Lines #2
Ghost Rider/Blaze #11
Groo the Wanderer #102
The Incomplete Death's Head #6
Lawdog #2
Marvel Comics Presents #131
Moon Knight #51
The 'Nam #81
Punisher War Journal #55
Tekworld #10
US Agent #1
Venom #5
X-Men Unlimited #1

DC

Action Comics #687
Adventures of Superman #501
Superman #78
Superman Man of Steel #22

Batman #495
Blood Syndicate #3
Legends of the Dark Knight #46
Deathstroke #25
Enigma (Vertigo) #4
Green Lantern #42
Justice League Task Force #1
Legion '93 #54

Dark Horse

Blue Lily #2
Next Men #14
Dark Horse Comics #9
Aliens: Rogue #1
Predator: Race War #0
Terminal Point #3

Image

Youngblood: Strike File #1
Tribe #1
Mighty Magnor #1

Valiant

Harbinger

Thanks to the Adelaide Comics Centre for their never ceasing aid and support. You can see them in John Martin's Plaza. What wonderful people.

Glenn Lumsden gets a guernsey next week.

The Blacks Ball Adelaide University Football Club

PRESENTED BY BOB NEIL,
THE WORLD'S GREATEST FOOTBALL CLUB
AND IT'S MAJOR SPONSOR
THE OLD LION HOTEL

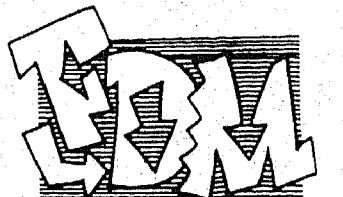
ON SATURDAY, 15th MAY

AT THE OLD LION BALLROOM

163 MELBOURNE STREET NORTH ADELAIDE
FROM 8.00 PM UNTIL LATE

FEATURING.....
FALLEN DOWN MONSTER!

DRESS:
BLACK TIE OR LOUNGE SUIT
INCLUSIVE PRICES
\$35.00 - BEFORE THE NIGHT
\$40.00 - AT THE DOOR
(Tickets available from "OLD LION"
Reception Desk)
BEER, WINE, CHAMPAGNE,
SOFT DRINKS AND SUPPER
(from 8.00 pm till midnight)



Law of the land

Poor old Channel Nine. It's the highest rating TV network in Australia. It regularly kicks some Seven and Ten butt (except in dear old Adelaide where Seven comes first every time due mostly to the sheer charisma of Graeme Goodings, news-reader extraordinaire).

But the Nine network is cursed. Any attempt on its part to produce Australian drama for the small screen has been doomed to failure. (Yes, I know about *The Flying Doctors* but why let that ruin a good rhetorical ramble). I can't actually remember that many of them, they were so bad; *Scorpio Rising*, was that one? Or was it *Taurus Rising*? Who even cares? *Chances* kept Nine's hopes going for a while, despite the fact that the show was met with near universal critical condemnation before it slipped quietly beneath the waves of late-night television.

And what about *Family and Friends*? How could Nine conceivably have failed in its attempt to create a formulaic Aussie soap? How could it have got lost in territory where so many have found the way before? Search me. I thought anyone with a fair amount of money, a stable of young and attractive if not particularly talented actors, a set which could be ripped from any Australian suburb and a circle of money-hungry scriptwriters could produce a half-decent soapie. Not Channel Nine, however.

What is all this leading up to? I hear you cry.

Ah, well, Nine is currently screening its latest bid at International TV Quality Drama Stardom in the form of *Law of the Land*. Nine has invested a fair bit of time, money and talent (not to mention hype) to try and make this into a winner—and it's paying off (sort of). Nine obviously subscribes to that famous old TV aphorism: "If you want something done right, see how the ABC does it." For their two lead actors, they found David Roberts from *Seven Deadly Sins* and *Phoenix 2*, and Lisa Hensley from *Brides of Christ*. Nice one, Channel Nine! Both of these actors are bloody good, especially David Roberts. And the rest of the cast aren't bad either.

So what's the story like? Well, remember this is a commercial network so don't expect too much startling originality. And that way you won't be disappointed.

Of course, the chief plot dynamic of the *Law of the Land* has been used a thousand times before, in such programs as *Moonlighting*, *Cheers*, and, more recently, *Northern Exposure*. Namely, the tension between the lead male and the female who disapprove of and resent each other but secretly want to shag like minks. Only in this show, the tension isn't that great. Certainly, at this stage, there's nothing to rival the rivalry of Sam and Diane from *Cheers*, for example. The aforementioned programs survived for season after season by keeping the would-be lovers apart and at one another's throat. I can't imagine Mr Lawrence (Roberts) and Ms.

Chalmers (Hensley) lasting that long. Another element dug up from the Great Television Cemetery is the old "Have-the-new-boss-ride(I-mean,-drive)-into-town-and-be-attacked-or-abused-by-his/her-underlings-because-they're-mistaken-for-somebody-else" trick. You've seen this one before I'm sure. In *Law of the Land*, the new Magistrate (Roberts) comes to town, looking shabby because his car broke down and he had to hitchhike. He goes to his new office (which is empty) and pokes about. The local police sergeant assuming that Lawrence is a tramp or some other legitimate target of state terror, immediately strikes him in the solar plexus. Now, quite why the police officer should hit the poor man, with considerable force, before making any correct attempt to apprehend him is unclear. Apparently, Nine believes it's a responsible use of police force.

Not only is the poor man belted upon his arrival, but he contrives to involve himself in every single criminal activity taking place in the sleepy town of Meringanee (?), which puts him in a difficult position considering he's the town magistrate. Lawrence also manages to enter into some form of conflict with all the major characters; a bit artificial, but it keeps the drama flowing. I suspect that when the locals discover what a nice lad the townie judge is, the story will settle back into familiar soap grooves; who's screwing whom and who's having trouble adjusting because a loved one has died

(poor old Blake, Abby etc). The only factor that looks set to prevent this from occurring is the tried and true plot line of an unsolved, mysterious murder which appears ready to remain unsolved til the last episode. This is an intelligent rip-off from *Twin Peaks*. And why not? If it works...

But apart from that it's Australian drama packed with many of the same old cliches, the same old stock bush characters; ("never let a man drive yer car unless you'd let him screw yer missus") Ah, that charming country humour! No wonder Australia is regarded in some parts of the world as a kind of South Africa for women.

And it still amazes me that the City/Country divide is still viewed as this country's most crucial cultural flashpoint. So what you inevitably get, therefore, is rural Australia through the eyes of someone who lives in Sydney (or Melbourne, take your pick, flip a coin.) Which is probably just as well, I'm sure the real thing is deadly boring.

If you want to see a charming country town full of amusing characters then watch *Northern Exposure*. It's not Australian but it'll keep you going for an hour.

Which is not to say don't watch *Law of the Land*. It has its problems but it's well worth a look. It may shape up to be an Australian classic (or it may not). But it does seem to stand a better than even chance of ending the Nine Network's jinx. And let's face it, it's about bloody time.

SCAT's Back

CHANNEL UHF 31
FEB 23RD TO FEB 27TH 1992



STUDENT & COMMUNITY ACCESS TELEVISION

SCAT: Student and Community Access Television will be broadcasting from 2-15 May to coincide with the Come Out Festival. SCAT can be received on UHF31 which is just along from SBS on the UHF band.

Monday 3rd.

4:30 Who's cooking - kids cooking
Community Aid Abroad fair
The Movie

5:00 Celebrity - Quiz show
Banners- Come Out review

6:00 Community Affairs
Womens information
Switchboard

7:00 Wooden Boat Regatta
Arts to Ashes

8:00 Alarm- music

9:00 Circles of Confusion
Slop Opera
Brad Berlin Pl
Exhibit A

10:00 Music Show

Other shows during the fortnight will include the chat show "All over the shop" and a legal affairs show.

SAFM



Jockleys Hotel

PRESENTS

THE JCR

BAND NIGHT

EXPLODING

WHITE MICE

CLOWNS OF

DECADENCE

COLOURWHEEL

TICKETS AT UNI RECORD SHOP
\$6 STUDENTS \$8 OTHERS
FRIDAY 7TH MAY
8pm - 46 Pennina on Terrace - NEXT TO THE CATHEDRAL

SPIRITS CANS
\$2.50 \$1.50

AMNESTY UNI GROUP — there will be a letter writing meeting on Wed, 5 May at 1pm in the Jerry Portus room. Everybody welcome. Write a letter, save a life.

ARCHERY CLUB GENERAL MEETING

To anyone who's interested in joining the Archery Club: A meeting will be held in the Jerry Portus Room on May 3rd at 1pm. If unable to attend leave your name and contact number/department at the Sports Association Office. Beginners welcome

SNUDEMENKO — THE COMEDY CLUB

Tuesday the 6th of April
2pm - 5pm
Union Cinema
Level 5 of Union Building
Showing videos including:
Red Dwarf
Ripping Yarns
Monty Python
and something else, oh well it doesn't matter, no prospective viewers read this anyway, do they?

Snude nigE.

ENVIRONMENTAL YOUTH ALLIANCE

Demand Environmental Justice for all!
Find out about EYAs current campaigns, look through a range of books and T-shirts, and find out how you can be involved!
Stall every Monday 12-2, outside the Refectory.

(G.A.L.A.) GAY & LESBIAN ASSOC is having a meeting this week on Thursday May 6th at 1.00pm in the North Dining Room Level 4 Union Bldg. Bring your lunch along. Tea & coffee will be supplied. Everyone welcome.

LOST

The Argonauts. Last seen in Henley Beach Area.
Contact Jason 211490

TIM DOYLE "The Conservative Myth of Monarchy: Impacts Upon Australian Republicanism"
Wednesday
May 5th
1pm LG29 - Napier

ADELAIDE UNIVERSITY FILIPINO MARTIAL ARTS CLUB INAGURAL GENERAL MEETING

Friday May 7th at 1pm in the Jerry Portus Room. This meeting will involve the election of the 1993 committee, discussion of the origins, aims and ideals of the Art, announcing training times plus answering any questions you might have concerning the Filipino Martial Arts. We are extremely lucky to have one of the truly genuine exponents of the Filipino Martial Arts, Edwin Lim. Although the Filipino Martial Arts are primarily stick based it also has many empty hands applications as well as many other weapons. All newcomers are welcome to attend the meeting and discover for yourselves the most exciting Martial Arts to arrive on the Martial Arts scene for a while!

RALLY COMING UP!

A statewide PreBudget & Libraries Rally will be held 1.15 pm Wednesday 26th May. Assemble Barr Smith Lawns at 1pm and move to Parliament House. Prevent a HECS hike — for more info watch this space.

RESISTANCE STALL

Books from feminism, socialism to the environment, "Malcolm X" & "Fight the Backlash" T-shirts, Posters, magazines and this weeks copy of Green Left!

Every Wednesday outside the Refectory at 12 -2.

THE MEDITATION SOCIETY is holding is Inaugural General Meeting on Monday the 10th of May, 5pm in the Conference Room (clubs & societies meeting rooms, level 5, Union building). All welcome.

If you are interested in the culture and development of the TWO-THIRDS WORLD,
Tues 4th May
Community Aid Abroad
AGM Portus Room
1pm - 2

AUFSA MEETING.
Sometime. Somewhere.

WANTED TO SWAP!!
1 white valencia guitar for an acoustic guitar.
Good condition, worth \$150-200.
Please phone Robin on 336 2693
Thanks!

STUDENTS ASSOCIATION MEETING

Open to all students.
1pm Thursday 6th May - Education Standing Committee Craft Room
6pm Tuesday 11th May - SAUA Council Chapel Boardroom (Union House)
Ask one of the SAUA office for directions!

DRAMATIC AFFAIRS THEATRE CO.

Firstly a note of change of name. After a vote at the I.G.M. the club's name has been changed to STAGE AFFAIRS THEATRE CO.
Regarding the letter from unimpressed in the last issue. I am sorry you did not find our I.G.M. We know the Backstage Cafe' is a dumb place to have an I.G.M., that is why it was not there. It was publicised as the venue as we knew people would know where it was. The I.G.M. was on the 10th floor of that building (Schulz) in the drama studio. A HUGE sign was on the Backstage Cafe' door to explain how to get there and a club member was standing by this sign until 1.20pm. We're sorry if you were unable to find it, but we publicised it as best we could. We hope you will come to our next General Meeting on Wednesday April 28th at 3pm. It will be on THE 10TH FLOOR OF THE SCHULZ BUILDING IN THE DRAMA STUDIO.

RESISTANCE presents an open forum "Women & the Media"

A look at the portrayal and representation of women in newspapers, billboards, TV. Understand the reasons behind this representation and know what can be done to change it!
29th of April Thursday 1pm
North Dining Room
Union Building

RUSSIAN CLUB

Meeting on 29 April, Thursday, at 4.00 p.m. in Meeting Room 1, Level 5, Union Building.
Discussion on "American - Soviet Relations in 1950s" (years of Stalin's death, Khrushchev's rise power, Sputnik).
Everybody is welcome.

THE WRITERS' GROUP is meeting to discuss life, love and literature (among other things) at 6.30pm, Thursday 29th April at the Left Bank coffee shop (Pulteney Street, not Paris). Bring your own writing to read aloud, or drop a copy in the pigeonholes of Matt Rubinstein (Law), Julian Zytznik (Law) or the Literary Society (English Dept Office) to be duplicated and distributed to fellow writers. Come along for inspiration, entertainment or feedback. Or coffee. Dare to dream.

On dit

The Adelaide University Students' Association Weekly

PRODUCTION NOTES

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

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Advertising Manager
Sam Maiden

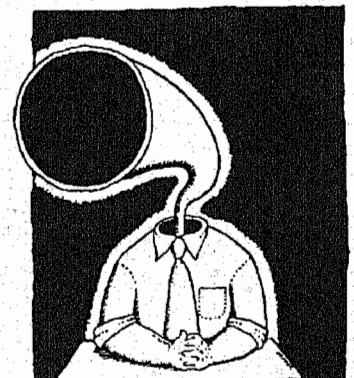
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Sonja, Rohan, Lorien, Sam, Tom and Alan, Tania Collins, Uncle Tupelo, Tetris, Adam, Sim, Twisty, Stuart, Kelly, Tara and Danni for the Drive in experience of a life time, Stacey for the excellent weekend (last weekend), Charltons, 90210 for the killer episode, Student Radio for the fun times, Darien, Tracey (dunno what for but thanks anyway), the 7Day for the advance (again), condolences to Batty, David Bowie, Daniel K. for the frocks, the Crows for losing The Toy Dolls, and you!



give me noise
Student Radio
50V 531AM
Sundays 2:30pm-12:30am

BE AMAZED

at the guitar wizardry of

LIZARD TRAIN

the riotous mayhem of

CLOWNS OF

DECADENCE

and those prima donna of rock

MADONNAS

ARMPITS

SATURDAY 22 MAY

\$5 ENTRY

\$1.00 SCHOONERS

ADELAIDE UNION BAR